

J.S. Bach  
Cantata No. 63  
Christen, ätzt diesen Tag

Coro.  
(Allegro ♩ = 138.)

Pianoforte.

The image displays a musical score for the Coro of Cantata No. 63 by J.S. Bach. The score is written for piano and is in 3/8 time. It begins with a dynamic marking of *f* (Pianoforte). The tempo is marked as Allegro, with a quarter note equal to 138 beats per minute. The score consists of five systems of music, each with a treble and bass staff. The first system shows the initial chords and rhythmic patterns. The second system introduces a *mf* (mezzo-forte) dynamic. The third system continues the rhythmic development. The fourth system features more complex chordal textures. The fifth system concludes the piece with a final *f* dynamic marking.

**Soprano.**  
 Christen, ä - tzet die - sen Tag in Me - tall und  
 Chris-tians, mark - ye all - - this day, carve it well in

**Alto.**  
 Christen, ä.tzet diesen Tag in Me - tall und  
 Chris-tians, mark ye all this day, carve it well in

**Tenore.**  
 Christen, ä.tzet die - sen Tag in Me - tall und  
 Chris-tians, mark ye all this day, carve it well in

**Basso.**  
 Christen, ä.tzet diesen Tag in Me - tall und  
 Chris-tians, mark ye all this day, carve it well in

The first system of the musical score features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in treble clef, while the piano accompaniment is in bass clef. The lyrics are in German and English. The piano accompaniment includes dynamic markings: *p* (piano) and *f* (forte).

Mar - mor - stei - ne, in Me - tall - und Mar. mor - stei -  
 bronze and mar - ble, carve it well - in bronze and - mar -

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -  
 bronze and mar - ble, carve it well in bronze - and mar -

Mar - mor - stei - ne, in Me - tall und Mar. - mor - stei -  
 bronze and mar - ble, carve it well in bronze - and mar -

Mar - mor - stei - ne, in Me - tall - und Mar. mor - stei -  
 bronze and mar - ble, carve it well - in bronze and - mar -

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are in German and English. The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano). Trills (tr.) are indicated above certain notes in the vocal parts.

ne, in Me tall und Marmor -  
ble, carve it well in bronze and

*cresc.* 7

ne, und Mar - mor - stei -  
ble, in bronze - and mar -  
und Marmor - stei - ne, in Me - tall und Mar - mor - stei -  
in bronze - and mar -  
stei - ne, in Me - tall und Mar - mor - stei -  
mar - ble, carve - it - well in bronze - and mar -

*b.*

A

ne! ble! Chri - sten, ä - tzet die - sen  
 Christians, mark — ye all — this

ne! ble! Christen, ä\_tzet die - sen  
 Chris-tians, märk ye all this

ne! ble! Christen, ä\_tzet die.sen  
 Chris-tians, märk ye all this

ne! ble! Christen, ä\_tzet die.sen  
 Chris-tians, märk ye all this

*f* *p*

tr

Tag in Me - tall und Mar - mor - stei - ne, Chri - sten, ä - tzet  
 day, carve it well in bronze and mar - ble, Chris-tians, mark — ye

Tag in Me - tall und Mar - mor - stei - ne, Chri - sten, ä - tzet  
 day, carve it well — in bronze and mar - ble, Chris-tians, märk ye

Tag in Me - tall und Mar - mor - stei - ne, Chri - sten, ä - tzet  
 day, carve it well — in bronze - and mar - ble, Chris-tians, märk — ye

Tag, in Me - tall und Mar - mor - stei - ne, Chri - sten, ä - tzet  
 day, carve it well — in bronze and mar - ble, Chris-tians, märk — ye

tr

die - sen Tag in Me - tall und Mar - mor - stei -  
 all this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -  
 all this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -  
 all this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -  
 all this day, carve it well in bronze and mar -

- ne, in Me - tall und Marmor -  
 - ble, carve it well in bronze and

- ne, in Me - tall  
 - ble, carve it well

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ne, in Me - tall und Mar - mor - stei - ne!  
- ble, carve it - well in bronze - and mar - ble!

stei - ne, in Me - tall und Mar - mor - stei - ne!  
mar - ble, carve it - well in bronze - and mar - ble!

und Marmor - stei - ne, in Me - tall und Mar - mor - stei - ne!  
in bronze and mar - ble, carve it well in bronze - and mar - ble!

ne, in Metall und Marmorstei - ne!  
- ble, carve it well in bronze and mar - ble!

