

Johann Sebastian
BACH

Himmelskönig, sei willkommen

King of heaven, be most welcome

BWV 182

Version in A

Kantate zum Sonntag Palmarum oder zum Fest Mariae Verkündigung
für Soli (ATB), Chor (SATB)

Blockflöte, 2 Violinen, 2 Violen, Violoncello und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for Palm Sunday or for the Annunciation
for soli (ATB), choir (SATB)

recorder, 2 violins, 2 violas, violoncello and basso continuo
edited by Reinhold Kubik

English version by Vernon and Jutta Wicker

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



Carus 31.182

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.182), Studienpartitur (Carus 31.182/07),
Klavierauszug (Carus 31.182/03),
Chorpartitur (Carus 31.182/05),
komplettes Orchestermaterial (Carus 31.182/19).

The following performance material is available for this work:
full score (Carus 31.182), study score (Carus 31.182/07),
vocal score (Carus 31.182/03),
choral score (Carus 31.182/05),
complete orchestral material (Carus 31.182/19).

Vorwort

Die Kantate *Himmelskönig, sei willkommen* BWV 182 ist für den 25. März 1714 bestimmt und damit das erste Werk, das Johann Sebastian Bach nach seiner Ernennung zum Konzertmeister am Weimarer Hof in Erfüllung des Auftrags, „monatlich neue Stücke zu liefern“, schrieb. In jenem Jahr fielen das Fest Mariæ Verkündigung und der Palmsonntag zusammen; der Kantatentext nimmt aber mit dem Bericht vom Einzug Jesu nach Jerusalem in erster Linie auf das Passionsgeschehen Bezug. Als Verfasser des pietistisch anmutenden Textes gilt der Weimarer Hofdichter Salomo Franck. Das ausgedehnte, fast 30-minütige Werk gliedert sich in acht Sätze und wird durch eine Sinfonia eingeleitet, die in ihren punktierten französischen Rhythmen den Einzug des Himmelskönig symbolisiert. Eine Blockflöte und eine Violine werden dabei als solistische Instrumente eingesetzt. Die Kantate weist nicht weniger als drei Chorsätze auf: Der Eingangschor ist dreiteilig, wobei die Fuge des ersten Teils als eine Permutationsfuge angelegt ist, bei der allen Stimmen in taktweisem Wechsel dasselbe thematische Material zugewiesen wird. In wenigstens einer Weimarer Aufführung wurde der Eingangschor nach Satz 6 wiederholt, wobei dann möglicherweise die beiden abschließenden Chorsätze entfielen. Der Text zu Satz 7 ist die 33. und vorletzte Strophe des Passionsliedes *Jesu Leiden, Pein und Tod* aus dem Jahr 1653 von Paul Stockmann. Die Liedstrophe wird aber nicht als einfacher vierstimmiger Choralatz dargeboten, sondern (möglicherweise nach dem Vorbild Johann Pachelbels) als Choralbearbeitung, bei der die drei unteren Singstimmen die einzelnen Liedzeilen imitatorisch vorbereiten; von den typischen Eingangschören des Leipziger Chorkantatenjahrgangs unterscheidet sich das hier gewählte Verfahren durch den gänzlichen Verzicht auf instrumentale Zwischenspiele oder eine obligate Führung der Instrumente. Der Schlusssatz fordert die Gläubigen auf, Jesu ins Jerusalem der Freuden zu begleiten. Die Thematik der Singstimmen greift beide Aspekte, die Nachfolge Jesu in der schrittweisen Bewegung, die Freude durch den tanzähnlichen 3/8-Takt, auf.

Das auf den Eingangschor folgende ariose Bass-Rezitativ basiert auf zwei Versen aus dem 40. Psalm und rückt die Ankunft in Jerusalem in die Nähe alttestamentarischer Verheißungen. Drei in ihrer Besetzung und in ihrem Charakter höchst unterschiedliche Arien für Bass, Alt und Tenor thematisieren die Liebe Gottes, die Unterwerfung unter die Gebote Jesu und den Willen, dem Heiland bis in den Tod zu folgen.

