

Johann Sebastian
BACH

Dazu ist erschienen der Sohn Gottes
BWV 40

Stuttgarter Bach-Ausgaben



Carus 31.040/07

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BACH

Dazu ist erschienen der Sohn Gottes
BWV 40

Kantate zum 2. Weihnachtstag
für Soli (ATB), Chor (SATB)
2 Hörner, 2 Oboen, 2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Christ was manifested for this purp
Cantata for the 2nd day of Chr
for soli (ATB), choir (SATB)
2 horns, 2 oboes, 2 violins, viola
edited by Reinhold Kubik
English version by Vernon

der Bach-Ausgaben

Studienpartitur / Study score



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Stuttgarter Bach-Ausgaben: Foreword to the complete edition of Johann Sebastian Bach's church cantatas

Within the "Stuttgarter Bach-Ausgabe" series Carus-Verlag is preparing a complete practical edition of the approximately 200 surviving church cantatas by Johann Sebastian Bach. Our edition comprises full score (which serves at the same time for the organ or harpsichord part), pocket score, instrumental parts, piano reduction and vocal score as necessary. In the case of cantatas where more than one authentic version exists, either as the full work or in individual movements, this series limits itself as a rule to one version only. Cantatas which have been handed down in fragmentary or inauthentic form are completed or reconstructed. A few cantatas are transposed; all are printed with a singable English translation of the text.

All of Bach's church cantatas – with the one exception of BWV 71 – have been handed down in manuscript. For our purposes, it is ideal when both the autograph score and the original performance material have survived. The autograph scores are partly in draft form, often do not clearly specify instrumentation and contain few expression marks, but they present a more reliable musical notation than the parts do, since these were mostly written out by copyists. On the other hand, the original parts – as the actual documents on which performance was based – are furnished with more precise details regarding dynamics, articulation, ornamentation and instrumentation. The editing of Bach's cantatas is now and then hampered by problems arising from this "ideal" tradition, since differences are to be found between the autograph score and the original parts, many of which were revised by Bach himself. In addition to this, graphic details, such as the slurs, are not always exact, and the incompleteness typical of 18th century manuscripts is also a feature in the works: dynamic and articulation markings have not always been consistently incorporated into the notation where they belong.

But the whole source material has not survived for all the cantatas. If we are only in possession of the autograph score, then many important details – on instrumentation for example – are missing which occasionally can only be re-created by conjecture. If we have the instrumental parts alone, we have no possible way of checking the musical notation against the original score. If the parts material is incomplete, fragments of the cantata have been preserved. In such cases, cantatas which have survived only as fragments can sometimes lead to an altered representation of the original version.

The aim of this cantata series is to provide a practical edition which can serve as a basis for performance by the musician without requiring a knowledge of the original musical text in which it was written. In order to achieve this, a study of the source material has been carried out, smoothed out and corrected where necessary. The inclusion of a German translation and an English translation of the text, as well as a piano reduction, already published in the Carus edition, refer to the original version; regarding the cantatas which have been completed, the edition should not encumber the whole work with the more complicated details of the original. This method alone – a verbal transcription – is not always necessary after all.

In the original manuscript notation in concert pitch and in the clef used today. The slurs marking the distribution of the parts, especially in the vocal parts, are eliminated unless constituting, by way of exception, an articulatory importance; they are not included in the *colla parte* instrumental parts of the

chorale movements. The beaming has been standardised. The performance of certain rhythmic forms (for example dotted notes which are sometimes to be played in triplet rhythm and sometimes in an over-sharp "French manner") is indicated in the music and the appoggiaturas are written out in full in the recitatives. The simply realised continuo should be seen as a suggestion to be modified in improvisation. The edition offers no recommendations as to further embellishment – for instance in the *da capo* parts in the arias – or to the instrumental setting of the continuo group (violin, violoncello, double bass, bassoon, organ and/or harpsichord); this should be decided by such factors as the room's size and resonance, the sound quality of the other parts and how well the performers can play; general rules cannot be laid down here. For instrumental parts which are difficult to occupy (such as for the cornetto) or parts for instruments in usage today are made (e.g. for trumpet and flügelhorn). In the recitative part with text is printed in the instrumental part in order to facilitate the accompaniment.

The editor and publisher would like to thank the following institutions, for all their help in making possible the publication of this edition: Staatsbibliothek Preussischer Kulturbesitz, Berlin; Deutsche Forschungsgemeinschaft (DFG); Johann Sebastian Bach Institut, Göttingen; Dr. Klaus Hofmann (Göttingen); Hans Bergmann (Ravensburg) for their assistance with untiring advice.

Ren.

Figured continuo parts have been provided for each movement: one untransposed (for organ, as usual, for organ, transposed down a fifth for harpsichord and organ). It should be difficult to construe these facts as an assumption that this cantata was performed both harpsichord and organ.