*f*

*mf*

The first system of the piano accompaniment features a treble and bass clef. The treble clef part consists of a series of chords and arpeggiated figures, while the bass clef part provides a steady rhythmic accompaniment with eighth notes.

The second system continues the piano accompaniment with similar textures in both staves, maintaining the harmonic and rhythmic structure established in the first system.

**B**

Kommt und eilt mit mir zur Krip - pen,  
At His cra - dle man - re - joi - ces,

Kommt und eilt mit mir zur  
At His cra - dle man - re -

Kommt und eilt mit mir zur  
At His cra - dle man - re -

Kommt und eilt mit mir zur  
At His cra - dle man - re -

**B**

The third system includes vocal staves and piano accompaniment. The vocal parts enter with the lyrics 'Kommt und eilt mit mir zur Krip - pen, At His cra - dle man - re - joi - ces,'. The piano accompaniment continues with a treble and bass clef, featuring a dynamic marking of *p* (piano) in the bass line.

und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
hast - en there with hap - py - voic - es, thanks to God for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
joi - ces, hast - en there with hap - py voic - es, thanks to God for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
joi - ces, hast - en there with hap - py voic - es, thanks to God for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
joi - ces, hast - en there with hap - py - voic - es, thanks to God for Him con -

The first system of the score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in German and English. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Pflicht!  
vey!

Pflicht!  
vey!

Pflicht!  
vey!

Pflicht!  
vey!

The second system of the score features four vocal staves, each with the lyrics "Pflicht! vey!". The piano accompaniment continues with a rhythmic pattern of chords and moving lines, marked with a forte dynamic.



Strahl, so da ein - bricht,  
ray from heav - en darts,  
Strahl, denn der Strahl, so da ein - bricht,  
ray, see the ray from heav - en darts,  
Strahl, denn der Strahl, so da ein - bricht,  
ray, see the ray from heav - en darts,  
so da ein - bricht,  
from heav-en darts,

zeigt sich euch zum  
'tis the sign - of  
zeigt sich euch zum  
'tis the sign of  
zeigt sich euch  
'tis the sign  
zeigt sich euch zum Gna -  
'tis the sign of grace

Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 grace and mer - cy, 'tis the sign of grace and mer - cy.

Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 grace and mer - cy, 'tis the sign of grace and mer - cy.

zum Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 of grace and mer - cy, 'tis the sign of grace and mer - cy.

- den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 and mer - cy, 'tis the sign of grace and mer - cy.

*f*

Da Capo.

**Recitativo.**

Alto.

O sel' - ger - Tag! o un - ge - meines Heu - te, an dem das Heil der  
 O bliss - ful - day! O day of great re - joi - cing, on which the world was

*sempre piano*

Welt, der Shi - lo, den Gott schon im Pa - ra - dies dem menschlichen Geschlecht verhiess, nun -  
 saved; the Shi - loh, whom the Lord, from pa - ra - dise, al - read - y had as - sured to man, at

meh - ro sich voll - kommen dar - ge - stellt, und su - chet Is - ra - el von der Ge -  
*last ap - peared a - mong us in the flesh, that He might ran - som us from our cap -*

Adagio. (♩ = 96.)

fangenschaft und Sklavenketten des Sa - tans zu er - ret -  
*ti - vi - ty, and rend our fet - ters; from Sa - tan's pow - er save*