Das originale Aufführungsmaterial zur Kantate ist in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (D-B), Signatur *Mus. ms. Bach P 103* und *St 47/47a*, fast vollständig erhalten, so dass die Edition keine Schwierigkeiten bereitet. Die Originalpartitur trägt den Kopftitel *Concerto Doica Palmarum a 1 Flaut. 1 Violin. 2 Viole / Violon. S.A.T.B. è Cont.*. Das Titelblatt scheint Bach hingegen erst in seiner Leipziger Zeit nachträglich beschriftet zu haben; er erweitert dort die Bestimmung zu: *Tempore Passionis aut / Festo Mariae Annunciationis / HimmelsKönig seÿ willkommen*. Hinter-

grund ist die Tatsache, dass in Leipzig die Kirchenmusik vom Sonntag Estomihi an schwieg, so dass eine Aufführung zum Palmsonntag nicht länger möglich war. Offenbar hat Bach das Werk in Leipzig wenigstens 1724 und 1728 zum Fest Mariæ Verkündigung zu Gehör gebracht.

In Weimar musizierten die Streicher und Singstimmen im hohen Chorton, die Blockflöte hingegen stand eine kleine Terz tiefer im tiefen Kammerton. Diese Differenz wurde durch Transposition der Blockflötenstimme nach oben ausgeglichen: Streicher und Singstimmen sind in G-Dur, die Blockflöte aber in B-Dur notiert. Die vorliegende Ausgabe orientiert sich an der Blockflötenstimme, die ohne Eingriffe auf einer Blockflöte in *f'* nur in B-Dur spielbar ist. Um nicht die ganze Kantate in die ungewöhnlich hohe Lage nach B-Dur transponieren zu müssen, schlägt der Herausgeber die Aufführung in A-Dur bei *a'* = 440 Hz vor. Die Blockflötenstimme kann dann auf einer Blockflöte in *a'* = 415 Hz aus der in B-Dur notierten Stimme gespielt werden.

Für die Aufführungen in Leipzig hat Bach die Blockflötenpartie umgearbeitet. Die Leipziger Fassung in G-Dur ist separat erhältlich (Carus 31.182/50).

Die Kantate wurde bereits 1843 bei Trautwein in Berlin, das heißt noch vor Beginn der Arbeiten an der Gesamtausgabe der Bachgesellschaft, erstmals im Druck herausgegeben. In der Alten Bachausgabe ist sie dann erst 1891 in Bd. 37, S. 21–58, in einer Edition Alfred Dörffels erschienen. In der Neuen Bach-Ausgabe liegt sie, hrsg. von Christoph Wolff, seit 1997 vor (NBA I/8.2, S. 41–80).

Leipzig, im Januar 2004

Ulrich Leisinger

Foreword

The cantata *Himmelskönig, sei willkommen*, BWV 182, was written for the 25th March 1714, so it is the first work which Johann Sebastian Bach composed following his appointment as concert master at the Court of Weimar, to comply with his command "to provide new pieces monthly". In that year the feast of the Annunciation and Palm Sunday fell on the same day; however, the text of this cantata mainly concerns the entry of Jesus into Jerusalem, pointing forward to the Passion. It is believed that the author of the pietistic text was the Weimar Court poet Salomo Franck. This extensive cantata, almost 30 minutes long, falls into eight movements, and is introduced by a Sinfonia whose dotted rhythms, as in a French overture, symbolize the arrival of the King of Heaven. A recorder and a violin feature here as solo instruments. The cantata has no fewer than three choral movements; the opening chorus is in three sections, the first of which is a permutation fugue in which all the voices present the same thematic material at a bar's distance. In at least one Weimar performance the opening chorus was repeated after the 6th movement, the last two choral movements possibly being omitted. The text of the 7th movement is the 33rd and penultimate verse of the passion hymn *Jesu Leiden, Pein and Tod* of 1653 by Paul Stockmann. This verse is not, however, set as a simple four-part chorus but (possibly following the example of Johann Pachelbel) as a chorale arrangement in which the three lower voices prepare the lines of the hymn in imitation; this procedure differs from the typical opening choruses of the Leipzig annual cycle of chorale cantatas in that here there are no instrumental interludes or instrumental obbligati. The final movement calls on the faithful to accompany Jesus to the Jerusalem of the joyful. The vocal themes depict both ideas: following Jesus in "walking" momentum, and joy in dancelike 3/8 time.

