

Johann Sebastian

# BACH

## Christen, äh diesen Tag

63

um 1. Weihnachtstag

Soli (SATB), Chor (SATB)

, Fagott, 4 Trompeten, Pauken

linen, Viola und Basso continuo

erausgegeben von Reinhold Kubik

Christians, etch this blessed

Cantata for Christmas

for soli (SATB), choir

3 oboes, bassoon, 4 tr

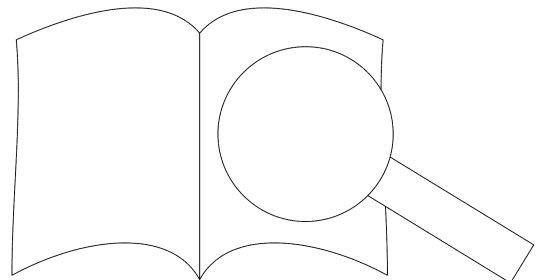
2 violins, viola and bas

edited by Reinhold Kubik

Jean Lunn

er Bach-Ausgaben

Partitur / Full score



Carus 31.0€

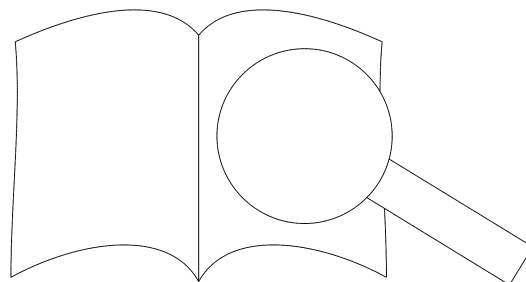
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*Father, now behold with love*

## Anhang

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (gleich Orgelstimme (CV 31.063),  
Studienpartitur (CV 31.063/07), Klavierauszug (CV 31.063/03),  
Chorpartitur (CV 31.063/05), 9 Harmoniestimmen  
(CV 31.063/09), Violine I (CV 31.063/11),  
Violine II (CV 31.063/12), Viola (CV 31.063/13)  
Violoncello/Contrabbasso (CV 31.063/14).







# Christen, ätzt diesen Tag

BWV 63

Johann Sebastian Bach

1685–1750

## 1. Coro

*Tromba I*  
*Tromba II*  
*Tromba III*  
*Tromba IV*  
*Timpani*  
*Oboe I*  
*Oboe II*  
*Oboe III*  
*Violino I*  
*Violino II*  
*Viola*  
*Soprano*  
*Alto*  
*Tenore*  
*Basso*

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Aufführungsdauer/Duration: ca. 30 min.

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Herausgegeben von

Generalbassaussetzung:

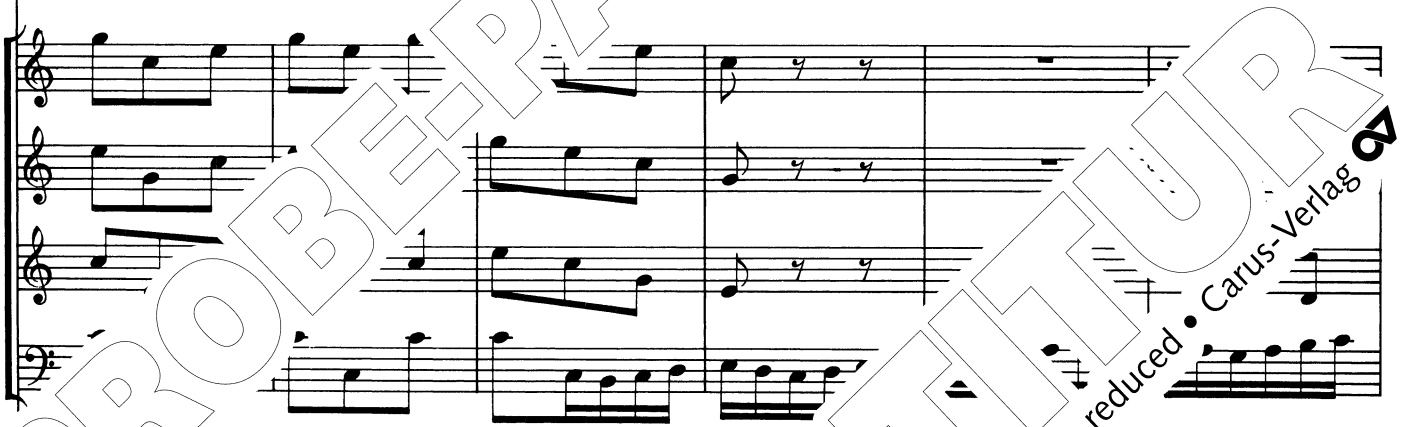
Paul Horn

English version by Jean Lunn

7



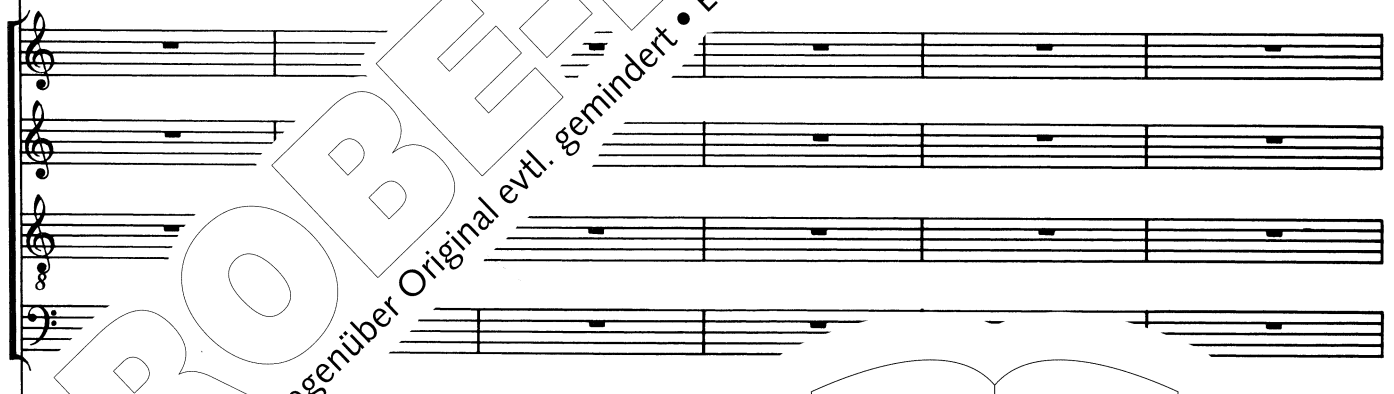
Musical score system 1, measures 7-10. It consists of five staves: four treble clefs and one bass clef. The music features a mix of eighth and sixteenth notes, with some rests.



Musical score system 2, measures 11-14. It consists of five staves: four treble clefs and one bass clef. The music continues with similar rhythmic patterns.



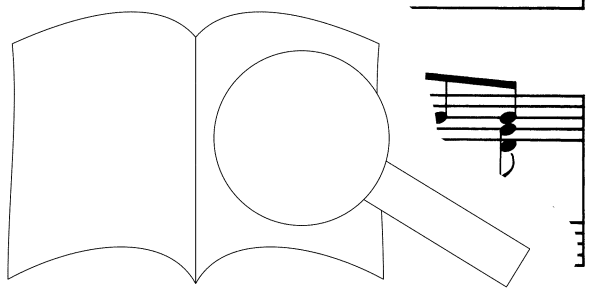
Musical score system 3, measures 15-18. It consists of five staves: four treble clefs and one bass clef. The music continues with similar rhythmic patterns.



Musical score system 4, measures 19-22. It consists of five staves: four treble clefs and one bass clef. The music continues with similar rhythmic patterns.



Musical score system 5, measures 23-26. It consists of five staves: four treble clefs and one bass clef. The music continues with similar rhythmic patterns.



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System 1: Five staves of music. The top two staves contain melodic lines with eighth and sixteenth notes. The bottom three staves contain accompaniment with chords and moving lines.

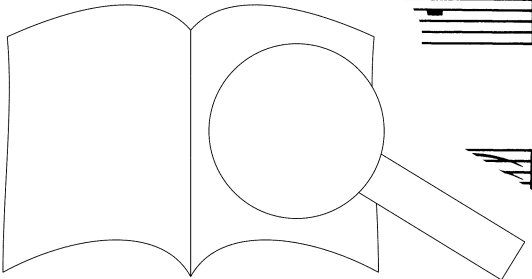
System 2: Five staves of music. Similar to system 1, featuring melodic lines in the upper staves and accompaniment in the lower staves.

System 3: Five staves of music. Continuation of the musical piece with various rhythmic patterns.

System 4: Five staves of music. This system shows a significant reduction in musical notation, with many staves containing only rests or minimal notes.

System 5: Five staves of music. The bottom two staves contain more active musical notation, while the top three staves are mostly empty.

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System 1 of the musical score, consisting of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a melodic line. The fourth staff is a bass clef with a bass line. The fifth staff is a bass clef with a bass line. The system contains several measures of music with various note values and rests.

System 2 of the musical score, consisting of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a melodic line. The fourth staff is a bass clef with a bass line. The fifth staff is a bass clef with a bass line. The system contains several measures of music with various note values and rests.

System 3 of the musical score, consisting of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a melodic line. The fourth staff is a bass clef with a bass line. The fifth staff is a bass clef with a bass line. The system contains several measures of music with various note values and rests.

System 4 of the musical score, consisting of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a melodic line. The fourth staff is a bass clef with a bass line. The fifth staff is a bass clef with a bass line. The system contains several measures of music with various note values and rests.

System 5 of the musical score, consisting of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a melodic line. The fourth staff is a bass clef with a bass line. The fifth staff is a bass clef with a bass line. The system contains several measures of music with various note values and rests.

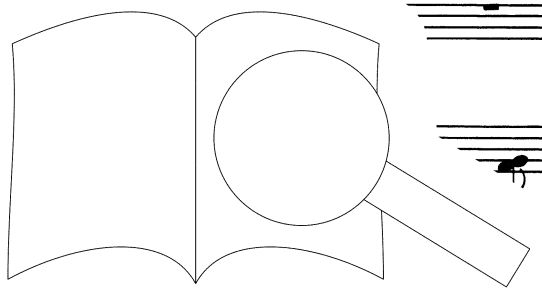
7  
5

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2

6

5



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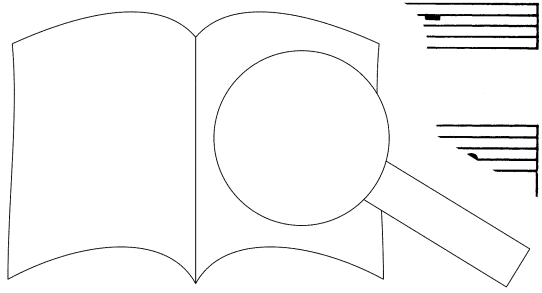
First system of musical notation, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

Second system of musical notation, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic patterns.

Third system of musical notation, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic patterns.

Fourth system of musical notation, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic patterns.

Fifth system of musical notation, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic patterns.