- - - - - ten. Du lieb - ster Gott! was sind wir Ar - men doch? Ein  
*us. Ah! dear - est God! what sor - ry folk are we! A*

ab - gefallnes Volk, so dich ver - lassen. Und dennoch willst du uns nicht hassen! Denn eh' wir sollen  
*faith - less peo - ple which have quite for - got Thee. And yet Thou dost not now des - pise us! That mor - tals might not*

noch nach dem Ver\_dienst zu Bo\_den lie\_gen, eh' muss die Gottheit sich be\_quemen, die  
*all, as well - de - served, be left to per - ish, His God - head has the Lord de - ves - ted, a*

menschli\_che Na\_tur an sich zu nehmen und auf der Erden, im Hirten\_stall, zu ei\_nem Kind zu  
*mor - tal form and fig - ure ma - ni - fest - ed, and in a sta - ble been born a child to com - pass our sal -*

wer\_den. O un\_be\_greif\_li\_ches, doch se\_li\_ges Ver\_fü -  
*va - tion. O un - be - lie - va - ble, yet bless - ed, con - sum - ma -*

- gen, o un\_be\_greifliches, doch se\_li\_ges Ver\_fü\_gen!  
*- tion, O un - be - lie - va - ble, yet bless - ed con - sum - ma - tion!*

**Duetto.**

Adagio. (♩ = 96.) *tr*

The first system of the Duetto consists of two staves, treble and bass clef. The music is in C major and 3/4 time. It begins with a piano (*p*) dynamic. The right hand features a series of eighth-note patterns with trills (*tr*) on the first and third notes of several phrases. The left hand provides a simple harmonic accompaniment with quarter notes and rests.

The second system continues the piano accompaniment. It features similar eighth-note patterns and trills in the right hand, with the left hand maintaining the harmonic support. The tempo and dynamics remain consistent with the first system.

The third system of the Duetto includes dynamic markings. The right hand continues with eighth-note patterns and trills. The left hand has a *cresc.* (crescendo) marking in the middle of the system and a *dim.* (diminuendo) marking towards the end. The system concludes with a final trill in the right hand.

**Soprano.**

**Basso.**

Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -  
God, we thank Thee for our Sa - viour who was born to us to -

Gott, du hast es wohl ge -  
God, we thank Thee for our -

The final system shows the vocal parts and piano accompaniment. The Soprano and Basso parts are on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). The piano part begins with a piano (*p*) dynamic and features a simple harmonic accompaniment with quarter notes and rests, supporting the vocal lines.

fährt, Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge -  
 day, God, we thank Thee for our - Sa - viour. God, we thank Thee for the

fü - get, was uns jet - zo - wi - der - fährt, Gott, du hast es wohl ge -  
 Sa - viour, who was born to - us to - day, God, we thank Thee for our -

*tr* *tr* *tr*  
*poco forte*

fü - get,  
 Sa - viour,

fü - get. - Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge -  
 Sa - viour, - God, we thank Thee for the Sa - viour, God we thank Thee for our -

*tr* *p*

Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -  
 God, we thank Thee for our - Sa - viour, who was born - to - us to -

fü - get, was uns jet - zo - wi - der - fährt, was uns jet - - - zo - wi - der -  
 Sa - viour, who was born to - us to - day, who was born - - - to - us to -

*tr* *tr*

fährt, ————— Gott, du hast es wohl ge -  
 day, ————— God, we thank Thee for the -

fährt, Gott, du hast es wohl ge - fü - get, du hast es wohl ge -  
 day, God, we thank Thee for our - Sa - viour, we thank Thee for - our -

*poco forte*

fü - get, was uns jet - zo wi - der - fährt, Gott, du hast es wohl ge -  
 Sa - viour, who was born - to us to - day, God, we thank Thee for our -

fü - get, was uns jet - zo - wi - der - fährt,  
 Sa - viour, who was born - for - us to - day,

*p* *poco forte*

fü - get, — Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -  
 Sa - viour, — God, we thank Thee for the Sa - viour, who was born to - us to -

Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -  
 God, we thank Thee for the Sa - viour, who was born - to - us - to -

*p*

fährt.  
day.

fährt.  
day.

