

Kantate zum 1. Weihnachtstag

Christen ätzet diesen Tag

BWV 63

Clarino I, II (= Tromba I, II)

Tromba III, IV

Tamburi

Oboe I, II, III

Fagotto

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Violone, Organo (spätere Fassung: Organo obbligato)

Christen, ätzt diesen Tag

BWV 63

1. Chorus

Clarino I (=Tromba I)

Clarino II (=Tromba II)

Tromba III

Tromba IV

Tamburi

Oboe I

Oboe II

Oboe III

Fagotto

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violone
Organo

Organo
Vne.edOrg. (bez.)

9

6 6 6 6 5 6 5 6

19

7
5

6
5

4
2

6

6
5

29

Chri-sten, ät - zet die - sen Tag in Me - tall und
 Chri-sten, ät-zet die-sen Tag in Me - tall und
 Chri-sten, ät-zet die - sen Tag in Me - tall und
 Chri-sten, ät-zet die-sen Tag in Me - tall und

Four empty musical staves (two treble clefs and two bass clefs) for piano accompaniment.

First system of musical notation for piano accompaniment, featuring treble and bass clefs with various notes and rests.

Second system of musical notation for piano accompaniment, featuring treble and bass clefs with various notes and rests.

Third system of musical notation for piano accompaniment, featuring treble and bass clefs with various notes and rests.

Fourth system of musical notation for piano accompaniment, featuring a bass clef with various notes and rests.

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -
 Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -
 8 Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -
 Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -

6 7 5 6 6 6 5 4 2- 6 5

Four empty musical staves, likely for piano accompaniment, arranged in a grand staff format (treble and bass clefs).

First system of musical notation for the vocal line, featuring a treble clef and a key signature of one sharp (F#). The melody includes trills (tr) and slurs. The bass line is also present.

Second system of musical notation for the vocal line, continuing the melody with trills and slurs.

Third system of musical notation for the vocal line, including lyrics. The lyrics are: "ne, in Me - tall und Mar-mor - stei-ne, in Me - ne, in Me - tall und Mar-mor - stei-ne, in Me - tall". The notation includes trills and slurs.

Fingerings for the bass line, indicated by numbers 1-5 and 6-7. The sequence of fingerings is: 7 5 6, 6, 7, 5 3, 4 2, 5 2 6 6 5, 5 4, # 4 2, 5 2 6 6 5, 5 4, # 6 4 5 6.

55

die - sen Tag in Me - tall und Mar - mor - stei - ne, Chri - sten, ät - zet die - sen Tag

ät - zet die - sen Tag in Me - tall und Mar - mor - stei - ne, Chri - sten, ät - zet die - sen Tag

ät - zet diesen Tag in Me - tall und Mar - mor - stei - ne, Chri - sten, ät - zet die - sen Tag

ät - zet diesen Tag in Me - tall und Mar - mor - stei - ne, Chri - sten, ät - zet die - sen Tag

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

73

Four empty vocal staves (soprano, alto, tenor, bass) and one empty bass line staff.

First system of musical notation. It includes a vocal line with a trill (tr) and a bass line with trills (tr). The notation is in treble and bass clefs.

Second system of musical notation, continuing the vocal and bass lines from the first system.

Third system of musical notation, including lyrics. The lyrics are:

- ne, in Me - tall und Mar-mor - stei - ne, in Me - tall und Mar - mor-stei -

- ne, in Me - tall und Mar-mor - stei - ne, in Me - tall und Mar - mor-stei -

- ne, in Metall und Marmorstei -

Fingerings and bass line for the third system. The fingerings are: 4 2 6 6 5 4 5 6 4 5 6 6 5 4 3 6 4 6 7 5 7 6 5 6 5.

89

Musical score for measures 89-93, first system. It consists of five staves: four treble clefs and one bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests.

Musical score for measures 89-93, second system. It consists of four treble clefs and one bass clef. The music continues with complex rhythmic patterns.

Musical score for measures 89-93, third system. It consists of three treble clefs and two bass clefs. The music continues with complex rhythmic patterns.

Musical score for measures 89-93, fourth system. It consists of four treble clefs and one bass clef. The vocal parts are mostly rests with the word "ne!" written below the staves.

