

Feria Paschatos

Christ lag in Todtes Banden

a. 4. Voc:

2 Violini

2 Viole

con

Continuo

Di Signore Joh. Seb. Bach

J. J. Concerto. Feria Paschatos. a.4. Voc: 2 Violini. 2 Viole. 1
con Continuo. di Sign. Joh. Seb. Bach.

Sinfonia.

Violino 1^{mo}.

Violino 2^{do}.

Viola 1^{ma}.

Viola 2^{da}.

Continuo.

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

5

f

This system contains measures 5 through 9 of a musical piece. It features five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). The first staff begins with a dynamic marking of *f* and contains a melodic line with eighth and sixteenth notes. The second staff also starts with *f* and has a more rhythmic, eighth-note pattern. The third and fourth staves provide harmonic support with eighth-note accompaniment. The fifth staff has a dynamic marking of *f* and contains a bass line with eighth notes. The music concludes with a whole note chord in the final measure.

10

This system contains measures 10 through 14. It continues with the same five-staff arrangement and key signature. The first staff features a melodic line with eighth-note runs and slurs. The second staff has a dynamic marking of *f* and contains a rhythmic accompaniment. The third and fourth staves provide harmonic support with eighth-note accompaniment. The fifth staff has a dynamic marking of *f* and contains a bass line with eighth notes. The music concludes with a whole note chord in the final measure.

A musical score consisting of five staves. The first two staves are grouped by a brace on the left and use treble clefs. The last three staves are grouped by a brace on the left and use bass clefs. All staves have a key signature of one sharp (F#) and a common time signature (C). The notation includes a whole note chord on the first staff (F#4, A4, C5), a whole note chord on the second staff (F#4, A4, C5), a whole note chord on the third staff (F#3, A3, C4), a whole note chord on the fourth staff (F#3, A3, C4), and a whole note chord on the fifth staff (F#2, A2, C3). The notes are positioned on the following lines: Staff 1 (F#4, A4, C5), Staff 2 (F#4, A4, C5), Staff 3 (F#3, A3, C4), Staff 4 (F#3, A3, C4), and Staff 5 (F#2, A2, C3).

Versus 1^{mo}.

Allegro.

Violino 1^{mo}.

Violino 2^{do}.

Viola 1^{ma}.

Viola 2^{da}.

Soprano.
Christ _____ lag in

Alto.
Christ lag in To - des, in To - des Ban - den, Christ lag in

Tenore.
Christ lag in To - des Ban - den, Christ lag in To - des

Basso.
Christ lag in To - des Ban - den, Christ lag in To - des Ban -

Continuo.

den, Christ lag in To - des Ban - den für un - ser Sünd' ge - ge -

- - den, in To - des Ban - den

Ban - den, in To - des Ban - den für un - ser Sünd' ge - ge -

Sünd' ge - ge - - - ben.
ben, für un - ser Sünd' ge - ge - - -
für un - ser Sünd' ge - ge - - - ben, ge - ge - - -
ben, für un - ser Sünd' ge - ge - - -
ben, für un - ser Sünd' ge - ge - - -
ben, für un - ser Sünd' ge - ge - - -

ben. Er ist wie - der er - stan - den, wie-der er-stan - den, Er ist wie-der er-stan -
 ben. Er ist wie-der er-stan - den, Er ist wie - der er - stan -
 ben. Er ist wie-der er-stan -

Detailed description: This is a musical score for piano and voice. It consists of eight staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom six staves are for the voice, with the first three staves in soprano clef and the last three in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are in German and are repeated across the staves. The score includes various musical notations such as notes, rests, and dynamic markings.

den, Er ist wie - der er - stan - - - den, Er ist wie - der er - stan -

den, wie - der er - stan - - den, Er ist wie - der er - stan - den,

den, Er ist wie - der er - stan - - den, Er ist wie - der er -

Er

The musical score consists of a piano accompaniment and vocal lines. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The vocal lines are in bass clef. The lyrics are in German and describe the resurrection of Jesus Christ. The score is divided into three measures, with the vocal lines continuing across the measures. The piano accompaniment provides harmonic support for the vocal lines.

den

- den, er - stan - - - den und hat uns bracht das Le -

der er - stan - den und hat uns bracht das Le - ben, das

den, er - stan - den

ben, das Le - - - ben, und hat uns bracht das Le - - -
 Le - - - ben, und hat uns bracht das Le - - -
 und hat uns bracht das Le - - - ben, das Le - - -

Le - - - - ben.