*f*

*(tr)*

*tr*

*mf*

*(tr)*

*tr*

*p*

*cresc.*

*dim.*

*tr*

Drum lasst uns auf ihn stets trau-en und auf sei-ne Gna-de bau -  
So let us, in Him con-fi-ding, trust His sa-ving grace a-bi-

Drum lasst uns auf ihn stets trau-en und auf sei-ne Gna-de  
So let us, in Him con-fi-ding, trust His sa-ving grace a-

*mf*

en, denn er  
-ding; which shall

bau - en, denn  
bi - ding; which -

*p*

hat uns dies be - schert, denn er hat uns dies beschert, denn er  
be our guide and stay, which shall be our guide and stay, which shall

- er hat uns dies beschert, denn er hat uns dies be - schert, denn er  
- shall be our guide and stay, which shall be our guide and stay, which shall

*tr*

hat uns dies be - schert,  
be our guide and stay,

hat uns dies be - schert,  
be our guide and stay,

*f*

*tr*



**Recitativo.**

Tenore.

So kehret sich nun heut' das bange Leid, mit welchem Is-ra-el ge-ängstet und be-  
*To-day the fear and dread was swept a-way which once to Is-ra-el was woe and con-ster-*

**Andante.** (♩ = 118.)

la-den, in lau-ter Heil und Gnaden, in lau-ter Heil — und Gna-  
*na-tion. To-day-brought our sal-va-tion. to-day brought our — sal-va-*

(Recit.)

a tempo

den. Der Löw' aus Da-vid's Stam-me ist er-schie-nen, sein  
*tion. The Li-on, sprung from Da-vid's line, ap-pear-eth. His*

Bo-gen ist ge-spannt, das Schwert ist schon ge-wetzt, wo-  
*bow is rea-dy drawn, the sword is in His hand with*

mit er uns in vor' - ge Frei - heit setzt.  
which, for us, our free - dom to com - mand.

The first system features a vocal line in G major, 3/8 time, with lyrics in German and English. The piano accompaniment consists of a treble and bass clef with a 7-measure rest in the bass line before the music begins.

**Duetto.**  
(Allegro moderato ♩ = 144.)

*inf*

The Duetto section begins with a treble and bass clef in G major, 3/8 time. The tempo is marked 'Allegro moderato' with a quarter note equal to 144 beats. The music starts with a forte dynamic.

*cresc.* (tr) (tr) L.H.

The middle section of the Duetto features a crescendo and trills in both hands. The left hand is labeled 'L.H.'.

L.H. *f* Fine.

The final section of the Duetto includes a forte dynamic and ends with a 'Fine' marking. The left hand is labeled 'L.H.'.

**Alto.**

**Tenore.**

Ruft und fleht den Him-mel  
Come, ye Chris-tians, praise and

Ruft und fleht den Him-mel an, kommt, ihr Chri-sten, kommt zum  
Come, ye Chris-tians, praise and pray, praise the Lord with song and

an, kommt, ihr Chri-sten, kommt zum Rei-  
pray, praise the Lord with song and danc -

Rei- hen, zum Rei-  
danc - ing, with danc -

- hen, zum Rei - hen, ruft und fleht den Himmel an,  
- ing, with danc - ing, praise and pray, praise ye and pray,

- hen, zum Rei - hen, ruft und fleht den Himmel an,  
- ing, with danc - ing, praise and pray, praise ye and pray,

kommt, ihr Chri - sten, kommt zum Rei -  
 praise - the Lord - with song - and - danc -  
 ruft - und fleht - den Him - mel an, kommt. ihr Chri - sten,  
 come, - ye - Chris - tians, praise - and pray, praise - the Lord - with

*cresc.* L.H.

- hen, zum Rei - hen,  
 - ing, with danc - ing,  
 kommt zum Rei - hen, zum Rei - hen,  
 song and danc - ing, with danc - ing,

L.H. *pp*

ihr - sollt euch an dem - er - freu - en,  
 joy - ful - ly your praise - en - hanc - ing,  
 ihr - sollt euch an dem - er - freu - en,  
 joy - ful - ly your praise - en - hanc - ing,

*p* *mf*

ihr sollt euch an dem er - freu - en,  
 joy - ful - ly your praise - en - hanc - ing,

ihr sollt euch an dem er - freu - en,  
 joy - ful - ly your praise - en - hanc - ing,

*p*

was Gott heut' an  
 for His gift - to

was Gott heut' an euch ge -  
 for His gift - to us - to -

*(tr)* *tr* *(tr)* *cresc.*

euch ge - than, was Gott heut' an euch, an euch ge - than!  
 us to - day, for His gift to us, to us to - day!

than, was Gott heut' an euch, an euch ge - than!  
 day, for His gift to us, to us to - day!

