

# *Gott hat den Herrn auferwecket*

Wq 244

Incorporating music by Johann Sebastian Bach

Tromba I–III

Timpani

Flauto I, II

Oboe I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (Violoncello, Violone, Organo)



# Gott hat den Herrn auferwecket

Wq 244

## 1. Chor

*Allegro di molto*

The musical score is arranged in a system with 13 staves. The top three staves are for Tromba I, II, and III in C. The fourth staff is for Timpani in C. The fifth and sixth staves are for Oboe I and Oboe II. The seventh, eighth, and ninth staves are for Violino I, Violino II, and Viola. The tenth, eleventh, and twelfth staves are for Soprano, Alto, and Tenore. The thirteenth staff is for Basso. The Continuo part is at the bottom. The score is in 3/4 time and begins with a treble clef. The tempo is marked 'Allegro di molto'. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent, indicated by a horizontal line with a dash. The instrumental parts feature rhythmic patterns of eighth and sixteenth notes.

6

The musical score is organized into six systems. The first system contains three treble clef staves and one bass clef staff. The second system contains two treble clef staves. The third system contains two treble clef staves and one bass clef staff. The fourth system contains two treble clef staves and two bass clef staves. The fifth system consists of four empty staves. The sixth system contains one bass clef staff with the following fingerings: 6, 5, 6, 7, 6, 7, 6, 7, 6.

11

Musical score for page 11, measures 11-15. The score consists of seven systems of staves. The first system has four staves (three treble, one bass). The second system has two staves (treble and bass). The third system is a grand staff with three staves (two treble, one bass). The fourth system has four staves (three treble, one bass). The fifth system has four staves (three treble, one bass). The sixth system has four staves (three treble, one bass). The seventh system has one staff (bass) with fingering numbers 7, 6, 6/5, 6, 6/5, 6/5 written above it.

16

Musical notation for the first system, measures 16-20. It consists of three staves: two treble clefs and one bass clef. The first two staves have a melodic line with eighth-note patterns, and the bass staff has a rhythmic accompaniment with eighth notes and rests.

Musical notation for the second system, measures 21-25. It consists of two staves, both with treble clefs. The notes are mostly whole notes with a long slur over the first two measures, indicating a sustained or held note.

Musical notation for the third system, measures 26-30. It consists of three staves: two treble clefs and one bass clef. The first two staves have a complex melodic line with sixteenth-note patterns, and the bass staff has a rhythmic accompaniment with eighth notes.

Musical notation for the fourth system, measures 31-35. It consists of four staves, all of which are empty, indicating a section of silence or a rest for all instruments.

Musical notation for the fifth system, measures 36-40. It consists of one bass clef staff. The notes include a triplet of eighth notes in measure 38, marked with a '6' and a '4' below it, and other eighth-note patterns.

21

The musical score is divided into five systems. The first system (measures 21-25) contains four staves: two treble clefs and two bass clefs. The second system (measures 21-25) contains two treble clefs. The third system (measures 21-25) is a grand staff with two treble clefs and one bass clef. The fourth system (measures 21-25) consists of four empty staves (two treble, two bass). The fifth system (measures 21-25) consists of one bass clef staff with fingering numbers 6, 5, 6/5, and 7 above the notes.

26

7 6 6 6 6 7 6 4 5 3



31

Gott, Gott, Gott hat den

Gott, Gott, Gott hat den

Gott, Gott, Gott hat den

Gott, Gott, Gott hat den

36

Herrn auf - er - we

Herrn auf - er - we

Herrn auf - er - we

Herrn auf - er - we

6/5 6 7 6 7 6 7 6

41

Three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The first two staves have rests in the first two measures, followed by rhythmic notation in the third measure. The bottom staff has rests in the first two measures, followed by rhythmic notation in the third measure.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature melodic lines with rests and some slurs.

A grand staff consisting of two treble clef staves and one bass clef staff. The top two staves contain complex rhythmic patterns, likely for a keyboard instrument. The bottom staff contains a simpler rhythmic accompaniment.

Vocal line in treble clef with lyrics: - - - - - cket, den Herrn auf - er - we - cket.

Vocal line in treble clef with lyrics: - - - - - cket, den Herrn auf - er - we - cket.

Vocal line in treble clef with lyrics: - - - - - cket, den Herrn auf - er - we - cket.

Vocal line in bass clef with lyrics: - - - - - cket, den Herrn auf - er - we - cket.

Bass line in bass clef with figured bass notation: 7 6 5 6 5 6 5.