- - - - - ben, und hat uns bracht das Le - - - - ben.

bracht das Le - - - - ben, und hat uns bracht das Le - ben.

hat uns bracht das Le - ben, und hat uns bracht das Le - - - - ben.

Detailed description: This is a musical score for piano and voice. It consists of ten staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the voice, with the right hand in bass clef and the left hand in bass clef. The music is in 3/4 time and G major. The lyrics are in German and describe the resurrection of Jesus. The score is divided into three measures. The first measure shows the piano accompaniment and the voice entering with the word 'Leben'. The second measure continues the piano accompaniment and the voice with the phrase 'ben, und hat uns bracht das Leben'. The third measure concludes the piano accompaniment and the voice with the phrase 'bracht das Leben, und hat uns bracht das Leben'.

The musical score consists of eight staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom six staves are for the vocal parts, with the top two in treble clef and the bottom four in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Deß wir sol - len fröh -", "Deß wir sol - len", and "Deß wir".

Deß wir sol - len fröh -

Deß wir sol - len

Deß wir

40

- lich, daß wir sol - len fröh - lich, fröh - lich, fröh - lich, fröh - lich seyn, fröh -
 fröh - lich, daß wir sol - len fröh - lich, fröh - lich, fröh - lich seyn, daß wir
 sol - len fröh - - - lich, fröh - lich, fröh - lich, fröh - lich seyn,

Deß wir sol - len fröh - lich
 - - lich, fröh - lich, fröh - lich, deß wir sol - len fröh - lich, fröh - lich, fröh - lich
 sol - len fröh - lich, fröh - lich seyn, fröh - lich, fröh - lich, fröh - lich
 deß wir sol - len fröh - lich, fröh - - - - - lich

The musical score consists of several staves. The top four staves are for piano accompaniment, with the first two in treble clef and the last two in bass clef. The bottom five staves are for vocal parts, with the first four in bass clef and the last one in bass clef. The lyrics are written below the vocal staves.

seyn,
seyn,
seyn,
seyn,
seyn,
seyn,
Gott lo -
Gott lo - ben

- ben und Ihm danck - bar seyn, Gott lo - ben und Ihm danck - bar seyn, Ihm danck - bar seyn, Gott
 und Ihm danck - bar seyn, Gott lo - ben und ihm danck - bar seyn, Ihm danck - bar seyn, Gott lo -
 Gott lo - ben

Gott lo - ben

lo - ben und Ihm danck - bar seyn, Gott lo-ben und Ihm danck - bar, danck-bar seyn, Gott lo -

- ben und Ihm danck - bar seyn, Gott lo-ben und Ihm danck - bar, danck-bar seyn,

und Ihm danck - bar seyn, Gott lo - ben und Ihm danck - bar seyn, Gott

und Ihm danck - - - bar
 - ben und Ihm danck - bar, danck - bar seyn, Gott lo - ben und Ihm danck - bar
 Gott lo - ben_ und Ihm danck - bar seyn, Gott lo -
 lo - ben, Gott lo - ben und Ihm danck - bar

seyn

seyn, Gott lo - ben und Ihm danck - bar seyn, Hal - le - lu - jah, hal - le - lu -

- ben und Ihm danck - bar, danck - bar seyn und sin - gen Hal - le - lu -

seyn, Ihm danck - bar seyn, Hal-le lu - jah, hal - le, hal - le - lu -

The musical score consists of a piano accompaniment and vocal parts. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal parts include a soprano line, a tenor line, and a bass line. The lyrics are in German and are printed below the vocal lines. The score is divided into three measures by vertical bar lines.

jah, hal-le - lu - jah, hal - le, hal - le - lu - jah, und sin - gen hal - le - lu -
 jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le, hal - le - lu -
 jah, und sin - gen hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -


und sin - gen Hal - le - lu - jah, hal - le - lu - jah, hal - le, hal - le - lu -
 jah, hal - le - lu - jah, hal - le, hal - le - lu - jah, hal - le - lu - jah, hal - le, hal - le - lu -
 jah, hal - le - lu - jah, hal - le, hal - le - lu - jah, und sin - gen hal - le - lu -
 jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le, hal - le - lu -


le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -
jah, hal - le - lu - jah, hal - le - lu - jah, hal - le, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -
jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -
jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -


jah, hal - le - lu - jah, hal - le - lu - jah, hal - le, hal - le - lu - jah!
 le - lu - jah, hal - le - lu - jah, hal - le - lu - jah!
 jah, hal - le - lu - jah, hal - le - lu - jah!
 jah, hal - le - lu - jah, hal - le, hal - le - lu - jah!