First system of the piano introduction. The right hand features a melodic line with trills and grace notes, while the left hand provides a steady accompaniment. A dynamic marking of *mf* is present.

Second system of the piano introduction. The right hand continues with trills and grace notes. The left hand has markings for "L.H." and a dynamic marking of *f*.

First system of the vocal and piano accompaniment. The vocal line is in two parts. The piano accompaniment is in the lower register.

Da\_\_ uns sei - ne Huld das Le - ben.  
Thanks that life it - self He gave us,

Da\_\_ uns sei - ne Huld das Le - ben, uns den  
Thanks that life it - self He gave us, thanks for

Second system of the vocal and piano accompaniment. The vocal line continues with trills and grace notes. The piano accompaniment includes a dynamic marking of *p*.

uns den Hei - land hat ge - ge - ben, dess man nicht g'nug - dan - ken  
thanks for Christ - who came to - save us, thanks for more than - tongue - can

Hei - land hat ge - ge - ben, dess man nicht g'nug dan - ken kann,  
Christ - who came to - save us, thanks for more than tongue - can say,



- ken, g'nug dan - ken kann, dess man nicht g'nug dan - ken, g'nug dan - ken  
 can, than tongue can say, thanks for more, more, more than man's tongue can

- ken, g'nug dan - ken kann, dess man nicht g'nug dan - ken, g'nug dan - ken  
 can, than tongue can say, thanks for more, more, more than man's tongue can

*cresc.*

kann.  
say.

kann.  
say.

Ruft und fleht den  
Come, ye Chris - tians,

*p*

Ruft und fleht den Him - mel an, kommt, ihr  
Come, ye Chris - tians, praise and pray, praise the

Him - mel an, kommt, ihr Chri - sten, kommt zum Rei -  
praise and pray, praise the Lord with song - and danc -

*mf* *p* *mf*

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Chri - sten, kommt zum Rei - hen, zum  
 Lord with song and danc - ing, with

- hen, zum Rei -  
 - ing, with danc -

*p* *pp*

Rei - hen, zum Rei - hen, ruft und fleht den Himmel  
 danc - ing, with danc - ing, praise and pray, praise ye and

- hen, zum Rei - hen, ruft und fleht den Himmel  
 - ing, with danc - ing, praise and pray, praise ye and

*pp*

an, ruft und fleht den Him - mel an, kommt, ihr  
 pray, come, ye Chris - tians, praise and pray, praise the

an, kommt, ihr Chri - sten, kommt zum Rei -  
 pray, praise the Lord with song and danc -

*pp* *tr* *tr* L.H.

Chri - sten, kommt zum Rei - hen, zum Rei - hen!  
 Lord with song and danc - ing, with danc - ing!

L. H. *mf*

Da Capo.

**Recitativo.**

**Basso.**

Verdoppelt euch dem - nach, ihr heissen Andachts.flammen, und schlagt in - De - muth  
 So fan ye hot - ter yet the flames of your de - vo - tion, in - spired with hum - ble

**Andante e piano.** (♩ = 60.)

brün - stig.lich zu - sammen! Steigt fröh - lich himmel . an, und  
 yet with deep e - mo - tion. Come joy - ful ev' - ry - one and

dan - ket Gott für dies, was er ge - than, und dan - ket Gott, und dan - ket Gott für dies, -  
thank your - God for all that He - has - done, and thank your - God, and thank your - God for all -

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line includes a trill (tr) over the word 'than'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

- was er ge - than, und dan - ket Gott für dies, für dies, - was er gethan.  
- that He has done, in praise - to - heav-en high for all - that God has done.