46

Gott, Gott hat den Herrn auf - er - we - cket, den

Gott, Gott hat den Herrn auf - er - we - cket, den

Gott, Gott hat den Herrn auf - er - we - cket, den

Gott, Gott hat den Herrn auf - er - we - cket, den

51

Herrn, den Herrn, Gott hat den Herrn auf - er - we - - -

Herrn, den Herrn, Gott hat den Herrn auf - er - we - - -

Herrn, den Herrn, Gott hat den Herrn auf - er - we - - -

Herrn, den Herrn, Gott hat den Herrn auf - er - we - - -

56

First system of musical notation, measures 56-60. It consists of five staves. The top three staves are treble clef, and the bottom two are bass clef. All staves contain whole rests, indicating that the instruments are silent during these measures.

Second system of musical notation, measures 56-60. It consists of two staves, both in treble clef. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with a dotted half note and a half note.

Third system of musical notation, measures 56-60. It consists of three staves. The top two staves are treble clef and contain a complex piano accompaniment with sixteenth-note patterns. The bottom staff is bass clef and contains a steady eighth-note bass line.

Fourth system of musical notation, measures 56-60. It consists of four staves. The top three staves are treble clef and contain a vocal line with long notes and slurs. The bottom staff is bass clef and contains a simple bass line with long notes.

Fifth system of musical notation, measures 56-60. It consists of one staff in bass clef. This staff contains a bass line with fingerings indicated by numbers 7, 6, 7, 6, 7, 6, 5, #, 6, 6, 5, 5, 6, 6, 5.

61

- cket, den Herrn, den Herrn auf - er - we - cket

- cket, den Herrn, den Herrn auf - er - we - cket

- cket, den Herrn, den Herrn auf - er - we - cket

- cket, den Herrn, den Herrn auf - er - we - cket

6 5 7 6 4 6 5 6 6 4 5 #

66

The musical score is divided into seven systems. The first system (measures 66-70) features three staves: a treble staff with a melodic line, a middle staff with a similar melodic line, and a bass staff with a rhythmic accompaniment. The second system (measures 71-75) consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third system (measures 76-80) is a grand staff with three staves: a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bass staff with a rhythmic accompaniment. The fourth system (measures 81-85) has four staves: a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, a bass staff with a rhythmic accompaniment, and another bass staff with a rhythmic accompaniment. The fifth system (measures 86-90) has four staves: a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, a bass staff with a rhythmic accompaniment, and another bass staff with a rhythmic accompaniment. The sixth system (measures 91-95) has four staves: a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, a bass staff with a rhythmic accompaniment, and another bass staff with a rhythmic accompaniment. The seventh system (measures 96-100) has one staff (bass) with fingering numbers 6 and 7 #.



71

77

Three staves (treble, alto, and bass clefs) containing rests for measures 77 through 82.

Two staves (treble and bass clefs) containing melodic lines for measures 83 through 88. The music features eighth-note patterns and sustained notes with slurs.

Three staves (treble, alto, and bass clefs) containing melodic lines for measures 89 through 94. The music features eighth-note patterns and sustained notes with slurs.

Vocal line for measures 95 through 100. Lyrics: we - - - cken durch sei - - - - -

Vocal line for measures 101 through 106. Lyrics: - cken durch sei - - - - -

Vocal line for measures 107 through 112. Lyrics: auch auf - er - we - - - - - cken durch

Vocal line for measures 113 through 118. Lyrics: Kraft, durch sei-ne Kraft, und wird uns auch\_ auf - er - we-cken, und wird uns auch auf - er - we-cken durch sei-ne

Bass line for measures 113 through 118. Figured bass notation: 7, 9/7, 8/6, 6b/5, 9/5b, 6/[b], 6/5, 9, 6, 7/5, 6/5, 9/4, 8/3.

83

The first system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The second system continues the musical piece. The vocal parts have some notes with accents. The piano accompaniment maintains its rhythmic texture.

The third system is primarily piano accompaniment. The right hand has a dense texture of sixteenth-note runs, while the left hand provides a steady bass line.

- ne Kraft. Gott, Gott wird auch uns auf - er -

- ne Kraft. Gott, Gott wird auch uns auf - er -

sei - ne Kraft. Gott, Gott wird auch uns auf - er -

Kraft, durch sei-ne Kraft. Gott, Gott wird auch uns auf - er -

7 6  
5 5

The fourth system contains the lyrics for the vocal parts. The piano accompaniment continues with the same rhythmic patterns. At the end of the system, there are fingering numbers: 7 and 5 above the first two notes, and 6 above the next two notes in the piano part.