Two Corni parts may present some difficulties for players, we are providing an alternative version for trumpet or fluegelhorn in B \flat .

In the first movement, bars 29–38 can also be performed soloistically; at least, Alfred Dürr refers to the soloistic performance of unaccompanied fugal expositions ("Senza Ripieni" – *Stuttgarter Sommerakademie Johann Sebastian Bach Almanac* 1982, p. V/97).

Vienna, October 1983
Reinhold Kubik

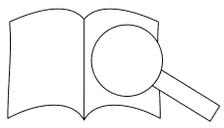
English translation:
Linda Booth



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Dazu ist erschienen der Sohn Gottes

BWV 40

Johann Sebastian Bach

1685–1750

1. Coro

Corno I

Corno II

Oboe I

Oboe II

Violino I

Violino II

Viola

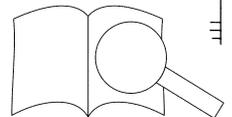
Soprano

Alto

Tenore

Basso

6



Aufführungsdauer/Duration: ca. 18 min.

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English version by
Vernon and Jutta Wicker

4

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6

6 4 5 4 4 4

Musical notation system 1, measures 7-8. Treble clef, key signature of one flat. Measure 7 contains a series of eighth notes. Measure 8 contains a half note followed by a quarter note.

Musical notation system 2, measures 9-11. Treble clef, key signature of one flat. Measure 9 contains a series of eighth notes. Measure 10 contains a half note followed by a quarter note. Measure 11 contains a half note followed by a quarter note.

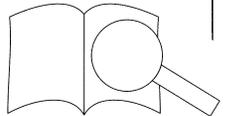
Musical notation system 3, measures 12-14. Treble clef, key signature of one flat. Measure 12 contains a half note followed by a quarter note. Measure 13 contains a half note followed by a quarter note. Measure 14 contains a half note followed by a quarter note.

Musical notation system 4, measures 15-17. Treble clef, key signature of one flat. Measures 15, 16, and 17 are empty staves.

Musical notation system 5, measures 18-20. Treble clef, key signature of one flat. Measure 18 contains a half note followed by a quarter note. Measure 19 contains a half note followed by a quarter note. Measure 20 contains a half note followed by a quarter note.

5

5



Da - zu ist er-schie-nen,
Christ was man-i - fest - ed,

Da - zu ist er-schie-nen,
Christ was man-i - fest - ed,

Da - zu ist er-schie-nen,
Christ was man-i - fest - ed,

Da - zu ist er-schie-nen,
Christ was man-i - fest - ed,

7

6

6

4

2

6



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tr

da - zu ist er - schie - nen
Christ was man - i - fest - ed

da - zu ist er - schu de . Got - tes,
Christ was man fest . is pur - pose,

der _ Sohn Got - tes,
for _ this pur - pose,

er - schie - nen der Sohn Got - tes,
an - i - fest - ed for this pur - pose,

6 6 6 6 7 7

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da - zu ist er-schie-nen, -nen der... Sohn Got -
 Christ was man-i - fest - ed, - fest-ed for... this pur -

da - zu ist er-schie-nen, - zu ist er-schie-nen der... Sohn Got -
 Christ was man-i - fest - ed rist was man-i - fest-ed... for... this pur -

da - zu ist da - zu ist er-schie-nen der... Sohn Got -
 Christ was m... Christ was man-i - fest-ed for... this pur -

da da - zu ist er-schie-nen der Sohn Got -
 'is) Christ was man-i - fest-ed for this pur -
 d,)

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tes, daß er die Wer - ke des Teu - fels zer da - zu ist er -
 pose, that all the works of the dev - il be Christ was man - i -

tes, daß er die Wer - ke des Teu - fels zer - si - daß er die Wer - ke des Teu - fels zer -
 pose, that all the works of the dev - il be ed, that all the works of the dev - il be

tes, daß er die i - stö - re, daß er die Wer - ke des Teu - fels zer -
 pose, that all the be vanquished, that all the works of the dev - il be

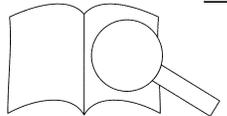
tes, zu ist er - schie - nen, daß er die Wer - ke des Teu - fels zer -
 pose st was man - i - fest - ed, that all the works of the dev - il be

schie-nen, daß er die Wer - ke des Teu - fe' die Wer - ke des Teu-fels zer -
fest-ed, that all the works of the dev - il *all the works of the dev-il be*

stö - re, daß er die Wer - ke des ze, re, da - zu ist er -
vanquished, that all the wor' the *quished, Christ was man-i -*

stö - re, daß els zer - stö - re, daß er die Wer - ke des Teu-fels zer -
vanquished, tha *- il be vanquished, that all the works of the dev - il be*

da - zu ist er - schie-nen, daß er die Wer - ke des Teu-fels zer -
Christ was man-i - fest-ed, that all the works of the dev - il be



stö -
van -

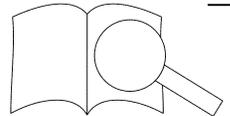
stö -
van -

stö -
van -

5

5b

6



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- re.
- quished.