The second system continues the vocal and piano parts. The vocal line has a fermata over the word 'dies'. The piano accompaniment continues with similar rhythmic patterns, ending with a final cadence.

**Coro.**  
(Maestoso  $\text{♩} = 60$ )

L. H.  
*mf*

The Coro section is a piano accompaniment in grand staff, marked 'Maestoso' with a tempo of quarter note = 60. It features a strong dynamic of *f* (forte) in the right hand and a moderate dynamic of *mf* (mezzo-forte) in the left hand. The right hand has a complex, rhythmic texture with many beamed notes, while the left hand provides a steady accompaniment.

First system of piano accompaniment. The right hand features a complex, rhythmic pattern of sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth notes. Dynamics include *f* and *mf*.

Second system of piano accompaniment. The right hand continues with intricate sixteenth-note patterns. The left hand has a more active role with eighth-note runs. Dynamics include *f*.

**Soprano.**  
Höch-ster, schau' in Gna-den an,  
Mas-ter, - pray with pi-ty view,

**Alto.**  
Höch-ster, schau' in Gna-den an,  
Mas-ter, pray with pi-ty view,

**Tenore.**  
Höch-ster, schau' in Gna-den an,  
Mas-ter, pray with pi-ty view,

**Basso.**  
Höch-ster, schau' in Gna-den an,  
Mas-ter, pray-with-pi-ty view,

Third system of the cantata, featuring vocal staves for Soprano, Alto, Tenore, and Basso, and piano accompaniment. The vocal parts enter with the lyrics. The piano accompaniment includes dynamics *p* and *mf*, with a marking for the left hand (*L.H.*).

Höch - ster, schau' in Gna - den  
 Mas - ter, pray with pi - ty

Höch - ster, schau' in Gna - den  
 Mas - ter, pray with pi - ty

Höch - ster, schau' in Gna - den  
 Mas - ter pray with pi - ty

Höch - ster, schau' in Gna - den  
 Mas - ter pray with pi - ty

*f*

an die - se Gluth, die - se Gluth gebück - ter See - len. die -  
 view all the warmth, all the warmth of our af - fec - tion, all

an die - se Gluth, die - se - Gluth ge - bück - ter See - len, Höch - ster,  
 view all the warmth, all the warmth of our af - fec - tion, Mas - ter,

an die - se Gluth. die - se Gluth ge - bück - ter See - len,  
 view all the warmth, all the warmth of our af - fec - tion,

an die - se Gluth! die - se Gluth ge - bück - ter See - len.  
 view all the warmth, all the warmth of our af - fec - tion,

L.H. *mf*

- se Gluth ge-bück - ter See-len, Höchster, schau' in Gna-den, in  
 the warmth of our af-fec-tion, Mas-ter, pray with pi-ty, with  
 schau' in Gna-den, in Gna-den an die - se Gluth ge-bück -  
 pray with pi-ty, with pi-ty view all the warmth of our  
 Höchster, schau' in Gna-den, in  
 Mas-ter, pray with pi-ty, with

Gna-den an die - se Gluth ge-bück - ter See -  
 pi-ty view all the warmth of our af-fec -  
 - ter See-len, die - se Gluth. Höchster, schau' in Gna-den, in  
 af-fec-tion, Might - y God. Mas-ter, pray with pi-ty, with  
 Gna-den an, schau' in Gna-den an die - se Gluth ge-bück -  
 pi-ty view, pray with pi-ty view all the warmth of our  
 Höchster, schau' in Gna-den, in  
 Mas-ter, pray with pi-ty, with

**A**

len,  
tion,

Gna - den an, Höchster, schau' in Gna - den, in Gna - den an die -  
pi - ty view, Mas - ter, pray with pi - ty, with pi - ty view all -

- ter See - len, Höchster, schau' in Gna - den, in Gna - den an die -  
af - fec - tion, Mas - ter, pray with pi - ty, with pi - ty view Might -

Gna - den an die - se Gluth ge - bück - ter See - len, Höchster,  
pi - ty view all the warmth of our af - fec - tion, Mas - ter,

