

J.S. Bach
Cantata No. 147
Herz und Mund und Tat und Leben

Prima Parte

Coro
(Moderato $\text{♩} = 80$)

The musical score is presented in four systems. Each system consists of a grand staff with a vocal line (treble clef) and a keyboard accompaniment (bass clef). The first system includes a tempo marking of 'Moderato' and a quarter note equal to 80 (♩ = 80). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'p' and 'pp'. The keyboard part provides a steady accompaniment with various textures, including chords and moving lines. The choir parts are written in four staves, each with a different vocal line. The score is marked with repeat signs and includes various musical notations such as slurs, ties, and ornaments.

Soprano.
Herz und Mund und That und Le -
Heart and lips, thy whole be - hav -

Alto.
Herz und Mund und That und -
Heart and lips, thy whole be -

Tenore.

Basso.

mf

- ben
- iour

Le -
hav -

Alto.
Herz und Mund und That und -
Heart and lips, thy whole be -

muss von Chri - sto Zeugnis ge - ben,
wit - ness bear to Christ thy Sa - viour,

Le - hav -

Herz und Mund und That und Le -
Heart and lips, thy whole be - hav -

Herz und Mund und That und
heart and lips, thy whole be -

- ben muss von Chri - sto Zeugnis ge -
- iour wit - ness bear to Christ thy Sa -

- ben muss von Chri - sto Zeugnis ge -
- iour wit - ness bear to Christ thy Sa -

- ben
- iour

Le - - - - - ben, Herz und Mund und That und
 hav - - - - - iour, heart and lips, thy whole be -
 ben, von Chri - - sto Zeugnis ge - ben, Herz und Mund und That und
 viour, at - test _____ to Christ thy Sa - viour, heart and lips, thy whole be -
 - ben, muss von Chri - sto Zeugnis ge - - - - - ben,
 - viour, wit - ness bear to Christ thy Sa - - - - - viour,
 muss von Chri - sto Zeug - - - - - nis ge - ben,
 wit - ness bear _____ to _____ Christ _____ thy _____ Sa - viour,
 A

Le - - - - - ben muss von Chri - sto Zeug - nis ge - - - - - ben,
 hav - - - - - viour wit - ness bear to Christ thy Sa - - - - - viour,
 Le - - - - - ben muss von Chri - sto Zeug - nis ge - - - - - ben,
 hav - - - - - viour wit - ness bear to Christ thy Sa - - - - - viour,
 Herz und Mund und That und Le - - - - - ben muss von Chri - sto Zeugnis
 heart and lips, thy whole be - hav - - - - - iour wit - ness bear to Christ thy
 Herz und Mund und That und Le - - - - - ben muss von Chri - sto Zeugnis
 heart and lips, thy whole be - hav - - - - - iour wit - ness bear to Christ thy
 A

Herz und Mund und That und Le - ben, Herz und Mund und
heart and lips, thy whole be - hav - iour, heart and lips, thy

Herz und Mund und That und Le - ben, Herz und Mund und
heart and lips, thy whole be - hav - iour, heart and lips, thy

ge - ben, Herz und Mund und That und Le - ben, Herz und Mund
Sa - viour, heart and lips, thy whole be - hav - iour, heart and lips,

ge - ben, Herz und Mund und That und Le - ben, Herz und Mund
Sa - viour, heart and lips, thy whole be - hav - iour, heart and lips,

That und Le - ben muss von Chri - - - sto Zeug - nis -
whole - be - hav - iour, wit - ness bear - - - to Christ - thy -

That und Le - ben muss von Chri - sto Zeug - nis -
whole - be - hav - iour, wit - ness bear - - - to Christ - thy -

und That und Le - ben muss von Chri - sto Zeug - nis
thy whole be - hav - iour wit - ness bear - - - to Christ thy

und That und Le - ben muss von Chri - sto Zeug - nis -
thy whole be - hav - iour wit - - - ness - bear to Christ - thy -

ge - ben oh - ne Furcht und Heu - che - lei,
Sa - viour, fal - ter not, nor doubt nor fear,

ge - ben oh - ne Furcht und Heu - che - lei,
Sa - viour, fal - ter not, nor doubt nor fear,

ge - ben oh - ne Furcht und Heu - che - lei,
Sa - viour, fal - ter not, nor doubt nor fear,

ge - ben oh - ne Furcht und Heu - che - lei,
Sa - viour, fal - ter not, nor doubt nor fear,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ge - ben oh - ne Furcht und Heu - che - lei, Sa - viour, fal - ter not, nor doubt nor fear," repeated for each voice part. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

dass er Gott und Hei - land
own Him, God and Sa - viour

dass er Gott und Hei - land
own Him, God and Sa - viour

dass er Gott und Hei - land
own Him, God and Sa - viour

dass er Gott und Hei - land
own Him, God and Sa - viour

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "dass er Gott und Hei - land own Him, God and Sa - viour," repeated for each voice part. The piano accompaniment continues with a similar rhythmic pattern, including some trills and grace notes.