88

93

— wird uns Gott auf - er - we - cken, auch uns, auch

wird uns Gott auf - er - we - cken, auch uns, auch

Gott — uns, auf - er - we - cken, auch uns, auch

Gott auf - er - we - cken, auch uns, auch

9 8 7 4 6 6 5 6

7 6 5 2 4 4 3 6

98

uns wird Gott auf - er - we - cken, durch sei - ne Kraft

uns wird Gott auf - er - we - cken, durch sei - ne Kraft

uns wird Gott auf - er - we - cken, durch sei - ne Kraft

uns wird Gott auf - er - we - cken, durch sei - ne Kraft

103

The first system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. They contain rhythmic patterns of eighth and sixteenth notes, with several measures containing rests.

The second system features two staves. The top staff is a vocal line with a trill (tr) over a note in the fourth measure. The bottom staff is a piano accompaniment with a steady eighth-note pattern.

The third system shows a complex piano accompaniment with intricate sixteenth-note patterns in both the upper and lower staves. A vocal line is present in the upper staff, featuring trills (tr) and a melodic line.

wird Gott auf - er - we - cken, auch uns, auch uns wird Gott auf - er -  
 wird Gott auf - er - we - cken, auch uns, auch uns wird Gott auf - er -  
 wird Gott auf - er - we - cken, auch uns, auch uns wird Gott auf - er -  
 wird Gott auf - er - we - cken, auch uns, auch uns wird Gott auf - er -

The final system is a piano accompaniment in bass clef. It includes fingering numbers: 6, 5, 7, 7, 6, 6, 5, 4, 2, 6, 6, b, 6. The notation shows a steady eighth-note pattern with some chromatic movement.

108

we - cken durch sei - ne Kraft, durch sei - ne Kraft.

we - cken durch sei - ne Kraft, durch sei - ne Kraft.

we - cken durch sei - ne Kraft, durch sei - ne Kraft.

we - cken durch sei - ne Kraft, durch sei - ne Kraft.

6 7 6 5  
4 3



113

The musical score consists of several systems of staves. The first system includes three treble clef staves and one bass clef staff. The second system has two treble clef staves. The third system is a grand staff with two treble clef staves and one bass clef staff. The fourth system consists of four empty staves (two treble, two bass). The fifth system has one bass clef staff. The notation includes various rhythmic patterns, rests, and melodic lines across the measures.

## 2. Accompagnement

Violino I

Violino II

Viola

Basso\*

Continuo

So wird mein Hei-land nun er - höht, des Va - ters fe - stes Wort be - steht. Der

Heil' - - - ge soll nicht die Ver - we - sung se - hen. Er sieht sie nicht. Die

Bos - heit, die Bos - heit tö - tet ihn. Die All-macht spricht, und er muss sieg-reich auf - er - ste - hen.

6 4 6b

4 5 6 5 4 6 4 6 5 6

f

4 4 6 4 6 #

\*This accompanied recitative is in the **B I** part; see commentary.

10 *Andante*

Er - stand - ner Men - schen - sohn,

nun blei - bet dir das Lob der gan - zen Schöp - fung ei - gen.

Dich preist, dich be - tet al - les an.

19

Die En - gel, die sich dir an - be - tend beu - gen und de - ren An - ge - sichts vor

4  
2  
6

22

dei - nes Va - ters Thron sich de - muts - voll, de - muts - voll ver - hüllt, wenn sie das Lob der Gott - heit

5<sub>b</sub> 6/5<sub>b</sub> 6 4<sub>h</sub>

25

**allegro**

sin - gen, die las - sen jetzt dies Lied durch al - le Him - mel drin - gen. Der Men - schen Hei - land

f

6

28

lebt, der Hei-land lebt, der Men-schen Hei-land lebt!

6/4b 5/3 7/4b/2 8/3 4/2

31

*andante*

Lob - sin-gend kom-men sie auf Er - den, um Bo-ten des Tri-umphs zu wer-den, durch

6b 6 6/5

34

*andante*

den die fin - stre Macht des To - des fällt. Froh - lo - ckend

6/5 6 6/4 6 6 #

37 *allegro*

sa - gen sie der nun er - lö - sten Welt: Dein Hei - land lebt,

40

dein Hei - land lebt, dein Hei - land lebt! Er - lö - ste Welt, ver -

43

stär - ke denn ihr Lied durch dei - ne Lie - der, gib die - se Ju - bel - tö - ne zwie - fach wie - der und sin - ge froh dem, der da lebt!