The arioso bass recitative which follows the opening chorus is based on two verses of psalm 40, and associates the entry into Jerusalem with Old Testament prophecies. Three arias for bass, alto and tenor, very different in their scoring and characters, have as their subjects the love of God, submission to the command of Jesus, and the intention to follow the Saviour to death.

The original performance material of this cantata is preserved, almost complete, at the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (D-B), nos. *Mus. ms. Bach P 103_and St 47/47a*, so that editing the work raises no difficulties. The original score is headed *Concerto Doica Palmarum a 1 Flaut. 1 Violin, 2 Violen / Violon. S.A.T.B. à Cont.* However, Bach seems to have written the title page later, in Leipzig; there he altered the wording to: *Tempore Passionis aut / Festo Mariae Annunciationis / Himmelskönig sey willkommen*. This change resulted from the fact that in Leipzig no church music was performed from Quinquagesima Sunday, so that this cantata could not be performed on Palm Sunday. Evidently Bach presented this work in Leipzig at least in 1724 and 1728 on the feast of the Annunciation.

In Weimar, string instruments and singers played and sang at the high choir pitch, whereas the recorder played at the low chamber pitch, a minor third below. This difference was compensated by transposing the recorder parts up: strings and voices were notated in G major and the recorder in B-flat major. The present edition follows the recorder part which – on a recorder in *f*¹ and without alterations – is only playable in B-flat major. In order to avoid the unusually high tessitura that would be the result of a transposition of the entire cantata to B-flat major, the editor suggests performing the cantata in A major at a tuning of *a*¹ = 440 Hz. The recorder part can then be played on a recorder in *a*¹ = 415 Hz, reading the part notated in B-flat major.

For the Leipzig performances, Bach reworked the recorder part. The Leipzig version in G major is available separately (Carus 31.182/50).

This cantata was first printed by Trautwein of Berlin in 1843, before the Bachgesellschaft began to issue the Complete Edition. In the old Bachausgabe it appeared in 1891 in Vol. 37, p. 21–58, edited by Alfred Dörffel. In the Neue Bach-Ausgabe it has been available, edited by Christoph Wolff, since 1997 (NBA I/8.2, p. 41–80).

Leipzig, January 2004
Translation: John Coombs

Ulrich Leisinger

Himmelskönig, sei willkommen

King of heaven, be most welcome

BWV 182

Version in A

Johann Sebastian Bach

1685–1750

1. Sonata

Grave. Adagio

Flauto dolce

Violino solo

Violini

Viola I

Viola II

Basso continuo

The first system of the musical score includes staves for Flauto dolce, Violino solo, Violini, Viola I, Viola II, and Basso continuo. The Flauto dolce part is a whole rest. The Violino solo part begins with a sixteenth-note pattern. The Violini, Viola I, and Viola II parts are marked 'pizz.' and play a rhythmic pattern of eighth notes. The Basso continuo part is marked 'pizz.' and includes figured bass notation: 6, 6, 6.

The second system continues the musical score. It includes staves for Violino solo, Violini, Viola I, Viola II, and Basso continuo. The Violino solo part has a triplet of sixteenth notes. The Violini, Viola I, and Viola II parts continue with their rhythmic patterns. The Basso continuo part includes figured bass notation: 6, 9, 7#.

Aufführungsdauer/Duration: ca. 30 min.

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rtc.

edited by Reinhold Kubik

Generalbassaussetzung: Paul Horn

English version by Vernon and Jutta Wicker

5

Musical score for measures 5-6. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is three sharps (F#, C#, G#). Measure 5 contains a complex melodic line with many sixteenth notes. Measure 6 contains a similar melodic line. The bass line consists of eighth notes. A watermark 'PROBEPARTITUR' is visible across the score.