sei.
dear.

sei.
dear.

sei.
dear.

sei.
dear.

mf

B

Herz und Mund und That und
Heart and lips, thy whole be -

Herz und Mund und That und
Heart and lips, thy whole be -

Herz und Mund und That und Le - ben
Heart and lips, thy whole be - hav - iour

Herz und Mund und That und Le - ben
Heart and lips, thy whole be - hav - iour

B

Le - ben muss von Chri - sto Zeugnis ge - ben, Herz und Mund
 hav - iour wit - ness bear to Christ thy Sa - viour, heart and lips,

Le - ben muss von Chri - sto Zeugnis ge - ben, Herz und Mund
 hav - iour wit - ness bear to Christ thy Sa - viour, heart and lips,

muss von Chri - sto Zeugnis ge - ben, Herz und Mund und
 wit - ness bear to Christ thy Sa - viour, heart and lips, thy

muss von Chri - sto Zeugnis ge - ben, Herz und Mund und
 wit - ness bear to Christ thy Sa - viour, heart and lips, thy

und That und Le - ben, Herz und Mund und That und Le - ben
 thy whole be - hav - iour, heart and lips, thy whole be - hav - iour

und That und Le - ben, Herz und Mund und That und Le - ben
 thy whole be - hav - iour, heart and lips, thy whole be - hav - iour

That und Le - ben, Herz und Mund und That und Le - ben
 whole be - hav - iour, heart and lips, thy whole be - hav - iour

That und Le - ben, Herz und Mund und That und Le - ben
 whole be - hav - iour, heart and lips, thy whole be - hav - iour

muss von Chri - - - sto Zeug - nis - ge - ben oh - ne - Furcht
 wit - ness bear - - - to Christ thy - Sa - viour, fal - ter - not, -

muss von Chri - sto Zeug - nis ge - ben oh - ne
 wit - ness bear to Christ thy Sa - viour, fal - ter

muss von Chri - - - sto Zeug - nis - ge - ben oh - ne
 wit - ness bear - - - to Christ thy - Sa - viour, fal - ter

muss von Chri - sto, von Chri - sto Zeug - nis - ge - ben oh - ne -
 wit - ness bear - to, at - test to Christ thy - Sa - viour, fal - ter -

- und Heu - chelei, oh - - - ne Furcht und Heu - che - lei, -
 - nor doubt nor fear, fal - - - ter - not, nor doubt nor fear, -

Furcht und Heu - che - lei, oh - ne Furcht und Heu - che -
 not, nor doubt - nor fear, fal - ter not, nor doubt - nor

Furcht und Heu - che - lei, oh - ne Furcht und Heu - che -
 not, nor doubt - nor fear, fal - ter not, nor doubt - nor

Furcht und Heu - che - - lei, oh - ne Furcht - und Heu - che - -
 not, - nor doubt nor - fear, fal - ter not, nor doubt nor -

— oh - ne Furcht und Heu - che - lei,
 — fal - ter not, nor doubt nor fear,
 lei, oh - ne Furcht und Heu - che - lei, oh - ne Furcht
 fear, fal - ter not, nor doubt nor fear, fal - ter not,
 lei, oh - ne Furcht, oh - ne Furcht und Heu - che - lei,
 fear, fal - ter not, fal - ter not, nor doubt nor fear,
 lei, oh - ne Furcht, oh - ne Furcht und Heu - che - lei,
 fear, fal - ter not, fal - ter not, nor doubt nor fear

— und Heu - che - lei, dass er Gott und Hei - land, Gott und Hei - land
 — nor doubt nor fear, own Him, God and Sa - viour, God and Sa - viour
 und Heu - che - lei, dass er Gott und Hei - land, Gott und Hei - land
 nor doubt nor fear, own Him, God and Sa - viour, God and Sa - viour
 — und Heu - che - lei, dass er Gott und Hei - land, Gott und Hei - land
 — nor doubt nor fear, own Him, God and Sa - viour, God and Sa - viour
 und Heu - che - lei, dass er Gott und Hei - land sei, Gott und Hei - land
 nor doubt nor fear, own Him God and Sa - viour dear, God and Sa - viour

se
i.
de
ar.

se
i.
de
ar.

se
i.
de
ar.

Herz und Mund und That und
Heart and lips, thy whole be -

se
i.
de
ar.

