

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

Coro.
(Allegro ♩ = 138.)

Pianoforte.

The first system of the piano accompaniment is written in 3/8 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (f) dynamic.

The second system continues the piano accompaniment. The right hand has a more active melodic line with some grace notes. The left hand maintains the eighth-note accompaniment. The dynamic is marked mezzo-forte (mf).

The third system shows the piano accompaniment continuing. The right hand has a series of chords and eighth-note patterns. The left hand continues with the eighth-note accompaniment.

The fourth system of the piano accompaniment. The right hand features a complex rhythmic pattern with many beamed eighth notes. The left hand continues with the eighth-note accompaniment.

The fifth and final system of the piano accompaniment on this page. The right hand has a series of chords and eighth-note patterns. The left hand continues with the eighth-note accompaniment. The piece concludes with a forte (f) dynamic.

C O R O

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

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

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

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

The first system of the musical score includes four vocal staves (Soprano, Alto, Tenore, Basso) and a keyboard accompaniment. The vocal parts are in G major and 3/4 time. The keyboard part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* and *f*.

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

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

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

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

The second system continues the vocal and keyboard parts. The vocal parts have a melodic line with a trill (tr.) on the final note of the phrase. The keyboard part continues with similar rhythmic patterns and dynamic markings.

A

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

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

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

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

f *p*

tr

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

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

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

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

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

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

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

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

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, often with grace notes. The left hand provides a steady bass line with some harmonic support. Dynamics include *f* and *p*. Trills are marked with *tr*.

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

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

The piano accompaniment continues with similar rhythmic patterns. The right hand has a more active melodic line, while the left hand remains mostly harmonic. Dynamics include *f* and *p*. Trills are marked with *tr*.

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

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

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

B

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

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

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

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

The third system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'Kommt und eilt mit mir zur Krip - pen, At His cra - dle man - re - joi - ces,' and continue with 'Kommt und eilt mit mir zur At His cra - dle man - re -'. The piano accompaniment provides harmonic support for the vocal lines.

B

p

The fourth system shows the piano accompaniment continuing, marked with a piano (*p*) dynamic. The texture remains consistent with the previous systems, featuring arpeggiated chords in the treble and a steady bass line.

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

Pflicht!
vey!
 Pflicht!
vey!
 Pflicht!
vey!
 Pflicht!
vey!

C

Denn der
See the

Denn der Strahl,
See the ray,

Denn der Strahl,
See the ray,

Denn der Strahl,
See the ray, der the

C

7

Strahl.
ray,

der Strahl, denn der Strahl,
the ray, see the ray,

der Strahl, denn der Strahl,
the ray, see the ray,

der Strahl, denn der Strahl,
the ray, see the ray,

der Strahl, denn der Strahl,
the ray, see the ray,

Strahl, denn der Strahl,
ray, see the ray,

der Strahl, denn der Strahl,
the ray, see the ray,

Strahl, so da ein - bricht,
 ray from heav - en darts,

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

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

so da ein - bricht.
 from heav-en darts,

zeigt sich euch zum
 'tis the sign - of

zeigt sich euch zum
 'tis the sign of

zeigt sich euch
 'tis the sign

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

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

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

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

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

Da Capo.

Recitativo.

Alto.

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

sempre piano

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

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

Adagio. (♩ = 96.)

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

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

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

noch nach dem Ver.dienst zu Bo.den lie.gen, eh' muss die Gottheit sich be.quemen, die
all, as well - de - served, be left to per - ish, His God - head has the Lord de - ves - ted, a

menschli.che Na.tur an sich zu nehmen und auf der Erden, im Hirten.stall, zu ei.nem Kind zu
mor - tal form and fig - ure ma - ni - fest - ed, and in a sta - ble ' been born a child' to com - pass our sal -

wer.den. O un.be.greif.li.ches, doch se.li.ges Ver.fü.
va - tion. O un - be - lie - va - ble, yet bless - ed, con - sum - ma -

- gen, o un.be.greif.liches, doch se.li.ges Ver.fü.gen!
- tion, O un - be - lie - va - ble, yet bless - ed con - sum - ma - tion!

Duetto.

Adagio. (♩ = 96.) *tr*

First system of the Duetto, featuring a treble and bass clef with piano dynamics and trills.

Second system of the Duetto, featuring a treble and bass clef with trills and piano dynamics.

Third system of the Duetto, featuring a treble and bass clef with *cresc.* and *dim.* markings and trills.

Soprano.

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

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

Fourth system of the Duetto, featuring a treble and bass clef with piano dynamics.

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

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

tr *poco forte*

fü - get,
 Sa - viour,

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

tr *p*

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

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

tr *(tr)*

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

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

poco forte

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

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

p *poco forte*

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

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

p

fährt.
day.

fährt.
day.

f

(tr)

mf

(tr)

tr

tr

p

cresc.

dim.

tr

Drum lasst uns auf ihn stets trau.en und auf sei.ne Gna.de. bau.