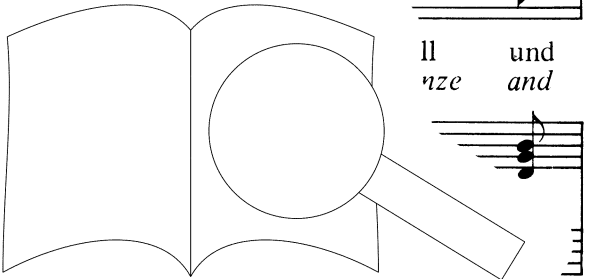
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Chri - sten, ät - zet die in Me - tall und  
 Chris - tians, etch t' ble in rich bronze and

sen Tag in Me - tall und  
 essed day in rich bronze and

ät - zet die - sen Tag in Me - tall und  
 s, etch this bless - ed day in rich bronze and

Chri - sten, ät - zet die - sen Tag  
 Chris - tians, etch this blessed day



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5 6 8 7 6 6/4 2

Mar - mor - stei - ne, in and Mar - mor - stei -  
 glow - ing mar - ble, i and glow - ing - mar -  
 Mar - mor - stei in Me - tall und Mar - mor -  
 glow - ing mar in rich bronze and glow - ing

8 Mar - r in Me - tall und Mar - mor -  
 glow - i in rich bronze and glow - ing

ne, in l  
 ble, in r

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- - - ne, und Mar-  
- ble, and glow-

tall und  
bronze ar

in Me - tall und Mar -  
in warm bronze and glow -

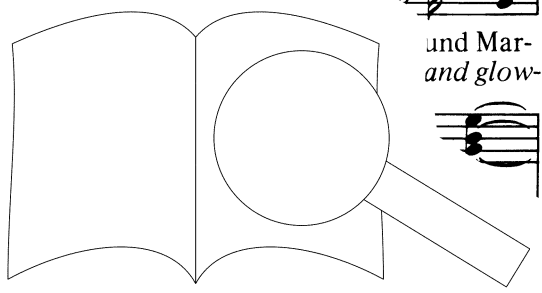
und Mar - n  
and glow - i

in Me - tall  
in warm bronze

und Mar -  
and glow -

und Mar-  
and glow-

5 4 # 4 2 5 2 6 5 5 4 # 6 4 5



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- mor-*stei* - *ne!*  
- *ing mar* - *ble!*

Chri-*sten*, ät - *zet*  
Chris-*tians*, *etch* — *this*

- mor-*stei* -  
- *ing mar* -

Chri-*sten*,  
Chris-*tians*,

- mor-*stei* -  
- *ing mar* -

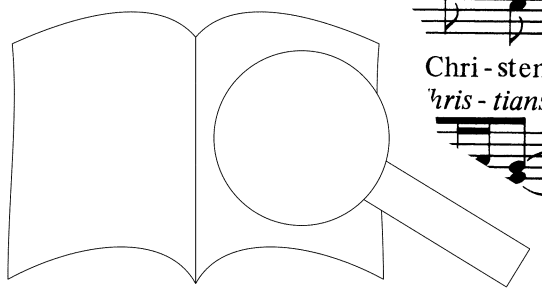
Chri-*sten*,  
Chris-*tians*,

- mor-*stei* -  
- *ing mar* -

Chri-*sten*,  
*'hris* - *tians*,

- mor-*stei* -  
- *ing mar* -

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die - sen Tag  
bless - ed day

und Mar - mor - stei - ne,  
and glow - ing mar - ble,

ät-zet die - sen Tag  
etch this bless - ed day

in Me - tall und Mar - mor - stei - ne,  
warm bronze and glow - ing mar - ble,

ät-zet die - s  
etch this bless

in Me - tall und Mar - mor - stei - ne,  
in warm bronze and glow - ing mar - ble,

in Me - tall  
in warm bro

ne,  
ble,

6

8

7

6

7

#

1

6

7

4

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Mar - mor - stei -  
 glow - ing - mar -

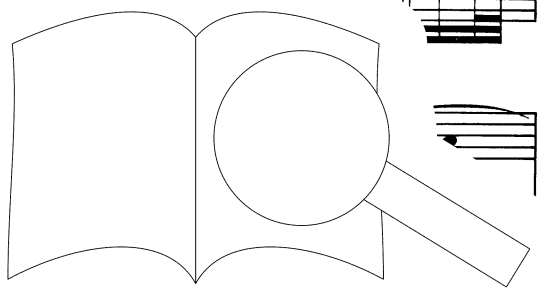
Mar - mor - stei -  
 glow - ing - m

8 Mar - mor - stei -  
 glow - ing - m

- ne, in Me -  
 - ble, in warm

- ne,  
 - ble,

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♯ 7 6 6 5 4 2 6 4 2 6 5



First system of musical notation, consisting of five staves (treble and bass clefs) with various rhythmic values and rests.

Second system of musical notation, continuing the piece with five staves and more complex rhythmic patterns.

Third system of musical notation, featuring five staves with melodic lines and accompaniment.

Fourth system of musical notation, showing the beginning of a vocal line with lyrics.

- mor - stei - ne!  
- ing mar - ble!

Fifth system of musical notation, continuing the vocal line with lyrics.

- mor - stei - ne!  
- ing mar - ble!

Sixth system of musical notation, continuing the vocal line with lyrics.

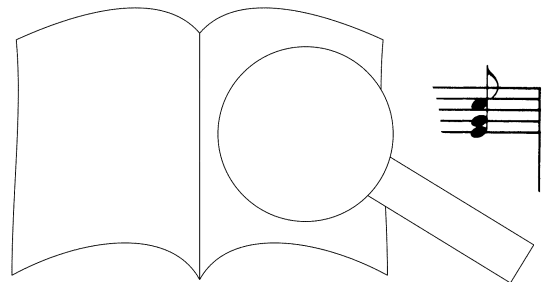
- mor - stei  
- ing mar

Seventh system of musical notation, primarily instrumental accompaniment.

*M<sup>2</sup>*  
27-

Eighth system of musical notation, featuring a piano accompaniment with a melodic line.

7 6  
5 5 6 5



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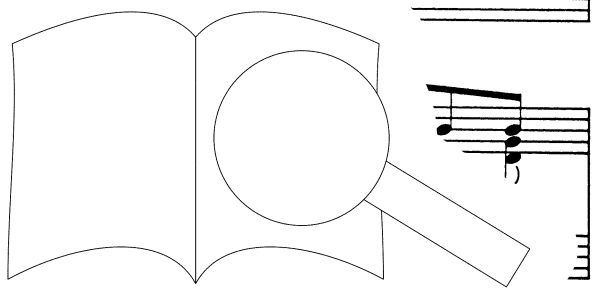
First system of musical notation, consisting of five staves. The notation includes various rhythmic values and melodic lines.

Second system of musical notation, consisting of five staves. The notation includes various rhythmic values and melodic lines.

Third system of musical notation, consisting of five staves. The notation includes various rhythmic values and melodic lines.

Fourth system of musical notation, consisting of five staves. The notation includes various rhythmic values and melodic lines.

Fifth system of musical notation, consisting of five staves. The notation includes various rhythmic values and melodic lines.



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System 1: Five staves of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music consists of several measures of notes and rests.

System 2: Five staves of musical notation. Similar to system 1, it features treble and bass clefs with musical notation across five staves.

System 3: Five staves of musical notation. Continues the musical piece with five staves of notation.

System 4: Five staves of musical notation. Continues the musical piece with five staves of notation.

System 5: Five staves of musical notation. The bottom staff includes fingerings: 6, 6, 5, 6, 6, 5. The system concludes with a large graphic of an open book.

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System 1: Five staves of music. The top two staves contain melodic lines with eighth and sixteenth notes. The bottom three staves contain bass lines with chords and single notes.

System 2: Five staves of music. Similar to system 1, with melodic lines on top and bass lines on the bottom.

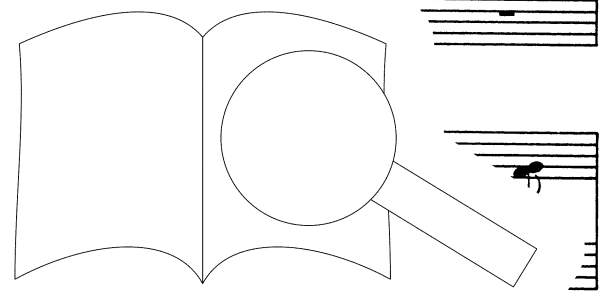
System 3: Five staves of music. Similar to system 1, with melodic lines on top and bass lines on the bottom.

System 4: Five staves of music. Similar to system 1, with melodic lines on top and bass lines on the bottom.

System 5: Five staves of music. Similar to system 1, with melodic lines on top and bass lines on the bottom.

7 6  
5 5

4 6  
2 5



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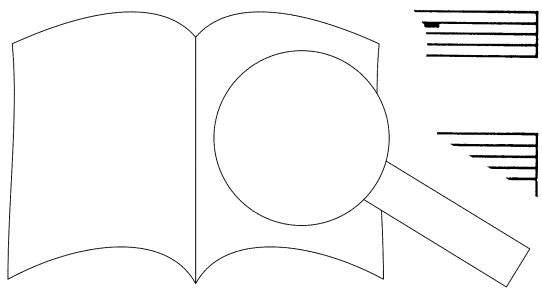
System 1 of the musical score, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

System 2 of the musical score, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic patterns and includes a trill (tr) in the bottom staff.

System 3 of the musical score, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic patterns and includes a trill (tr) in the bottom staff.

System 4 of the musical score, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic patterns and includes a trill (tr) in the bottom staff.

System 5 of the musical score, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic patterns and includes a trill (tr) in the bottom staff.



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Fine  
121

Kommt und eilt mit n. zur - pen und er - weist mit  
 To the man - mit r. zur - pen and there joy - ful -

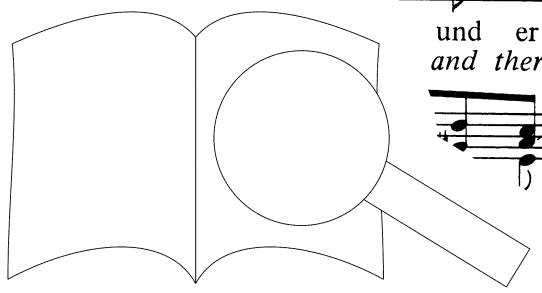
mit mir zur Krip - pen und er -  
 ger run to greet him, and there

eilt mit mir zur Krip - pen und er -  
 man - ger run to greet him, and there

ommt und eilt mit n. und er -  
 To the man - ger r. and there

Fine

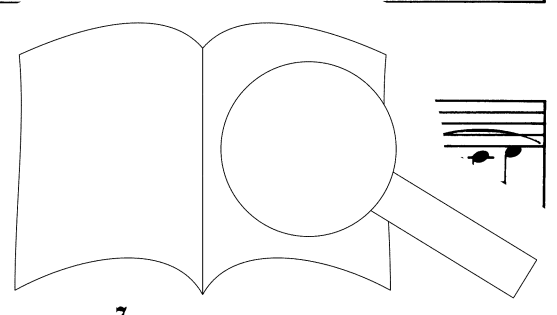
Fine





fro - hen Lip - pen eu - und eu - re Pflicht;  
 ly - pre - sent him with y. ice and your thanks,  
 weist mit fro - eu - ren Dank und eu - re Pflicht;  
 joy - ful - ly with your serv - ice and your thanks,  
 weist m<sup>o</sup> - pen eu - ren Dank und eu - re Pflicht;  
 joy - f - t him with your serv - ice and your thanks,

hen Lip - pen eu - re  
 pre - sent him with y



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Musical score system 1, measures 1-4. It features a vocal line with a trill (tr) and a piano accompaniment. The piano part consists of a simple harmonic accompaniment with a bass line and a treble line.

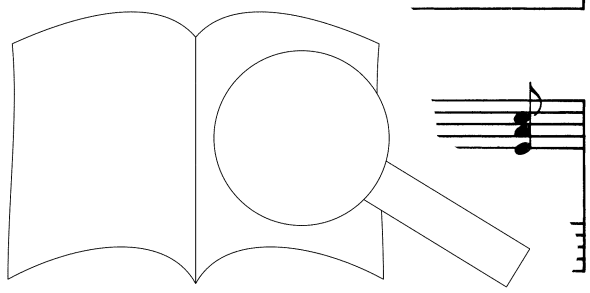
Musical score system 2, measures 5-8. The piano accompaniment continues with a rhythmic pattern of eighth notes. The vocal line has a melodic line with some grace notes.