Herz und Mund und That und Le
Heart and lips, thy whole be - hav -

C

Herz und Mund und That und
Heart and lips, thy whole be -

Le
hav -

- ben
- iour

- - - - - ben, Herz und Mund und That und
 - iour, heart and lips, thy whole be -
 ge - ben, muss von Chri-sto Zeugnis ge - ben, Herz und Mund und That und
 Sa - viour, wit - ness bear to Christ thy Sa - viour, heart and lips, thy whole be -
 ge - ben, muss von Chri-sto Zeugnis ge - ben,
 Sa - viour, wit - ness bear to Christ thy Sa - viour,
 muss von Chri - sto Zeug - nis ge - ben,
 wit - ness bear - to - Christ - thy Sa - viour,

Le - ben muss von Chri-sto Zeug - nis ge - ben,
 hav - iour wit - ness bear to Christ thy Sa - viour,
 Le - ben muss von Chri-sto Zeug - nis ge - ben,
 hav - iour wit - ness bear to Christ thy Sa - viour,
 Herz und Mund und That und Le - ben muss von Chri-sto Zeugnis
 heart and lips, thy whole be - hav - iour wit - ness bear to Christ thy
 Herz und Mund und That und Le - ben muss von Chri-sto Zeugnis
 heart and lips, thy whole be - hav - iour wit - ness bear to Christ thy

Herz und Mund und That und Le - ben muss von Chri - sto
heart and lips, thy whole be - hav - iour wit - ness bear to

Herz und Mund und That und Le - ben muss von Chri - sto
heart and lips, thy whole be - hav - iour wit - ness bear to

ge - ben, Herz und Mund und That und Le - ben muss von Chri -
Sa - viour, heart and lips, thy whole be - hav - iour wit - ness bear

ge - ben, Herz und Mund und That und Le - ben muss von Chri -
Sa - viour, heart and lips, thy whole be - hav - iour wit - ness bear

Zeug - nis ge - ben oh - ne Furcht und Heu - che -
Christ thy Sa - viour, fal - ter not, nor doubt nor

Zeug - nis ge - ben oh - ne Furcht und Heu - che -
Christ thy Sa - viour, fal - ter not, nor doubt nor

- sto Zeug - nis ge - ben oh - ne Furcht und Heu - che -
to Christ thy Sa - viour, fal - ter not, nor doubt nor

- sto Zeugnis ge - ben oh - ne Furcht und Heu - che -
to Christ thy Sa - viour, fal - ter not, nor doubt nor

lei, dass er Gott und Hei - land, dass er — Gott und Hei - land sei.
fear, own Him, God and Sa - viour, own Him, — God and Sa - viour dear.

lei, dass er Gott und Hei - land sei, dass er Gott und Heiland sei.
fear, own Him, God and Sa - viour dear, own Him, God and Sa - viour dear.

lei, dass er — Gott — und Hei - land, Gott und Hei - land sei.
fear, own Him, God — and Sa - viour, God and Sa - viour dear.

lei, dass er — Gott und Hei - land, — Gott und Heiland sei.
fear, own Him, God and — Sa - viour, — God and Sa - viour dear.

Dal Segno ♯

Recitativo

Tenore

Ge - be - ne - dei - ter Mund! Ma - ri - a macht ihr
Ah ti - dings doub - ly blest! When Ma - ry, joy - ous,

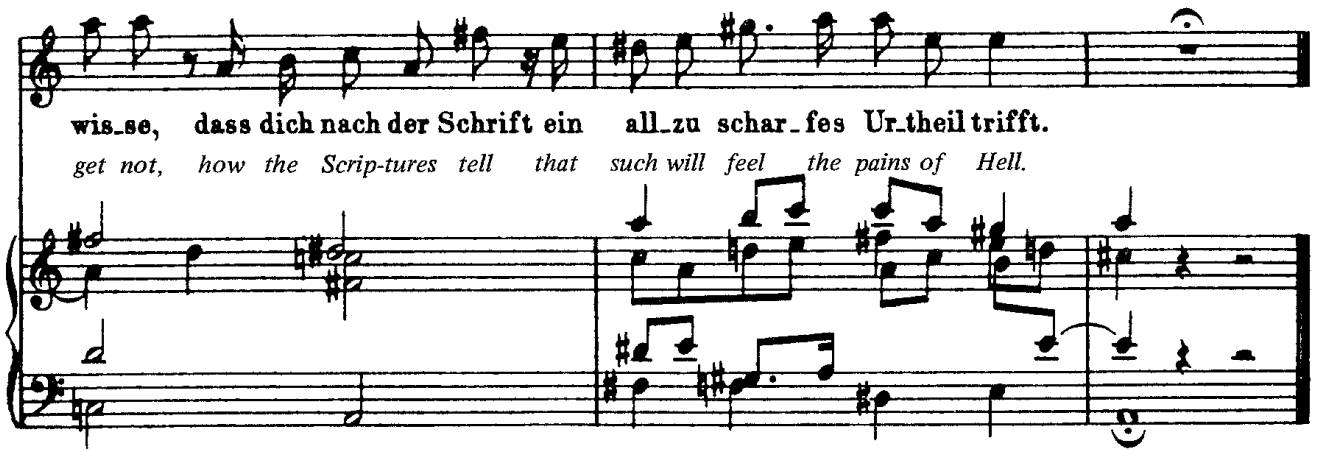
In - ner - stes der See - len durch Dank und Rühmen kund; sie fän - get bei sich an, des
and with deep e - mo - tion her thanks and praise ex - pressed, and told E - liz - a - beth the

