

J.S. Bach
Cantata No. 83
Erfreute Zeit im neuen Bunde

Aria
(Tempo ordinario $\text{♩} = 72$)

The first system of the musical score, measures 1-2. It features a treble and bass clef with a key signature of one flat (B-flat). The tempo is marked as 'Tempo ordinario' with a quarter note equal to 72 beats per minute. The music includes trills in the right hand and a steady bass line in the left hand. Measure numbers 1 and 2 are indicated below the staff.

The second system of the musical score, measures 3-4. The treble clef part continues with a complex, rhythmic melody. The bass clef part provides harmonic support with chords and moving lines. Measure numbers 3 and 4 are indicated below the staff.

The third system of the musical score, measures 5-6. The treble clef part features a melodic line with some chromaticism. The bass clef part continues with a steady accompaniment. Measure numbers 5 and 6 are indicated below the staff.

The fourth system of the musical score, measures 7-8. The treble clef part has a melodic line with a trill in measure 8. The bass clef part continues with a steady accompaniment. Measure numbers 7 and 8 are indicated below the staff.

The fifth system of the musical score, measures 9-10. The treble clef part has a melodic line with a trill in measure 10. The bass clef part continues with a steady accompaniment. Measure numbers 9 and 10 are indicated below the staff.

13

14

Piano accompaniment for measures 13 and 14. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady bass line with eighth and sixteenth notes.

15

Alto. A (tr)

Er - freu - te

16

Alto vocal line and piano accompaniment for measures 15 and 16. The vocal line begins with a whole rest in measure 15, followed by a half note 'Er' and a quarter note 'freu' in measure 16. The piano accompaniment continues with its characteristic texture. A dynamic marking 'p' is present in measure 16.

17

Zeit, er - freu - te Zeit, er - freu -

18

Alto vocal line and piano accompaniment for measures 17 and 18. The vocal line continues with 'Zeit, er - freu - te Zeit, er - freu -'. The piano accompaniment features a more active bass line in measure 18.

19

te Zeit im neu - en Bun - de, da un - ser Glau - be

20

21

Alto vocal line and piano accompaniment for measures 19, 20, and 21. The vocal line continues with 'te Zeit im neu - en Bun - de, da un - ser Glau - be'. The piano accompaniment maintains its intricate texture.

22

Je - sum hält, da un - ser Glau - be Je - sum hält.

23

24

Alto vocal line and piano accompaniment for measures 22, 23, and 24. The vocal line concludes with 'Je - sum hält, da un - ser Glau - be Je - sum hält.'. The piano accompaniment ends with a final cadence.

25

Measures 25-26: Treble clef, bass clef. Measure 25 has two trills marked (tr). The music is in G minor, 3/4 time.

27

Measures 27-29: Treble clef, bass clef. The music continues with complex rhythmic patterns in the right hand and a steady bass line.

30

B

Er - freu - - - - - te - Zeit,

Measures 30-31: Treble clef, bass clef. Measure 30 has a fermata over the vocal line. Dynamics include *p* and *f*. A trill is marked (tr) in measure 31.

32

er - freu - - - - - te - Zeit, er

Measures 32-34: Treble clef, bass clef. Dynamics include *p* and *f*. A trill is marked (tr) in measure 34.

35

freu -

Measures 35-36: Treble clef, bass clef. Measure 35 has a trill marked tr. The music concludes with a final cadence.

37

- te Zeit, er - freu - te Zeit, er - freu - te

39

Zeit, er - freu - te Zeit im

42

neu - en Bun - de, da un - ser Glau - be Je - sum hält, da un - ser

44

Glau - be Je - sum hält, da unser Glau - be

47

C

Je - - sum hält.

Musical score for measures 47-48. The vocal line (treble clef) contains the lyrics "Je - - sum hält." The piano accompaniment (grand staff) features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Trills are marked with "(tr)" above the notes in measures 47 and 48.