*attacca*

3. Arie

*Allegro*

The musical score is for a piece titled "3. Arie" in the B I part. It is marked "Allegro" and is in a 2/4 time signature with a key signature of one flat (B-flat). The score consists of five staves: Violino I, Violino II, Viola, Basso\*, and Continuo. The vocal line (Basso\*) includes the following lyrics: "Dir sing ich froh, er - stand - ner, er - stand-ner Fürst des Le-bens. Dir sing ich, dir sing ich froh, dir, er - stand - ner, er - stand-ner Fürst, Fürst des Le-bens, er - stand-ner Fürst des Le-bens. Dir sing ich, dir". The piano accompaniment includes dynamic markings such as *p*, *f*, *mf*, and *tr* (trills). The score is divided into three systems, with measures 7 and 14 marked at the beginning of the second and third systems respectively. Fingerings and breath marks are indicated throughout the score.

\*This aria is in the B I part; see commentary.

21

mf f p

mf f p

mf f p

sing — ich froh. Dir sei mein gan - zes Lob — ge - weiht, dir, dir sei mein

6 5 7 5 6 6h 6 6 6h 6 6 7 5 6 8 7 6 5 4 5 4h 4h

mf f p

28

mf f p

mf f p

mf f p

Lob, dir, er-stand-ner Fürst, dir sei — mein gan-zes Lob —

6 6 7 5 6 5 3 6h 6 6 6

35

mf f

mf f

mf f

tr

ge-weiht.

mf f

6 5 6 6 6 6 6 6 6 6 6 6



42

Dir sing ich froh, er -

49

stand - ner, er - stand-ner Fürst des Le-bens. Dir sing ich froh, dir

57

sing ich froh, dir, er - stand - ner, er - stand-ner

64

Fürst, Fürst des Le-bens, er - stand-ner Fürst des Le-bens. Dir sing — ich, dir

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

71

sing — ich froh, dir sei mein gan - zes Lob,

6 7 6 4 6 6 6 7 7 7

78

7 7 7 7 6 6 6

85

tr

ff p f

tr

ff p f

tr

ff p f

tr

ff p f

— dir sei mein Lob ge - weiht, dir, dir sei mein gan - - - zes Lob ge - weiht.

6 6 5 6 6 6

ff p f

92

7 6 5 6 6 6 5

99

Fine

tr

p f

tr

p f

p f

tr

p f

Das Grab um - schlie - ßet dich ver - ge - bens.

6 4 7 6 5 5 6 6 5 7b 4b 6

Fine p f

106

*p* *f* *p* *f* *p* *f* *p* *f*

Dich hält des To-des Macht ver - ge - bens.

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

*p* *f*

113

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Dein Wort, das der Na-tur ge - beut, ge - bie - tet, ge-bie - tet auch der unis.

*f* *p*

121

*f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Sterb - lich - keit. Das Grab

6 4 # 6/5 # 6 4 # 6 6/5 # 7<sup>b</sup>/5

*f* *pp*

129

*f* *pp* *f*

*f* *pp* *f*

*f* *pp* *f*

ver - ge - bens, des To - des Macht ver - ge - bens.

*f* *pp* *f*

137

*mf* *mf* *mf*

Dein Wort ge - beut der Na - tur, der Sterb - lich - keit.

*mf*

145

*f* *f* *f*

D.C.

*f*

D.C.

## 4a. Recitativ

Tenore\*

So sei nun, See - le, sei er-freut! Der Herr der Herr - lich-keit hat sich und

mich dem Tod ent - ris - sen. Nach so viel Angst, nach so viel Fin - ster-nis - sen,

mit wel-chen mich des To - des Furcht be-droht, strahlt mir nun-mehr der Hoff-nung hel-les Licht. Be - sieg-ter

Tod, nun schre-ckest du mich nicht! Mein Hei-land öff - net sich das Grab, ver - herr - licht ge - het er her -

für. O Wort, des Tro - stes und der Freu - del! Er öff - net es auch mir.

\*This movement is in the T I and S I parts; see commentary.

## 4b. Arioso

18 Largo

Vn I *p*

Vn II *p*

Va *p*

T  
Auch ich soll, Je - su, mit dir, mit dir, mein Je - su, le - ben. O Wort, das mei - nen Geist ent -

Bc *p*

21

tr *pp* *p* *mf* *p*

tr *pp* *p* *mf* *p*

tr *pp* *p* *mf* *p*

*p* *f*

zückt, ent - zückt, der hoff - nungs - voll nach je - nen Hö - hen blickt, wo Glanz und Herr -

*pp* *p* *mf* *p*

24

tr *mf* *p* *mf* *f*

tr *mf* *p* *mf* *f*

*mf* *p* *mf* *f*

Soprano

- lich - keit dich, Le - bens - fürst, um - ge - ben.

