

J.S. Bach
Cantata No. 1
Wie schön leuchtet der Morgenstern

Coro.
(Maestoso $\text{♩} = 56$)

The first system of musical notation for the Coro section. It features a grand staff with a treble and bass clef. The time signature is 12/8. The key signature has one flat (B-flat). The music begins with a mezzo-forte (*mf*) dynamic. The treble staff contains a melodic line with a trill (*tr*) on the first measure. The bass staff provides a harmonic accompaniment. The system concludes with a forte (*f*) dynamic marking.

The second system of musical notation. It continues the melodic and harmonic development. The treble staff features a trill (*tr*) on the first measure. The dynamics range from mezzo-forte (*mf*) to forte (*f*).

The third system of musical notation. The treble staff shows a series of chords and moving lines. The bass staff continues the accompaniment. The dynamic is marked mezzo-forte (*mf*).

The fourth system of musical notation. It begins with a crescendo (*cresc.*) marking. The treble staff features a series of chords and moving lines. The bass staff continues the accompaniment. The system concludes with a forte (*f*) dynamic marking.

First system of the piano introduction. The right hand features a complex, flowing sixteenth-note pattern. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics include *mf* and *f*.

Second system of the piano introduction. The right hand continues the intricate sixteenth-note texture. The left hand maintains the accompaniment. The system concludes with a trill in the right hand.

A

Soprano.
Wie schön leuch -
How bright and

Alto.

Tenore.
Wie schön leuchtet der Mor - gen -
How bright and fair - the morn - ing

Basso.
Wie schön leuch -
How bright and

C O R O

Third system of the piano introduction. The right hand continues the sixteenth-note pattern. The left hand provides accompaniment. Dynamics include *mf*.

tet der Mor - gen -
fair the morn - ing -

Wie schön leuch - tet der Mor - genstern, der Mor - gen -
How bright and fair the morn - ing - star, the morn - ing -

stern, der Mor - genstern, wie schön leuch - tet der Mor - genstern, der Mor - gen -
star, the morn - ing - star, how bright and fair the morn - ing - star, the morn - ing -

tet der Mor - genstern, der Mor - genstern, wie schön leuchtet der Mor - gen -
fair the morn - ing - star, the morn - ing - star, how bright and fair the morn - ing -

stern
star,

stern, wie schön leuchtet der Mor - genstern
star, how bright and fair the morn - ing - star,

stern, wie schön leuchtet der Mor - genstern
star, how bright and fair the morn - ing - star,

stern, wie schön leuchtet der Mor - genstern
star, how bright and fair the morn - ing - star,

mf *tr*

The image displays a musical score for J.S. Bach's Church Cantata BWV 1. It consists of two systems of staves. The first system includes a vocal line (Soprano) and a piano accompaniment. The vocal line has the following lyrics: "voll Gnad' und Wahrheit von dem" (the shining mes-sen-ger a -). The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a mezzo-forte (mf) dynamic marking. The second system includes a vocal line (Alto) and a piano accompaniment. The vocal line has the following lyrics: "Herrn, voll Gnad' und Wahrheit, voll Gnad' und" (far, the shin-ing, shin-ing, the shin-ing). The piano accompaniment continues the melodic and harmonic themes from the first system. The score is written in G major and 4/4 time.

voll Gnad' und Wahrheit von dem
the shin - ing mes - sen - ger a -

voll Gnad' und
the shin - ing

Herrn, voll Gnad' und Wahrheit, voll Gnad' und
far, the shin - ing, shin - ing, the shin - ing

Wahrheit von dem Herrn, voll Gnad' und Wahrheit von dem
mes - sen - ger a - far, the shin - ing mes - sen - ger a -

voll Gnad' und Wahrheit von dem Herrn, voll Gnad' und Wahr
the shin - ing mes - sen - ger a - far, the shin - ing, shin -

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard instrument (Piano). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are in German and English.

Vocal Parts:

- Soprano:**

voll
the

Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

heit, voll Gnad' und Wahrheit von dem Herrn, voll Gnad' und Wahr - heit von dem
ing, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -
- Alto:**

Gnad' und Wahr - heit
shin - ing mes - sen -

Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -
- Tenor:**

Herrn, voll Gnad' und Wahr - heit, Wahr - heit von dem
far, the shin - ing, shin - ing mes - sen - ger a -
- Bass:**

Herrn, voll Gnad' und Wahr - heit, Wahr - heit von dem
far, the shin - ing, shin - ing mes - sen - ger a -

Piano Part:

The piano part features a complex, flowing melody in the right hand, often with sixteenth-note passages, and a more rhythmic accompaniment in the left hand. The piece concludes with a *mf* (mezzo-forte) dynamic marking.

von der dem a - - - Herrn, far

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' un' Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, far