49

Musical score for measures 49-51. The piano accompaniment continues with intricate sixteenth-note and eighth-note patterns in both hands.

52

Musical score for measures 52-53. The piano accompaniment continues with intricate sixteenth-note and eighth-note patterns in both hands.

54

Musical score for measures 54-56. The piano accompaniment continues with intricate sixteenth-note and eighth-note patterns in both hands.

57

Musical score for measures 57-58. The piano accompaniment continues with intricate sixteenth-note and eighth-note patterns in both hands.

59

Musical score for measures 59-60. The piano accompaniment continues with intricate sixteenth-note and eighth-note patterns in both hands.

62

D

Wie freu - dig wird zur letz -

pp

65

- ten Stun - de die Ru - he - statt, das Grab, be -

67

stellt, die Ru - he - statt, das Grab, be - stellt!

70

72

(tr)

75

E

Wie freu -

- dig - wie

78

freu - - dig wird zur letzten Stun - de,

wie freu - - dig wird zur letz -

81

- - ten Stun - - de

die Ru - - he - statt,

das Grab, be -

L.H.

L.H.

L.H.

93

stellt, die Ru - - he - - statt, das Grab,

be.stellt!

Dal Segno

8

Intonazione (Nunc dimittis) e Recitativo

(Evangelium St. Lucae, Cap. 2, V. 29-31)

(Andante $\text{♩} = 126$)

5 **Basso**

Herr, nun lässt du deinen

Die - - ner in Frie - - den fah - - - ren,

wie du ge - - sa - - get hast.

24



28

Recitativo

Was uns als Menschen schrecklich



31

a tempo

scheint, ist uns ein Eingang zu dem Leben.



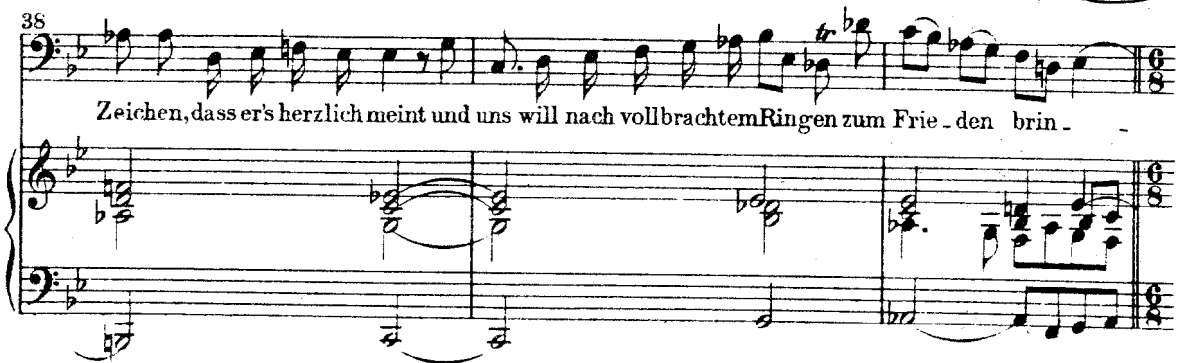
35 **B** Recit.

Es ist der Tod ein Ende dieser Zeit und Noth, ein Pfand, das unser Herr gegeben zum



38

Zeichen, dass er's herzlich meint und uns will nach vollbrachtem Ringen zum Frieden bringen.



a tempo

Recit.

41

- - gen. Und weil der Heiland uns der

45

Augen Trest, der Herzen Lab_sal__ ist, was Wunder? dass ein Herz der To__ _desfurcht ver.

48

gisst! Es kann erfreut den Ausspruch thun: Denn mei - ne Au - - -

a tempo

52

gen

57

ha - - ben dei - nen Hei - land ge - se - - - hen.