Versus 2^{do}.


5


Soprano.  Den Todt, den Todt, den Todt nie -


Alto.  Den Todt, den Todt, den

Continuo. 

10

Soprano.  - mand zwin - gen kundt bey al - len

Alto.  Todt nie - mand zwin - gen kundt bey al - len

Continuo. 


15

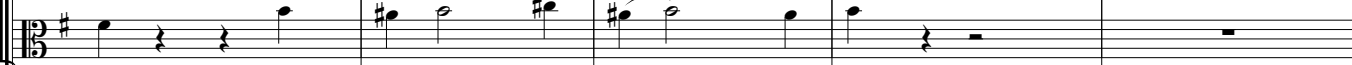
Soprano.  Men - schen Kin - dern, das macht', das macht',


Alto.  Men - schen Kin - dern, das macht', das

Continuo. 

20

Soprano.  das macht' al - les un - ser Sünd', kein

Alto.  macht', das macht' al - les un - ser Sünd',

Continuo. 

Un - schuld war zu fin - den. Da - von kam
kein Un - schuld war zu fin - den. Da - von

der Todt, der Todt, der Todt so bald und nahm ü -
kam der Todt, der Todt so bald und nahm

ber uns Ge - walt, hielt
ü - ber uns Ge - walt, hielt uns

uns in sei - nem Reich ge - fan - gen, ge - fan - gen. Hal - le -
in sei - nem Reich ge - fan - gen, ge - fan - gen. Hal - le -

lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -
lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -

le - lu - jah!

le - lu - jah!

The musical score consists of three staves. The top two staves are vocal parts, both in treble clef with a key signature of one sharp (F#). The lyrics 'le - lu - jah!' are written below the notes. The bottom staff is a piano accompaniment in bass clef with the same key signature. It features a rhythmic pattern of eighth and sixteenth notes, with a final measure containing a fermata over a whole note.

Versus 3^{zo}.

Violino 1^{mo} (solo).

Violino 2^{do} (solo).

Tenore.

Continuo.

5

Je - sus Chri - stus, Got - tes

The first system of the musical score consists of four staves. The top two staves are for the piano, with the right hand playing a complex, flowing melodic line and the left hand providing harmonic support. The third staff is the vocal line, starting with a rest followed by the lyrics 'Je - sus Chri - stus, Got - tes'. The bottom staff is the bass line, providing a steady accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Sohn, an

The second system of the musical score continues the piano accompaniment and vocal line. The piano part maintains its intricate texture. The vocal line continues with the lyrics 'Sohn, an'. The bass line continues its accompaniment. The key signature and time signature remain the same as in the first system.

10

un - ser Statt ist kom - men,

The first system of the musical score consists of four staves. The top two staves are treble clefs, the third is an alto clef, and the bottom is a bass clef. The key signature has one sharp (F#). The first two staves contain a complex, fast-moving melodic line with many accidentals. The alto staff is mostly empty, with a few notes and rests. The bass staff contains a simple, slow-moving bass line. The word "und" is written below the alto staff in the second measure.

und

15

The second system of the musical score consists of four staves. The top two staves are treble clefs, the third is an alto clef, and the bottom is a bass clef. The key signature has one sharp (F#). The first two staves contain a complex, fast-moving melodic line with many accidentals. The alto staff contains the lyrics "hat die Sün - de weg - ge - than,". The bass staff contains a simple, slow-moving bass line.

hat die Sün - de weg - ge - than,

The first system of the musical score consists of four staves. The top two staves are treble clefs, the third is a bass clef, and the bottom is a bass clef. The key signature has one sharp (F#). The first two staves contain a complex, fast-moving melodic line with many accidentals. The third staff is mostly empty, with a few notes in the second measure. The bottom staff contains a simple bass line. The lyrics "da - mit den" are written below the third staff, aligned with the second measure.

da - mit den

The second system of the musical score consists of four staves. The top two staves are treble clefs, the third is a bass clef, and the bottom is a bass clef. The key signature has one sharp (F#). The first two staves contain a complex, fast-moving melodic line with many accidentals. The third staff contains a few notes in the first measure and a rest in the second. The bottom staff contains a simple bass line. The lyrics "Todt ge - nom - men" are written below the third staff, aligned with the first and second measures. A measure number "20" is written above the second measure of the top staff.