Herrn, far

Herrn, far

mf

B

die sü - sse
to hail the

die sü - sse Wur -
to hail the seed

die sü - sse
to hail the

die sü - sse Wur - zel Jes - se, die
to hail the seed of Jes - se, to

B

Wur - zel Jes - se, die sü - sse Wur - zel Jes - se, die
seed of of Jes - se, to hail the seed of Jes - se,

sü - sse Wur - zel Jes - se, die sü - sse Wur - zel Jes - se, die
hail the seed of Jes - se, to hail the seed of Jes - se, to

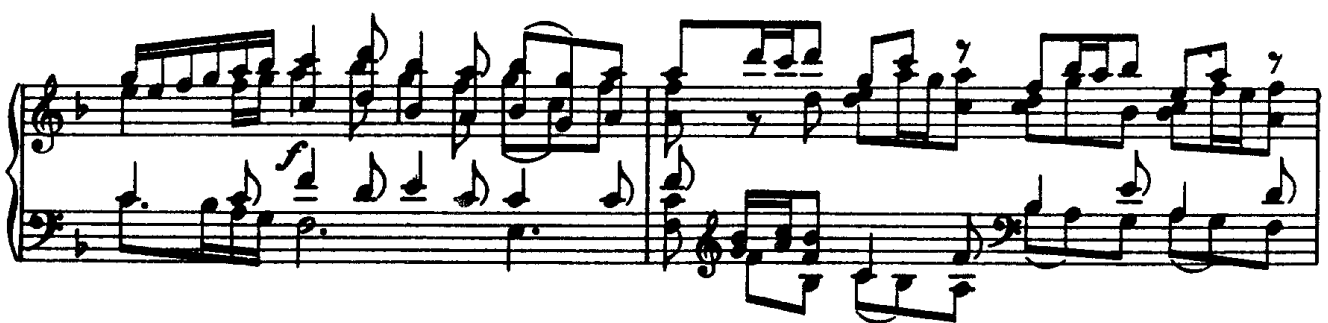
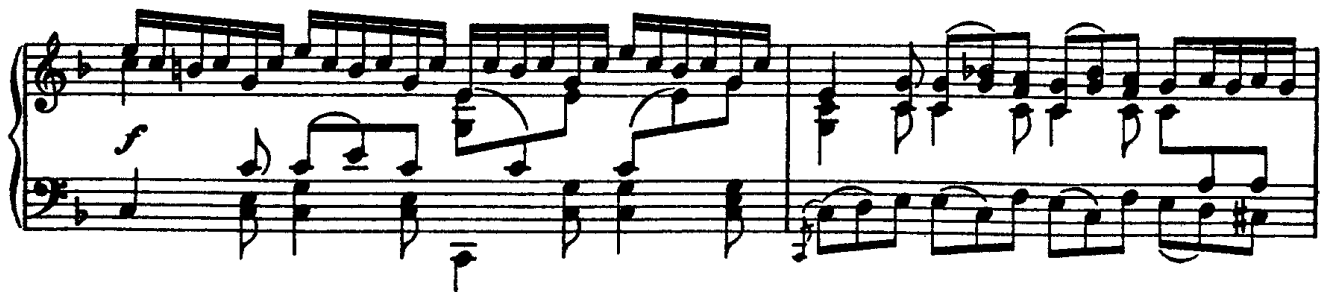
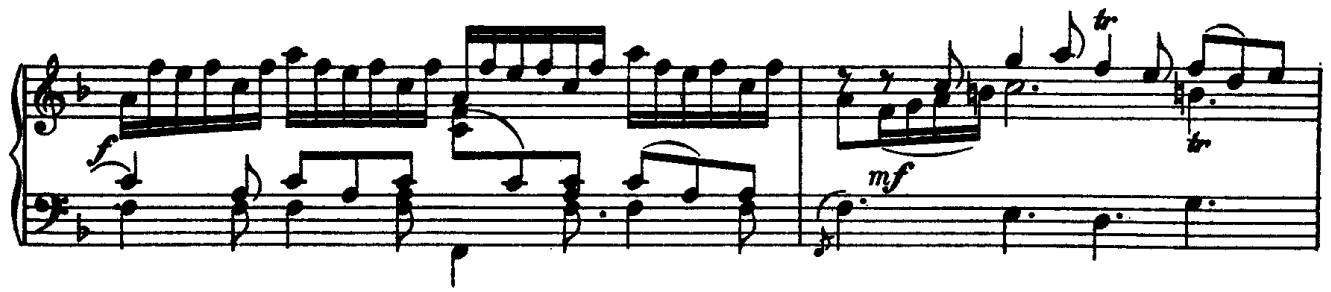
se!
se!

se, die sü - sse Wur - zel Jes - se!
se, to hail the seed of Jes - se!

die sü - sse Wur - zel Jes - se!
to hail the seed of Jes - se!

sü - sse Wur - zel Jes - se!
hail the seed of Jes - se!