**R.H.**

- se Gluth ge - bück - ter Seelen, Höchster, schau' in Gna - den, in  
the warmth of our af - fec - tion, Mas - ter, pray with pi - ty, with

- se Gluth, Höchster, schau' in Gnaden an die - se Gluth ge - bück -  
- y God, Mas - ter, pray with pi - ty view all the warmth of our

schau' in Gna - den, in Gna - den an die - se Gluth ge - bück - ter  
pray with pi - ty, with pi - ty view all the warmth of our af -

Höchster, schau' in Gna - den, in Gna - den an die -  
 Mas - ter, pray - with - pi - ty, with pi - ty - view all -  
 Gna - den an die - se - Gluth ge - bück - ter See - len, ge -  
 pi - ty - view all - the - warmth of our - af - fec - tion, of  
 - ter See - len, die - se - Gluth ge - bück - ter Seelen, ge -  
 af - fec - tion, all - the - warmth of our - af - fec - tion, of  
 See - len, Höch - ster, schau' in Gnaden an,  
 fec - tion, Mas - ter, pray with pi - ty view,

- se - Gluth ge - bück - ter See - len, ge - bück - ter  
 the - warmth of our - af - fec - tion, of our af -  
 bück - ter See - len, schau' in Gna - den  
 our af - fec - tion, pray with pi - ty  
 bück - ter See - len, Höchster, schau' in Gna - den, in Gna - den  
 our af - fec - tion, Mas - ter, pray - with - pi - ty, with pi - ty  
 Höchster, schau' in Gna - den, in Gna - den  
 Mas - ter, pray - with - pi - ty, with pi - ty

See - len!  
fec - tion!

an die-se Gluth ge-bück-ter See - len!  
view all the warmth of-our af - fec - tion!

an die-se Gluth ge-bück-ter See - len!  
view all the warmth of our-af - fec - tion!

an die-se Gluth ge-bück-ter See - len!  
view all the warmth of-our af - fec - tion!

This block contains the vocal staves for the first system. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are written below each staff. The music is in a major key with a 3/4 time signature. The vocal lines are melodic and expressive, with some slurs and accents. The lyrics are: "See - len! fec - tion!" for the Soprano; "an die-se Gluth ge-bück-ter See - len! view all the warmth of-our af - fec - tion!" for the Alto, Tenor, and Bass.

L.H.  
*mf*

This block contains the piano accompaniment for the first system. It features two staves: Treble and Bass. The music is in a major key with a 3/4 time signature. The left hand (L.H.) plays a steady eighth-note accompaniment. The right hand (R.H.) plays a more complex melody with slurs and accents. The dynamics are marked *mf* (mezzo-forte).

This block contains the piano accompaniment for the second system. It features two staves: Treble and Bass. The music is in a major key with a 3/4 time signature. The left hand (L.H.) continues with the eighth-note accompaniment. The right hand (R.H.) continues with the complex melody, including a *f* (forte) dynamic marking. The piece concludes with a final cadence.

mf

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking of *mf* is present.

*f*

The second system continues the piano introduction. The right hand features more complex arpeggiated patterns, and the left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present.

**B**

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

The vocal section is marked with a large **B**. It features four staves of music, each with a vocal line and its corresponding German and English lyrics. The music is in a simple, homophonic style.

**B**

*p*

The piano accompaniment for the vocal section consists of two staves. The right hand plays chords and arpeggiated figures, while the left hand provides a simple accompaniment. A dynamic marking of *p* is present.

klin - gen, lass uns stets in Se - gen geh'n, lass den Dank, den wir dir  
 sound - ing, - make us - in a - bun - dance thrive, let our thanks, in love a -  
 klin - gen, lass uns stets in Se - gen geh'n, lass den Dank, den wir dir  
 sound - ing, make us - in a - bun - dance thrive, let our thanks, in love a -  
 klin - gen, lass uns stets in Se - gen geh'n, lass den Dank, den wir dir  
 sound - ing, make us in a - bun - dance thrive, let our thanks, in love a -  
 klin - gen, lass uns stets in Se - gen geh'n, in Se - - - -  
 sound - ing, - make us in a - bun - dance thrive, a - bun - - - -