Heilands Wunder zu erzählen, was er an ihr, als seiner Magd, ge - than. O!
won-der of the Saviour's coming that He be born to her, a low - ly maid... O

menschliches Geschlecht, des Satans und der Sünden Knecht, du bist be - freit durch Chri - sti
sin - ful Race of Man, the De-vil's slave since time be - gan, thou wort set free, through Je - sus

trö - stendes Er - schei - nen von die - ser Last und Dienstbar - keit! Je - doch, dein
Christ's su - preme a - tone - ment, from all thy for - mer slav - er - y! Yet still, thy

Mund und dein verstockt Ge - mü - the ver - schweigt, ver - leugnet sol - che Gü - te; doch
lips and thy too stub - born spir - it con - ceal - and will not own this bless - ing for -



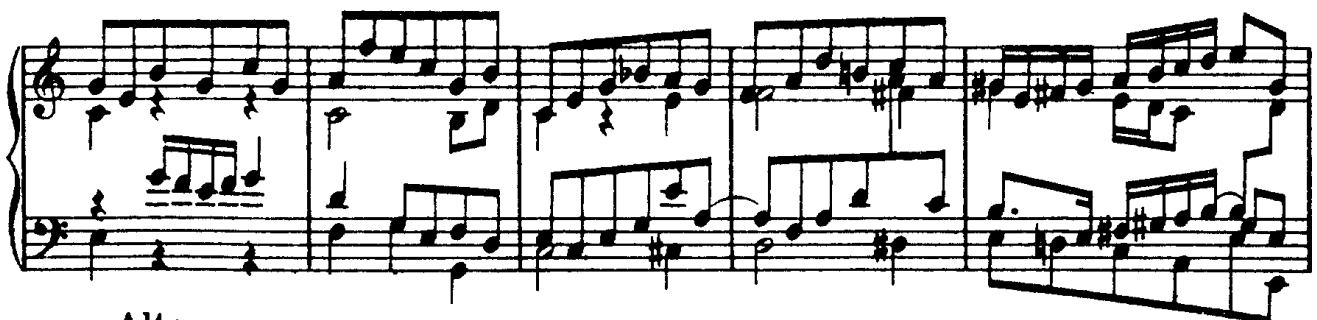
wis-se, dass dich nach der Schrift ein all-zu schar-fes Ur-theil trifft.
get not, how the Scrip-tures tell that such will feel the pains of Hell.

Aria

(Moderato $\text{♩} = 80$)



mf



Alto.



Schä-me dich, o See-le, nicht,
Soul of-mine, be-not a-shamed,

schäme dich, o Seele, nicht,
soul of mine, be not a-shamed,

deinen Heiland zu bekennen, soll er dich die
thy Redeemer to acknowledge, for in this wise,

(Seine) Dei - nen - nen vor des Va - ters An -
by the Fa - ther, sons of God will ye

- ge - sicht;
be - named;

The first system shows the piano introduction. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes.

doch wer ihn auf die-ser Er-den zu ver-
 Him who here a-mong the-mor-tals would His

The second system contains the first vocal entry. The vocal line begins with the lyrics 'doch wer ihn auf die-ser Er-den zu ver-'. The piano accompaniment continues with a similar rhythmic pattern, including a piano (*p*) dynamic marking.

leug-nen sich nicht scheidet, soll von ihm ver-
 God-head now de-ny, God will bar from

The third system continues the vocal line with the lyrics 'leug-nen sich nicht scheidet, soll von ihm ver-'. The piano accompaniment features more complex chordal textures.

leug-net werden, wenn er kömmt zur Herr-lich-keit, zur Herr-lich-keit;
 Heav-en's por-tals, where He reigns a-bove on High, a-bove on High;

The fourth system concludes the vocal line with the lyrics 'leug-net werden, wenn er kömmt zur Herr-lich-keit, zur Herr-lich-keit;'. The piano accompaniment ends with a trill (*tr*) in the right hand.

doch wer ihn auf die ser Er den
Him who here a mong the mor - tals

zu ver - leug - nen sich nicht scheut,
would his - God - head now de - ny,

soll von ihm ver - leug - - net - wer - - den, wenn er
God will bar from Heav - - en's - por - - tals, where He

kömmt zur Herr - lich - keit, soll von ihm
reigns a - bove on High, God will bar

--ver-leug-net werden, wenn er kömmt zur Herr-lich-keit, zur Herr-lich-keit.
 --from Heav-en's por-tals, where He reigns a-bove on High, a-bove on High.