Musical score for measures 89-93, fifth system. It consists of one bass clef. The music continues with complex rhythmic patterns. A measure number '6' is written at the end of the system.

System 1: Five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

System 2: Five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with rhythmic patterns and rests.

System 3: Five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with rhythmic patterns and rests.

System 4: Five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with rhythmic patterns and rests.

System 5: A single bass clef staff containing a sequence of notes with fingerings indicated by numbers 6, 6, 6, 5, 6, 7, 6. The notes are eighth notes.

109

The musical score is organized into five systems. The first system (measures 109-113) features five staves: a treble staff with a melodic line, two alto staves with similar melodic lines, and two bass staves with a rhythmic accompaniment. The second system (measures 114-118) has four staves, with the top two being treble and the bottom two being bass. The third system (measures 119-123) consists of three staves, all in the treble clef. The fourth system (measures 124-128) has four staves, with two treble and two bass staves. The fifth system (measures 129-133) is a single bass staff. The notation includes various note values, rests, and dynamic markings such as 'y'.

119

127

fro - hen Lip - pen eu - ren Dank und eu - re Pflicht;
 weist mit fro - hen Lip - pen eu - ren Dank und eu - re Pflicht;
 8 weist mit fro - hen Lip - pen eu - ren Dank und eu - re Pflicht;
 weist mit fro - hen Lip - pen eu - ren Dank und eu - re Pflicht;

135

Musical score system 1, measures 135-138. It consists of five staves in treble clef. The top two staves contain melodic lines with slurs and accents. The bottom three staves contain rests.

Musical score system 2, measures 135-138. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. They contain rhythmic accompaniment with various note values and slurs. A trill (tr) is marked in the third measure of the third staff.

Musical score system 3, measures 135-138. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. They contain rhythmic accompaniment with various note values and slurs.

Musical score system 4, measures 135-138. It consists of four staves. The top two staves are in treble clef and contain vocal lines with lyrics. The bottom two staves are in bass clef and contain rhythmic accompaniment. The lyrics are: "denn der Strahl" (twice).

Musical score system 5, measures 135-138. It consists of one staff in bass clef containing figured bass notation. The figures are: 5, 7 5 2, 7 5 #, 7 6 6.

143

Five empty musical staves, likely for piano accompaniment, arranged in a grand staff format (treble and bass clefs).

First system of musical notation for piano accompaniment, featuring treble and bass clefs with various rhythmic patterns.

Second system of musical notation for piano accompaniment, continuing the rhythmic patterns from the first system.

Third system of musical notation for piano accompaniment, including lyrics: "denn der Strahl, der Strahl, denn der Strahl, der Strahl".

Fourth system of musical notation for piano accompaniment, including fingerings: 7 6 6, 7 6 6, 7 6 6, 6 6 5 6.

Four empty musical staves (two treble clefs and two bass clefs) for piano accompaniment.

Four staves of musical notation for piano accompaniment, featuring rhythmic patterns and accidentals.

Four staves of musical notation for piano accompaniment, continuing the rhythmic and melodic patterns.

Four staves of musical notation including vocal lines with lyrics. The lyrics are: "so da ein - bricht," and "denn der Strahl so da ein - bricht,". The bottom staff includes the text "so da ein - bricht,".

Four staves of musical notation for piano accompaniment, including figured bass notation (6, 5, 6, 6, 6, 4/3, #) and accidentals.

159

Musical score for measures 159-163, featuring five staves with rests.

Musical score for measures 164-168, featuring five staves with musical notation.

Musical score for measures 169-173, featuring five staves with musical notation.

Musical score for measures 174-178, featuring five staves with lyrics and musical notation.

zeigt sich euch zum Gna - denschei - ne, zeigt sich euch zum Gna - den - schei - ne.
 zeigt sich euch zum Gna - den - schei - ne, zeigt sich euch zum Gna - denschei - ne.
 zeigt sich euch zum Gna - denschei - ne, zeigt sich euch zum Gna - den - schei - ne.
 zeigt sich euch zum Gna - den - schei - ne, zeigt sich euch zum Gna - denschei - ne.

Musical score for measures 179-183, featuring five staves with musical notation and figured bass.