8



Soprano. **C**

Du
Thou

Sohn Da - - vid's aus
Son of Da vid's

Du Sohn ———
Thou Son ———

Du Sohn ——— David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da -
Thou Son ——— of Da-vid's roy - al line, — his roy - al line, thou Son — of

Du Sohn ——— David's aus Ja - kob's Stamm, aus Ja - kob's
Thou Son ——— of Da-vid's roy - al line, — his roy - al

The image displays a page from a musical score for J.S. Bach's Church Cantata BWV 1. It includes vocal staves with German lyrics and a piano accompaniment. The lyrics are: "Ja - - - kob's Stamm, - - - line, - - - David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's of Da - vid's roy - al line, his roy - al line, thou Son of Da - vid's roy - al vid's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's Da - vid's roy - al line, - his roy - al line, thou Son - of Da - vid's roy - al Stamm, du Sohn Da - vid's aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's line, thou Son - of Da - vid's roy - al line, thou Son of Da - vid's roy - al". The piano part features a complex, rhythmic accompaniment. The score is written in G major and 3/4 time.

Ja - - - kob's Stamm, - - - line, - - -
roy - - - al

David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
of Da - vid's roy - al line, his roy - al line, thou Son of Da - vid's roy - al

vid's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
Da - vid's roy - al line, - his roy - al line, thou Son - of Da - vid's roy - al

Stamm, du Sohn Da - vid's aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
line, thou Son - of Da - vid's roy - al line, thou Son of Da - vid's roy - al

Stamm,
line,

Stamm,
line,

Stamm,
line,

meine K^{ön}ig und mein Bräutigam, meine K^{ön}ig und mein
be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and

meine K^{ön}ig und mein Bräutigam
be - lov - ed Lord and Mas - ter

meine K^{ön}ig und mein Bräutigam
be - lov - ed Lord and Mas - ter

Bräutigam, meine K^{ön}ig und mein Bräutigam
Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, meine K^{ön}ig und mein Bräutigam, meine K^{ön}ig und mein Bräutigam
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, meine K^{ön}ig und mein Bräutigam, meine K^{ön}ig und mein Bräutigam
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

mei - n Kö - nig
be - lov - ed

gam, mei - n Kö - nig und mei - n Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed

und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in German and English.

Vocal Parts:

- Soprano:** gam, mine,
- Alto:** gam, mein Kö - nig und mein Bräu - ti - gam, mine, be - lov - ed Lord and Mas - ter mine,
- Tenor:** gam, mein Kö - nig und mein Bräu - ti - gam, mine, be - lov - ed Lord and Mas - ter mine,
- Bass:** gam, mein Kö - nig und mein Bräu - ti - gam, mine, be - lov - ed Lord and Mas - ter mine,

Keyboard Accompaniment:

- The keyboard part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.
- Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo).
- There are two distinct sections of the keyboard part, separated by a double bar line.

Lyrics:

gam, mine,
 gam, mein Kö - nig und mein Bräu - ti - gam,
 mine, be - lov - ed Lord and Mas - ter mine,
 gam, mein Kö - nig und mein Bräu - ti - gam,
 mine, be - lov - ed Lord and Mas - ter mine,
 gam, mein Kö - nig und mein Bräu - ti - gam,
 mine, be - lov - ed Lord and Mas - ter mine,
 hast my
 hast my

The musical score is for a church cantata by J.S. Bach, BWV 1. It features a vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard/piano accompaniment. The lyrics are in German and English. The music is in G major and 4/4 time. The score is divided into two systems, each with four vocal staves and a piano accompaniment. The lyrics are as follows:

System 1:

Soprano: mir mein Herz be -
heart and soul pos -

Alto: hast mir mein Herz be - ses - sen, hast mir
my heart and soul pos - sess - ing, my heart

Tenor: hast mir mein Herz be - ses - sen, hast mir
my heart and soul pos - sess - ing, my heart

Bass: mir mein Herz be - ses - sen, hast mir mein Herz be - ses - sen, hast
heart and soul pos - sess - ing, my heart and soul pos - sess - ing, my

System 2:

Soprano: ses - sen,
sess - ing,

Alto: mein Herz be - ses - sen, hast mir mein Herz be - ses -
and soul pos - sess - ing, my heart and soul pos - sess -

Tenor: mein Herz be - ses - sen, hast mir mein Herz be - ses -
and soul pos - sess - ing, my heart and soul pos - sess -

Bass: mir mein Herz be - ses - sen, hast mir mein Herz be - ses -
heart and soul pos - sess - ing, my heart and soul pos - sess -

The image displays a musical score for J.S. Bach's Church Cantata BWV 1. It features four vocal staves at the top, each with the lyrics "sen, ing," written below them. The piano accompaniment is shown in grand staff notation (treble and bass clefs) across four systems. The first system includes a double bar line and a repeat sign. The second system contains a trill ornament. The third system includes the markings "dimin." and "cresc.". The fourth system includes a forte marking "f". The score is written in a key with one flat (B-flat) and a common time signature.