6

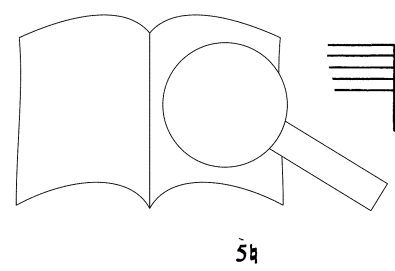
6 5 \sharp 6 7 \sharp

7

Musical score for measures 7-8. The score continues from the previous page. Measure 7 features a melodic line with a trill (tr) and a fermata. Measure 8 continues the melodic and bass lines. The bass line includes a fermata. A watermark 'PROBEPARTITUR' is visible across the score.

7

7 7 \sharp 5 \sharp 6 5 \sharp 6 5 \sharp

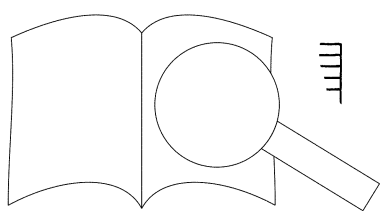


9

Musical score for measures 9 and 10. The score is written for a piano and includes a grand staff (treble and bass clefs) and two additional staves. Measure 9 features a complex melodic line in the upper staves with a trill (tr) and a fermata. Measure 10 continues the melodic development. The piano accompaniment consists of rhythmic patterns in the bass clef staves.

11

Musical score for measures 11 through 14. Measures 11 and 12 show a continuation of the melodic and harmonic material. Measures 13 and 14 feature a more active piano accompaniment with rhythmic patterns. The score includes a grand staff and two additional staves.

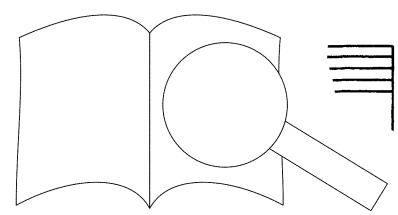


13

Musical score for measures 13-14. The score is written for a piano and includes a grand staff (treble and bass clefs) and two additional staves. The key signature is two sharps (F# and C#). Measure 13 features a complex melodic line in the upper staves with trills and slurs. The lower staves provide a rhythmic accompaniment with eighth notes. Measure 14 continues the melodic and rhythmic patterns.

15

Musical score for measures 15-16. The score continues from the previous page. Measure 15 shows a continuation of the melodic and rhythmic themes. Measure 16 concludes the section with a final chord and a fermata. The page number '74' is visible at the bottom of the score.



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17

arco

arco

arco

arco

6
4
2

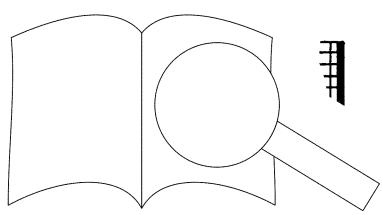
19

4 3 7 6 4 3 7 6 4 3 7 6 5 4 2

6 6

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2. Coro

Flauto dolce

Violini

Viola I

Viola II

Violoncello

Soprano

Alto

Tenore

Basso

Him - mels - kö - nig, sei will -
King of heav - en, be most

Him - mels - kö - nig, sei will -
King of heav - en, be most

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10

Carus 31.182

First system of musical notation, including vocal line and piano accompaniment.

kom - men, Him - mels - kö - nig, sei will - kom -
 wel - come, King of heav - en, be most wel

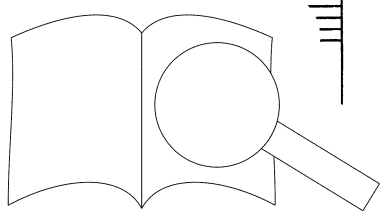
kom - - - - men, sei
 wel - - - - come, be n

Him - mels - kö - nig, sei will -
 King of , ig. wel - - - - come, be most

Him - mels - kö - nig, sei will -
 King of heav - en, be most

Second system of musical notation, including vocal line and piano accompaniment.