Musical score system 3, measures 9-12. The piano accompaniment features a more active bass line with some sixteenth notes. The vocal line continues its melodic phrase.

Musical score system 4, measures 13-16. The piano accompaniment has a steady eighth-note accompaniment. The vocal line has a descending melodic line.

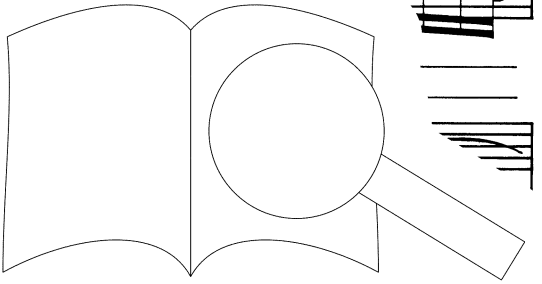
Musical score system 5, measures 17-20. The piano accompaniment continues with a consistent eighth-note pattern. The vocal line has a short melodic phrase.

Musical score system 6, measures 21-24. The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes. The vocal line has a melodic line with some grace notes.



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der the Strahl, denn der the Strahl, light, light, light,

Strahl, light, der the Strahl, denn der Strahl, light, light, light,

Strahl, d light, der the Strahl, light,

der the Strahl, denn light, for

7

6

6

7

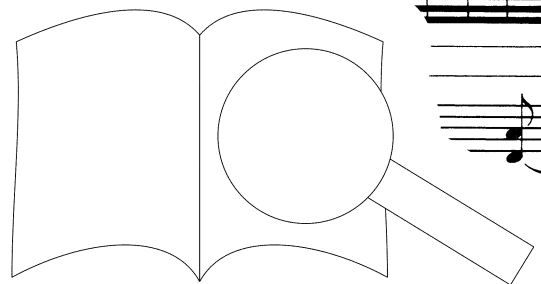
6

b

6

4

2



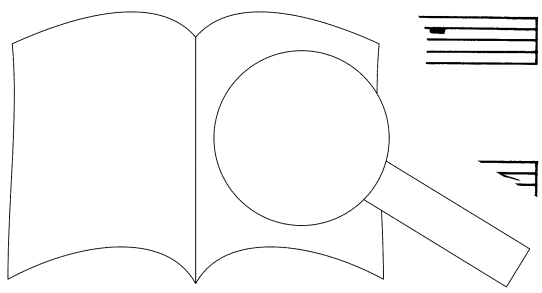
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— ein - bricht,  
— love now breaks;

— denn der S. so da ein - bricht,  
— for the of love now breaks;

— denn S. so da ein - bricht,  
— of love now breaks;

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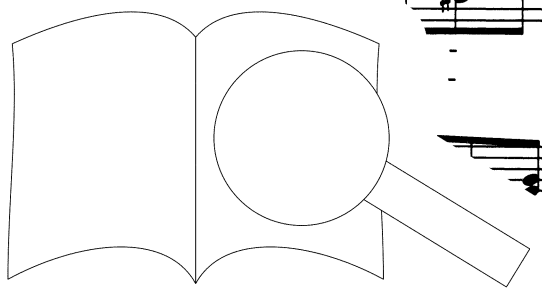


zeigt sich euch zum Gna - -  
 grace flows from this low - -

zeigt sich euch zum Gna - den -  
 grace flows from this low - ly

zeigt sich euch zum Gna -  
 grace flows from this low -

zeigt sich eu  
 grace flows frc



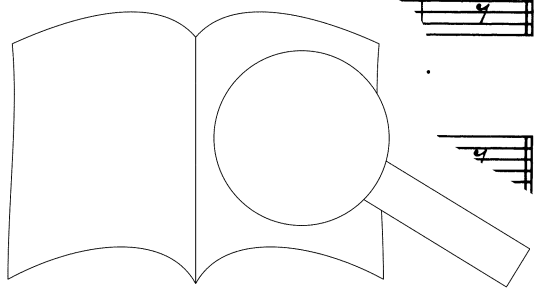
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- den - schei - ne,  
- ly sta - ble,

schei - ne  
sta - ble

- den - sch  
- ly sta

zeigt sich euch  
, grace flows from



Da capo

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2. Recitativo

Violino I

*sempre p*

Violino II

*sempre p*

Viola

*sempre p*

Alto

O sel - - - ger Tag!  
O hap - - - py day!

Bas

*sempre p*

5  
3

6  
4

7  
4  
2

5  
3

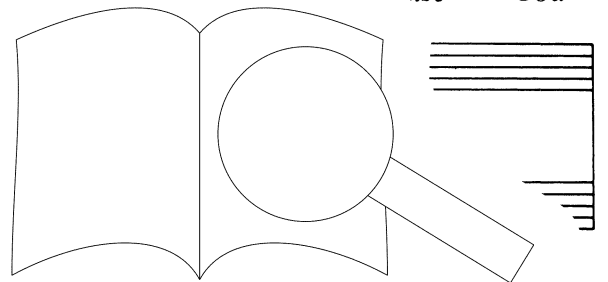
6  
4  
2

3

H  
eil der Welt, der Shi-lo<sup>\*)</sup>, den Gottschen im Pa-ra-dies dem  
comes to save, the Shi-<sup>\*)</sup> the God

\*) ossia: Retter

7  
5



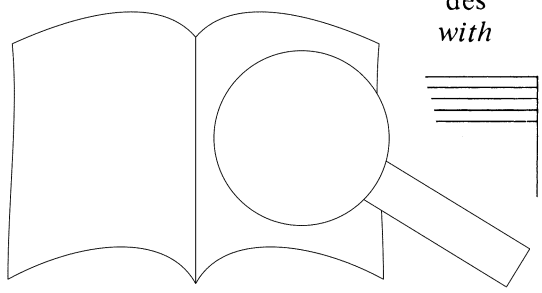


6

mensch-li - chen Ge - schlecht ver - promised to the hu - man ro - man - meh - ro sich voll - kom - men dar ap - pears as the great gift that G

8

stell + gi - el von der Ge - fan - gensch - des with a - el from the im - pris - on - n



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10

Sa - tans zu  
which the dev -

4+  
2

7 6 6 6 4 5+

12

Du lieb - ster  
O faith - ful

4+  
2

6 4 7

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ab - ge - fall - nes Volk, - las - sen; und den - noch willst du  
 peo - ple blind and err - in - sake thee! But thou dost love all

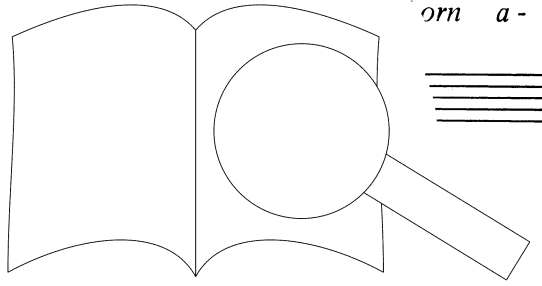
7<sup>b</sup> 6

has - see - len noch nach dem Ver - dienst eh muß die  
 see - l' - len noch nach dem Ver - dienst eh muß die  
 guilt and sin we are brought to God has

6 5 4/2

Gott - heit sich be - quie mens - ch - li - che Na - tur an sich  
 mer - cy on his c. and takes up - on him - self our

er Er - den im Hirn dem Kin - de  
 re - deem us in in born a -



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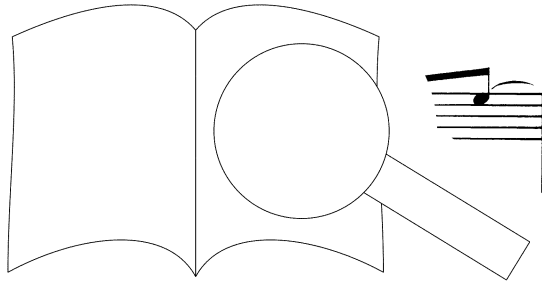
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24

wer-den. mong us. O O n. , ble doch se-li-ges Ver-fü-but blest di-vine or-dain-

27

ing, o un-be-greif-li-ch O most unknow-a-



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30

### 3. Aria (Duetto)

Adagio

Oboe I\*

Soprano

Basso

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\* Zu E...s Einrichtung für Organo obbligato siehe den Anhang, S. 101

Musical notation for the first system, featuring a treble clef staff with a triplet of eighth notes and trills (tr) on the second and fourth notes.

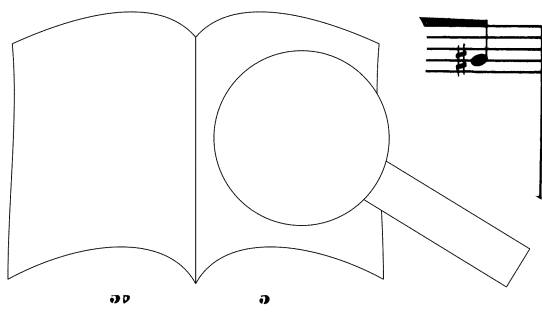
Empty musical staves for the second system, including treble and bass clefs.

Musical notation for the third system, including piano accompaniment with chords and a bass line. Includes a first ending bracket and a fermata. Chord symbols: #, 5<sup>b</sup>, 4, #, #, 6, 5<sup>b</sup>, 4, 3.

Musical notation for the fourth system, featuring a treble clef staff with a triplet of eighth notes and a trill (tr) on the final note.

Empty musical staves for the fifth system, including treble and bass clefs.

Musical notation for the sixth system, including piano accompaniment with chords and a bass line. Chord symbols: #, 7, #, 7, #.



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7

Gott, du hast es wohl ge - f. as uns it - zo - wi - der -  
 Lord, how blest is thine or - which for us this - day takes

Gott, du hast es wohl ge -  
 Lord, how blest is thine or -

3 6/4 5/6 6 6/4 7 6/5

fährt, Gott, du fü - get, Gott, du hast es wohl ge -  
 place, Lord, how dain - ing, Lord, how blest is thine or -

fü - get, Gott, du hast es wohl ge -  
 dain - in, Lord, how blest is thine or -

- wi - der fährt, Gott, du hast es wohl ge -  
 - us takes place, Lord, how blest is thine or -

9 8 5/6 4/5 3/4 5/6 7/5

8 5/6

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11

fü - get,  
dain - ing,

fü - get, Gott, du hast es  
dain - ing, Lord, how blest

ge - fü - get, Gott, du hast es wohl ge -  
or - dain - ing, Lord, how blest is thine or -

6/4 9 8 6/4 6/4 6/4

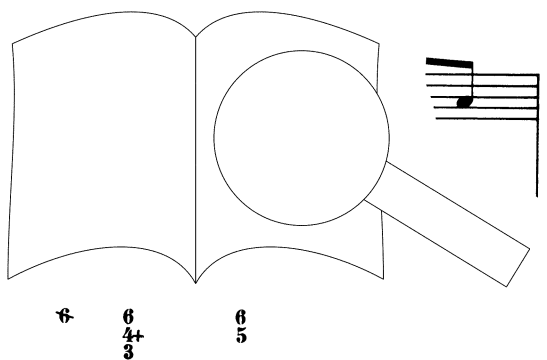
13

Gott, du  
Lord, he

fü - get, was uns it - zo wi - der -  
r - dain - ing, which this day for us takes

fü - ge+ wi - der - fährt, was uns it - - - zo wi - der -  
dain - for us takes place, which for us takes

6/4 6 9 8 6/4 6/5 9 8 6 6/4+ 6/5



15

*poco f*

fährt, \_\_\_\_\_ t, du hast es wohl ge -  
 place, \_\_\_\_\_ rd, how blest is thine or -

fährt, Gott, du hast es we fü - get, du hast es wohl ge -  
 place, Lord, how blest is dain - ing, how blest is thine or -

6 4 3 6 6 6 5 4

17

*poco f*

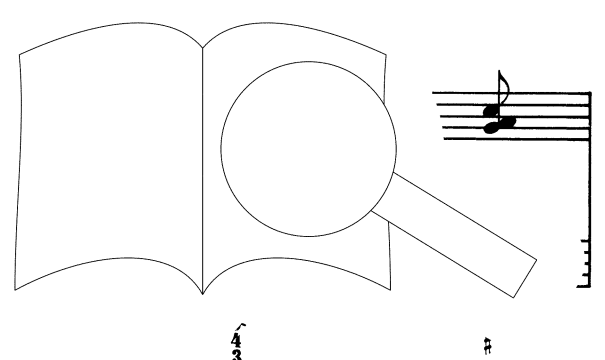
fü - get, wa - der - fährt, Gott, du hast es wohl ge -  
 dain - ing, v us takes place, Lord, how blest is thine or -

fü - zo wi - der - fährt,  
 s day for us takes place,

6 4 5 6 4 3 6 4 5 4 3

6 4 3 6 4 3

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19

*p* *tr*

fü - get, — Gott, du hast es wohl ge - was uns it - zo wi - der -  
 dain - ing, — Lord, how blest is thine which this day for us takes

Gott, du hast es wohl ge was uns it - zo wi - - der -  
 Lord, how blest is thine which this day for us takes

9 8 6 6 9 8 6

21

*f*

fährt.  
place.