E

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff contains a half note followed by a quarter rest, then a half note. The lyrics are: *lieblich, kindly*.

E

Piano accompaniment for the first system, marked *mf*. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff contains a half note followed by a quarter rest, then a half note. The lyrics are: *freundlich, friendly*. The Soprano and Alto parts include trills (*tr*) on the final note.

Piano accompaniment for the second system. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line.

The image displays a musical score for J.S. Bach's Church Cantata BWV 1. It consists of several staves. The top three staves are vocal parts, each with the lyrics "lich, ly,". The fourth staff is a piano accompaniment with a complex, flowing melody. The fifth staff is a vocal part with the lyrics "schön und herrlich, fair and no - - - ble,". The sixth staff is a vocal part with the lyrics "schön und herrlich, schön und herrlich, fair and no - - - ble, rich in". The seventh staff is a vocal part with the lyrics "schön und herrlich, schön und herrlich, fair and no - - - ble, fair and no - - - ble,". The eighth staff is a vocal part with the lyrics "schön und herrlich, schön und herrlich, fair and no - - - ble, fair and no - - - ble,". The ninth staff is a piano accompaniment with a complex, flowing melody.

lich,
ly,

lich,
ly,

lich,
ly,

schön und herrlich,
fair and no - - - ble,

schön und herrlich, schön und herrlich,
fair and no - - - ble, rich in

schön und herrlich, schön und herrlich,
fair and no - - - ble, fair and no - - - ble,

schön und herrlich, schön und herrlich,
fair and no - - - ble, fair and no - - - ble,

The image displays a page from a musical score for J.S. Bach's Church Cantata BWV 1. It consists of two systems of music, each with four staves. The first system includes three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The second system continues the vocal and piano parts. The lyrics are written in both German and English below the notes. The piano part features a prominent, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The score is written in G major and 4/4 time.

System 1:

- Vocal 1 (Soprano):** gross und ehr - lich,
rich in boun - ty,
- Vocal 2 (Alto):** ehr - lich, gross und ehr - lich, reich, reich,
boun - ty, rich in boun - ty, rich, rich,
- Vocal 3 (Tenor/Bass):** schön und herr - lich, gross und ehr - lich, reich, reich,
fair and no - ble, rich in boun - ty, rich, rich,
- Piano:** herr - lich, gross
no - ble, rich

System 2:

- Vocal 1 (Soprano):** reich von Ga -
faith less nev -
- Vocal 2 (Alto):** reich von Ga -
faith less nev -
- Vocal 3 (Tenor/Bass):** reich von Ga - ben, von Ga - ben,
faith - less nev - er, no nev - er,
- Piano:** und ehr - lich, reich von
in boun - ty, faith less

The piano part includes a *cresc.* (crescendo) marking in the final measure of the second system.

ben,
er,

ben, reich von Ga - - - ben,
er, faith - - - less nev - - - er,

gross und ehr - lich, reich von Ga - - - ben,
rich in boun - ty, faith - less nev - - - er,

Ga - - - - - ben,
nev - - - - - er,

mf

7

The image shows a page from a musical score for J.S. Bach's Church Cantata BWV 1. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes German and English lyrics. A fermata is placed over the first measure of the Soprano part, and a key signature change to one sharp (F-sharp) is indicated by a large 'F' above the staff. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

Vocal Parts:

- Soprano:**

hoch und sehr prächt -
reign-ing in glo -

hoch und sehr prächt - tig er -
reign-ing in glo - ry for-
- Alto:**

hoch und sehr prächt - tig er. ha -
reign-ing in glo - ry for-ev -
- Tenor:**

hoch und sehr prächt -
reign-ing in glo -

hoch und sehr prächt -
reign-ing in glo -
- Bass:**

hoch und sehr prächt -
reign-ing in glo -

hoch und sehr prächt -
reign-ing in glo -

Piano Accompaniment:

The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. It includes a key signature change to one sharp (F-sharp) indicated by a large 'F' above the staff.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard instrument (Piano). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in German, praising God's glory and reign.