Recitativo
Basso

Dal Segno

Verstockung kann Ge-waltige verblenden, bis sie des Höchsten Arm vom Stuhle--
 Per-verse-ness of-ten-times will blind the mighty, un-til from off their seats God hurls them

stösst; doch dieser Arm er-hebt, obschon vor
 down; yet He whose arm can shake the ver-y

ihm der Er-den Kreis er-bebt, hin-gendie E-len-den,
 earth, be-fore whom moun-tains quake will help the poor and need-y,

so er er-löst. O hochbeglückte Christen, auf, machet euch be-reit, itzt ist die
 for pi - ty's sake. Ye rich - ly bless-ed Christ-ians, up, watch ye, now and pray; comes soon the

an - ge-nehme Zeit, die an-ge - neh - me Zeit, itzt ist der Tag des
 long ex-pect-ed day, the long ex - spect - ed day, this is the day of
 ac-cept-ed ac - cept - ed

Heils: Der Heiland heisst euch Leib und Geist mit Glaubensgaben rüsten, auf, ruft zu—
 hope! The Sa-viour asks your heart and soul, naught less is fit to of-fer; cry out— to—

ihm in brün-stigem Verlangen, um ihn im Glauben zu em-pfangen.
 Him, with fer - vent, ard-ent long-ing, to— Him with Faith in wor - ship throng-ing.

Aria

(Andante $\text{♩} = 60$)

The piano accompaniment for the Aria consists of five systems of grand staff notation. The first system begins with a dynamic marking of *mf* and includes a tempo marking of (Andante) with a quarter note equal to 60 beats. The music features a complex texture with frequent triplets and trills in the right hand, and a steady, rhythmic accompaniment in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

Soprano.

Berei-te dir, Je - su, noch it - zo die Bahn,
Prepare for Thy com-ing the way — to our hearts,

The vocal line and piano accompaniment for the end of the Aria consist of two systems of grand staff notation. The soprano part is written on a single staff with a treble clef. The piano accompaniment continues the texture from the previous system, ending with a dynamic marking of *mf*. The lyrics are written below the vocal line.

be -
pre -

rei - te dir, Je - su, noch it - zo die Bahn, mein Hei - land, er - wäh - le die
 pre - pare for Thy com - ing the way — to our hearts, re - ceive as Dis - ci - ples the

glau - bende See - le und sie - he mit Au - gen der Gna - de mich an,
 Faith - ful Be - liev - ers, and grant us the Grace — that Thy mer - cy im - parts,

be - rei - te dir, Je - su, noch
 pre - pare for Thy com - ing the

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it - zo die Bahn, be - rei - te dir, Je - su, noch it - zo die Bahn, be -
way to our hearts, pre - pare for Thy com - ing the way to our hearts, pre -

rei - te dir, Je - su, noch

it - zo die Bahn, be -
way to our hearts, pre -

rei - te dir, Je - su, noch it - zo die Bahn, mein Hei - land, er - wä - le die
pare for Thy com - ing the way to our hearts, re - ceive as Dis - ci - ples the

glau - ben - de See - le und sie - he mit Au - gen der Gna - de mich an,
 Faith - ful Be - liev - ers, and grant - us the Grace that Thy mer - cy im - parts,

mf

mei - Hei - land, er - wäh - le die glau - ben - de See - le und
 re - ceive as Dis - ci - ples the Faith - ful Be - liev - ers and

p

sie - he mit Au - gen der Gna - de mich an, be -
 grant us the Grace that Thy mer - cy im - parts, pre -

mf

rei - te dir, Je - su, noch it - - - - - zo die Bahn, mein
 pre - pare for Thy com - ing the way to our hearts, re -

Hei - land, er - wä - le die glau - ben - de See - le, mein Hei - land, er - wä - le die
 ceive as Dis - ci - ples the Faith - ful Be - liev - ers, re - ceive as Dis - ci - ples the

glau - ben - de See - le und sie - he mit Au - gen der
 Faith - ful Be - liev - ers, and grant us the Grace that Thy

Gna - de mich an, be - rei - te dir, Je - su, noch
 mer - cy im - parts, pre - pare for Thy com - ing the

cresc.

Soprano
 Wohl mir, dass ich Je - sum ha - be, o wie
 Hap - py I who have my Sa - viour; from Him

Alto.
 Wohl mir, dass ich Je - sum ha - be, o wie
 Hap - py I — who have my Sa - viour; from Him

Tenore.
 Wohl mir, dass ich Je - sum ha - be, o wie
 Hap - py I who have my Sa - viour; from Him

Basso.
 Wohl mir, dass ich Je - sum ha - be, o — wie
 Hap - py I — who have my Sa - viour; from — Him

fe - - ste halt' ich — ihn,
 nev - - er will — I — part,

fe - - ste halt' ich — ihn,
 nev - - er will I — part,

fe - - ste halt' ich — ihn,
 nev - - er will — I — part,

fe - - ste halt' — ich ihn,
 nev - - er will — I part,

The first system of the score shows a piano introduction. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one grand staff for the keyboard. The vocal staves contain whole rests, indicating that the vocalists are silent during this introduction. The keyboard part features a lively, rhythmic melody in the right hand, primarily composed of eighth and sixteenth notes, with a steady accompaniment in the left hand.