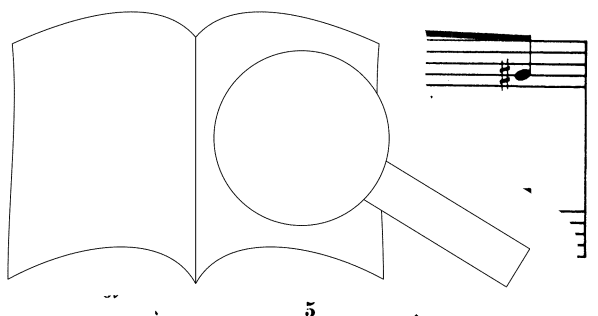
fährt.  
place.

6 6 6



23

25



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*Fine* 27

Drum laßt uns auf ihn stets t auf sei - ne Gna - de  
There - fore let us trust God's . . . nu his gra - cious lov - ing -

Drum laßt uns auf ihn stets trau - en und auf  
.et us trust God's good - ness and hi -

*Fine* 6 6 6

29

bau - kind -

sei - ne gra - ciou:

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6 6 6 4 6 6

en, denn er hat uns dies be - schert, denn  
 ness, for he gives this gift to us, for

en, er hat uns dies be - schert, denn er  
 ner he gives this gift to us, for he

9 5 4 6 9 8 7 5

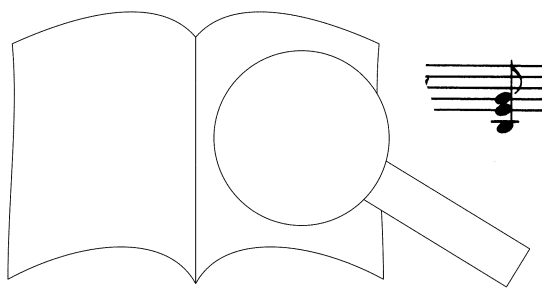
er hat uns dies be - schert,  
 he gives this gift to us,

hat u  
 giv

denn er hat uns dies be - schert,  
 for he gives this gift to us.

9 8 7 6 4 8 7 6 5 4 3 2 1

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35 *tr*

was uns  
which for

6 6 6 6

37

e - wig nun ver - gnü - get, ver -  
ev - er brings well - be - ing, well -

e - wig set, ver - gnü - - - get, was uns  
ev - ing, well - be - - - ing, which for

6 4 6 6 6 4 6 6 6 6

gnü - - - get, was uns nun ver - gnü - get, ver -  
 be - - - ing, which fo - - - brings well - be - ing, well -

e - wig nun ver - gnü - ge - - gnü - - - get, ver - gnü -  
 ev - er - brings well - be - - - ing, well - be -

6 # 6 6 6

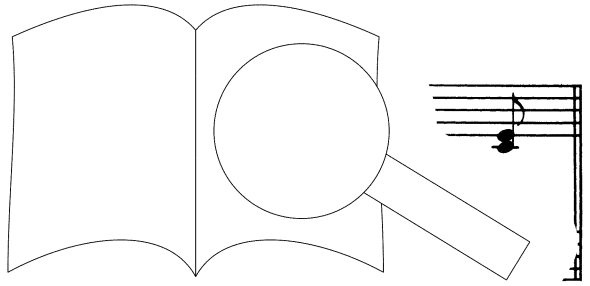
gnü - - - ver - gnü - - - get.  
 be - - - well - be - - - ing.

ver - gnü - - -  
 well - be - - - get.

tr tr

7 6 6 6 6 6 6 4 3

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# 4. Recitativo

Tenore

So keh - ret sich      in      die - ses ban - ge Leid, mit wel - chem  
 So now the fe -      low that we bear, with which poor

Basso continuo

6

5

4  
2

ge - äng - stet und be - la - den,  
 had been op - pressed un - du - ly,

Andante

6  
5b

6 6

Gna - den,  
 mer - cy,

heil und Gna -  
 help and mer -

6

5

4  
2

6

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7

(Recitativo)

a ♯

den. Der Löw' aus Da - vids Stam - me ist en, sein  
 cy. The li - on born of Da - vid's hous us; his

Musical notation for the first system, featuring a vocal line with lyrics and a piano accompaniment with a large sustained chord in the right hand.

9

Be - spannt, das Schwert ist sch etz. wo -  
 etched out, the sword is with

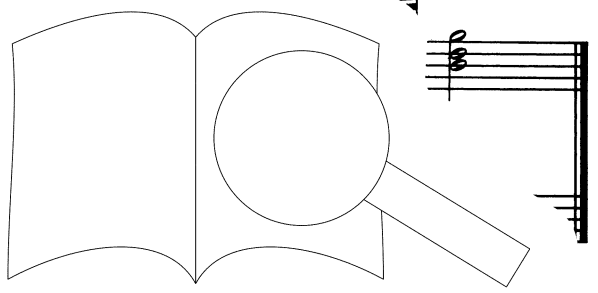
Musical notation for the second system, featuring a vocal line with lyrics and a piano accompaniment with a rhythmic pattern in the right hand.

11

mit vor - ge Frei - heit setzt.  
 which store our lib - er - ty.


Musical notation for the third system, featuring a vocal line with lyrics and a piano accompaniment with a rhythmic pattern in the right hand.

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# 5. Aria (Duetto)

*Violino I*  
*Violino II*  
*Viola*  
*Alto*  
*Tenore*  
*Basso continuo*

\* In den – nicht autographen – Streicherstimmen hier und an den Parallelstellen häufig als  notiert; v. die Artikulation. angese.

12 *tr.*

6  
4  
3

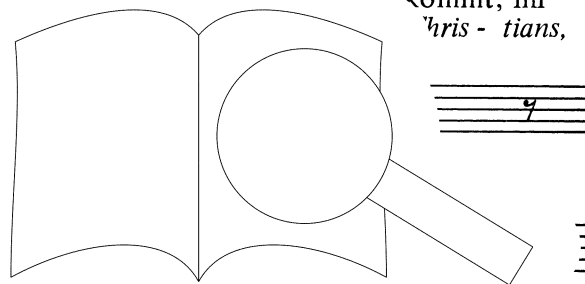
7

7

Ruft\_\_ und fleht\_\_ *de*  
Come\_\_ and bring\_\_

Ruft\_\_ und  
Come\_\_ and

kommt, ihr  
*'*his - tians,



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fleht den Him - mel  
bring your prayers to

kommt, ihr Chri - sten, kommt zum  
Chris - tians, rank on rank

Chri - sten,  
rank on

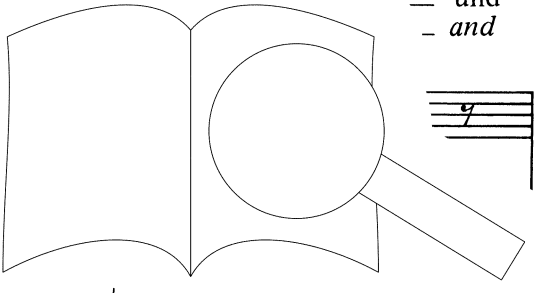
Rei -  
vanc -

Rei -  
vanc -

hen, zum Rei - hen, ruft und  
ing, ad - vanc - ing, come and

- he  
- i

- und  
- and



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38

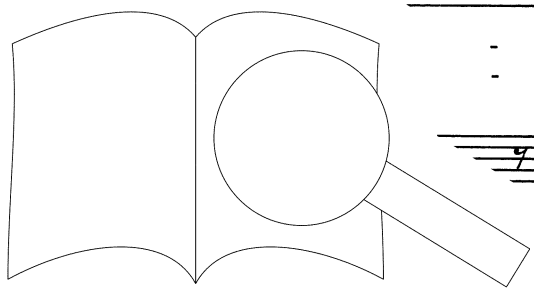
fleht bring den Him - me' kommt, ihr Chri - sten, kommt zum  
 bring your prayers Chris - tians, rank - on rank - ad -

fleht bring el an, ruft und fleht d  
 bring heav'n, come and bring

Rei -  
 vanc -

kommt, ihr Chri - sten,  
 Chris - tians, rank - on

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6

6  
4  
3

50

- - - hen, zum r ar sollt euch ob dem er -  
 - - - ing ad - v come and wel - come with re -

i - hen, ihr sollt e  
 anc - ing, come and

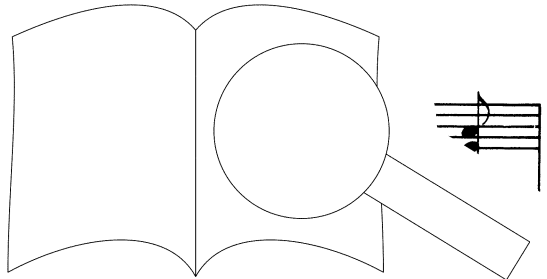
6 # 5 6 4 3 6 5

51

freu - en ihr sollt  
 joic - i come and

en,  
 - ing,

6 5 6 4 5 6 4 6 5 6



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euch ob dem er - fr  
 wel - come with re - ,

8 ihr sollt euc' er - freu - en,  
 come and v .th re - joic - ing,

was Gott hat an - heut ge - tan, was Gott  
 what the Lord to - day has done, what the

Gott hat an - heut was Gott  
 at the Lord to - dav what the

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Musical score for measures 74-77, featuring piano accompaniment with treble and bass staves.

Vocal line for the first voice part, measures 74-77.

hat an - heut, an-heut ge -  
 Lord to - day, to-day h

Vocal line for the second voice part, measures 74-77.

hat an - heut, ? an!  
 Lord to - day, done.

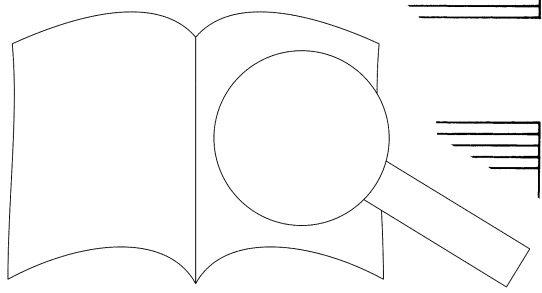
Piano accompaniment for measures 78-83, including chord symbols like G, F, G, F, G, F, G.

Musical score for measures 80-83, featuring piano accompaniment with treble and bass staves.

Vocal line for the first voice part, measures 80-83.

Vocal line for the second voice part, measures 80-83.

Piano accompaniment for measures 84-87, including chord symbols like G, F, G, F, G, F, G.