Da Capo

2. Recitativo

Violino I *piano sempre*

Violino II *sempre piano*

Viola *sempre piano*

Alto
 O sel - - ger Tag! o un - ge - mei - nes Heu - te, an dem das Heil der

Violone
 Organo Organo
 Vne.ed Org. (bez.)

Welt, der Schi - lo, den Gott schon im Pa - ra - dies dem mensch - li - chen Ge - schlecht ver - hieß, nun - meh - ro sich voll - kommen dar - ge -

adagio

stellt, und suchet Is - ra - el von der Ge - fan - genschaft und Sklavenket - ten des Sa - tans zu er - ret - -

ten. Du lieb - ster Gott, was sind wir ar - me doch? Ein

15

ab - ge - fall - nes Volk, so dich ver - las - sen; und den - noch willst du uns nicht has - sen; denn eh wir sol - len

18

noch nach dem Ver - dienst zu Bo - den lie - gen, eh muß die Gottheit sich be - que - men, die mens - ch - li - che Na - tur an sich zu

22

neh - men, und auf der Er - den im Hir - ten - stall zu ei - nem Kin - de wer - den. O

25

un - be - greif - li - ches, doch se - li - ges Ver - fü - - - - - gen, o un - be - greif - li - ches, doch

29

se - li - ges Ver - fü - gen!

3. Aria

Adagio

Oboe I Solo
(spätere Fassung:
Organo obligato¹⁾)

Soprano

Basso

Violone
Organo

Organo Organo
Vne. ed Org. (bez.)

piano

Gott, du hast es wohl ge - fü - get, was uns it - zo wi - der -

Gott, du hast es wohl ge -

¹⁾ Die Organo-obligato-Stimme ist auf Seite 61 mitgeteilt.

9

tr *poco forte*

fährt, Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge - fü - get,

fü - get, was uns it - zo wi - der fährt, Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge -

12

tr *piano*

Gott, du hast es wohl ge - fü - get, was uns it - zo wi - der -

fü - get, Gott, du hast es wohl ge - fü - get, was uns it - zo wi - der - fährt, was uns it - zo wi - der -

15

poco forte

fährt, Gott, du hast es wohl ge - fü - get, was uns it - zo wi - der -

fährt, Gott, du hast es wohl ge - fü - get, du hast es wohl ge - fü - get, was uns it - zo wi - der -

18

poco forte *piano* *tr*

fährt, Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge - fü - get, was uns it - zo wi - der -

fährt, Gott, du hast es wohl ge - fü - get, was uns it - zo wi - der -

21 *f*

fährt.
fährt.

24 *tr*

fährt.
fährt.

27

Drum laßt uns auf ihn stets trau-en und auf sei-ne Gna-de bau -
Drum laßt uns auf ihn stets trau-en und auf sei-ne Gna-de bau -

30

- en, denn er hat uns dies be-schert, denn
- en, denn er hat uns dies be-schert, denn er

33 *f*

- er hat uns dies be-schert, denn er hat uns dies be-schert,
hat uns dies be-schert, denn er hat uns dies be-schert,

36

was uns e - wig nun ver-gnü-get, ver - gnü - get, was uns

39

gnü - get, was uns e - wig nun ver-gnü-get, ver-gnü - get, ver-gnü - get.

Da Capo

4. Recitativo

Tenore

So keh-ret sich nun heut das bange Leid, mit wel-chem Is-ra-el ge-äng-stet und be-

Violone
Organo

Organo Organo
Vne.ed Org.(bez.)

4 andante

la-den, in lau-ter Heil und Gnaden, in lau-ter Heil und Gna-

7 a tempo

den. Der Löw' aus Da-vids Stam-me ist er-schie - nen, sein Bo-gen ist ge-spannt, das

10

Schwert ist schon ge-wetzt, wo - mit er uns in vor'-ge Frei - heit setzt.

5. Aria

Violino I

Violino II

Viola

Alto ²⁴

Tenore ²⁰

Violone

Organo _{Organo Vne.ed Org.(bez.)}

7

tr.