62

tr

66

D

wel - - chen du be - - rei - - tet

p

tr

71

hast

mf

tr

76

vor al - - len Völ - - kern.

p

mf

tr

81

tr

Aria

(Vivace ♩ = 120)

mf

3

5

7

9 **A** Tenore. *p*

Ei - - - le, ei - - -

- le. Herz, voll Freu - - dig - keit vor den Gna - - denstuhl zu

11

13

tre -

Musical score for measures 13-14. The vocal line (treble clef) features a melodic line with a fermata over the first measure. The piano accompaniment (grand staff) consists of a flowing sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

15

ten, vor den Gna-den - stuhl zu tre -

Musical score for measures 15-16. The vocal line continues the melody with lyrics. The piano accompaniment maintains the rhythmic texture from the previous measures.

17

Musical score for measures 17-18. The vocal line has a fermata over the first measure, followed by a triplet of sixteenth notes. The piano accompaniment features a complex texture with sixteenth-note patterns and some chords.

19 **B**

ten! Ei - - -

Musical score for measures 19-20. The vocal line begins with a fermata and the word "ten!". The piano accompaniment features a complex texture with sixteenth-note patterns and some chords. A dynamic marking *p* (piano) is present in the final measure.

21

le, ei - - - le,

Measures 21 and 22 of the vocal line and piano accompaniment. The vocal line has lyrics "le, ei - - - le,". The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes.

23

ei - - - le, voller Freu - - dig -

Measures 23 and 24 of the vocal line and piano accompaniment. The vocal line has lyrics "ei - - - le, voller Freu - - dig -". The piano accompaniment continues with similar rhythmic complexity.

25

keit vor den Gna - den-stuhl zu tre -

Measures 25 and 26 of the vocal line and piano accompaniment. The vocal line has lyrics "keit vor den Gna - den-stuhl zu tre -". A triplet of sixteenth notes is marked above the vocal line in measure 25. The piano accompaniment features a steady eighth-note accompaniment.

27

- ten, vor den Gna - denstuhl zu tre -

Measures 27 and 28 of the vocal line and piano accompaniment. The vocal line has lyrics "- ten, vor den Gna - denstuhl zu tre -". The piano accompaniment continues with a steady eighth-note accompaniment.

29

ten - vor den

31

Gna - den - stuhl zu tre -

33

- ten!

35

37

39

41

D

Du sollst — dei - nen Trost em -

43

pfan - gen und Barm - her - zig - keit er - lan -

45

- gen,

47

E

ja, bei kun - mer - vol - ler

49

Zeit, stark am Gei - ste, stark, ja - stark am Gei - ste,

51

kräf - tig be - - - - - ten, stark am Gei - ste,

53

kräf - - - - - tig be - - - - - ten.

Da Capo

Recitativo

Alto

Ja, merkt dein Glau - be noch viel Fin - ster - nis, dein Hei - land kann der

3

Zweifel Schatten trennen, ja, wenn des Grabes Nacht die letzte Stunde schrecklich macht, so

6

wirst du doch gewiss sein helles Licht im To-de selbst er-kennen.

Choral (Mel: „Mit Fried' und Freud' ich fahr' dahin“)

Soprano
Er ist das Heil und se - lig Licht für die Hei - den, zu erleuchten, die dich ken - nen

Alto
Er ist das Heil und se - lig Licht für die Hei - den, zu erleuchten, die dich ken - nen

Tenore
Er ist das Heil und se - lig Licht für die Hei - den, zu erleuchten, die dich ken - nen

Basso
Er ist das Heil und se - lig Licht für die Hei - den, zu erleuchten, die dich ken - nen

7

nicht, und zu wei - den. Er ist dein's Volks I - sra - el der Preis, Ehr, Freud' und Won - ne.

nicht, und zu wei - den. Er ist dein's Volks I - sra - el der Preis, Ehr, Freud' und Won - ne.

nicht, und zu wei - den. Er ist dein's Volks I - sra - el der Preis, Ehr, Freud' und Won - ne.

nicht, und zu wei - den. Er ist dein's Volks I - sra - el der Preis, Ehr, Freud' und Won - ne.