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Musical score for the first system, featuring a vocal line and piano accompaniment. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The vocal line is written in a single staff with a treble clef.

Musical score for the second system, featuring a vocal line and piano accompaniment. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The vocal line is written in a single staff with a treble clef.

Musical score for the third system, featuring a vocal line with lyrics and piano accompaniment. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The vocal line is written in a single staff with a treble clef.

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Musical score for the fourth system, featuring a vocal line with lyrics and piano accompaniment. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The vocal line is written in a single staff with a treble clef.

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ne Huld ver - pfe - get und mit  
 vor he en - dows us, and such

ne Huld ver - pfe  
 vor he en - dows

viel  
 cious -

Piano accompaniment for measures 98-103, showing the right and left hand staves with various chords and melodic lines.

so viel Heil be - daß man nicht g'nug dan - ken  
 gra - cious - ness he - that no thanks suf - fice - for

Heil be - daß man nicht g'nug dan - ken  
 ness he - that no thanks suf - fice - for

Piano accompaniment for measures 104-109, including a large graphic of a magnifying glass over the piano part.

Piano accompaniment for measures 104-109, showing the right and left hand staves.

kann, daß man nicht g'nug dan -  
 him, that no thanks suf - fice -

g'nug dan -  
 suf - fice -

Piano accompaniment for measures 110-115, including a large graphic of a magnifying glass over the piano part.

Musical score for the first system, measures 110-113. It includes a piano accompaniment with treble and bass clefs and a vocal line with lyrics.

Musical score for the second system, measures 114-117. It includes a piano accompaniment and a vocal line with lyrics and a trill (tr) marking.

Musical score for the third system, measures 118-121. It includes a piano accompaniment and a vocal line with lyrics.

Musical score for the fourth system, measures 122-125. It includes a piano accompaniment and a vocal line with lyrics.

Musical score for the fifth system, measures 126-129. It includes a piano accompaniment and a vocal line with lyrics and a trill (tr) marking.

Musical score for the sixth system, measures 130-133. It includes a piano accompaniment and a vocal line with lyrics.

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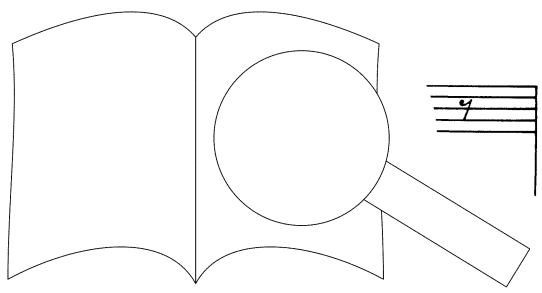
*pp*

kann, nicht g'nug dan - ken, g'nug dan - ken  
 him, that no thanks, \_\_\_\_\_ thanks suf - fice \_\_\_\_\_ for

kann, nicht g'nug dan - ken, g'nug dan  
 him, that no t<sup>h</sup> \_\_\_\_\_ thanks suf - fice

kann, daß man dan - ken, g'nug dan - ken kann.  
 him, that no thanks suf - fice \_\_\_\_\_ for \_\_\_\_\_ him.

kar g'nug dan - ken  
 t<sup>h</sup> thanks, thanks suf



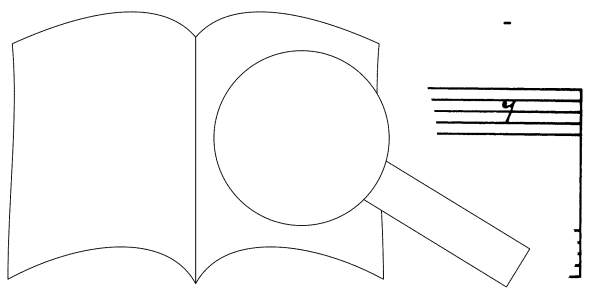
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*f*

Ruft und  
Come and

und fleht den Him - mel an,  
ne and bring your prayers to heav'n,

kommt, ihr Chri  
Chris - tians, ra



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Musical notation for the first system, including vocal lines and piano accompaniment.

kommt, ihr Chri - sten, ke - Rei -  
 Chris - tians, rank - on vanc -

8

hen, zum Rei -  
 - ing, ad - vanc -

Musical notation for the second system, including vocal lines and piano accompaniment.

*pp*

*pp*

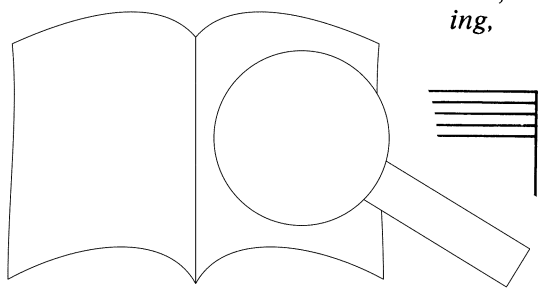
Musical notation for the third system, including vocal lines and piano accompaniment.

- hen, zum Rei - hen,  
 - ing, ad - vanc - ing,

- hen,  
 ing,

*pp*

Musical notation for the fourth system, including vocal lines and piano accompaniment.



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ruft — und fleht  
come — and bring

dr  
y

an,  
him,

ruft — und fleht — den  
come — and bring — your

ruft — und fleht  
come — and br

Him - mel an,  
ar thanks to him,

kommt, ihr  
Chris - tians

7 7 7 6 6

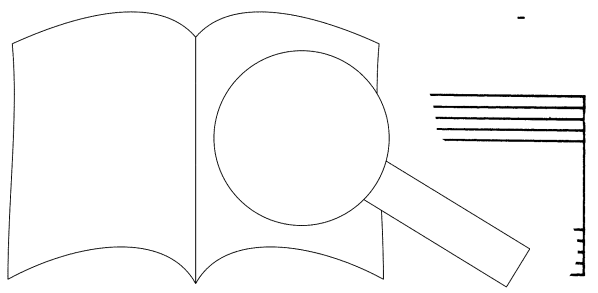
Him - me  
thanks

tr.

tr.

kommt, ihr Chri - sten. kommt zum Rei -  
Chris - tians, rank — on rank — advanc -

6 6 3



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169

Musical score for measures 169-174. It includes piano accompaniment in the upper system and vocal lines in the lower system. The piano part features a steady eighth-note accompaniment. The vocal lines consist of two parts, with lyrics in German.

Kei - hen!  
vanc - ing.

hen, zum Rei - hen!  
- ing, ad - vanc - ing.

6

6

175

Musical score for measures 175-180. It includes piano accompaniment in the upper system and vocal lines in the lower system. The piano part continues with eighth-note accompaniment. The vocal lines consist of two parts.

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7

6

7

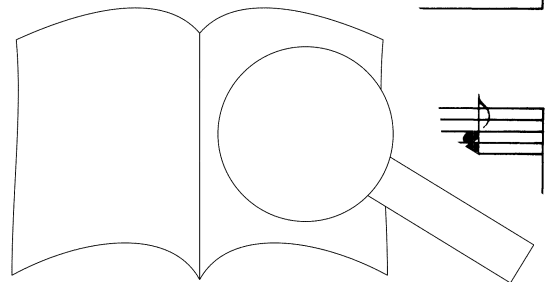
6

4

3

6

5



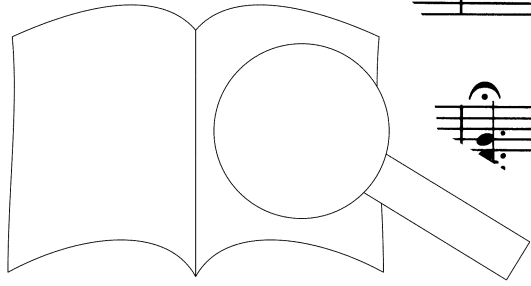
181

Musical score for measures 181-186. The score is written for three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measure 181 starts with a treble clef staff containing a melodic line with eighth notes. The second treble clef staff contains a similar melodic line. The bass clef staff contains a bass line with eighth notes. Trills (tr.) are marked above notes in measures 182, 183, and 184. A first ending bracket (1) is present in measure 185. The score ends with a double bar line in measure 186.

187

Musical score for measures 187-192. The score is written for three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measure 187 starts with a treble clef staff containing a melodic line with eighth notes. The second treble clef staff contains a similar melodic line. The bass clef staff contains a bass line with eighth notes. The score ends with a double bar line in measure 192.

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6. Recitativo

Oboe I

Oboe II

Oboe III

Violino

Violini.

Viola

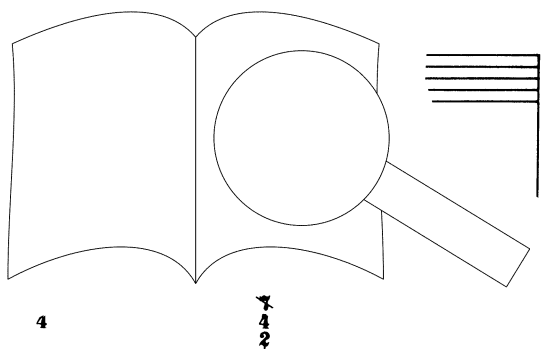
Basso

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dop - pelt euch dem - nach, ihr hei - ßen An - dachts -  
shine forth dou - bly bright, O flames of hot de -

.nur

Ausgabequalität gegenüber



a tempo

3

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

flam - men, ur  
vo - tion,

an - stig - lich zu - sam - men!  
ire with fer - vent pas - sion!

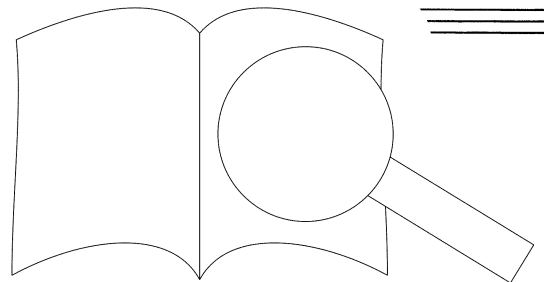
Steigt fröh -  
With joy \_\_\_\_\_

5  
3

4  
2

6

6



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Andante

6

*p*

*p*

*p*

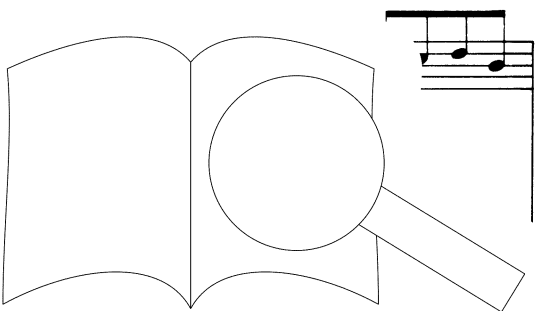
*p*

*p*

*p*

- lich him - mel  
 — rise up to <sup>h</sup>.

\*) .et — Gott vor dies, was er — ge - tan, und  
 the — Lord for this that he — has — done, and

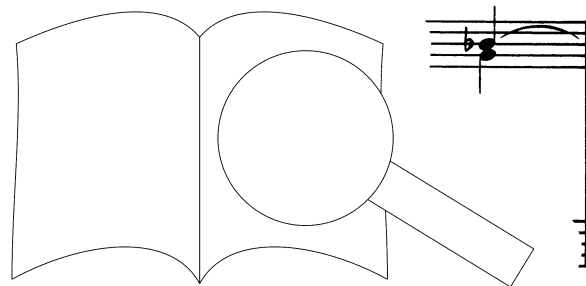


\*)ossia: für

6 5 6 5 9 4 3

9

dan - ket \_\_\_\_\_ et \_\_\_\_\_ Gott vor dies, \_\_\_\_\_ was er ge - tan, und dan -  
 thank the \_\_\_\_\_ the \_\_\_\_\_ Lord for this \_\_\_\_\_ that he has done, and thank \_\_\_\_\_



\*) für

6 6 8 6

Musical score for the first system, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The notation includes eighth and quarter notes, rests, and dynamic markings such as *f*. A large diagonal watermark 'PROBE-PARTITUR' is overlaid across the page.