- re.
- quished.

Solo

re, daß er zer - stö - - re. Da - zu ist er -
quished, that a' l be van - - quished. Christ was man - i -

- - - - - re.
- - - - - quished.

7 6 6 6 6
4 2 2



schie - nen der S - ^a - zu ist er - schie - nen der Sohn Got - -
 fest - ed for Christ was man - i - fest - ed for this pur - -

Solo

Da - zu ist er - schie - nen der Sohn Got - -
 Christ was man - i - fest - ed for this pur - -

7 6 5b 6 6 5 7

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tes, da - zu ist er - schie - ne - tes,
 pose, Christ was man - i - fest - ea pose,

Solo

Tutti

Da - zu ist er - s. der . Jot - tes, da - zu ist er -
 Christ was m i - pur - pose, Christ was man - i -

Tutti

tes, daß er die
 pose, that all the

st er - schie - nen der . Sohn Got - tes, da - zu ist er -
 man - i - fest - ed for . this pur - pose, Christ was man - i -

4 3 4 3 4 3 6 4 8
 2

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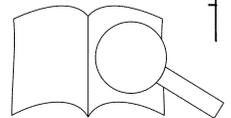
- nen, daß er die Wer - ke
- ed, that all the works of

- re,
- quis!

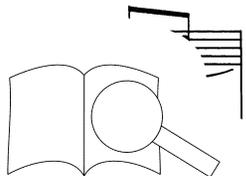
zu ist er an Got - - - tes, da - zu
was man - : this pur - - - pose, Christ was

des Teu - fels zer - stö -
of the dev - il be van -

7b 4b 4 3 9 5b



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tes, da - zu ist er John Got -
 pose, Christ was man - this pur -

Got - - - tes, ist er - schie -
 pur - - - pose, man - i - fest -

schie - nen der - tes, da -
 fest - ed fr - - - pose, Christ

zi' - - - nen der Sohn Got - tes, ist er - schie - nen der Sohn
 est - ed for this pur - pose, man - i - fest - ed for this

6 6 7 6^b 9

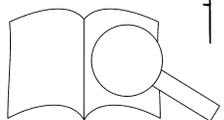
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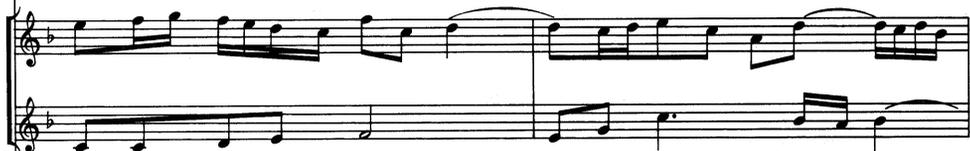
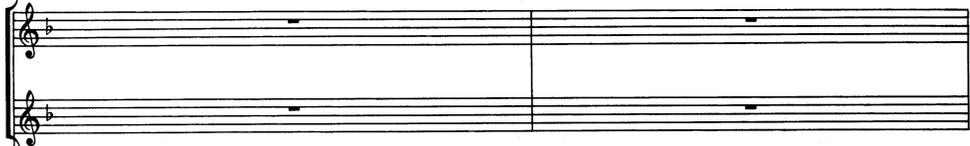
tes, der Sohn Got - - - - - tes, ist er -
 pose, for this pur - - - - - pose, man - i -
 - nen der Sohn Got - tes, i. - - - - - en, da - zu ist er -
 - ed for this pur - pose, m - - - - - ed, Christ was man - i -
 zu ist Sohn Got - tes, daß er die
 was man for this pur - pose, that all the

Got - - - - - tes, daß er die
 p - - - - - pose, that all the
 - - - - - nen der Sohn Got - - - - -
 - - - - - st - ed for this pur - - - - -

4 5 6 6 7 6



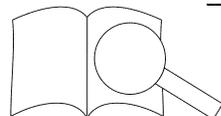
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6
4
2

6

8

6



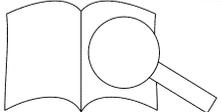
Got - - - tes, da - zu . . . nie - - - nen der Sohn
 pur - - - pose, Christ wa . . . fest - - - ed for this

stö - - - van - - - re,
 - - - quished,

Teu - fels zer-
 dev - il be

da -
 Christ

6 6 6
 4 2 2



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Got-tes, daß er die Wer-ke des Teu-
 pur-*pose, that all the works of the dev-*

daß er die Wer-ke des
that all the works the

zu
van-

re, daß er die Wer-ke des
quished, that all the works of the

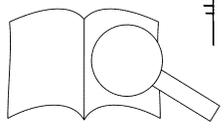
zu
w -nen der Sohn
st-ed for this

Got-tes, daß er die Wer-ke des
*pur-*pose, that all the works of the**

9 5
 8

7

9 8



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6^b 5 7^b 5 4 6 5^b

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re.
quished.

re,
ished

re.
quished.