Vocal Parts:

- Soprano:**

tig er - ha -
bove for - ev -

- tig er ha - ben, sehr prächtig er ha -
- ry for - ev - er, in glo - ry for - ev -

- ben, hoch und sehr prächtig er ha -
- er, reign ing in glo - ry for - ev -
- Alto:**

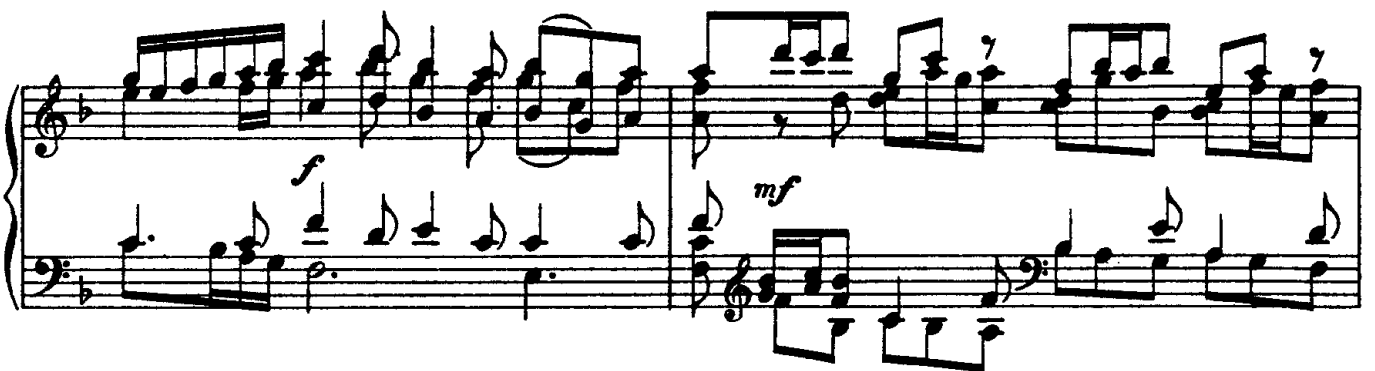
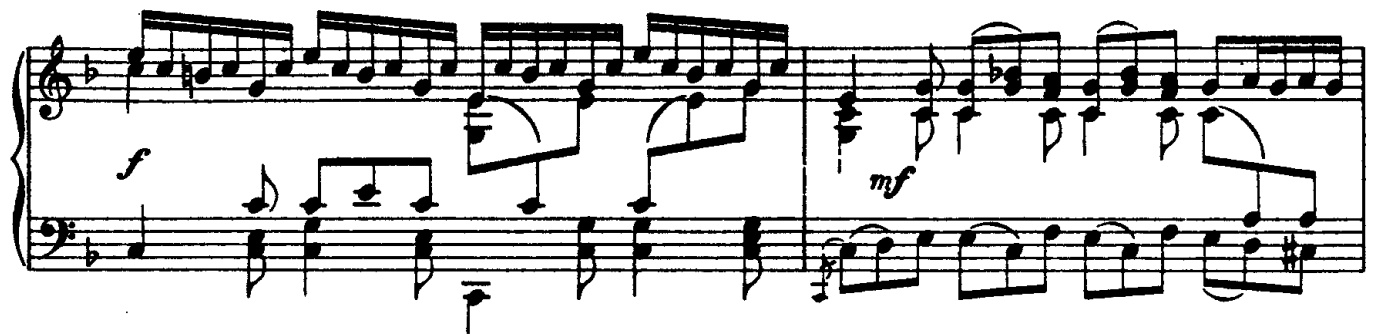
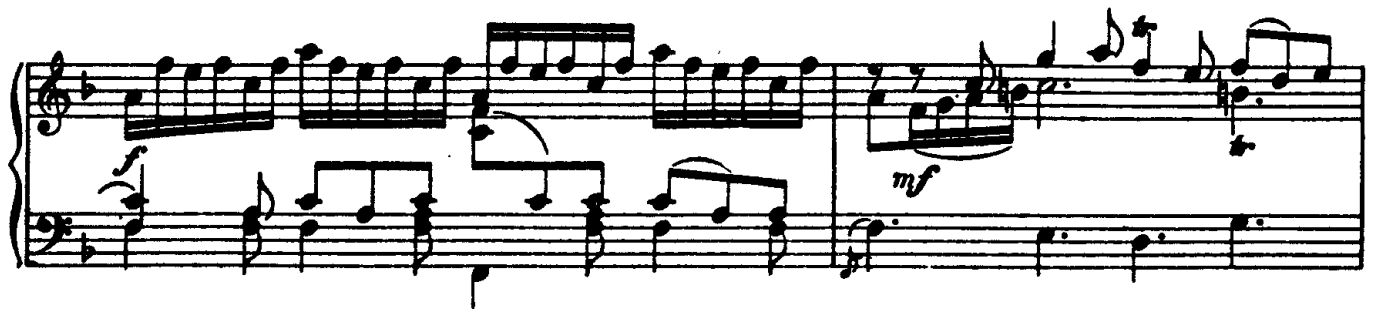
- ben, hoch und sehr prächtig er ha -
- er, reign - ing in glo - ry for - ev -
- Tenor:**

ben, hoch und sehr prächtig er ha - ben.
er, in glo - ry, reign - ing for - ev - er.
- Bass:**

ben, hoch und sehr prächtig er ha - ben.
er, in glo - ry, reign - ing for - ev - er.