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Musical score for the first system, including vocal line and piano accompaniment.

men, Him - mels - kö - nig, sei will - k- men, sei will-
 come, King of heav - en, be most come, be most

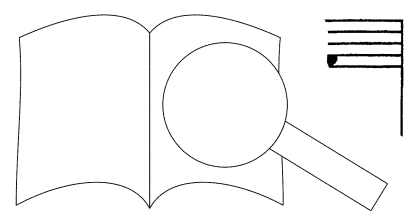
kom - - - - - rim - mels - kö - nig, sei will -
 wel - - - - - King of heav - en, be most

kom - men, Him - me' - kom - - - - -
 wel - come, King t - st wel - - - - -

ko - men, sei will - kom - men, Him - mels - kö - nig, sei will -
 w - come, be most wel - come, King of heav - en, be most

Musical score for the second system, including vocal line and piano accompaniment.

6 4 6
2 5



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Musical score for the first system, including vocal line and piano accompaniment.

kom - men, Him - mels - kö - nig, sei will - kom -
 wel - come, King of heav - en, be most we'

kom - - - men, sei - - - mels - kö - nig, sei will -
 wel - - - come, be g of heav - en, be most

men, Him - mels - kö - nig, sei will -
 come, King of wel - - - come, be most

kom - - - men, Him - mels - kö - nig, sei will -
 wel - - - come, King of heav - en, be most

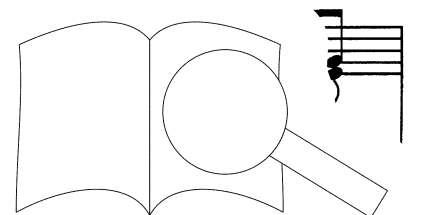
Musical score for the second system, including piano accompaniment and a diagram of a book with a magnifying glass.

men, Himmelskö - nig, sei will - kom
come, King of heav-en, be most ne,

kom -
wel -

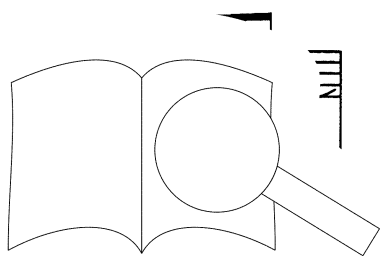
kom - men, Him - mel
wel - come, King b st wel - come, laß auch
let us

kor w men, sei will - kom - men, laß auch uns dein Zi - on
- come, be most wel - come, let us now your Zi - on



laß auch uns dein Zi - on sein, dein Zi -
 let ... on be, your Zi -
 uns dein Zi - on sein, - on sein,
 now your Zi - on be, - on be,
 sein, deir - on sein,
 be, yr - on be,

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Musical score for the first system, including vocal line and piano accompaniment.

sein, dein Zi- - - - - on, n uns dein Zi-on
 be, your Zi- - - - - us now your Zi-on

sein,
 be,

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5 6 7 6 6 9 8 5

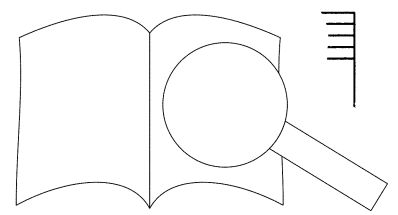
4 5 0 # 1 7
 2 2 #

Musical score for the first system, including vocal line and piano accompaniment.

sein, dein Zi - - - - - or
 be, your Zi - - - - -
 laß auch uns dein Zi - o.
 let us now your Zi
 dein Zi - on sein, dein Zi -
 now your Zi - on be, your Zi -

laß auch
let us

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Musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff with treble clef, featuring a trill (tr) above the staff.

Musical staff with bass clef.

Musical staff with bass clef, featuring a trill (tr) above the staff.

Musical staff with bass clef.

Musical staff with treble clef.

- - - on sein, dein Zi - - - on, laß auch
- - - on be, your - - - be, let us

Musical staff with treble clef.

- on, laß auch uns dein Zi - - - Zi - on sein, laß auch
- on, let us now your - - - Zi - on be, let us

Musical staff with treble clef.