Teu - fels zer - stö - re.
dev - il be van - quished.

er - ke des Teu - fels zer - stö - re.
works of the dev - il be van - quished.

Teu - i - ke des Teu - fels zer - stö - re.
orks of the dev - il be van - quished.



Da - zu ist
Christ was man -

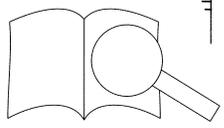
Da - zu - nen,
Chris was ist - ed,

er - schie - nen,
i - i - fest - ed,

- zu ist er - schie - nen,
ist was man - i - fest - ed,

6

7
4
2



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da - zu ist er - schie - nen Got - tes,
 Christ was man - i - fest - ed us pur - pose,

da - zu ist er - schie — Sohn Got - tes,
 Christ was man - i — fest this pur - pose,

da - zu der — Sohn Got - tes,
 Christ w i for — this pur - pose,

— schie - nen der — Sohn Got - tes,
 i - fest - ed for — this pur - pose,

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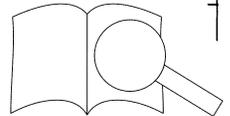
da - zu ist
Christ was man -

da - zu ist er - schie - nen,
Christ was man - i - fest - ed,

er - schie - nen,
a - i - fest - ed,

- zu ist er - schie - nen,
rist was man - i - fest - ed,

6

7
4
2

da - zu ist er - schie - nen
Christ was man - i - fest - ed -

da - zu ist er - schie - n. de - Sohn Got - tes, daß er die
Christ was man - i - fest - ed - this pur - pose, that all the

da - zu der — Sohn Got - tes, daß er die
Christ w for — this pur - pose, that all the

schie - nen der — Sohn Got - tes,
- fest - ed for — this pur - pose,

6

5

6

5

6

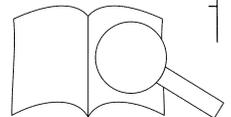
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Wer - ke des Teu - fels zer - stö - re, er - schie - nen, daß er die
works of the dev - il be van - quished, man - i - fest - ed, that all the

Wer - ke des Teu - fels zer - stö - re, das die Wer - ke des Teu - fels zer - stö - re, daß er die
works of the dev - il be van - quished, that all the works of the dev - il be van - quished, that all the

Wer - ke des Teu - f die Wer - ke des Teu - fels zer - stö - re, daß er die
works of the dev il the works of the dev - il be van - quished, that all the

-nen, daß er die Wer - ke des Teu - fels zer - stö - re,
st - ed, that all the works of the dev - il be van - quished,



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Wer - ke des Teu - fels zer - stö - re,
works of the dev - il be van - quished,

ist er - schie - nen, da - zu ist er -
man - i - fest - ed, Christ was man - i -

Wer - ke des Teu - fels zer - stö - re, die
works of the dev - il be van - quished,

ist er - schie - nen, da - zu ist er -
man - i - fest - ed, Christ was man - i -

Wer - ke des Teu -
works of the

ist er - schie - nen, daß er die Wer - ke des Teu - fels zer - stö - re, da - zu ist er -
man - i - fest - ed, that all the works of the dev - il be van - quished, Christ was man - i -

ist er - schie - nen, daß er die Wer - ke des Teu - fels zer - stö - re, da - zu ist er -
man - i - fest - ed, that all the works of the dev - il be van - quished, Christ was man - i -



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schie-nen der Sohn Got-tes, daß er die
fest-ed for this pur-pose, that all the

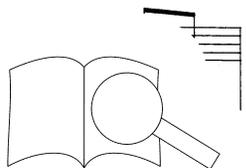
schie-nen der Sohn Got-tes, daß
fest-ed for this pur-pose, that

schie-nen der Soh-
fest-ed for

schie-nen
fest-ed

daß er die Wer-ke des Teu-fels zer-stö-
se, that all the works of the dev-il be van-





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Wer - ke des
 works of th

Wer
 wor

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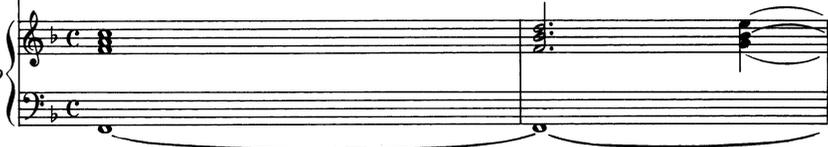
2. Recitativo