20

Todt ge - nom - men

The first system of the musical score consists of three staves. The top two staves are in treble clef and are grouped by a brace on the left. They contain a complex piano accompaniment with many sixteenth and thirty-second notes. The bottom staff is in bass clef and contains a simpler bass line with quarter and eighth notes. The key signature has one sharp (F#).

The second system of the musical score consists of four staves. The top two staves are in treble clef and are grouped by a brace on the left. They contain piano accompaniment with some rests. The third staff is in bass clef and contains the vocal line. The lyrics are: **all' sein Recht und sein' Ge - walt,**. The bottom staff is in bass clef and contains piano accompaniment. The key signature has one sharp (F#).

Adagio.

25

da blei - bet nichts denn Todt's

Allegro.

Ge - stalt,

30

den Stach'l hat Er ver -

tr
loh - ren.

35

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

Detailed description: This system contains the first two measures of the piece. It features a piano accompaniment with a right-hand part consisting of eighth-note patterns and a left-hand part with a steady eighth-note bass line. The vocal line is written in a soprano clef and includes the lyrics 'Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,'. A rehearsal mark '35' is placed above the first measure of the piano accompaniment.

hal - le - lu - jah, hal - - -

Detailed description: This system contains the next two measures. The piano accompaniment continues with similar rhythmic patterns. The vocal line continues with the lyrics 'hal - le - lu - jah, hal - - -'. The piano part features a prominent eighth-note bass line in the left hand and a more complex eighth-note pattern in the right hand.

le - lu - jah!

This system contains measures 37 through 40. It features a piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef, both in G major. The vocal line is in bass clef, with lyrics "le - lu - jah!" under the notes. The piano accompaniment consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand.

40

This system contains measures 41 through 44. It features a piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef, both in G major. The piano accompaniment consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand.

This system contains measures 45 through 48. It features a piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef, both in G major. The piano accompaniment consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand. The system concludes with a double bar line.

Versus 4^{to}.

Soprano.  da Todt und Le - ben run -

Alto.  -

Tenore.  Es war ein wun - der - li - cher Krieg, ein wun - der - li - cher

Basso.  -

Continuo. 

 gen, es war ein wun - der - li - cher Krieg, da Todt und Le - ben run -

 Krieg, da Todt und Le - ben run - gen, da Todt und Le - ben run -

 Es war ein wun - der - li - cher Krieg, ein wun - der - li - cher



gen, ein wun-der - li - cher Krieg, es war ein wun - der - li - cher

Es war ein wun - der - li - cher

gen, es war ein wun-der - li - cher Krieg, es war ein wun-der - li - cher

Krieg, da Todt und Le - ben run - gen, es war ein wun-der - li - cher

Krieg, da Todt und Le - ben run - gen, da Todt und

Krieg,

Krieg, da Todt und Le - ben run - gen, da Todt und

Krieg, da Todt und Le - ben run - gen, da Todt und Le - ben

10

Le - ben, Todt und Le-ben run - gen, da - Todt und Le - ben,

da Todt und Le - ben

Le - ben, Todt und Le-ben run - gen, da - Todt und Le - ben run -

run - gen, run - gen, da - Todt und Le - ben, Todt und

Todt und Le-ben run - - - - gen,

run - gen,

- gen, da Todt und Le - ben run - - - - gen, das Le - ben

Le - ben run - - - - gen,

es hat den Todt ver - schlun - gen, das Le -
das be - hielt den Sieg, das Le - ben be - hielt den Sieg, es hat den
das Le - ben

15

ben be - hielt den Sieg, es hat den Todt ver - schlun - gen, das Le - benbe -
das
Todt ver - schlun - gen, es hat den Todt ver - schlun - gen, das Le -
das be - hielt den Sieg, das Le - ben be - hielt den Sieg, es hat den

hielt den Sieg, das Le - ben be - hielt den Sieg,
 Le - ben be - hielt den Sieg,
 ben be - hielt den Sieg, das Le - ben be - hielt den Sieg, es—
 Todt ver - schlun - gen, das Le - ben be - hielt den Sieg, es— hat den

20

es— hat den Todt ver - schlun - gen, es— hat den Todt ver - schlun -
 hat den Todt ver - schlun - gen, es— hat den Todt ver - schlun -
 Todt ver - schlun - gen, es— hat den Todt ver - schlun -