15

Ruft — und fleht — den

23

Ruft — und fleht — den Him - mel an, kommt, ihr Chri - sten, kommt zum Rei -

Him - mel an, kommt, ihr Chri - sten, kommt zum Rei -

31

pianissimo

pianissimo

pianissimo

kommt zum Rei - - - - - hen, zum Rei - hen, ruft — und fleht

- - hen, zum Rei - - - - - hen, zum Rei - hen, ruft — und fleht

piano

39

den Himmel an, kommt, ihr Chri - sten, kommt zum Rei -

den Himmel an, ruft — und fleht — den Him - mel an, kommt, ihr Chri - sten,

47

- hen, zum Rei - hen, ihr — sollt euch ob
 8 kommt zum Rei - - - - - hen, zum Rei - hen, ihr — sollt

6 6 5 3 6 4 5 6 4

55

dem — er - freu - en, ihr — sollt euch ob
 8 euch ob dem — er - freu - en, ihr — sollt

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

63

dem — er - freu - en, was Gott
 8 euch ob dem — er - freu - en, was Gott hat an -

6 5 6 7 8 7 8 7 5 7

71

f
f
forte

hat an - heut ge - tan, was Gott hat an - heut, an - heut ge - tan!
tr

8
heut ge - tan, was Gott hat an - heut, an - heut ge - tan!

7 8 7 7 5 6 7 6 6 5 7

forte

79

tr
tr
tr

8

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

87

f

Da uns sei - ne Huld ver - pfe - get
Da uns sei - ne Huld ver - pfe - get und mit

8

6 6 7 9 6 5

97

und mit so viel Heil be - le - get, daß man nicht g'nug dan - ken kann,
 so viel Heil be - le - get, daß man nicht g'nug dan - ken kann, daß man

105

daß man nicht g'nug dan - ken kann,
 nicht g'nug dan - ken kann,

113

daß man nicht g'nug dan - daß man nicht g'nug dan -

121

pianissimo

pianissimo

pianissimo

tr

- ken kann, nicht g'nug dan - - - - ken, g'nug dan - ken kann, daß man nicht

8 - - ken kann, nicht g'nug dan - - - - ken, g'nug dan - ken kann, daß man nicht

6 6 5 6 7 7 7 7 6 5 5 6 5 7 5

129

forte

forte

forte

tr

g'nug dan - ken, g'nug dan - ken kann.

8 g'nug dan - ken, g'nug dan - ken kann.

6 6 7 5 5 7 5

137

Ruft und fleht den Him - mel an,

8 Ruft und fleht den Him - mel an, kommt, ihr Chri - sten, kommt zum Rei - - -

7 5 6

145

kommt, ihr Chri - sten, kommt zum Rei - - - - - hen, zum - - - - - hen, zum Rei -

153

pianissimo

pianissimo

Rei - - - - - hen, zum Rei - hen, ruft - und fleht den Himmel an, - - - - - hen, zum Rei - hen, ruft - und fleht den Himmel an,

pianissimo

161

ruft - und fleht - den Him - mel an, kommt, ihr Chri - sten kommt zum Rei - - - - - kommt, ihr Chri - sten, kommt zum Rei -

169

- hen, zum Rei - hen!
- hen, zum Rei - hen!

forte

177

tr.
tr.
tr.
tr.

185

f

6. Recitativo

Oboe I *a tempo*

Oboe II

Oboe III

Violino I

Violino II

Viola

Basso

Fagotto
Violone
Organo

Fag. Organo
Org. Vne.ed Org.(bez.)

Ver-doppelt euch dem - nach, ihr hei-ßen Andachts-flammen, und schlägt in — De-mut

5 6 7 5 4

4 2 3 2

andante

piano

piano

piano

piano

piano

piano

piano

brün-stig - lich zu - sam - men! Steigt fröh - - - - lich him-mel - an, und

6 6 6

piano

7

dan - ket Gott für vor dies, was er ge - tan, und dan - ket Gott, und dan - ket Gott vor dies -

5 6 6 6/5 6/5 9/4 8/3 6 6 6 6 5^b

11

—, was er ge - tan, und dan - ket Gott vor dies, vor dies —, was er ge - tan!