Tenore



Das Wort ward Fleisch und woh-net in der Welt, das Licht der Welt be-
The Word made flesh is liv - ing in this world, the Light of Man is

Basso continuo



3



strahlt den Kreis der Er-den, der gro-ße Got-tes -sohn ver-lässt des Hirn
shin - ing all a - round us. The mighty Son of God descends from



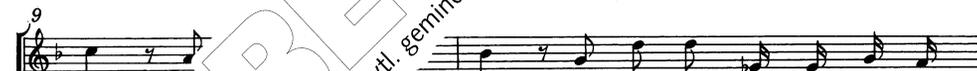
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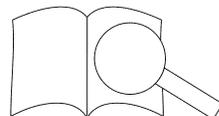
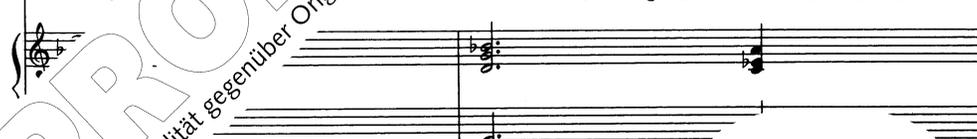
sei-ner Ma-je-stät ge-fällt, ein klei-nes Mer - chen Be-denkt doch die - sen
he, the maj-es-ty on high, has cho-sen I Con-sid - er this ex -



9



Tausch, ken kann; der Kö - nig wird ein Un - ter -
change e the worth: the king as ser - vant comes to



11

tan, der Herr er-schei-net als ein Knecht und wird dem mensch-li - chen Ge -
 earth; the Lord has cho-sen here to serve. He is now born, O hu - man

13

schlecht, - O sü - ßes Wort in al - ler Oh - ren! - zu Trost und Heil ge - bo - ren.
 race; this pre-cious message all are hear-ing; his help and com-fort giv - ing

3. Choral

Soprano,
 Corno I, II,
 Oboe I,
 Violino I

Die... Sünd macht Leid, die Christus bringt Freud, weil
 Sin... brings dis - tress, sin - nist bless - ed - ness, for

Alto,
 Oboe II,
 Violino II

Die... Sünd macht Leid; Christus bringt Freud, weil
 Sin... brings dis - tress, Christ bless - ed - ness, for

Tenore,
 Viola

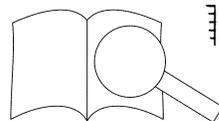
Die... Sünd macht Leid; Chri - stus bringt Freud, weil
 Sin... brings dis - tress, Christ bless - ed - ness, for

Basso

Die... Sünd macht Leid, die Sünd macht Leid; Chri - stus bringt Freud, weil
 Sin... brings dis - tress, sin brings dis - tress, Christ bless - ed - ness, for

Bass

6 8 8 7 7^b # 5



4

er zu Trost in die - se Welt ist kom - men. Mit uns ist Gott nun
 he has come to bring this world great com - fort. With us is God in

er zu Trost in die - se Welt ist kom - men. Mit uns ist Gott nun
 he has come to bring this world great com - fort. With us is God in

er zu Trost in die - se Welt ist kom - men. Mit uns ist Gott nun
 he has come to bring this world great com - fort. With us is God in

er zu Trost in die - se Welt ist kom - men. Mit uns ist Gott nun
 he has come to bring this world great com - fort. With us is God in

5 5 5 6 6 6b 5 6 5

8

in der Not: wer ist, der uns kann ver - dam - men?
 all our need: Who then can or con - demn us?

in der Not: wer ist, der Chri - sten kann ver - dam - men?
 all our need: Who then can Chris - tians or con - demn us?

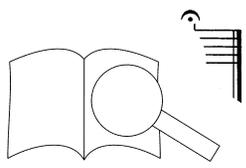
in der Not: wer ist, der uns als Chri - sten kann ver - dam - men?
 all our need: Who then can harm us Chris - tians or con - demn us?

ist, der uns als Chri - sten kann ver - dam - men?
 then can harm us Chris - tians or con - demn us?

6 7 # 5 6 5 6 5 6 5 6

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4. Aria

Oboe I *f*

Oboe II *f*

Violino I *f*

Violino II *f*

Viola *f*

Basso

Basso continuo *f*

6

8 6 6 4 2 5 3 # 8 4 2 7

12

5
2

4

6

8
5 4

6

18

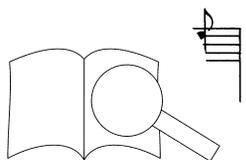
dir nicht ban - ge?
you not fear - ful?