The second system contains the vocal entries and the beginning of the piano accompaniment. It features five staves: four vocal staves and one grand staff for the keyboard. Each vocal part begins with the lyrics: "dass er mir mein Her - ze la - be, He re - stores my droop - ing spir - it,". The vocal lines are written in a simple, homophonic style. The keyboard part begins with a melodic line in the right hand and a supporting bass line in the left hand, marked with a forte dynamic.

wenn ich krank und trau - rig bin.
be I sad and sick at heart.

wenn ich krank und trau - rig bin.
be I sad and sick at heart.

wenn ich krank und trau - rig bin.
be I sad and sick at heart.

wenn ich krank und trau - rig bin.
be I sad and sick at heart.

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "wenn ich krank und trau - rig bin. be I sad and sick at heart." The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand.

The second system of the score shows the piano accompaniment for the second system. It continues the rhythmic pattern established in the first system, with the right hand playing a series of eighth and sixteenth notes and the left hand providing a steady bass line.

The third system of the score shows the piano accompaniment for the third system. It continues the rhythmic pattern established in the first system, with the right hand playing a series of eighth and sixteenth notes and the left hand providing a steady bass line.

B

Je - - sum hab' ich, der mich lie - bet
 Cares may vex and trou - - bles grieve me,

Je - - sum hab' ich, der mich lie - bet
 Cares may vex and trou - - bles grieve me,

Je - - sum hab' ich, der mich lie - bet
 Cares may vex and trou - - bles grieve me,

Je - - sum hab' ich, der mich lie - bet
 Cares may vex and trou - - bles grieve me,

und sich mir zu ei - - gen
 yet will Je - - sus nev - - er

und sich mir zu ei - - gen
 yet will Je - - sus nev - - er

und sich mir zu ei - - gen
 yet will Je - - sus nev - - er

und sich mir zu ei - - gen
 yet will Je - - sus nev - - er

C

gie - bet, leave me; ach, drum
leave me; Him I

gie - bet, leave me; ach, drum
leave me; Him I

gie - bet, leave me; ach, drum
leave me; Him I

gie - bet, leave me; ach, drum
leave me; Him I

C

tr

lass' ich Je - sum nicht, nev - er will for - sake,
nev - er will for - sake,

lass' ich Je - sum nicht, nev - er will for - sake,
nev - er will for - sake,

lass' ich Je - sum nicht, nev - er will for - sake,
nev - er will for - sake,

lass' ich Je - sum nicht, nev - er will for - sake,
nev - er will for - sake,

wenn mir gleich mein Her - ze bricht.
ev - en though my heart - should break.

wenn mir gleich - mein Her - ze - bricht.
ev - en though - my heart should - break.

wenn mir gleich - mein Her - ze - bricht.
ev - en though - my heart - should - break.

wenn - mir gleich - mein Her - ze bricht.
ev - en though - my heart should break.

The first system of the musical score includes four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The lyrics are: "wenn mir gleich mein Her - ze bricht. ev - en though my heart - should break." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score shows the piano accompaniment. It continues the rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocal parts.

The third system of the musical score shows the piano accompaniment. It continues the rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocal parts.

The fourth system of the musical score shows the piano accompaniment. It concludes the piece with a final cadence, marked by a double bar line and a fermata.

Fine della prima parte

Seconda Parte

Aria

(Andante ♩ = 60)

Tenore

Hilf, Je-su, hilf, dass ich auch dich be-ken-ne, hilf, Je-su,
Help, Je-sus, help, that I may not de-ny Thee, help, Je-sus,

hilf, dass ich auch dich be-ken-ne, hilf, Je-su,
help, that I may not de-ny Thee, help, Je-sus,

hilf, dass ich auch dich be-ken-ne, hilf, hilf,
help, that I may not de-ny Thee, help, help,

Je - su, hilf, hilf, Je - su, hilf, dass ich auch -
Je - sus, help, help, Je - sus, help, that I may -

dich be - ken - ne,
not de - ny Thee,

in Wohl und Weh, in Freud' und
Through weal and woe, in joy and



Leid, in Wohl und Weh, in Freud' und Leid,
grief, through weal and woe, in joy and grief,

This system shows the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes.