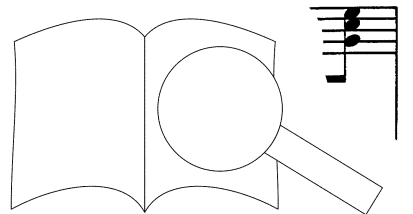
- - - on - - - sein, laß auch
- - - on - - - be, let us

Musical staff with bass clef.

uns - - - ein Zi - - - on sein, dein Zi - -
now - - - your Zi - - - on be, your Zi - -

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Musical staff with treble clef.



9 8 6 9 8 7 6 6 9 8 7

Musical notation for the first system, including vocal line and piano accompaniment.

uns dein Zi - on sein, dein Zi - on sein! Him - mels -
 now your Zi - on be, your Zi - on be! King of

uns dein Zi - on sein, d sein! Him - mels -
 now your Zi - on be, be! King of

uns dein Zi - on sein! Him - mels -
 now your Zi - on on be! King of

- or
 - ar Zi - on sein! Him - mels -
 ar Zi - on be! King of

Diagram of an open book with a magnifying glass over it.

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Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system with German lyrics.

kö - nig, sei will - kom laß auch
 heav - en, be most let us

kö - nig, sei laß auch
 heav - en, let us

8 kö - nig, Je kom - men, laß auch
 heav - en, we - come, let us

kö sei will - kom - men, laß auch
 hea be most we - come, let us

Musical score for the third system, including piano accompaniment and a graphic of an open book.

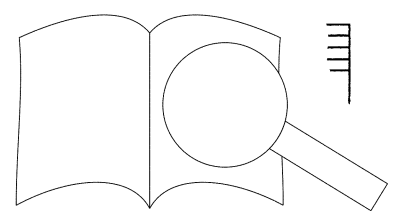
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uns, uns, uns, laß auch uns Komm her -
 now, now, now, let us n e! Dwell in

uns, uns, uns, laß a on sein! Komm her -
 now, now, now, ' a Zi - on be! Dwell in

uns, uns, uns dein Zi - on sein! Komm her -
 now, now, now st now your Zi - on be! Dwell in

uns d' sein, dein Zi - on sein! Komm her -
 now) on be, your Zi - on be! Dwell in



Fine

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Musical score for the first system, including vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The vocal line features a trill (tr) on a note. The piano accompaniment consists of two staves with various rhythmic patterns.

Vocal lines with German and English lyrics. The lyrics are:

ein! me! uns das Herz ge-

me! made our hearts your

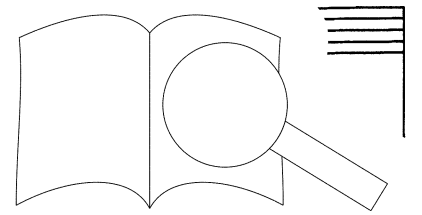
ein! me! Du hast uns das

me! You have made our

ein! me! Du hast

me! You have

Musical score for the second system, including vocal line and piano accompaniment. The key signature is two sharps. The piano accompaniment includes a bass line with notes 6, #, 6, 5, 7, #.



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Musical score for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings of *p* (piano).

Musical score for the second system with German and English lyrics. The vocal line is in the treble clef, and the piano accompaniment continues in the bass clef.

nom - men, Him - mels - kö - nig, sei will - kom - m. laß auch
 king - dom, King of heav - en, be most wel - let us

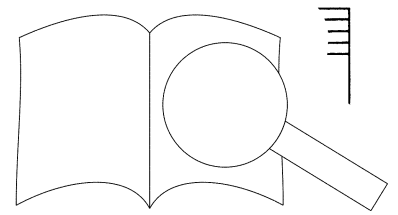
Herz ge - nom - men, Him - mels - kö - n. en,
 hearts your king - dom, King of her come,

uns das Herz ge - nr er .o - nig, sei will - kom - men,
 made our hearts your heav - en, be most wel - come,

Musical score for the third system with German and English lyrics. The vocal line is in the treble clef, and the piano accompaniment continues in the bass clef.