6
2

6

8
5 4

6



24

p

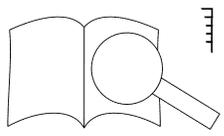
Höl - li - sche Schlange, wird dir nicht ban -
 Dev - il - ish ser - pent, are you not fear -

4 # 6 2/4 6 5

30

... nicht ban - ge, höl - li - sche Schlan - ge, höl - li - sche
 ... a not fear - ful, dev - il - ish ser - pent, dev - il - ish

6 8 6 6 7 8 5 4 #



36

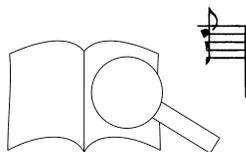
Schlan-ge, wird dir nicht ban-ge, wird dir nicht ban-ge,
 ser-pent, are you not fear-ful, are you not fear-ful,

4 # # 6 7 4 4 7 # 6

42

li-sche Schlange?
 ev-il-ish ser-pent?

8 6 8 #



48

tr

p

6 5 6 8 7 5 7 6

54

p

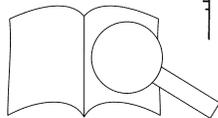
p

p

p

zer - knickt, der dir den Kopf als ein Sie - ger zer -
 er is he, he who will bruise your head, vic - tor is

6 b 6b



60

knickt, ist nun ge - bo - ren, und die ver - lo - ren,
 he. Christ has been born now for those who per - ish

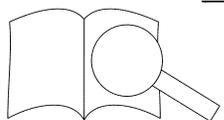
4 4 4 6^b 7 4 2 9^b 8 5 8 6^b

66

den be - glückt.
 s them his peace.

7^b 6 7 4

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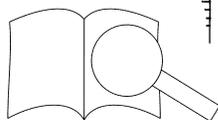
72

4 # 6 7 7^b 7 # 5^b

78

ser zer - knickt, der dir den Kopf als ein Sie - ger zer -
 tor is he, he who will bruise your head. vic - tor is

8 5^b 5 5^b 5 5



84

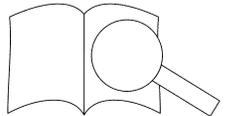
knickt, ist nun ge - bo - - ren,
 he. Christ has been born now

5b 5 6 4 #

90

die ver - lo - ren, wer - den mit e - wi - gem Frie - den be -
 those who per - ish and will e - ter - nal - ly bring them his

7h 4 3 7b 3 5



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Musical score for measures 96-101. It includes vocal staves and piano accompaniment. The piano part features chords and arpeggiated figures. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

glückt, mit e - wi - gem
 peace, e - ter - nal - ly

8
4
2

7
#

Musical score for measures 102-107. It includes vocal staves and piano accompaniment. The piano part features chords and arpeggiated figures. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

...en mit e - wi - gem Frie - den be - glückt.
 will e - ter - nal - ly bring them his peace.

8 6 5 # 6 5 4 5 #



Musical score for measures 108-114. It consists of five systems of staves. The first system has two vocal staves. The second system has three staves (two vocal, one piano). The third system has two staves (one vocal, one piano). The fourth system has two staves (one vocal, one piano). The fifth system has two staves (one vocal, one piano). The music is in a key with one sharp (F#) and a common time signature.

6 3 5 6 8 #

Musical score for measures 115-121. It consists of five systems of staves. The first system has two vocal staves. The second system has three staves (two vocal, one piano). The third system has two staves (one vocal, one piano). The fourth system has two staves (one vocal, one piano). The fifth system has two staves (one vocal, one piano). The music is in a key with one sharp (F#) and a common time signature.

8 7 7# 6 5 6
4 2 4 5



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5. Recitativo

Violino I

Violino II

Viola

Alto

Die Schlan - ge, so im Pa - ra - dies auf al - l
 The ser - pent, that in par - a - dise has broug'

Basso continuo

Alto

kin - der das fal - len ließ, bringt uns nicht mehr Ge -
 chil - dren sons ev' - ry soul, no long - er can bring



5

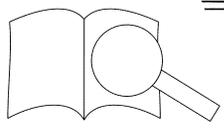
fahr; des Wei - bes Sa - men stellt sich dar, der Hei - land ist ins
 harm. The Son of Man has come to us, the Sav - iour has

6

7

at ihr al - les Gift be - nom - men. Drum sei ge -
 all the poi - son's pow'r is tak - en. Be now at

5 6 7



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9

trost! be - trüb - - - ter Sün - der.
 peace, you griev - - - ing sin - ner!

7^b b 7^b 6^b 4₂ 5^b

6. Choral

Soprano,
 Corno I, II,
 Oboe I,
 Violino I

Schüttele dei - nen Kopf u
 Shake your head, speak fer - vent - ly.

f und sprich: Fleuch, du al - te Schlan - ge!
 fer - vent - ly: flee, you wick - ed ser - pent!