7 6 5^b 7^b 5/3 4^h/2 6 5 6/4 5/3 5 6

f
f
forte
f
f
forte

7. Chorus

Clarino I
(=Tromba I)

Clarino II
(=Tromba II)

Tromba III

Tromba IV

Tamburi

Oboe I

Oboe II

Oboe III

Fagotto

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violone
Organo

Organo
Vne.ed Org.(bez.)

3

This musical score page contains several systems of staves. The first system has five staves, with the top three containing rhythmic patterns. The second system has four staves with more complex rhythmic figures. The third system has three staves with similar rhythmic patterns. The fourth system has four staves, with the bottom one containing a bass line with fingerings: 7, 7, 7, 7, 7, 6, 4, 5, 3. The fifth system has four empty staves. The sixth system has one staff with a bass line and fingerings: 7, 7, 7, 7, 7, 6, 4, 5, 3.

5

The musical score consists of five systems of staves. The first system contains five staves, with a measure number '5' above the first staff. The second, third, and fourth systems each contain four staves. The fifth system contains one staff with a complex fingering diagram above it, showing fingerings for the 5th, 3rd, 6th, 4th, and 5th strings.

5
3 6 4 5

7

Höch-ster, schau in Gna-den an,
Höch-ster, schau in Gna-den an,
Höch-ster, schau in Gna-den an,
Höch-ster, schau in Gnaden an,

10

8

Höch-ster, schau in Gna-den an die - se Glut, die - se
 Höch-ster, schau in Gna-den an die - se Glut, die - se
 Höch-ster, schau in Gna-den an die - se Glut, die - se
 Höch-ster, schau in Gna-den an die - se Glut, die - se

8 7 6 6 6 6

schau in Gna-den, in Gna - den an die - - se - - ter See - - se - - ter See-len, die - - se - - ter! Höch-ster, schau in Gna - den, in schau in Gna-den, in Gna - den an, schau in Gna - den an die - - se - - ter! Höch-ster, schau in Gna - den, in

30

Musical score system 1, measures 30-32. Treble clef. Key signature: one flat. The system contains five staves. The top staff has a melodic line with slurs. The second and third staves are mostly rests. The fourth and fifth staves have accompaniment with eighth and sixteenth notes.

Musical score system 2, measures 33-35. Treble clef. The system contains five staves. The top staff has a melodic line with slurs. The second and third staves have accompaniment with eighth and sixteenth notes. The fourth and fifth staves have accompaniment with eighth and sixteenth notes.


Musical score system 3, measures 36-38. Treble clef. The system contains five staves. The top staff has a melodic line with slurs. The second and third staves have accompaniment with eighth and sixteenth notes. The fourth and fifth staves have accompaniment with eighth and sixteenth notes.

Musical score system 4, measures 39-41. Treble clef. The system contains five staves. The top staff has a melodic line with slurs. The second and third staves have accompaniment with eighth and sixteenth notes. The fourth and fifth staves have accompaniment with eighth and sixteenth notes. Lyrics are written below the staves.

Lyrics:
 - - - ter See-len, ge - bück - - ter See -
 - - - len, schau in Gna - - den an die-se Glut ge - bück-ter See -
 8 schau in Gna - den, in Gna - den an die-se Glut ge - bück-ter See -
 schau in Gna - den, in Gna - den an die-se Glut ge - bück - ter See -