So let us, in Him con-fi-ding, trust His sa-ving grace a-bi-

Drum lasst uns auf ihn stets trau.en und auf sei.ne Gna.de.

So let us, in Him con-fi-ding, trust His sa-ving grace a-

mf

en, denn er
ding; which shall

bau - en, denn
bi - ding, which

p

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

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

tr

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

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

f

tr

was uns
bring - ing -

was uns e - wig nun ver - gnü - get, ver -
bring - ing - peace and - joy for - ev - er, - for -

p

e - wig nun ver - gnü - get, ver - gnü - - get, was uns
peace and joy for - ev - er, - for - ev - - er, bring - ing -

gnü - - get, was uns e - wig nun ver - gnü - get, ver -
ev - - er, bring - ing - peace and - joy for - ev - er, - for -

e - wig nun vergnü - get, ver - gnü - - get, ver - gnü - get.
peace and joy for - ev - er, - for - ev - - er, for - ev - er.

gnü - get, ver - gnü - - get, ver - gnü - - get.
ev - er, for - ev - - er, for - ev - er.

Da Capo.

Recitativo.

Tenore.

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

Andante. (♩ = 116.)

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

(Recit.)

a tempo

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

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

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

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics in German and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

Duetto.
(Allegro moderato ♩ = 144.)

The Duetto section is a two-piano piece in 3/8 time, marked Allegro moderato with a tempo of 144 beats per minute. It is written in G major and consists of three systems of music. The first system begins with a piano dynamic (*mf*). The second system includes a crescendo (*cresc.*) and trills (*(tr)*) in the right hand. The third system ends with a forte dynamic (*f*) and a *Fine.* marking. The left hand is labeled *L.H.* in two places.

Alto.

Tenore.

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

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

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

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

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

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

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

crusc. L. H.

- hen, zum Rei - hen,
 - ing, with danc - ing,
 kommt zum Rei - hen, zum Rei - hen,
 song and danc - - - - - ing, with danc - ing,
 L. II. *pp*

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

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

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

p

was Gott heut' an
 for His gift - to

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

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

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

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

tr

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

Second system of the piano introduction. The right hand continues with trills (tr) and grace notes. The left hand is marked "L.H." and features a melodic line. The dynamic marking is *f*.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Da uns sei - ne Huld das Le - ben. Thanks that life it - self He gave us,". The piano accompaniment consists of chords and moving lines in both hands. The dynamic marking is *p*.

Continuation of the vocal line and piano accompaniment. The vocal line includes trills (tr) and grace notes. The lyrics are: "uns den Hei - land hat ge - ge - ben, dess man nicht g'nug - dan - ken thanks for Christ - who came to - - save us, thanks for more than - - tongue - can". The piano accompaniment continues with chords and moving lines. The dynamic marking is *p*.

kann,
say,

dess man nicht g'nug dan -
thanks for more than tongue

dess man nicht g'nug dan -
thanks for more than tongue

- ken kann,
can say,

dess man nicht g'nug dan -
thanks for more than tongue

- ken kann,
can say,

dess man
thanks for

tr

mf

- ken kann, nicht g'nug dan -
can say, more than tongue

nicht g'nug dan -
more than tongue

- ken kann, nicht g'nug dan -
can say, more than tongue

tr

pp

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

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

cresc.

kann.
say.

kann.
say.

Ruft und fleht den
Come, ye Chris - tians,

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

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

mf *p* *mf*

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

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

p *pp*

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

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

pp

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

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

(tr)

L.H.

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

L. H. *mf*

Da Capo.

Recitativo.

Basso.

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

Andante e piano. (♩ = 60.)

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

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

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

Coro.
 (Maestoso $\text{♩} = 60.$)

L.H.
mf

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

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

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

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

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

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

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

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

f

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

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

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

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

L. H.

mf

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

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

A

len,
tion,

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

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

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

A

R.H.

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

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

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

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

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

See - len!
fec - tion!

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

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

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

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are in German and English. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

L.H.
mf

The second system shows the piano accompaniment for the second system of the vocal parts. It features a complex texture with sixteenth-note patterns in both hands. The left hand is marked with 'L.H.' and 'mf'.

The third system continues the piano accompaniment with similar sixteenth-note textures. The right hand features a more active melodic line, while the left hand provides harmonic support with chords and moving bass lines.

mf

f

B

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

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

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

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

B

p

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

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

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

klin - gen, lass uns stets in Se - gen gehn, in Se - - - -
sound - ing, - make us in a - bun - dance thrive, a - bun - - - -

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

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

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

- - - - - gen, lass uns stets in Se - gen
 - - - - - dance make us in a - bun - dance

geh'n,
thrive,

geh'n,
thrive,

geh'n,
thrive,

geh'n,
thrive,

mf L. H.

f

C Adagio. (♩ = 66.)

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

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

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

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

C Adagio.

(Tempo I.)

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

dass uns
to re -

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

dass uns
to re -

(Tempo I.)

mf

7

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

quä -
 jec -

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

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

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

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

L.H.

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

tr

Da Capo.