- ket Gott  
 the Lori

was er ge - tan!  
 that he has done.

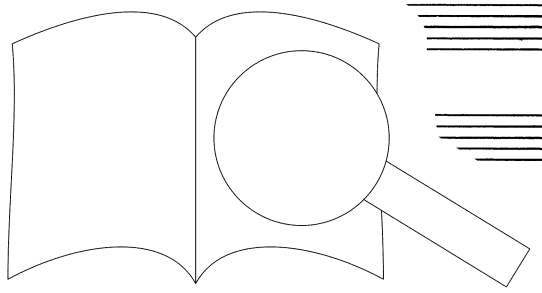
Musical score for the second system, including a large graphic of an open book and a magnifying glass. Below the staves is a series of numbers: 7b, 5, 4, 6, 5, 3, 0. The watermark 'PROBE-PARTITUR' is still present.

\*)für

# 7. Chorus

The musical score is arranged in a standard orchestral format. The top section includes four Tromba parts (I-IV) and Timpani. The middle section includes Oboe I and II, Violino I and II, and Viola. The bottom section includes Soprano, Alto, Tenore, and Basso. The score is written in common time (C) and features various rhythmic patterns and dynamics. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. A small logo for Carus-Verlag is visible in the upper right corner of the score area.

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3



Musical score system 1, featuring five staves. The top staff has a treble clef and a '3' above it. The bottom staff has a bass clef. The system contains several measures of music, including a complex rhythmic pattern in the upper right.



Musical score system 2, featuring five staves with musical notation and a watermark.



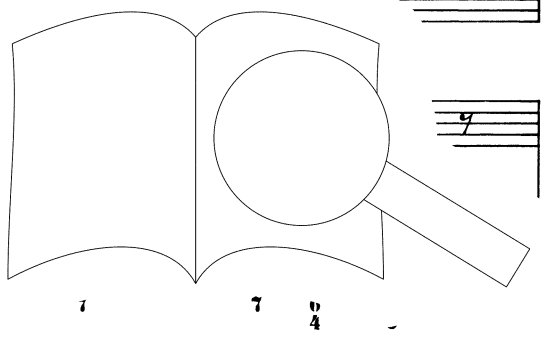
Musical score system 3, featuring five staves with musical notation and a watermark.



Musical score system 4, featuring five staves with musical notation and a watermark.



Musical score system 5, featuring five staves with musical notation and a watermark.



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The image shows a page of musical notation for a piano piece. It consists of several systems of staves. The first system starts with a measure number '5'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are also some dynamic markings like 'f' (forte) and 'p' (piano). A large, diagonal watermark 'PROBEPARTITUR' is overlaid across the entire page. At the bottom left, there are some small numbers: '5', '6', and '3'. At the bottom right, there is a large, stylized graphic of an open book with a magnifying glass over it.

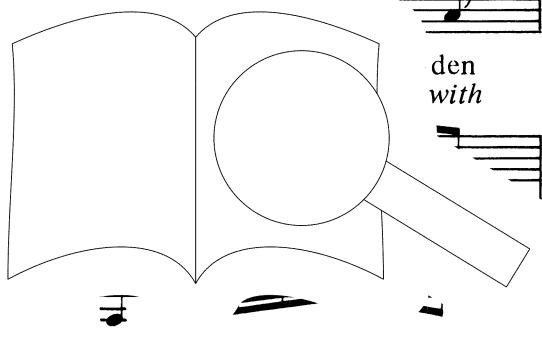
7

8

Höch - ster, schau in Gna - den  
 Fa - ther, now be - hold with

Höch - ster, schau in Gna - den  
 Fa - ther, now be - hold with

Höch - ster, schau in Gna - den  
 Fa - ther, now be - hold with



den  
 with

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an,  
love,  
an,  
love,  
an,  
le,

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8 7 6

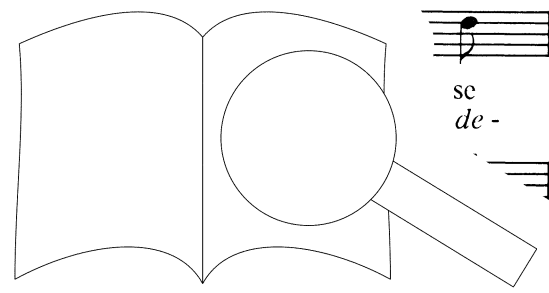
II

Höch - ster, schau in Gna die - se Glut, die - se  
 Fa - ther, now in den an this de - light, this de -

Höch - ster, an die - se Glut, die - se  
 Fa - ther ih love this de - light, this de -

Höc r, Gna - den an die - se Glut, die - se  
 - hold with love this de - light, this de -

schau in Gna - den an se  
 now be - hold with love de -



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schau in Gna - den. in Gna - den  
now be - hold, now be - hold

- se - - - - - se - - - - - se - - - - -  
de - light - - - - - de - light - - - - - de - light

see - len, die - - - - - see - len, die - - - - -  
spir - its, this - - - - - spir - its, this - - - - -

Höch - ster,  
Fa - ther,

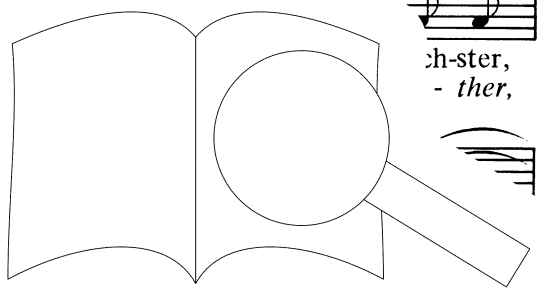
schau in - - - - - na - den - - - - - an, - - - - -  
now be - hold - - - - - with love, - - - - -

schau in Gna - den - - - - - an - - - - -  
now be - hold - - - - - with love - - - - -

die - - - - -  
this - - - - -

- - - - - Höch - ster,  
- - - - - Fa - ther,

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- - - ter See - -  
- - - ried spir - -

schau in — Gna  
now — be — ho'

an, Höch-ster, schau in — Gna - den, in  
a — love, Fa - ther, now be - hold, now be -

- - - ter See-len, Höchster, schau in — Gna - den, in  
- - - ried spir-its, Fa - ther, now — be - hold, — now be -

- den, in Gna - den — an  
.d, now be - hold with — love

e - bück -  
or wea -

19 8 5 6 19 8 8 2 2 3 6 4 3

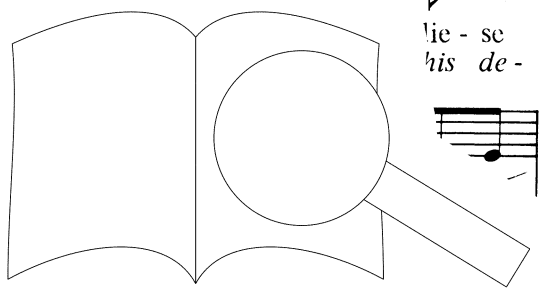




Gna - den an die - ge - bück - - - ter — See - len, Höchster,  
 hold with love th - at for wea - - - ried — spir - its, Fa - ther,

Gna - den se — Glut, Höchster, schau in Gna - den an die -  
 hold wit' - de - light, Fa - ther, now be - hold with love this

ster, schau in — Gna - de lie - se  
 - ther, now be - hold, nc his de -



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4 2    5 3    6 4    6    7    6    6

Höch-ster, schau in — Gna - den, in  
 Fa - ther, now be - hold, — now be -

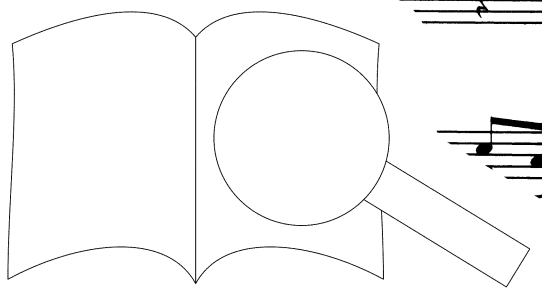
schau in — Gna  
 now be - h

an  
 with love

die - - - se — Glut ge - bück -  
 this — — — de - light for wea -

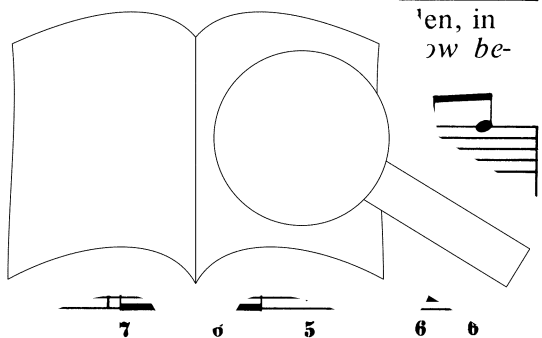
- - ter — See - len, die - - - se — Glut ge - bück -  
 - - ried — spir - its, — this — — — de - light for wea -

- - ter See - - - len,  
 a - ried spir - - - its,



Gna - den an die - - - - - ter See - len, ge -  
 hold with love this - - - - - ried spir - its, for  
 - - - - - ter See - le - - - - - len, schau in  
 - - - - - ried spir - - - - - its, now be -  
 - - - - - ter See - len, Höchster, schau in - Gna - den, in  
 - - - - - ried spir - its, Fa - ther, now be - hold, now be -  
 - - - - - en, in  
 - - - - - ow be -

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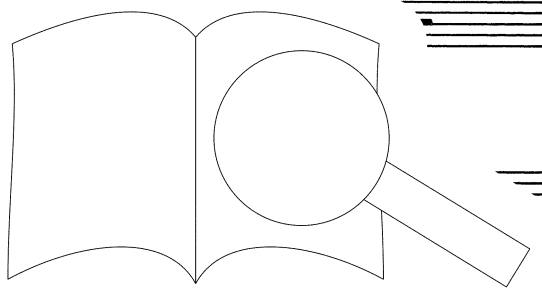
bück - ter See - - - - len!  
wea - ried spir - - - - its.

Gna - den ar ge - bück-ter See - len!  
hold with for wea-ried spir - its.

Gna - se Glut ge - bück-ter See - len!  
hold us de - light for wea - ried spir - its.

ve die - se Glut ge -  
this de - light for

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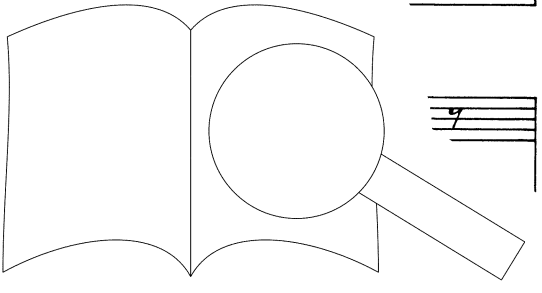
System 1: Five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The music consists of whole notes and rests.

System 2: Five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features eighth notes and rests.

System 3: Five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features eighth notes and rests.

System 4: Five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The music consists of whole notes and rests.

System 5: Five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The music consists of whole notes and rests.



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First system of musical notation, consisting of five staves. The top staff is a treble clef with a 7/8 time signature. The bottom staff is a bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes.

Second system of musical notation, consisting of five staves. It continues the complex rhythmic pattern from the first system.

Third system of musical notation, consisting of five staves. It continues the complex rhythmic pattern from the first system.

Fourth system of musical notation, consisting of five staves. It continues the complex rhythmic pattern from the first system.