- gen, ver-schlun-gen, es hat den Todt, es hat den Todt ver -
 es hat den Todt ver - schlun -
 - gen, ver-schlungen, es hat den Todt ver - schlun - gen, ver-schlun -
 gen, ver - schlun-gen, es hat den Todt, den Todt, den Todt ver - schlun -

schlun - - - - gen. Die Schrift
 gen.
 - - - - gen.
 - - - - gen. Die Schrift hat ver -

25

hat ver - kün - - - di-get, ver - kün - di-get

Die__ Schrift hat ver - kün - - - di-get

kün - - - di-get das, ver - kün - di-get

kün - - - di-get

das, die__ Schrift hat ver - kün - di-get, ver -

Die Schrift hat ver - kün - dig't das,

das, die__ Schrift hat ver - kün -

das, die__ Schrift hat ver - kün - - -

kün - di-get das, wie ein Todt den an - dern fraß, wie ein Todt

- - di-get das, wie ein Todt den an - dern fraß, wie

- di-get das, wie ein Todt den an - dern

den an - dern fraß, den an -

wie ein Todt den -

ein Todt den an - dern fraß, den an - - -

fraß, wie ein Todt den an - dern fraß, wie ein Todt den an - dern

ein Spott aus dem Todt ist wor-den, aus dem Todt ist wor -
den.
Spott aus dem Todt ist wor - den, aus dem Todt ist wor -
dem Todt ist wor - den, ein Spott aus dem Todt ist wor -

40

den. Hal-le - lu - jah, hal - le - lu - jah, hal - le - lu -
Hal - - - le - lu - jah!
den. Hal-le-lu-jah, hal-le-lu - jah, hal-le-lu-jah, hal-le-lu - jah, hal-le-lu-jah, hal-le-lu-
den. Hal-le - lu - jah, hal-le - lu - jah, hal-le - lu -

Musical score for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time, key of D major. The lyrics are: jah, hal - le - lu - jah, hal - le - lu - jah!

The score consists of four staves. The lyrics are written below the notes. The first staff (Soprano) has the lyrics: jah, hal - le - lu - jah, hal - le - lu - jah!. The second staff (Alto) has the lyrics: jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah!. The third staff (Tenor) has the lyrics: jah, hal - le - lu - jah, hal - le - lu - jah!. The fourth staff (Bass) has the lyrics: jah, hal - le - lu - jah, hal - le - lu - jah!. The music features a mix of eighth and quarter notes, with some rests and slurs. The piece concludes with a fermata on the final note of each staff.

Versus 5^{to}.

5

Violino 1^{mo}.

Violino 2^{do}.

Viola 1^{ma}.

Viola 2^{da}.

Basso.

Continuo.

Hier ist das rech - te O - ster -

Lamm, das rech - te O - ster - Lamm, da - von Gott

hat _____ ge - bo - then, da - von Gott hat _____ ge - bo -

then, das ist hoch an des Creu - tzes

The musical score consists of seven staves. The top two staves are for the vocal line, with the first staff in treble clef and the second in alto clef. The piano accompaniment is spread across the bottom five staves: two for the right hand (treble and alto clefs) and three for the left hand (bass, alto, and tenor clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves, aligned with the notes.



Stamm, hoch an des Creu - tzes,

The image shows a musical score for a voice and piano piece. It consists of seven staves. The top two staves are for the voice, with a treble clef and a key signature of one sharp (F#). The bottom five staves are for the piano accompaniment, with a bass clef and a key signature of one sharp (F#). The lyrics are written below the voice staves: "Stamm, hoch an des Creu - tzes,". The music features a mix of quarter, eighth, and sixteenth notes, with some melodic lines and accompaniment patterns. The piano part includes a prominent eighth-note accompaniment in the lower register.

des Creu - tzes Stamm in hei - ßer Lieb' _____ ge - bra -

then, in hei - ßer Lieb' - ge - bra - then: des Blut zeich - net,

des Blut zeich - net, zeich - net un - ser Thür,

A musical score for piano and voice. The score is written in G major (one sharp) and 3/4 time. It consists of six staves. The top two staves are for the right hand of the piano, the next two for the left hand, and the bottom two for the voice. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The voice part has a melodic line with a fermata over the final note. The lyrics 'des Blut zeich -' are written below the voice staff.

des Blut zeich -

The image shows a musical score for piano and voice. The piano part consists of two staves (treble and bass clef) with a grand staff bracket on the left. The voice part is a single staff with a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into six measures. The lyrics are: "net un-ser Thür, das hält der Glaub' dem".

net un-ser Thür, das hält der Glaub' dem

The musical score is arranged in a grand staff with five systems. The top two systems are for the vocal line, and the bottom three are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line.