Figured bass notation:
 7 6 5 6 6 7 6 5 6 9 8 6 7 6 6

33



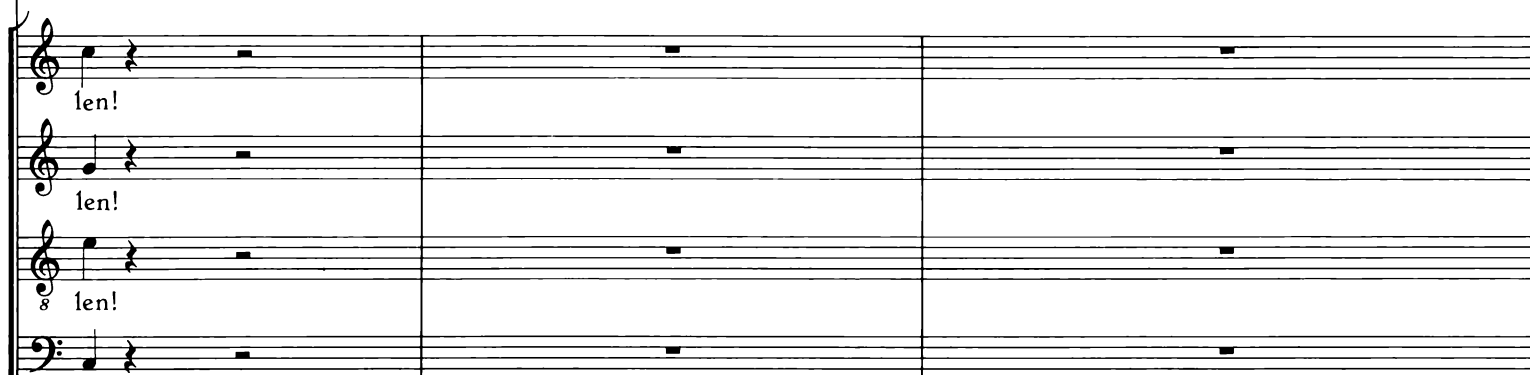
Musical score system 1, measures 33-35. It consists of five staves: four treble clefs and one bass clef. The first two measures show active melodic lines in all staves. In the third measure, the upper four staves contain whole rests, while the bass staff continues with a rhythmic accompaniment.



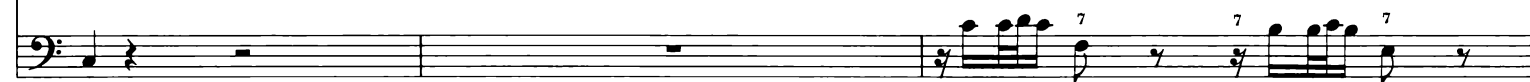
Musical score system 2, measures 36-38. Measures 36 and 37 feature whole rests in the upper four staves. In measure 38, all staves become active with complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms.



Musical score system 3, measures 39-41. Measures 39 and 40 have whole rests in the upper four staves. In measure 41, all staves are active with intricate rhythmic figures, including sixteenth-note passages and syncopated accents.



Musical score system 4, measures 42-44. This system is primarily for vocalists, with the upper four staves containing the lyrics "len!". The bass staff provides a rhythmic accompaniment. The notes are mostly whole notes with stems pointing upwards.



Musical score system 5, measures 45-47. Measures 45 and 46 have whole rests in the bass staff. In measure 47, the bass staff features a complex rhythmic pattern with triplets and syncopation, marked with a '7' above the notes.

36

This musical score is for guitar, consisting of a system of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is divided into two measures per system. The first measure of each system contains a complex rhythmic pattern, primarily in the bass line, with some melodic fragments in the upper staves. The second measure continues this pattern with more developed melodic lines in the upper staves. The bottom staff of the second system includes fingering numbers: 7, 7, 5 3, 6 4, 5 3, 5 3, 6 4, 5 3.

38

8

8 7 6

40

Laß den Dank, den wir dir brin-gen, an-ge-neh-me vor dir klin-gen, laß uns stets in Se-gen

Laß den Dank, den wir dir brin-gen, an-ge-neh-me vor dir klin-gen, laß uns stets in Se-gen

Laß den Dank, den wir dir brin-gen, an-ge-neh-me vor dir klin-gen, laß uns stets in Se-gen

Laß den Dank, den wir dir brin-gen, an-ge-neh-me vor dir klin-gen, laß uns stets in Se-gen

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

43

Four empty musical staves, two in treble clef and two in bass clef, with a brace on the left side.

Four staves of musical notation for the first system of accompaniment, including treble and bass clefs.

Four staves of musical notation for the second system of accompaniment, including treble and bass clefs.

Musical notation with lyrics for the third system, including vocal lines and a bass line with figured bass.

gehn, laß den Dank, den wir dir brin-gen, an-ge-neh-me vor dir klin - gen, laß uns stets in Se - gen
 gehn, laß den Dank, den wir dir brin-gen, an-ge-neh-me vor dir klin - gen, laß uns stets in Se-gen
 8 gehn, laß den Dank, den wir dir brin-gen, an-ge-neh-me vor dir klin - gen, laß uns stets in Se-gen
 gehn, in Se - - - - - gen, laß uns stets in Se-gen

6 6 # 6 # 6 6 6 # 7 7b 6 6 #

Five empty musical staves (treble and bass clefs) for the first system of the score.