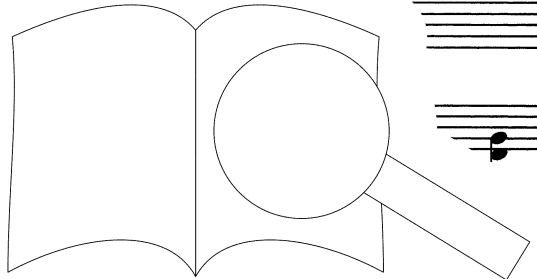
Fifth system of musical notation, consisting of five staves. It continues the complex rhythmic pattern from the first system.

7

7

5 6 3 4 3 2 1

3 4 1 2 3 4



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8

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings.

Laß den Dank, den wir dir bringen, an - ge - neh - me vor dir  
 Let the thanks that we now bear thee sound most pleas - ant - ly be -

Laß den Dank, den wir dir bringen, an - ge - neh - me vor dir  
 Let the thanks that we now bear thee sound most pleas - ant - ly be -

ank, den wir dir bring - vor dir  
 thanks that we now bear ly be -

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Musical score for voice and piano accompaniment. The voice part includes lyrics and the piano part includes chords and fingerings. The score concludes with a large graphic of an open book.



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klin - gen, laß uns stets in  
 fore thee, may we al - ways wa

klin - gen, laß uns  
 fore thee, may wr

klin - gen, Se - gen  
 fore thee walk in

g.  
 gehn,  
 grace,

laß den Dank, den wir dir  
 let the thanks that we now

laß den Dank, den wir dir  
 let the thanks that we now

laß den Dank, den wir dir  
 let the thanks that we now

stets in Se - gen  
 al - ways walk in grace, i

7 6 5 7 6 4

6 4 3 6

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brin - gen, an - ge - neh - e - gen, laß uns stets in Se - gen  
 bear thee sound most pleas - an. thee, may we al - ways walk in

brin - gen, an so dir klin - gen, laß uns stets in Se - gen  
 bear thee so be - fore thee, may we al - ways walk in

8 brin - ge - me vor dir klin - gen, laß uns stets in Se - gen  
 bear th - ant - ly be - fore thee, may we al - ways walk in

Se - gen  
 alk in

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gehn,  
*grace.*

gehn,  
*grace.*

gehn,  
*grace*

a - May i - mals nicht ge - schehn,  
 - er come to us  
 mals nicht ge - schehn,  
 er come to us  
 - mals nicht come to - schehn,  
 ev - er come to us  
 - ber nie - mals ni  
 ay it nev - er co

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5 7 6 7 6 4 3 # 0

the 'd .n mö - ge quä - len; laß es  
tan brings us tor - ments, may it

daß uns  
that dread

daß uns Sa - tan mö - ge  
that dread Sa - tan brings us

uns  
dread

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Musical notation for upper instruments, including Treble and Bass clefs. The score consists of multiple staves, mostly containing rests and some melodic lines.

nie - mals nicht ge - schehn, daß uns  
 nev - er come to us that dread

Sa - tan mö - ge aß nie - mals nicht ge - schehn, daß uns  
 Sa - tan brings us never come to us that dread

quä - ler is nicht ge - schehn, laß es nie - mals nicht ge -  
 tor - mu may it never come to

mö - ge qu it ge -  
 brings us toi ie to

Musical notation for voices and bass instruments, including Treble and Bass clefs. It features vocal lines with German and English lyrics. The English lyrics are written below the German ones. The page ends with a large graphic of an open book and a magnifying glass over it.

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Sa - tan mö - ge quä - len,                      tan mö - ge  
 Sa - tan brings us tor - ments, th                      tan brings us  
  
 Sa - tan m.                      quä -  
 Sa - tan                      tor -  
  
 seh'n,                      nie - mals nicht ge - seh'n,                      laß es  
 us,                      nev - er come to us,                      may it  
  
 sie - mals nicht ge - schel                      ß uns  
 nev - er come to us                      it dread

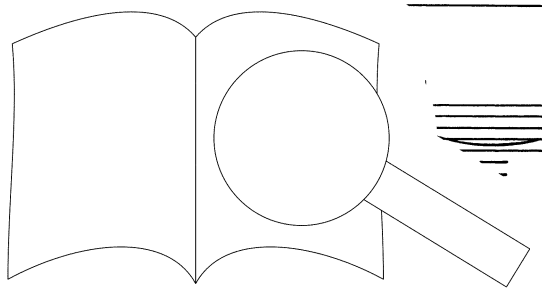
quä - - - len, als nicht ge - schehn, daß uns  
tor - - - - ments, er come to us that dread

- len, laß es nicht come ge - schehn, daß uns  
- ments, may that dread

8 nie - m daß uns Sa - tan mö - ge quä - len, laß es  
nev - e. „ that dread Sa - tan brings us tor - ments, may it

mö brings - ge us qui  
tor

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Sa - tan mö - ge  
Sa - tan brings us

daß uns Sa - tan mö - ge  
that dread Sa - tan brings us

Sa - tan mö - ge  
Sa - tan brings us

nie - mals nicht ge - schehn, daß uns  
nev - er come to us that dread

8 nie - mals  
nev - er

laß es nie - mals nicht ge - schehn, laß es  
may it nev - er come to us, may it

laß es nie -  
may it nev -

uns  
dread

5

Musical notation system with five staves (treble and bass clefs). Includes a large diagonal watermark: "PROBEEPARTITUR".

Musical notation system with five staves. Includes a large diagonal watermark: "PROBEEPARTITUR".

Musical notation system with five staves. Includes a large diagonal watermark: "PROBEEPARTITUR".

Musical notation system with five staves and vocal lyrics in German and English. Includes a large diagonal watermark: "PROBEEPARTITUR".

quä - tor -

Sa - tan mö - ge quä  
Sa - tan brings us

nie - mals  
nev - er

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it mö - ge quä -  
an brings us tor -

nie - mals nicht ge - schehn, daß uns Sa - tan mö - ge  
nev - er\_ come to\_ us, that dread Sa - tan brings us

ings ge quä -  
us tor -

Musical notation system with five staves and figured bass notation below. Includes a large diagonal watermark: "PROBEEPARTITUR".

Diagram of a hand holding a large magnifying glass over the musical notation. Includes a large diagonal watermark: "PROBEEPARTITUR".

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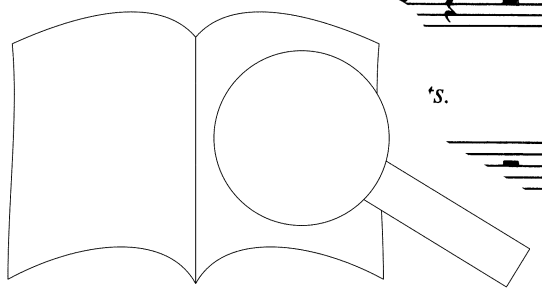
nie - mals nicht ge - schöhn, a - tan mö - ge quä - len.  
 nev - er come to Sa - tan brings us tor - ments.

nie - mals nicht' daß uns Sa - tan mö - ge quä - len.  
 nev - er cor that dread Sa - tan brings us tor - ments.

nie - n daß uns Sa - tan mö - ge quä - len.  
 nev - us that dread Sa - tan brings us tor - ments.

ge - schöhn, daß  
 to us that

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# Anhang

Satz 3 in der Fassung mit obligater Orgel

## 3. Aria

Adagio

Organo  
obbligato

7 Soprano  
Gott, du hast get, was uns it - zo - wi - der - fährt, Gott, du  
Lord, how ble- a-ing, which for us this - day takes place, Lord, how

Basso  
Gott, du hast es wohl ge - fü - ge ac. zo - der  
Lord, how blest is thine or - dain is takes

10 fü - get, Gott, du hast es wohl ge - fü - get  
dain-ing, Lord, how blest is thine or - dain-ir

fährt, Gott, du hast es wohl ge fü - ge wohl ge - fü - get, Gott, du hast es wohl ge -  
place, Lord, how blest is thine 'in is thine or - dain-ing, Lord, how blest is thine or -

13 ge - fü - get, was uns it - zo  
or - dain - ing, which this day

zo - wi - der - fährt, was uns it -  
y for - us takes place, which this day

16

Gott, du hast es wohl ge - fü - get, was uns it - z... , du hast es wohl ge -  
 Lord, how blest is thine or - dain - ing, which this - day... ord, how blest is thine or -

fü - get, du hast es wohl ge - fü - get, was uns it - z... der - fährt,  
 dain - ing, how blest is thine or - dain - ing, which this - day... takes place,

19

fü - get, Gott, du e - fü - get, was uns it - zo wi - der - fährt.  
 dain - ing, Lord, how blest is thine or - dain - ing, which this day for us takes place.

Gott, du ha... e - fü - get, was uns it - zo wi - der  
 Lord, how blest is thine or - dain - ing, which this day for us takes

25

27

stets trau - en und auf sei - ne Gna - de  
 God's good - ness and his gra - cious lov -

Drum laßt uns auf ihn stets trau - en  
 There - fore let us trust God's good - ness

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30

en, denn er schert, denn  
 ness, for he us, for

er hat uns dies be-schert, denn er  
 he gives this gift to us, for he

33

er hat uns dies be-schert, denn er  
 he gives this gift to us, for he

er hat uns dies be-schert, denn er  
 he gives this gift to us, for he

e - wig nun ver-gnü-get, ver -  
 ev - er brings well-be - ing, well -

was uns  
 which for

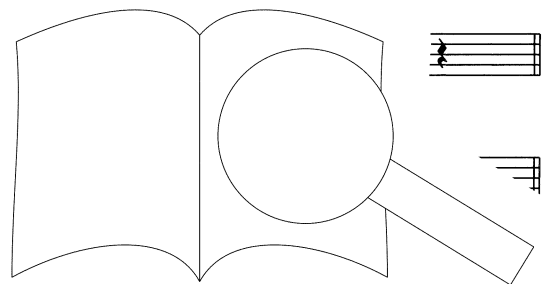
ver - gnü - - get, was uns  
 well - be - - ing, which for