To - de für, das hält der Glaub' dem

This musical score consists of six staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the voice, with the upper staff in treble clef and the lower staff in bass clef. The music is in the key of D major (one sharp) and 4/4 time. Measures 65 and 66 feature piano accompaniment with eighth-note patterns in both hands. Measure 67 includes a trill (tr) in the right hand. Measures 68-70 feature a vocal line with lyrics and piano accompaniment. The lyrics are: "To - - - de für, der". The piano accompaniment in measures 68-70 is marked with a piano (*p*) dynamic.

f

f

f

f

Wür - - - ger

f

75 *p*

80

kann uns nicht, nicht, nicht, nicht mehr scha -

The musical score consists of six staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the voice, with the upper part in treble clef and the lower part in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into five measures. The lyrics are: - lu-jah, hal-le - lu-jah, hal-le - lu-jah, hal-le - lu-jah, hal-le, hal-le-lu-

Musical score for piano and voice, measures 74-95. The score includes a piano accompaniment with four staves (two treble and two bass clefs) and a vocal line. The key signature is one sharp (F#). The vocal line includes the lyrics "jah, hal-le-lu-jah, hal - le - lu - jah!".

The piano accompaniment features a complex texture with multiple voices. The upper right hand (RH) has a melodic line with a trill (tr) in measure 75. The lower right hand (RH) and left hand (LH) provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes.

The vocal line is written in a bass clef and includes the lyrics:

jah, hal-le-lu-jah, hal - le - lu - jah!

Versus 6^{to}.

Soprano. 5

So fey - ern wir das ho - he Fest, das ho - he, das ho - he Fest

Tenore.

So fey - ern wir das ho - he Fest mit

Continuo.

10

mit Her-tzens-Freud' und Wohn - ne, das

Her - tzens - Freud' und Wohn - ne, das uns der Her - re schey - nen läßt, Er

15

uns der Her - re schey - nen läßt, Er ist sel - ber die Son - ne,

schey - nen läßt, Er ist sel - ber die Son - ne,

20

der durch sey - ner Gna - de Glantz er - leuch -

der durch sey - ner Gna - den Glantz er - leuch - tet

25

- tet un - ser Her - tzen gantz',
un - ser Her - tzen gantz',
un - ser Her - tzen gantz'

30

der Sün-den-Nacht ist ver - schwun -
der Sün-den-Nacht ist ver - schwun -
der Sün-den-Nacht ist ver - schwun -

35

den. Hal - le-lu-jah, hal - le-lu-jah, hal - le-lu-jah, hal -
den. Hal - le-lu-jah, hal - le-lu-jah, hal - le-lu-jah, hal -
den. Hal - le-lu-jah, hal - le-lu-jah, hal - le-lu-jah, hal -

40

le - lu - jah, hal - le - lu - jah!
hal - le - lu - jah, hal - le - lu - jah!
hal - le - lu - jah, hal - le - lu - jah!

Versus 7^{mo} e ultimo.

Allegro.

Violino 1^{mo}.

Violino 2^{do}.

Viola 1^{ma}.

Viola 2^{da}.

Soprano.
Wir

Alto.
Wir e - - - - - Ben und wir le - - - - -

Tenore.
Wir e - Ben und wir le - ben wohl, wir

Basso.
Wir e - Ben und wir le - ben wohl,

Continuo.

e - ßen und le - ben
 ben wohl, wir e - ßen und wir le - ben
 e - ßen und wir le - ben
 wir e - ßen und wir le - ben wohl, wir e - ßen und wir le -

The musical score consists of two systems. The first system includes a piano accompaniment with four staves (two treble and two bass clefs) and a vocal line in bass clef. The second system continues the piano accompaniment and includes three vocal lines in bass clef. The lyrics are in German and are distributed across the vocal lines.