Five staves of musical notation for the second system, featuring complex rhythmic patterns and melodic lines in both treble and bass clefs.

Five staves of musical notation for the third system, continuing the complex rhythmic and melodic development.

Five staves of musical notation for the fourth system, including vocal lines with lyrics. The lyrics are: "gehn, a - ber nie -", "gehn, a - ber nie - mals", "8 gehn, a - ber nie - mals", and "gehn, a - ber nie - mals".

Five staves of musical notation for the fifth system, including figured bass notation (7, 5, 7, 6) and complex rhythmic patterns.

49

- mals nicht ge - schehn, daß uns Sa-tan mö-ge quä-len; laß es nie- mals nicht ge-schehn,
 nicht ge - schehn, daß uns Sa-tan mö-ge quä-len; laß es
 nicht ge - schehn, daß uns Sa - tan mö - ge quä-len; laß es nie-mals nicht ge-
 nicht ge - schehn, daß uns Sa - tan mö - ge

7 6/4/3 # 6 7 6 # 5 5q # 9 8 6 7 6 4/2 6 4/2

daß uns Sa-tan mö-ge quä-len, daß uns Sa - - tan mö - ge
 nie - mals nicht ge - schehn, daß uns Sa - tan mö - - ge quä -
 schehn, laß es nie - mals nicht ge - schehn, laß es nie - mals nicht ge - schehn, laß es
 quä-len; laß es nie - mals nicht ge - schehn, laß es nie - mals nicht ge - schehn, daß uns

6 6 6 6 5 9 5 9 2 6 9 8

56

quä - - - len, laß es nie - mals nicht ge - schehn, daß uns Sa - tan mö - ge
 - len, laß es nie - mals nicht ge - schehn, daß uns Sa-tan mö-ge quä-len, laß es
 8 nie - mals nicht ge - schehn, daß uns Sa-tan mö - ge quä-len, laß es nie - mals nicht ge - schehn, laß es
 Sa - tan mö - ge quä - - - len, laß es

6
 2
 6 7 3 4/2 6

Five empty musical staves (treble and bass clefs) for the top system of page 59.

Four musical staves (treble and bass clefs) containing the first system of the lower section of page 59.

Four musical staves (treble and bass clefs) containing the second system of the lower section of page 59.

Five musical staves (treble and bass clefs) containing the third system of the lower section of page 59, including lyrics and figured bass.

Lyrics:

quä-len, daß uns Sa-tan mö-ge quä - - - - -
 nie-mals nicht ge-schehn, daß uns Sa-tan mö-ge quä-len, daß uns Sa-tan mö-ge quä - -
 8 nie-mals nicht ge-schehn, laß es nie-mals nicht ge-schehn, laß es nie-mals nicht ge-schehn, daß uns
 nie-mals nicht ge-schehn, daß uns Sa - tan mö - ge quä - - - - -

Figured Bass:

6 5 # \flat \flat \flat 6 \flat \flat \flat 6 \flat \flat 7 6 7 \flat

62

tr

tr

tr

7 5 6 6 5 7

8 Sa-tan mö - ge quä - - len, - - len, - - len, - - len,

laß es laß es laß es laß es

7 4 2

Five empty musical staves (treble and bass clefs) for piano accompaniment.

First system of piano accompaniment notation, including treble and bass clefs with various rhythmic patterns and accidentals.

Second system of piano accompaniment notation, including treble and bass clefs with various rhythmic patterns and accidentals.

Vocal line with German lyrics:
 nie - mals nicht ge - schehn, daß uns Sa - tan mö - ge quä - len.
 nie - mals nicht ge - schehn, daß uns Sa - tan mö - ge quä - len.
 8 nie - mals nicht ge - schehn, daß uns Sa - tan mö - ge quä - len.

Piano accompaniment notation for the vocal line, including treble and bass clefs with fingerings and dynamics.

Da Capo