*mf* *p* *mf* *f*

27

mf p

mf p

mf p

Was fühlt mein seel' - ger Geist für nie ge - fühl - te

mf p

7 6 7 6 6 7 6 6 7 6 7 6 6<sup>b</sup> 4 7 4 2

30 *largo*

f p

f p

f p

Freu - de! Ich se - he schon, die Grä - ber öff - nen sich.

f p

[8] 3 6 5<sup>b</sup> 7<sup>b</sup> *tasto solo*

pp

33 *andante*

mf f

mf f

mf f

O Ma - je - stät, o nie ge - seh - ne

mf f p ff p

5 3



36

ff p f

ff p f

ff p f

Pracht! Ver-klär-ter Men-schen-sohn, ich se-he dich! Du kommst,

7 4b 2 8 3 4 2b

ff p f

40

p pp ff p

p pp ff p

p pp ff p

und je-des Grab weicht dei-ner Macht. Du rufst, und je-der To-te

6b 6 6

p pp ff p

44 **allegretto**

f p

f p

f p

wacht. Welch ei-ne un-ge-zähl-te Men-ge ver-samm-let sich

5b 6 4+ 4

f p

\*Die Orgel hält bis zu jeder Veränderung der Harmonie aus. Der Violon spielt Achtel.  
*The organ sustains between each change of harmony. The violone plays 8th notes.*

47

um dei - nen Thron! Sie füllt den wei - ten Raum mit Dank und Lo - ben,

50 *andante*

*pp* *mf* *f* *p*

sie wird durch ei - nen sanf - ten Zug ge - ho - ben, sie

*pp* *mf* *f* *p*

*pp* *mf* *f* *p*

54

*f* *p* *f* *p* *pp*

*f* *p* *f* *p* *pp*

*f* *p* *f* *p* *pp*

steigt, sie steigt mit dir ins Hei - lig - tum.

*f* *p* *f* *p* *pp* *tasto solo*

### 5. Arie

Andantino

Musical score for the first system of '5. Arie'. The score is in 3/4 time and includes parts for Flauto I, Flauto II, Violino I, Violino II, Viola, Soprano\*, and Continuo. The string parts (Violino I, Violino II, Viola) are marked 'con sordini'. The Continuo part includes fingerings: 7, 4, 2, 8, 5, 3, 6, 6, 4, 5, 7, 9, 4, 8, 3. The Soprano part is silent. Dynamics include 'p' in the string parts.

Musical score for the second system of '5. Arie'. This system continues the instrumental parts from the first system. It includes parts for Flauto I, Flauto II, Violino I, Violino II, Viola, and Continuo. The Soprano part remains silent. Dynamics include 'f' and 'p' in the string parts. The Continuo part includes fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 9, 6, 5, 9, 7.

\*This aria is in the S I part; see commentary.

9

Wie

13

freu - dig seh ich dir ent - ge - gen, Tag, — der die Welt und mich er - neut.

17

Wie freu-dig seh ich dir ent-ge-gen, Tag, der die Welt und mich er-

21

neut. Wie freu-dig, wie freu-dig seh ich dir ent-

25

ge - gen, Tag, der die Welt er - neut, Tag, der auch mich er -

9 8 # 4 6 6 7 # 4 3 4 2 6 6

29

neut,

7 6 6 7 6 8 7 8 7 7 6 6 #

34

der mich er - neut, wie freu - dig seh ich die Welt, wie freu - dig, wie freu - dig

mf

38

seh ich mich er - neut.

f

42

tr

p

p

p

Wie

6 6̇ 6 6 6̇ 6 6#̇ 6 6 6̇ 6 6 7# 6 4 5 4 # 4 2

p

46

mf

p

mf

p

mf

p

freu - dig seh ich dir ent - ge - gen, Tag, — der die Welt und mich er - neut, Tag, —