System 1:

- Piano accompaniment (top four staves): Treble clef, key signature of one sharp (F#), 3/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes.
- Vocal line (bottom staff): Bass clef, key signature of one sharp (F#). The lyrics are: *wohl*

System 2:

- Piano accompaniment (top four staves): Continuation of the piano accompaniment from the first system.
- Vocal line 1 (middle staff): Bass clef, key signature of one sharp (F#). The lyrics are: *wohl, wir e - ßen und wir le - ben*
- Vocal line 2 (bottom staff): Bass clef, key signature of one sharp (F#). The lyrics are: *wohl, und wir le - ben*
- Vocal line 3 (bottom staff): Bass clef, key signature of one sharp (F#). The lyrics are: *wohl, und wir le - ben*

im rech - ten O - ster -
 wohl im rech - ten O - ster - Fla - den, im rech - ten
 ben wohl im rech - ten O - ster - Fla -
 wir le - ben wohl im rech - ten O - ster - Fla - den, im rech - ten O - ster -

Musical score for page 81, featuring piano accompaniment and vocal lines. The score is written in G major and 3/4 time. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part includes a soprano line and a bass line, both with German lyrics.

Piano Part:
 The right hand plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes and rests.

Vocal Part:
 The soprano line begins with the lyrics "Fla - - - - den;" and continues with "O - ster - Fla - - - - den; der al - te".
 The bass line begins with "den, in rech - ten O - ster - Fla - - - - den; der al - te" and continues with "den;".

Lyrics:
 Fla - - - - den;
 O - ster - Fla - - - - den; der al - te
 - den, in rech - ten O - ster - Fla - - - - den; der al - te
 Fla - - - - den;

Sau - er - teig nicht soll, al - te Sau - er - teig nicht soll, der al - te Sau - er - teig nicht

Sau - er - teig nicht soll, der al - te Sau - er - teig nicht

der al - te Sau - er - teig nicht

Musical score for page 83, featuring piano accompaniment and vocal lines with German lyrics. The score is in G major and 3/4 time. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part includes a soprano line and a bass line. The lyrics are:

soll, der al - te Sau - er - teig nicht soll, der al - te Sau - er - teig
 soll, al - te Sau - er - teig nicht soll, der al - te Sau - er - teig nicht soll,
 soll, der al - te Sau - er - teig nicht soll, der al - te Sau - er -

The score is divided into three measures. The piano part provides harmonic support for the vocal lines. The lyrics are written below the vocal staves.

20

al - - - te Sau - - - er - - -

nicht soll, der al - te Sau - er - teig nicht

der al - te Sau - er - teig nicht soll, al - te Sau - er - teig

teig nicht soll, Sau - er - teig nicht soll,

teig nicht soll

soll, der al - te Sau - er - teig nicht soll, Sau - er - teig nicht

nicht soll, der al - te Sau - er - teig nicht soll seyn

der al - te Sau - er - teig nicht soll, Sau - er - teig nicht

soll seyn bey dem Wort der Gna - den, der Gna -
 bey dem Wort der Gna - den, der Gna - - - -
 soll seyn

The musical score consists of several staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the vocal line, with the upper voice in bass clef and the lower voice in bass clef. The lyrics are written below the vocal staves. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three measures by vertical bar lines.

- - - den, seyn bey dem Wort der Gna - - - - -
 den, seyn bey dem Wort der Gna - - - - -
 bey dem Wort der Gna - den, der Gna - - - - -

This musical score page (87) contains a piano accompaniment and three vocal parts. The piano part consists of a grand staff with two treble clefs and two bass clefs. The vocal parts are arranged in three systems, each with a bass clef. The lyrics are in German and are distributed across the vocal lines. The music is in a key with one sharp (F#) and a common time signature. The lyrics are:

seyn bey dem Wort der
 - - den, der Gna - - den, seyn bey dem Wort der Gna -
 den, der Gna - den, der Gna - - - den, seyn bey dem
 den, der Gna - - - - - den, seyn

The musical score consists of two systems of music. The first system includes a piano accompaniment with four staves (treble and bass clefs) and a vocal line in bass clef. The second system continues the piano accompaniment and includes three vocal lines in bass clef. The lyrics are in German and describe the Word of God.

System 1:

Piano accompaniment (top four staves):

- Staff 1 (Treble): Rapid sixteenth-note runs.
- Staff 2 (Treble): Quarter notes with rests.
- Staff 3 (Bass): Quarter notes.
- Staff 4 (Bass): Quarter notes.

Vocal line (Staff 5, Bass clef):

Gna - - - - - den:

System 2:

Piano accompaniment (top four staves):

- Staff 1 (Treble): Quarter notes.
- Staff 2 (Treble): Quarter notes.
- Staff 3 (Bass): Quarter notes.
- Staff 4 (Bass): Quarter notes.