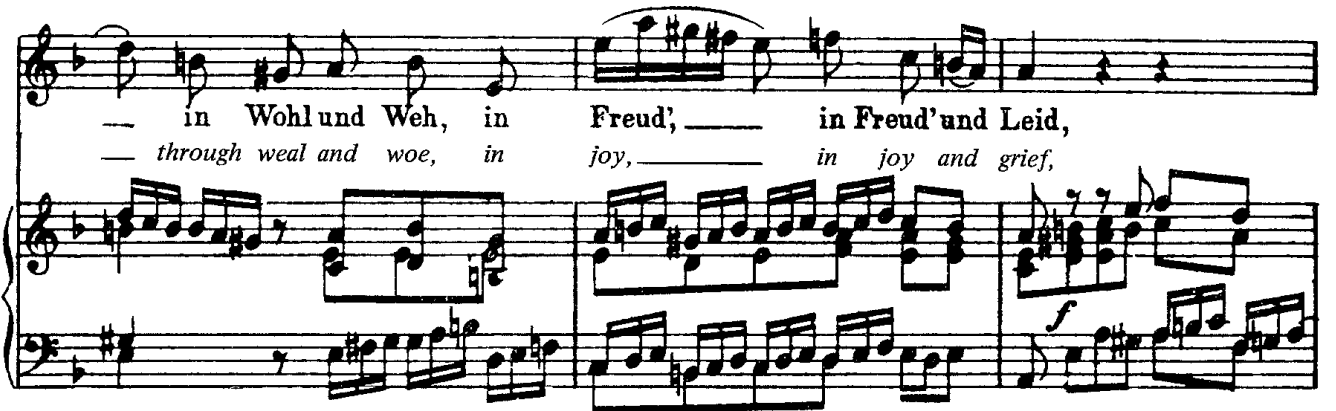
in Wohl und Weh, in Freud' und Leid,
through weal and woe, in joy and grief,

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'Weh' and 'Leid'. The piano accompaniment continues with its rhythmic pattern.



in Wohl und Weh, in Freud' und Leid,
through weal and woe, in joy and grief,

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'Weh' and 'Leid'. The piano accompaniment continues with its rhythmic pattern.



in Wohl und Weh, in Freud', in Freud' und Leid,
through weal and woe, in joy, in joy and grief,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note on 'Weh' and 'Leid'. The piano accompaniment continues with its rhythmic pattern.



This system shows the final part of the piano accompaniment, consisting of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, and the left hand plays a similar pattern.

dass ich dich meinen Hei
and as my Sa-viour not

p

land - nen ne in Glau - ben
be - lie - Thee; that I with

und Ge - las - sen - heit, in Glau - - ben
stead - fast firm be - lief, that I with

und Ge - las - sen - heit, in Glau - ben und Ge -
stead - fast firm be - lief, that I with stead - fast

las - sen - heit,
firm be - lief

dass stets mein Herz von
and heart a - flame with

dei - ner Lie - be ben -
love may mag ni - fy

3

ne, dass stets mein Herz von dei - ner Lie - be
Thee, and heart a - flame with love may mag - ni -

bren - ne, stets von
fy - Thee, fired with

dei - ner Lie - be brenne, hilf, Je - su, hilf!
love may mag - ni - fy Thee, help, Je - sus, help!

Dal Segno

Recitativo (♩ = 72)

Alto

Der höchsten Allmacht Wunderhand wirkt im Ver-
The wondrous works of Migh-ty God are past our

bor - genen der Er - den, Jo - hannes muss mit Geist er - füllet wer - den,
mor - tal un - der - stand - ing. The Ho - ly Spir - it quick - ened John the Bap - tist,

ihn zieht - der Lie - be Band be - reits in sei - ner Mutter Lei - be, dass
as yet — un - born and while with - in her womb his mother bore him, to

er den Hei - land kennt, ob er ihn gleich noch nicht mit sei - nem Munde
know and greet his Lord; and though he could not speak that Name, by all a -

nennt, er wird be - wegt, er hüpf't und sprin - get, in -
dored, he stirred and lept in sal - u - ta - tion the

dem E - li - sa - beth das Wun - derwerk ausspricht, in -
while E - li - za - beth, with Ma - ry stand - ing by, ob -

dem Ma - ri - æMund der Lippen Op - fer brin - get; wenn
served the mir - a - cle, in hushed and whispered won - der. If

ihr, o Gläu - bi - ge, des Fleisches Schwachheit werd't, wenn eu - er
ye, O Faith - ful Ones, be - cause the flesh is weak, from du - ty

Herz in Lie-be bren-net und doch der Mund den Heiland nicht beken-net, Gott
 oft - en-times are turn - ing, yet if your hearts with love for Him are burn-ing, then

ist es, der uns kräftig stärkt, er will in euch des-Gei-stes Kraft er-
 God will give you strength to speak, and cour-age to pro-claim your ob-li-

re-gen, ja, Dank und Preis auf eu-re Zungen le-
 ga-tion, yea, heart-i-ly, with love and a-do-ra-

gen.
 tion.

Aria.

(Allegro moderato ♩ = 88.)

Basso.