6 6 4/2 6 6 4/2 7# 9 8  
4 3

mf

p



50

mf p

mf p

mf p

der die Welt und mich er - neut. Wie freu - - - - - dig seh - - - - - ich

7 9 8 6 5 6 5 6

mf p

54

tr

tr

mf p

mf p

mf p

dir ent - ge - gen, Tag, der die Welt er - neut,

6 9 7 4 6 6 7 7 6 4 3

5 4 5 2 6 5 6 7 7 4 3

mf p

58

mf p

mf p

mf p

Tag, der auch mich er - neut,

6 6 7 6 6 6 6 6 6 6 6 6 6 6 6 5 9 4 5b 9 4 3 7

mf p

62

f p

f p

f p

f p

er - neut. Ich se - he freu - dig die Welt

tasto solo

f p

8 6 7 5 8 6 7 5 7 6 6# 6

f p

67

und mich er-neut. Wie freu - dig seh ich die Welt, wie freu - dig, wie freu - dig

71

seh ich mich er - neut!

76

Fine

tr

p

f

pp

tr

p

f

pp

Ent -

6 6 6 6 6̇ 6 6♯ 6 6 6 6 6 7 6 4 5 4 3

p

f

Fine

Andante

80

tr

p

p

p

tr

schla - - - - - fet, ent - schla - fet ru - hig,

tr

p

6 5 6 5 7 7 6 7 6♯ 6

86

mat - te Glie - der! Ent - schla - - - fet ru - hig, mat -

9 8 7 6 9 10 8 6 5  
7 6 5 4 7 8 6 4 3

92

- - - te Glie - der, mat - - - te Glie - der, ent - schla - fet ru - hig!

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

98

Musical notation for measures 98-103. The top system shows vocal lines with rests and melodic fragments. The piano accompaniment consists of three staves (treble, middle, and bass clefs) with various dynamics and articulations.

Musical notation for measures 98-103, piano accompaniment. Dynamics include *ff* and *p*. The piano part features complex rhythmic patterns and melodic lines.

Vocal line with lyrics for measures 98-103. Dynamics include *f*. The lyrics are: "Mein Hei-land lebt, mein Hei-land lebt und weckt euch,"

Bass line for measures 98-103. Dynamics include *ff* and *p*. The line includes a sixteenth-note figure labeled '6'.

104

D.C.

Musical notation for measures 104-109, vocal lines. The lines show melodic development and phrasing.

Musical notation for measures 104-109, piano accompaniment. Dynamics include *f*, *p*, and *mf*. The piano part provides harmonic support for the vocal lines.

Vocal line with lyrics for measures 104-109. Dynamics include *f*. The lyrics are: "und weckt euch wie-der, er weckt euch wie-der, mat-te Glie-der, zu sein' und mei-ner Herr-lich-keit." A trill (*tr*) is indicated above the final note.

Bass line for measures 104-109. Dynamics include *f*, *p*, and *mf*. The line includes a sixteenth-note figure labeled '6' and a trill (*tr*) above the final note.

D.C.

## 6. Choral

Flauto I, II\* *a 2*

Soprano  
Violino I

Alto  
Violino II

Tenore  
Viola

Basso

Continuo

O sü - ßer Her - re Je - sus Christ, der du der Sün - der

O sü - ßer Her - re Je - sus Christ, der du der Sün - der

O sü - ßer Her - re Je - sus Christ, der du der Sün - der

O sü - ßer Her - re Je - sus Christ, der du der Sün - der

O sü - ßer Her - re Je - sus Christ, der du der Sün - der

6 8 7 6 6 5 6 5 6 6

7

Hei - land bist, Hal - le - lu - ja! Hal - le - lu - ja!

Hei - land bist, Hal - le - lu - ja! Hal - le - lu - ja!

Hei - land bist, Hal - le - lu - ja! Hal - le - lu - ja!

Hei - land bist, Hal - le - lu - ja! Hal - le - lu - ja!

6 6 6 6 #

\*On the addition of flute parts, see commentary.

13

Führ uns durch dein Barm - her - zig - keit mit Freu - den in dein

Führ uns durch dein Barm - her - zig - keit mit Freu - den in dein

Führ uns durch dein Barm - her - zig - keit mit Freu - den in dein

Führ uns durch dein Barm - her - zig - keit mit Freu - den in dein

6 6 6/4 6 5 # 4 4+ 6 6/4 6/4 3

19

Herr - lich - keit! Hal - le - lu - ja! Hal - le - lu - ja!

Herr - lich - keit! Hal - le - lu - ja! Hal - le - lu - ja!

Herr - lich - keit! Hal - le - lu - ja! Hal - le - lu - ja!

Herr - lich - keit! Hal - le - lu - ja! Hal - le - lu - ja!

6 # 5 6 6 6/5 5/4 # 7 #