Vocal lines (Staff 5, 6, 7, Bass clef):

den, seyn bey dem Wort der Gna -

Wort der Gna - - - - - den, seyn bey dem

bey dem Wort der Gna - - - - - den, seyn bey dem Wort der

den:
Wort der Gna - den:
Gna - den:

The image shows a musical score for piano and voice. It consists of ten staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The next four staves are for the voice, with a bass clef and lyrics written below the notes. The lyrics are: "den:", "Wort der Gna - den:", and "Gna - den:". The bottom two staves are for the piano accompaniment, with the right hand in bass clef and the left hand in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into three measures by vertical bar lines.

The musical score consists of a piano accompaniment and a vocal line. The piano part is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line is written on a single staff with a bass clef. The lyrics are in German and are repeated across three lines of the vocal staff. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a trill in the right hand. The vocal line is a simple melody with some slurs and rests.

Chri - stus will der Ko - ste, Chri-stus will der Ko -
Chri - stus will der Ko - ste, Chri-stus
Chri - stus will der Ko -

will der Ko - ste seyn
Ko - ste, Chri - stus will der Ko - ste, Ko - ste, Ko - ste seyn
- - ste seyn, Ko - ste, Ko - ste, Ko - ste seyn
- ste, Ko - - - - - ste seyn

The musical score consists of several staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes. The vocal part is written in bass clef and includes the following lyrics:

und spey - - - sen die Seel' al-

und spey - sen die Seel' al -

50

lein, und spey - sen die Seel' al - lein, die Seel' al - lein, und
 lein, und spey - sen die Seel' al - lein, die Seel' al - lein, und spey -
 und spey - - -

und spey - - - -
 spey - sen die Seel' al - lein, und spey - sen die Seel' al, Seel' al - lein, und spey -
 - - sen die Seel' al - lein, und spey - sen die Seel' al, Seel' al - lein,
 sen die Seel' al - lein, und spey - sen die Seel' al - lein, und

55

sen die Seel' al - - - -
 - - sen die Seel' al, Seel' al - lein, und spey - sen die Seel' al -
 und spey - sen die Seel' al - lein, und spey -
 spey - sen, und spey - - - - sen die Seel' al -

lein,
 lein, und spey - sen die Seel' al - lein, Hal - le - lu - jah, hal - le - lu -
 - - sen die Seel' al, Seel' al - lein, der Glaub' will kein's an - dern le -
 lein, die Seel' al - lein, Hal - le lu - jah, hal - le, hal - le - lu -

60

The musical score consists of several staves. At the top, there are two treble clef staves for piano accompaniment. Below these are two bass clef staves, also for piano accompaniment. The bottom section contains two vocal staves, one for the soprano/tenor and one for the bass. The lyrics are written below the vocal staves.

Lyrics:

jah, hal-le - lu-jah, hal-le, hal - le-lu jah, der Glaub' will kein's an - dern le -
 ben. Hal - le - lu-jah, hal-le - lu-jah, hal - le-lu jah, hal-le - lu jah, hal - le, hal - le-lu-
 jah, der Glaub' will kein's an - dern le - ben. Hal - le - lu-jah, hal - le - lu-jah, hal - le-lu-

der Glaub' will kein's an - dern le - ben. Hal-le - lu-jah, hal - le, hal - le - lu -
 ben. Hal-le - lu-jah, hal - le, hal - le - lu - jah, hal - le - lu-jah, hal - le, hal - le - lu -
 jah, hal - le - lu-jah, hal - le, hal - le - lu - jah, der Glaub' will kein's an - dern le -
 jah, hal - le - lu-jah, hal - le - lu-jah, hal - le - lu - jah, hal - le - lu-jah, hal - le, hal - le - lu -

le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

- lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

jah, hal - le, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -
 le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -
 jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -
 jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

The musical score on page 109 consists of ten staves. The first four staves are grouped by a brace on the left and represent the piano accompaniment. The top two staves are in treble clef with a key signature of one sharp (F#), and the bottom two staves are in bass clef with a key signature of two sharps (F# and C#). The piano part begins with a whole note chord in the first measure, which is sustained throughout the page. The vocal part, consisting of the remaining six staves, begins in the third measure. The first three staves are in bass clef with a key signature of one sharp (F#), and the last three staves are in bass clef with a key signature of two sharps (F# and C#). Each of these six staves contains a single note with a fermata, and the word "jah!" is written below each note. The notes are: G2 (first staff), F#1 (second staff), E1 (third staff), G2 (fourth staff), F#1 (fifth staff), and E1 (sixth staff).