Du ha - - nom - men, Him - mels - kö - nig, sei will - kom - men,
 You h ur king - dom, King of heav - en, be most wel - come,

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Musical score for instruments including piano, violin, and cello. The piano part features a trill (tr) and a forte (f) dynamic marking. The violin and cello parts also include forte (f) markings.

uns dein Zi - on sein, laß auch sein! Komm her -
 now your Zi - on be, let us yu. be! Dwell in

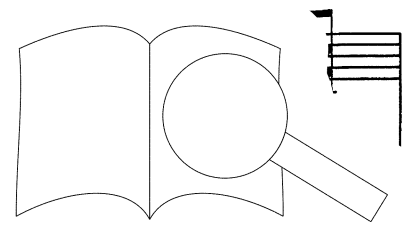
laß auch uns dein Zi - on se. on sein! Komm her -
 let us now your Zi - on on be! Dwell in

laß sein, dein Zi - on sein! Komm her -
 let sur on be, your Zi - on be! Dwell in

laß auch uns dein Zi - on sein! Komm her -
 let us now your Zi - on on be! Dwell in

Musical score for instruments including piano, violin, and cello.

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ein!
me!

ein!
me!

ein!
me!

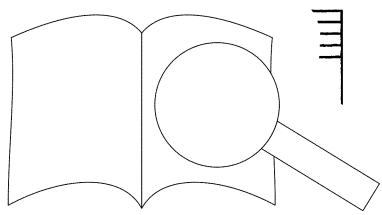
ein!
me!

das Herz ge-
de our hearts your

Du hast uns das
You have made our

Du hast
You have

6 6 # 5 # 6 7 #



Musical score for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with a 'p' dynamic marking.

Musical score for the second system with German and English lyrics. The lyrics are:

nom-men, Him - mels - kö - nig, sei will - kom laß auch

king - dom, King of heav - en, be most w e, let us

Herz ge - nom - men, Him - mels - kö om-men,

hearts your king - dom, King of wel - come,

uns das Herz ge kö - nig, sei will - kom - men,

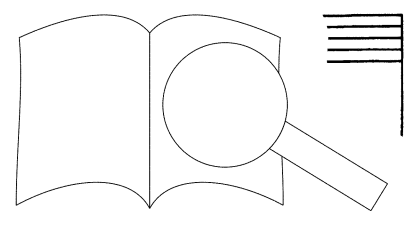
made our hearts y heav - en, be most wel - come,

Musical score for the third system with German and English lyrics. The lyrics are:

Du ge - nom - men, Him - mels - kö - nig, sei will - kom - men,

Yo us your king - dom, King of heav - en, be most wel - come,

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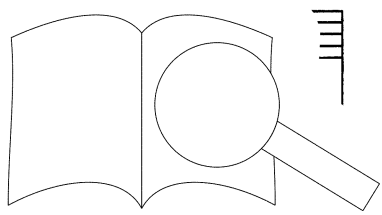


uns dein Zi - on sein, laß auch uns
 now your Zi - on be, let us

laß auch uns dein Zi - on sein, on sein, laß auch
 let us now your Zi - on on be, let us

laß auch sein, dein Zi - on sein, laß auch
 let us be, your Zi - on be, let us

ch uns dein Zi - on sein, laß auch
 us now your Zi - on be, let us



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Musical staff with treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes.

Two musical staves: the top one is a treble clef staff and the bottom one is a bass clef staff. Both contain accompaniment for the first system.

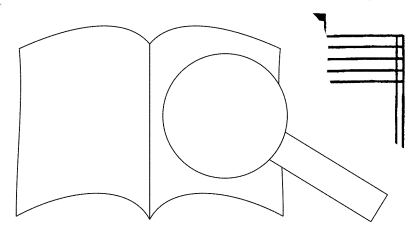
Musical staff with lyrics:
uns dein Zi - on ne nig, sei will -
now your Zi - on A. av - en, be most

Musical staff with lyrics:
uns dein Zi -
now your Zi

Musical staff with lyrics:
uns dein sein!
now your your be!

Musical staff with lyrics:
un on sein!
no on be!

Two musical staves at the bottom of the page, continuing the musical notation.