Piano Part:

- The piano accompaniment features a complex, flowing texture with many sixteenth and thirty-second notes.
- A *cresc.* (crescendo) marking is present in the right hand of the piano part.
- A *mf* (mezzo-forte) marking is present in the right hand of the piano part.



The first system of the piano introduction features a treble and bass staff. The treble staff contains a complex, flowing melody with many sixteenth and thirty-second notes, while the bass staff provides a more rhythmic accompaniment with eighth and quarter notes.

The second system continues the piano introduction. The treble staff's melody becomes more melodic with some longer notes, while the bass staff continues its accompaniment. The system concludes with a final cadence in the treble staff.

Recitativo.

Tenore.

The vocal recitative for the Tenor part is written on a single staff. It consists of a series of eighth and quarter notes, with some rests, set to the following lyrics. Below the vocal line, the piano accompaniment is shown on a grand staff, featuring a simple harmonic support with a few chords and a long, sustained note in the bass.

Du wah-rer Got-tes und Ma-ri-en Sohn, du Kö-nig de-rer Aus-er-
 Thou ver-y Son of God and Ma-ry born! Thou Rul-er o-ver Thine e-

The second system of the vocal recitative continues the Tenor's part. The melody flows through the system, ending with a final note. The piano accompaniment provides a steady harmonic background.

wähl-ten, wie süß ist uns dies Le-bens-wort, nach dem die er-sten Vä-ter schon so
 lect-ed! How sweet to us the liv-ing word, that through the swift-ly pass-ing years the

Jahr' als Ta-ge zählten, das Gabri-el mit Freuden dort in Beth-le-hem ver-
 Pa - tri - archs have cher-ished, and Ga - bri - el of old pro - claimed, in Beth - le - hem re -

hei - ssen! O Sü - ssig-keit, o Him-mels-brot, das we - der
 joic - ing! O sweet - ness rare, O Bread of God, of which no

Grab, Ge-fahr, noch Tod aus un-tern Her-zen rei-ssen.
 doubt, nor fear, nor death can ev - er dis - pos - sess us.

Aria.
 (Moderato $\text{♩} = 72$)

mf



Soprano.

The second system introduces the Soprano voice. The vocal line begins with a whole rest followed by the lyrics "Er - fül - let, ihr himmlischen, gött -". The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and a supporting bass line in the left hand.

Er - fül - let, ihr himmlischen, gött -
Come kin - dle, thou heav - en - ly bright —

The third system continues the Soprano vocal line. The lyrics are "- li - chen Flam - men, die nach euch ver - lan - gende gläu - bi - ge". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

- li - chen Flam - men, die nach euch ver - lan - gende gläu - bi - ge
— shin - ing bea - con, this heart that — is long - ing - ly crav - ing — for

Brust!
love.

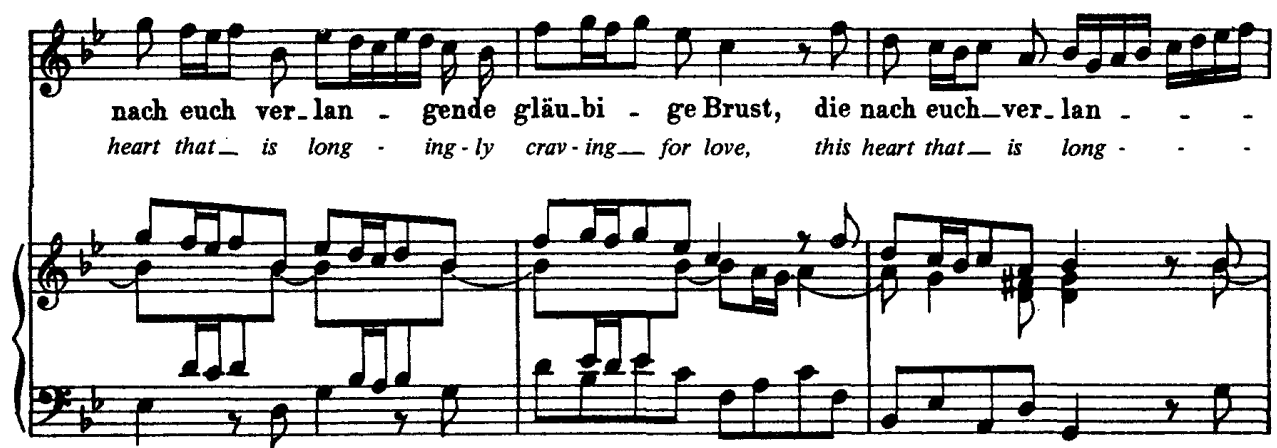
The fourth system shows the piano accompaniment for the third system. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line. A *mf* (mezzo-forte) dynamic marking is present in the left hand.