Alto,
 Oboe II,
 Violino II

Schüttele de: nen
 Shake your

Fleuch, du al - te Schlan - ge!
 flee, you wick - ed ser - pent!

Tenore,
 Viola

f und sprich: Fleuch, du al - te Schlan - ge!
 fer - vent - ly: flee, you wick - ed ser - pent!

Basso

dei - nen Kopf und sprich: Fleuch, du al - te Schlan - ge!
 ur head, speak fer - vent - ly: flee, you wick - ed ser - pent!

B.

6 6 6 6 7



5

Was er - neurst du dei - nen Stich, machst mir angst und ban - ge?
 Why do you re - new your sting, try - ing thus to scare me,

Was er - neurst du dei - nen Stich, machst mir angst und ban - ge?
 Why do you re - new your sting, try - ing thus to scare me,

Was er - neurst du dei - nen Stich, machst mir angst und ban - ge?
 Why do you re - new your sting, try - ing thus to scare me,

Was er - neurst du dei - nen Stich, machst mir angst und bar
 Why do you re - new your sting, try - ing thus to sc

9

Ist dir doch der Kopf ^{now} bin durchs Lei - den
 since your head has now ^{ugh} Christ's own suff'r - ing

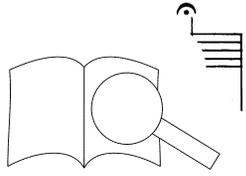
Ist dir doch der Kopf ^{sed} und ich bin durchs Lei - den
 since your head has ^{sed} and through Christ's own suff'r - ing

Ist dir ^{been} zer - knickt, und ich bin durchs Lei - den
 since your ^{been} bruised and through Christ's own suff'r - ing

Ist dir ^{nas} Kopf zer - knickt, und ich bin durchs Lei - den
 since your ^{nas} now been bruised and through Christ's own suff'r - ing

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mei - nes Hei - lands dir ent - rückt in den Saal der Freu - den.
I am from your pow'r re - moved, brought to great re - joic - ing!

mei - nes Hei - lands dir ent - rückt in den Saal der Freu - den.
I am from your pow'r re - moved, brought to great re - joic - ing!

mei - nes Hei - lands dir ent - rückt in den Saal der Freu - den.
I am from your pow'r re - moved, brought to great re - joic - ing!

mei - nes Hei - lands dir ent - rückt in den Saal der Freu - den.
I am from your pow'r re - moved, brought to great re - joic - ing!

6 6 5 6 6 4 2 6 7 5 2

7. Aria

Corno I

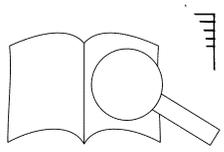
Corno II

Oboe I

Oboe II

Tenor

B.



3

6 6 7

5

7 7 7

p *p* *p*

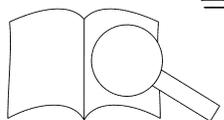
7

kin - der, freu - et euch, freu - et euch, freu - -
 a peo - ple, joy - ful praise, joy - ful praise, joy - -

6 6

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7

8

9

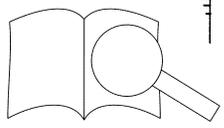
10

11

6 6 7/4

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11

Chri - sten - kin - der, freu - et euch, freu -
 Chris - tian peo - ple, joy - ful praise, joy -

13

- - - - - et
 - - - - - ful

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Musical notation for measures 15-16, top two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Both staves show rhythmic patterns with eighth and sixteenth notes.

Musical notation for measures 15-16, middle two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Both staves show rhythmic patterns with eighth and sixteenth notes, including trills marked 'tr'.

euch, Chri - sten - kin - der, — freu -
 praise, Chris - tian peo - ple, — joy -

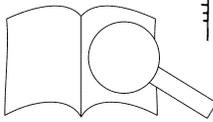
Musical notation for measures 15-16, bottom two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Both staves show rhythmic patterns with eighth and sixteenth notes, including trills marked 'tr'. Measure numbers 2, 6, and 4 are indicated below the staves.

Musical notation for measures 17-18, top two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Both staves show rhythmic patterns with eighth and sixteenth notes, including trills marked 'tr'.

Musical notation for measures 17-18, middle two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Both staves show rhythmic patterns with eighth and sixteenth notes, including trills marked 'tr' and dynamic markings 'f'.

- et, freu - et — euch!
 - ful, joy - ful — praise!

Musical notation for measures 17-18, bottom two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Both staves show rhythmic patterns with eighth and sixteenth notes, including trills marked 'tr' and dynamic markings 'f'. Measure numbers 6, 4, 8, 5, and 4 are indicated below the staves.