brin - gen, an - ge - neh - me - vor dir klin - gen, - lass uns stets in Se - gen  
 bound - ing, in Thy gra - cious ears be sound - ing, - make us in a - bun - dance  
 brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen  
 bound - ing, in Thy gra - cious ears be sound - ing, make us in a - bun - dance  
 brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen  
 bound - ing, in Thy gra - cious ears be sound - ing, make us in a - bun - dance  
 - gen, lass uns stets in Se - gen  
 - dance make us in a - bun - dance

geh'n,  
thrive,

geh'n.  
thrive,

geh'n,  
thrive,

geh'n.  
thrive,

*mf* L. H. *f*

**C** Adagio. (♩ = 66.)

a - ber nie - mals nicht ge - scheln,  
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - scheln,  
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - scheln,  
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - scheln,  
nev - er may the Fiend con - trive

**C** Adagio.

(Tempo I.)

dass uns Sa - tan mö - ge quä - len; lass es  
to re - duce us to sub - jec - tion; nev - er

dass uns  
to re -

dass uns Sa - tan mö - ge  
to re - duce us to sub -

dass uns  
to re -

(Tempo I.)

*mf*

nie - mals nicht ge - scheh'n, dass uns  
may the - Fiend con - trive to re -

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge - scheh'n, dass uns  
duce us to sub - jec - tion, nev - er may the - Fiend con - trive to re -

quä - len, lass es nie - mals nicht ge - scheh'n, lass es nie - mals nicht ge -  
jec - tion, nev - er may the - Fiend con - trive, nev - er may the - Fiend con -

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge -  
duce us to sub - jec - tion, nev - er may the - Fiend con -

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge  
 duce us to sub - jec - tion, to re - duce us to sub -

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge  
 duce us to sub - jec - tion, to re - duce us to sub -

scheh'n, lass es nie - mals nicht ge - scheh'n, lass es  
 trive, nev - er may the - Fiend con - trive, nev - er

scheh'n, lass es nie - mals nicht ge - scheh'n, dass uns  
 trive, nev - er may the - Fiend con - trive to re -

quä - len, lass es nie - mals nicht ge - scheh'n, dass uns  
 jec - tion, nev - er may the - Fiend con - trive to re -

- len, lass es nie - mals nicht ge - scheh'n, dass uns  
 - tion, nev - er may the - Fiend con - trive to re -

nie - mals nicht ge - scheh'n, dass uns Sa - tan mö - ge quä - len, lass es  
 may the - Fiend con - trive to re - duce us to sub - jec - tion, nev - er

Sa - tan mö - ge quä - len,  
 duce us to sub - jec - tion,

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge  
 duce us to sub - jec - tion, to re - duce us to sub -

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge - schehn, dass uns  
 duce us to sub - jec - tion, nev - er may the Fiend con - trive to re -

nie - mals nicht ge - schehn, lass es nie - mals nicht ge - schehn, lass es  
 may the - Fiend con - trive, nev - er may the - Fiend con - trive, nev - er

lass es nie - mals nicht ge - schehn, dass uns  
 nev - er may the - Fiend con - trive to re -

quä -  
 jec -

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge quä -  
 duce us to sub - jec - tion, to re - duce us to sub - jec -

nie - mals nicht geschehn, lass es niemals nicht geschehn, dass uns Sa - tan mö - ge  
 may the - Fiend con - trive, nev - er may the Fiend con - trive to re - duce us to sub -

Sa - tan mö - ge quä -  
 duce us to sub - jec -

- len,  
- tion, lass es  
nev - er

- len,  
- tion, lass es  
nev - er

quä - len,  
jec - tion, lass es  
nev - er

- len,  
- tion, lass es  
nev - er

L.H.

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
may the Fiend con - trive to re - duce us to sub - jec - tion!

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
may the Fiend con - trive to re - duce us to sub - jec - tion!

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
may the Fiend con - trive to re - duce us to sub - jec - tion!

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
may the Fiend con - trive to re - duce us to sub - jec - tion!

tr

Da Capo.