39

gnü  
 be

- wig nun ver-gnü-get, ver - gnü -  
 ev - er brings well-be - ing, well - be -

ing, ver - gnü - get, ver - gnü -  
 well - be - ing, well - be -



Da

- |    |  |     |   |     |   |
|----|--|-----|---|-----|---|
| 1  | Wie schön leuchtet der Morgenstern   | 75  | Die Elenden sollen essen                          | 147 | Ein ist, und gehe hin                         |
| 2  | Ach Gott, vom Himmel sieh darein   | 76  | Die Himmel erzählen die Ehre Gottes               | 148 | Bringet dem Herrn Ehre                        |
| 3  | Ach Gott, wie manches Herzeleid I  | 77  | Du sollst Gott, deinen Herren, lieben             | 149 | Man singet mit Freuden vom Sieg Δ             |
| 4  | Christ lag in Todes Banden   | 78  | Jesu, der du meine Seele                          | 150 | Nach dir, Herr, verlanget mich                |
| 5  | Wo soll ich fliehen hin  | 79  | Gott, der Herr, ist Sonn und Mond                 | 151 | Süßer Trost, mein Jesus kömmt                 |
| 6  | Bleib bei uns, denn es will<br>Abend werden                                | 80  | Ein feste Burg ist unser Gott<br>(reconstruction) | 155 | Mein Gott, wie lang, ach lange                |
| 7  | Christ unser Herr zum Jordan kam   | 81  | Jesus schläft, was soll ich sorgen                | 157 | Ich lasse dich nicht, du segnest mich denn    |
| 8  | Liebster Gott, wenn werd ich sterben                                       | 82  | Ich habe genossen<br>(version for Baroque)        | 158 | Der Friede sei mit dir                        |
| 9  | Es ist das Heil uns kommen her   | 82  | Ich habe genossen<br>(version for Baroque)        | 159 | Sehet, wir gehn hinauf gen Jerusalem          |
| 10 | Meine Seel erhebt den Herren   | 83  | Erfreute mich die Güte<br>deines Erbarmens        | 161 | Komm, du süße Todesstunde                     |
| 11 | Lobet Gott in seinen Reichen<br>(Himmelfahrtsoratorium)                    | 84  | Ich will dir danken<br>für dein Glück             | 163 | Nur jedem das Seine Δ                         |
| 12 | Weinen, Klagen, Sorgen, Zagen  | 85  | Ich will dir danken<br>für dein Glück             | 170 | Vergnügte Ruh, beliebte Seelenlust            |
| 13 | Meine Seufzer, meine Tränen  | 86  | Ich will dir danken<br>für dein Glück             | 171 | Gott, wie dein Name, so ist auch dein Ruhm    |
| 14 | Wär Gott nicht mit uns diese Zeit  | 87  | Ich will dir danken<br>für dein Glück             | 172 | Erschallet, ihr Lieder                        |
| 15 | Herr Gott, dich loben wir  | 88  | Ich will dir danken<br>für dein Glück             | 175 | Er rufet seinen Schafherden<br>nach dem Namen |
| 16 | Wer Dank opfert, der preiset mich  | 89  | Ich will dir danken<br>für dein Glück             | 176 | Es ist ein trotzig und verzweiges<br>Ästlein  |
| 17 | Gleichwie der Regen und Schnee Δ<br>auf die Erde fällt                     | 90  | Ich will dir danken<br>für dein Glück             | 178 | Wo Gott der Herr ist                          |
| 18 | Es erhob sich ein Streit   | 91  | Ich will dir danken<br>für dein Glück             | 179 | Siehe zu, daß du nicht scheitrest             |
| 19 | O Ewigkeit, du Donnerwort  | 92  | Ich will dir danken<br>für dein Glück             | 180 | Schmücke dich, o liebe Seele                  |
| 20 | Ich hatte viel Bekümmernis   | 93  | Ich will dir danken<br>für dein Glück             | 181 | Leb nicht in der Welt<br>wie die andern       |
| 21 | Jesus nahm zu sich die Zwölften  | 94  | Was frag ich nach der Welt                        | 182 | Ich will dir danken<br>für dein Glück         |
| 22 | Du wahrer Gott und Davids Sohn   | 95  | Christus, der ist mein Leben                      | 183 | Ich will dir danken<br>für dein Glück         |
| 23 | Ein ungefärbt Gemüt  | 96  | Herr Christ, der ein'ge Gottessohn                | 184 | Ich will dir danken<br>für dein Glück         |
| 24 | Es ist nichts Gesundes<br>an meinem Fleische                               | 97  | In allen meinen Taten                             | 185 | Ich will dir danken<br>für dein Glück         |
| 25 | Ach wie flücht'g ist unser Leben   | 98  | Was Gott tut, das ist wohlgetan II                | 186 | Ich will dir danken<br>für dein Glück         |
| 26 | Wer weiß, wo die Zeit hin<br>und die Nacht hin                             | 99  | Was Gott tut, das ist wohlgetan I                 | 187 | Ich will dir danken<br>für dein Glück         |
| 27 | Wer weiß, wo die Zeit hin<br>und die Nacht hin                             | 100 | Was Gott tut, das ist wohlgetan III               | 188 | Ich will dir danken<br>für dein Glück         |
| 28 | Gottlob! nur die Zeit<br>vergeht und wir nicht                             | 101 | Nimm von uns, Herr, du treuer Gott                | 189 | Ich will dir danken<br>für dein Glück         |
| 29 | Wir danken dir, Herr Gott<br>den Vater, den Sohn<br>und den Heiligen Geist | 102 | Herr, deine Augen sehen<br>nicht dem Glauben      | 190 | Ich will dir danken<br>für dein Glück         |
| 30 | Freue dich, Erde, jubiliere<br>du, Erde, jubiliere                         | 103 | Ihr werdet weinen und heulen                      | 191 | Ich will dir danken<br>für dein Glück         |
| 31 | Verlangt den Heiland<br>eure Seelen  | 104 | Du Hirte Israel, höre                             | 192 | Ich will dir danken<br>für dein Glück         |
| 32 | Jesus Christ, o Ursprung der Liebe   | 105 | Herr, gehe nicht ins Gericht<br>mit mir           | 193 | Ich will dir danken<br>für dein Glück         |
| 33 | Ja glaubet und getauft wird<br>euch  | 106 | Actus tragicus (Cantata)<br>die allerbeste        | 194 | Ich will dir danken<br>für dein Glück         |
| 34 | Für Not schrei ich zu dir<br>Herr, unser Herrscher                         | 107 | Was willst du<br>denn thun                        | 195 | Ich will dir danken<br>für dein Glück         |
| 35 | Dem Hungrigen dein Brot<br>gib   | 108 | Es ist euch gut, daß ich<br>gehe                  | 196 | Ich will dir danken<br>für dein Glück         |
| 36 | Darzu ist erschienen die Liebe Gottes<br>an der Welt                       | 109 | Ich will dir danken<br>für dein Glück             | 197 | Ich will dir danken<br>für dein Glück         |
| 37 | Jesu, nun sei gepreiset  | 110 | Ich will dir danken<br>für dein Glück             | 198 | Ich will dir danken<br>für dein Glück         |
| 38 | Am Abend aber desselbigen Sabbats Δ  | 111 | Was willst du<br>denn thun                        | 199 | Ich will dir danken<br>für dein Glück         |
| 39 | Gott fähret auf mit Jauchzen   | 112 | Der Herr ist mit uns<br>und wird mit uns sein     | 200 | Ich will dir danken<br>für dein Glück         |
| 40 | Es ist dir gesagt, Mensch, was gut ist                                     | 113 | Der Herr ist mit uns<br>und wird mit uns sein     | 201 | Ich will dir danken<br>für dein Glück         |
| 41 | Schauet doch und sehet<br>die Götzen, die sie setzten                      | 114 | Der Herr ist mit uns<br>und wird mit uns sein     | 202 | Ich will dir danken<br>für dein Glück         |
| 42 | Wer sich selbst erhöht<br>wird erniedriget                                 | 115 | Der Herr ist mit uns<br>und wird mit uns sein     | 203 | Ich will dir danken<br>für dein Glück         |
| 43 | Ich elender Mensch<br>was soll ich dir danken                              | 116 | Der Herr ist mit uns<br>und wird mit uns sein     | 204 | Ich will dir danken<br>für dein Glück         |
| 44 | Ich geh und suche mit Verlangen Δ  | 117 | Der Herr ist mit uns<br>und wird mit uns sein     | 205 | Ich will dir danken<br>für dein Glück         |
| 45 | Nun ist das Heil und die Kraft<br>von uns                                  | 118 | Der Herr ist mit uns<br>und wird mit uns sein     | 206 | Ich will dir danken<br>für dein Glück         |
| 46 | Jauchzet Gott in allen Landen  | 119 | Der Herr ist mit uns<br>und wird mit uns sein     | 207 | Ich will dir danken<br>für dein Glück         |
| 47 | Ich armer Mensch, ich Sündenknecht   | 120 | Der Herr ist mit uns<br>und wird mit uns sein     | 208 | Ich will dir danken<br>für dein Glück         |
| 48 | Ich will den Kreuzstab gerne tragen  | 121 | Der Herr ist mit uns<br>und wird mit uns sein     | 209 | Ich will dir danken<br>für dein Glück         |
| 49 | Selig ist der Mann Δ   | 122 | Der Herr ist mit uns<br>und wird mit uns sein     | 210 | Ich will dir danken<br>für dein Glück         |
| 50 | Ach Gott, wie manches Herzeleid  | 123 | Der Herr ist mit uns<br>und wird mit uns sein     | 211 | Ich will dir danken<br>für dein Glück         |
| 51 | Wer mich liebet, der wird<br>mein Wort halten                              | 124 | Der Herr ist mit uns<br>und wird mit uns sein     | 212 | Ich will dir danken<br>für dein Glück         |
| 52 | O Ewigkeit, du Donnerwort  | 125 | Der Herr ist mit uns<br>und wird mit uns sein     | 213 | Ich will dir danken<br>für dein Glück         |
| 53 | Nun komm, o Herrgott<br>in deine Stadt                                     | 126 | Der Herr ist mit uns<br>und wird mit uns sein     | 214 | Ich will dir danken<br>für dein Glück         |
| 54 | Nun komm, o Herrgott<br>in deine Stadt                                     | 127 | Der Herr ist mit uns<br>und wird mit uns sein     | 215 | Ich will dir danken<br>für dein Glück         |
| 55 | Christe, der du bist<br>hochgelobet  | 128 | Der Herr ist mit uns<br>und wird mit uns sein     | 216 | Ich will dir danken<br>für dein Glück         |
| 56 | Seht, wie die Liebe<br>Gott zur Welt hat                                   | 129 | Der Herr ist mit uns<br>und wird mit uns sein     | 217 | Ich will dir danken<br>für dein Glück         |
| 57 | Seht, wie die Liebe<br>Gott zur Welt hat                                   | 130 | Der Herr ist mit uns<br>und wird mit uns sein     | 218 | Ich will dir danken<br>für dein Glück         |
| 58 | Christe, der du bist<br>hochgelobet  | 131 | Der Herr ist mit uns<br>und wird mit uns sein     | 219 | Ich will dir danken<br>für dein Glück         |
| 59 | Seht, wie die Liebe<br>Gott zur Welt hat                                   | 132 | Der Herr ist mit uns<br>und wird mit uns sein     | 220 | Ich will dir danken<br>für dein Glück         |
| 60 | Seht, wie die Liebe<br>Gott zur Welt hat                                   | 133 | Der Herr ist mit uns<br>und wird mit uns sein     | 221 | Ich will dir danken<br>für dein Glück         |
| 61 | Christe, der du bist<br>hochgelobet  | 134 | Der Herr ist mit uns<br>und wird mit uns sein     | 222 | Ich will dir danken<br>für dein Glück         |
| 62 | Seht, wie die Liebe<br>Gott zur Welt hat                                   | 135 | Der Herr ist mit uns<br>und wird mit uns sein     | 223 | Ich will dir danken<br>für dein Glück         |
| 63 | Seht, wie die Liebe<br>Gott zur Welt hat                                   | 136 | Der Herr ist mit uns<br>und wird mit uns sein     | 224 | Ich will dir danken<br>für dein Glück         |
| 64 | Christe, der du bist<br>hochgelobet  | 137 | Der Herr ist mit uns<br>und wird mit uns sein     | 225 | Ich will dir danken<br>für dein Glück         |
| 65 | Seht, wie die Liebe<br>Gott zur Welt hat                                   | 138 | Der Herr ist mit uns<br>und wird mit uns sein     | 226 | Ich will dir danken<br>für dein Glück         |
| 66 | Seht, wie die Liebe<br>Gott zur Welt hat                                   | 139 | Der Herr ist mit uns<br>und wird mit uns sein     | 227 | Ich will dir danken<br>für dein Glück         |
| 67 | Christe, der du bist<br>hochgelobet  | 140 | Der Herr ist mit uns<br>und wird mit uns sein     | 228 | Ich will dir danken<br>für dein Glück         |
| 68 | Seht, wie die Liebe<br>Gott zur Welt hat                                   | 141 | Der Herr ist mit uns<br>und wird mit uns sein     | 229 | Ich will dir danken<br>für dein Glück         |
| 69 | Seht, wie die Liebe<br>Gott zur Welt hat                                   | 142 | Der Herr ist mit uns<br>und wird mit uns sein     | 230 | Ich will dir danken<br>für dein Glück         |
| 70 | Christe, der du bist<br>hochgelobet  | 143 | Der Herr ist mit uns<br>und wird mit uns sein     | 231 | Ich will dir danken<br>für dein Glück         |