19

Wü - tet sich
Fu - r'or

6 7/2 6 7/5 4 6 7/2 b

21

will euch Sa - tans Grimm er -
should through Sa - tan's rage — you

6 7b 6 5



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27

ken.
them.

tr tr tr

6 6 3

29

tet schon das Höl-len - reich, will_ euch Sa - tans Grim mer -
rous is the hell-ish pow'r; should through Sa - tan's rage you

6 6^b 6 6



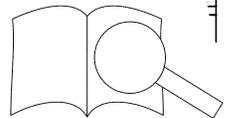
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schrek - trem - - - - - ken: Je - sus, der e - - - - - ble: Je - sus, whr

5 # 6 6 \flat 6 4 6 6 $7\flat$ 6 $4\flat$

sei - ner KÜch-lein an und will sie mit FlÜ - geln - ful - ly guides his own and with might-y wings pro -

5 3 7 4 $6\flat$ 4 7 4 6 $5\flat$



dek - tects

ken. Chri - sten - kin - them. Chris - tian pe

6^b 6/4 2 6/4 5/3

- et euch!

- ful praise!

6 6

39

Chri - sten - kin - der, freu - et euch, freu - et euch,
 Chris - tian peo - ple, joy - ful praise, joy - ful praise,

41



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43

euch, freu - - - et euch, freu -
praise, joy - - - ful praise, joy -

45

- - - - -

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47

- et euch, Chri-sten-kin-der, — freu -
 - ful praise, Chris-tian peo-ple, — joy -

6/4 6 7^b 6

49

.eu-et_ euch!
 ', joy-ful_ praise!

6 7 4 3



8. Choral

Soprano,
Corno I, II,
Oboe I,
Violino I

Je - su, nimm dich d - ner in Ge - na - den an;
Je - sus, look up fur - ther with your bless - ed grace;

Alto,
Oboe II,
Violino II

Je - su 'imm d - ner in Ge - na - den an;
Je - sus, look up fur - ther with your bless - ed grace;

Tenore,
Viola

dei - ner Glied - er fer - ner in Ge - na - den an;
up - on your members fur - ther with your bless - ed grace;

Basso

su, nimm dich dei - ner Glied - er fer - ner in Ge - na - den an;
e - sus, look up - on your members fur - ther with your bless - ed grace;

5

schen-ke, was man bit - ten kann, zu er - quik - ken dei - ne Brü - der:
 grant what we are ask - ing for to re - fresh us all, your broth - ers:

schen-ke, was man bit - ten kann, zu er - quik - ken dei - ne Brü - der:
 grant what we are ask - ing for to re - fresh us all, your broth - ers:

schen-ke, was man bit - ten kann, zu er - quik - ken dei - ne Brü - der:
 grant what we are ask - ing for to re - fresh us all, your broth - ers:

schen-ke, was man bit - ten kann, zu er - quik - ken dei - ne Brü - der:
 grant what we are ask - ing for to re - fresh us all, your broth - ers:

9

gib der gan - zen Chri - sten - sch. ein sel - ges Jahr!
 give to all the Chris - tian but a bless - ed year!

gib der gan - zen Chri - sten - sch. ein sel - ges Jahr!
 give to all the Chris - tian peace through-out a bless - ed year!

gib der gan - zen Chri - sten - schar Frie - den und ein sel - ges Jahr!
 give to all the Chris - tian - folk peace through-out a bless - ed year!

Chri - sten - schar Frie - den und ein sel - ges Jahr!
 Chris - tian - folk peace through-out a bless - ed year!

Freu - de, Freu - de ü - ber Freu - de! Chri - stus weh - ret al - lem Lei - de.
 Glad - ness, glad - ness, more than glad - ness! Christ will con - quer ev - 'ry sad - ness!

Freu - de, Freu - de ü - ber Freu - de! Chri - stus weh - ret al - lem Lei - de.
 Glad - ness, glad - ness, more than glad - ness! Christ will con - quer ev - 'ry sad - ness!

Freu - de, Freu - de ü - ber Freu - de! Chri - stus weh - ret al - lem Lei - de.
 Glad - ness, glad - ness, more than glad - ness! Christ will con - quer ev - 'ry sad - ness!

Freu - de, Freu - de ü - ber Freu - de! Chri - stus weh - ret al - lem Lei - de.
 Glad - ness, glad - ness, more than glad - ness! Christ will con - quer ev - 'ry sad - ness!

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Won - ne, Won - ne ü - ber Won - ne! Er ist die Ge - na - den - son - ne.
 Joy - ful, joy - ful, ev - er is the light of mer - cy!

Won - ne, Won - ne Er ist die Ge - na - den - son - ne.
 Joy - ful, joy - ful. Je - sus is the light of mer - cy!

Won - ne, Won - ne! Er ist die Ge - na - den - son - ne.
 Joy - ful. joy - ful! Je - sus is the light of mer - cy!

ü - ber Won - ne! Er ist die Ge - na - den - son - ne.
 al - ev - er joy - ful! Je - sus is the light of mer - cy!

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