Er - fül - let, ihr himmlischen, gött -
Come kin - dle, thou heav - en - ly bright -



- li - chen Flam - - - men, ihr himmlischen, gött - - li - chen Flam - men, die
- shin - ing bea - - - con, - thou heav - en - ly bright - - shin - ing bea - con, this



nach euch ver - lan - gende gläu - bi - ge Brust, die nach euch ver - lan - - -
heart that - is long - ing - ly crav - ing - for love, this heart that - is long - - -



- gende gläu - bi - ge Brust! Er -
- ing - ly crav - ing for love. Come

fül - let, — ihr himm - li - schen, gött - li - chen Flam - men, die nach euch ver -
 kin - dle, — thou heav - en - ly bright shin - ing bea - - con, this heart that is

lan - - - - gende gläu - bi - ge Brust!
 long - - - - - ing - ly crav - ing for love.

Die See - len — empfin - den die kräf - - tig - sten Trie - be — der
 My spir - it — with rap - ture is ar - - dent - ly burn - ing, — un -

brün.stig - sten Lie.be, der brün.stig - sten Lie.be und schmecken auf
 ceas - ing - ly yearn-ing, un - ceas - ing - ly yearn-ing, to know all the

Er - den die himm - lische Lust.
 joys that a - wait me a - bove.

Die See.len empfinden die kräf - tig - sten Trio.be der
 My spir - it with rap-ture is ar - dent - ly burn - ing, un -

brün - stig - sten Lie - be, der brün - stig - sten Lie - be und schmecken auf
ceas - ing - ly yearn - ing, un - ceas - ing - ly yearn - ing, to know all - the

Er - den - die himm - li - sche Lust.
joys that - a - wait - me a - bove.

Er - fül - let, - ihr himmlischen, gött - li - chen Flam - men, die
 Come kin - dle, - thou heav - en - ly bright - - shin - ing bea - con, this

nach euch - ver - lan - - gende gläu - bi - ge Brust!
 heart that - is long - - ing - ly crav - ing - for love.

Er - fül - let, - ihr himmlischen, gött - li - chen Flam - - -
 Come kin - dle, - thou heav - en - ly bright - - - bea - con flam - - -

- men, — ihr himm - li - schen, gött - li - chen Flam - men, die
 - ing, — thou heav - en - ly bright — bea - con flam - ing, this

nach euch — ver - lan - gen - de gläu - bi - ge Brust, er - fül - let, ihr
 heart that — is long - ing - ly crav - ing — for love, come kin - dle, thou

himm - lischen, gött - li - chen Flam -
 heav - en - ly bright bea - con flam -

- men, die nach euch ver - lan - gende gläu - bi - ge Brust!
 - ing, — this heart that is long - ing - ly crav - ing for love.

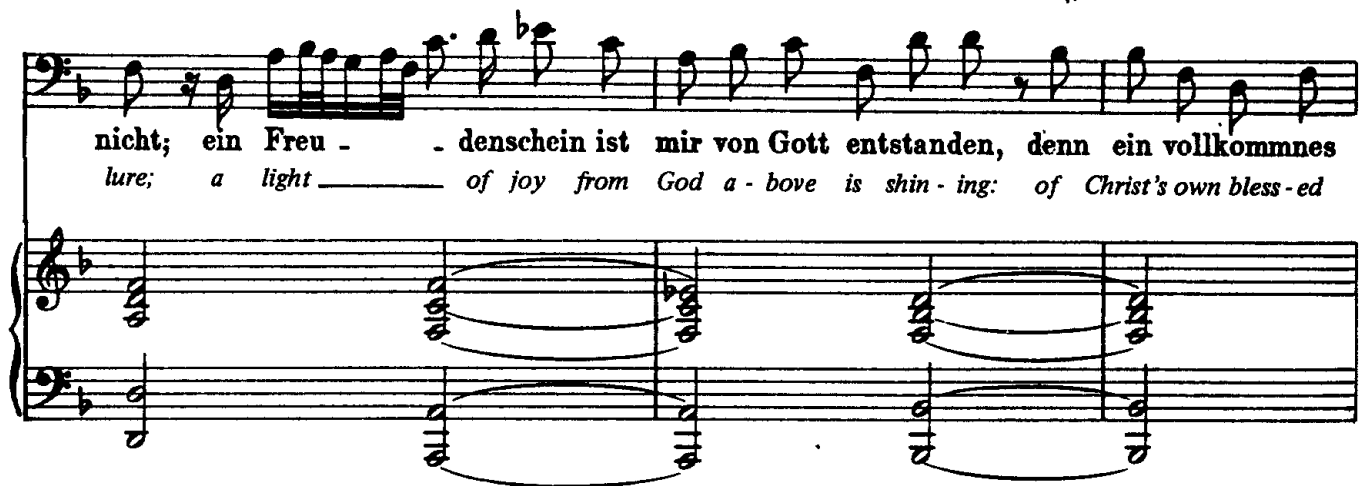
Dal Segno.