Ich will von Je - su - Wunden sin - - - - gen und
Of Je - sus am I ev - er sing - - - - ing, my

ihm der Lip-pen Op - fer — brin - gen, und ihm der Lip-pen Op -
of - fer - ing of praise — am — bring - ing, my of - fer - ing of praise —

fer —
am —

brin - gen, ich will von Je - su Wun - den sin - - gen,
bring - ing; of Je - sus am I ev - er sing - - ing,

er wird nach sei - ner Lie - be Bund,
for - He, - be - cause He loved us so,

Lie - be Bund das schwache Fleisch den ird'schen Mund durch heil' - ges Feu - er - kräf - tig
 loved us so, has filled our hearts to o - ver - flow with love from God Al - migh - ty

zwin - gen,
 spring - ing

er wird nach sei - ner Lie - be Bund das schwache Fleisch den
 for He, be - cause He - loved us so, has filled our - hearts to -

ird' - schen Mund durch heil' - ges Feu - er kräf - tig zwin - gen, durch heil' - ges
 o - ver - flow with love from God Al - migh - ty - spring - ing, with love from

Feu - - - er - kräf - tig zwin - gen,
 God Al - migh - ty spring - ing,

er wird nach sei - ner Lie - be Bund das
 for He, be - cause He loved us so, has

schwa - che Fleisch, den irdschen Mund durch heil'ges Feu - er - kräf - tig zwin - gen.
 filled our hearts to o - ver - flow with love from God Al - migh - ty spring - ing.

Dal Segno

Choral (Mel.: „Werde munter, mein Gemüthe“)
 (Moderato ♩ = 80.)

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of a flowing treble line with eighth and sixteenth notes, and a bass line with quarter and eighth notes.

Soprano.
 Je - sus blei - bet mei - ne Freu - de, mei - - nes
 Je - sus, source of ev' - ry bless - ing, He my

Alto.
 Je - sus blei - bet meine Freu - de, mei - - nes
 Je - sus, source of ev' - ry ry bless - ing, He my

Tenore.
 Je - sus blei - bet mei - ne Freu - de, mei - - nes
 Je - sus, source of ev' - ry bless - ing, He my

Basso.
 Je - sus blei - bet mei - ne Freu - de, mei - - nes
 Je - sus, source of ev' - ry bless - ing, He my

Vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the second system. The vocal parts are in a soprano, alto, tenor, and bass clef respectively, with lyrics in German and English. The piano accompaniment continues with a treble and bass clef.

Her - - zens Trost und Saft,
 heart's su - preme de - light;

Her - - zens Trost und Saft,
 heart's su - preme de - light;

Her - - zens Trost und Saft,
 heart's su - preme de - light;

Her - - zens Trost und Saft,
 heart's su - preme de - light;

Vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the third system. The vocal parts are in a soprano, alto, tenor, and bass clef respectively, with lyrics in German and English. The piano accompaniment continues with a treble and bass clef.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

A

Je - sus weh - ret al - lem Lei - de,
 Je - sus light - ens all my trou - bles

Je - sus weh - ret al - lem Lei - de,
 Je - sus light - ens all my trou - bles

Je - sus weh - ret al - lem Lei - de,
 Je - sus light - ens all - my trou - bles

Je - sus weh - ret al - lem Lei - de,
A Je - sus light - ens all - my trou - bles

Vocal and piano staves for the first system. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in German and English. A section marked 'A' begins with the second vocal entry.

er ist mei - - nes Le - bens Kraft,
 through His love's re - deem - ing might.

er ist mei - - nes Le - bens Kraft,
 through His love's re - deem - ing might.

er ist mei - - nes Le - bens Kraft,
 through His love's re - deem - ing might.

er ist mei - - nes Le - bens Kraft,
 through His love's re - deem - ing might.

Vocal and piano staves for the second system. It includes four vocal staves and a piano accompaniment. The lyrics continue from the first system. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#).

First system of lyrics with vocal staves and piano accompaniment. The lyrics are: **B** mei - - ner Au - - gen / He my eye's most. The piano part includes a **B** dynamic marking.

Second system of lyrics with vocal staves and piano accompaniment. The lyrics are: Lust und Son - ne, / pre - cious plea - sure, mei - ner / He my. The piano part continues with the same key signature and includes a **B** dynamic marking.

See - - le Schatz und Won - ne,
spir - - it's choic - - est trea - sure,

See - - le Schatz und Won - ne,
spir - - it's choic - - est trea - sure,

See - - le Schatz und Won - ne,
spir - - it's choic - - est trea - sure,

See - - le Schatz und Won - ne,
spir - - it's choic - - est trea - sure,

da - - rum lass' ich Je - sum nicht
fast and firm with - in my heart;

da - - rum lass' ich Je - sum nicht
fast and firm with - in my heart;

da - - rum lass' ich Je - sum nicht
fast and firm with - in my heart;

da - - rum lass' ich Je - sum nicht
fast and firm with - in my heart;

aus dem Her - zen und Ge - - sicht.
He and I will nev - er part.

aus dem Her - zen und Ge - - sicht.
He and I will nev - er part.

aus dem Her - zen und Ge - - sicht.
He and I will nev - er part.

aus dem Her - zen und Ge - - sicht.
He and I will nev - er part.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "aus dem Herzen und Gesicht. He and I will never part." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano accompaniment from the first system, featuring a rhythmic pattern of eighth and sixteenth notes.

The third system continues the piano accompaniment from the second system, featuring a rhythmic pattern of eighth and sixteenth notes.