Recitativo.

Basso.



Ein ird'scher Glanz, ein leiblich Licht, rührt meine Seele
Our hearts re-joice in no false light, nor empty earthly



nicht; ein Friedenschein ist mir von Gott entstanden, denn ein vollkommenes
lure; a light of joy from God above is shining: of Christ's own blessed



Gut, des Heilands Leib und Blut, ist zur Erquickung da. So
blood and body we partake, and so restore our souls. We



muss uns ja der überreichen Segen, der uns von Ewigkeit be-
thus receive His all-abundant blessing, to which our faith has made us

stimm't und un-ser Glau-be zu sich nimmt, zum Dank und Preis be-we-gen.
heir, and which for-ev-er we will share, with songs our thanks ex-press-ing.

Aria.
(Andante ♩ = 100)

Aria.
(Andante ♩ = 100)

The musical score is written for piano and bass. It consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked Andante with a quarter note equal to 100 beats per minute. The score includes various musical notations such as trills (tr), slurs, and dynamic markings (mf, p). The first system starts with a mezzo-forte (mf) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system features a piano (p) dynamic in the right hand and a mezzo-forte (mf) dynamic in the left hand. The third system has a piano (p) dynamic in the right hand and a mezzo-forte (mf) dynamic in the left hand. The fourth system has a mezzo-forte (mf) dynamic in the right hand and a piano (p) dynamic in the left hand. The fifth system has a mezzo-forte (mf) dynamic in the right hand and a piano (p) dynamic in the left hand.

Tenore.

Un - ser Mund und — Ton — der Sai - ten sol - len — dir für und
Harp — and vi - ol, — voic - es — blind - ing, loud and — clear, far — and —

für, für und für — Dank und Op - fer be - rei - ten.
near, far and near, — sing Thy prais - es un - end - ing,

Un - ser Mund und — Ton — der Sai - - -
Harp — and vi - ol, — voic - es — blind - - -

ten sol-len_ dir für und für, für und für_ Dank und Op-
 ing, loud and_ clear, far and_ near, far and near, sing Thy prais -

- fer zu be - rei - ten. Un-ser Mund und Ton der Sai -
 - es nev-er - end - ing. Harp and vi - ol, voic - es - blend -

ten sol-len_ dir für und für, für und für_ Dank und Op - fer zu -
 ing, loud and_ clear, far_ and_ near, far and near, sing Thy prais - es nev -

- be - rei - ten, Dank und Op - fer zu - be - rei -
 - er - end - ing, sing Thy prais - es - nev - er - end -

ten.
ing.

mf

p *mf*

p *mf*

p

Herz — und Sin — nen
Joy — ful — voic — es

sind — er — ho — ben, le — bens — lang mit Ge — sang,
ev — er — rais — ing, all — life — long, in — a — song,

gro — sser Kö —
God Al — might —

— nig, dich zu lo — ben,
— y — we — are — prais — ing,

le - bens - lang mit Ge - sang, gro - sser Kō - nig, dich - zu - lo - ben.
 all life long, in a song, God Al - might - y we — are — prais - ing.

Herz — und Sin - nen sind — er - ho - ben, le - bens -
 Joy - ful — voic - es ev - er — rais - ing, all — life —

lang mit Ge - sang, ————— gro - sser
long, in — a — song, ————— God Al -

Kö -
might

pp

- nig, dich — zu — lo - — ben. Herz — und —
- y we — are — prais - — ing. Joy - ful —

p

Sin - nen — sind — er - ho - — ben, le - bens - lang mit Ge -
voic - es — ev - er — rais - — ing, all — life — long, in — a —



sang, gro.sser Kö - - - - nig, dich zu lo - - ben.
 song, God Al - might - - - - y we are prais - - ing.

Da Capo.

Choral.

Soprano.



Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
 What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in

Alto.




Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
 What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in

Tenore.



Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
 What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in

Basso.



Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
 What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in



An - fang und das En - de; A - men! A - men! Komm', du schö - ne
klopf'ich in 'die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
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An - fang und das En - de; A - men! A - men! Komm', du schö - ne
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gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart'ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart'ich mit Ver - lan - gen.
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