Dal segno

Carus 31.182

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3. Recitativo

Andante

Basso



Sie-he, sie - he, ich kom-me. Im Buch ist von mir ge - schrieben:
Now behold, I am com-ing, God's word has told you a - bout me:

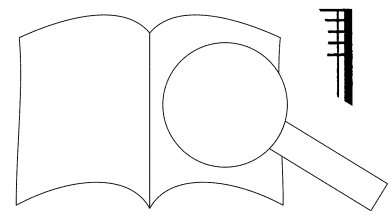
Basso
continuo



Dei - nen Wil - len, mein Gott, mein Gott
Al - ways your will, my God, my God



tu — ne, dei - nen Wil - len, dei - nen Wil - len tu ich ger - ne.
I - ly, al - ways your will, al - ways your will I do glad - ly.



4. Aria

Violini

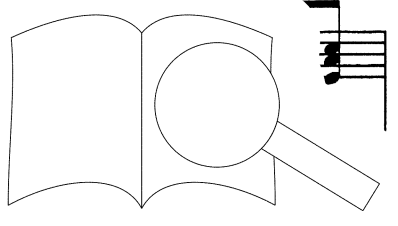
Viola I

Viola II

Basso

Basso continuo

Star-kes Lie-ben, star -
Lov-ing passion, lov -



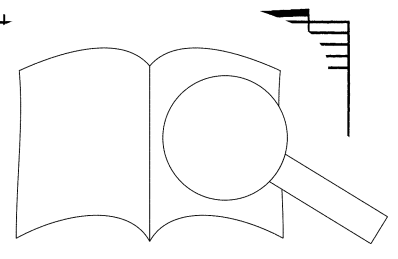
6

- kes Lie - ben, das dich, gro - ßer Got - tes - sohn, von
 - ing pas - sion that caused you, God's on - ly son, do

8

Thron ge - trie - ben,
com arth - ly fash - ion,

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11

tr tr tr

star-kes Lie-
fer-vent 1

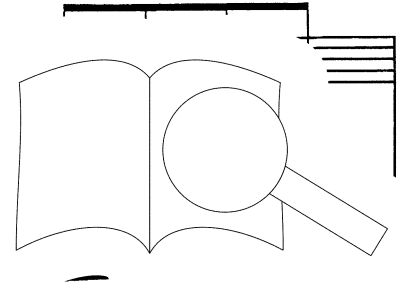
14

tr tr

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zum Heil der Welt als ein Op - fer für - ge -
a to pay the price for the world in sac - ri -

6



16 *tr* *p*

p

p

stellt, daß du dich mit Blut ver - schrie-ben, daß du dich mit Blu+
 fice, which did cost your blood and suffer-ing, which did cost your b'

p

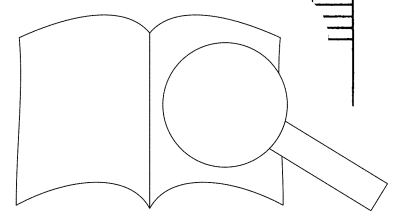
18 *tr* *f*

f

schrie-
suffer
 schrie-
suffer

slut ver - schrieben,
 or blood and suffering,

f

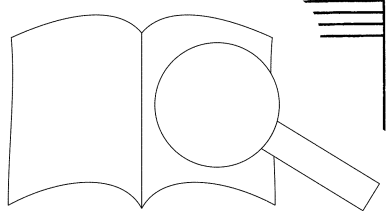


21

star - kes Lie - ben, star - kes Lie - ben, d'
 fer - vent lov - ing, fer - vent lov - ing

23

dich als ein Op - fer für - ge - stellt, daß du
 von we for the world in sa - cri - fice, which did



6

25

dich mit Blut ver - schrie - ben, daß du dich mit Blut ver - schrie - ben, daß
cost your blood and suffer - ing, which did cost your blood and suffer - ing, whi

54

27

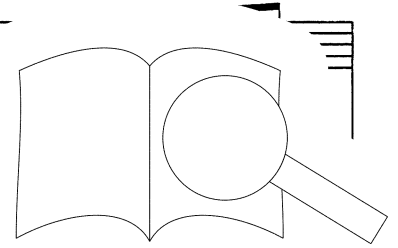
dich
cost

b. 2

Original evtl. gemindert

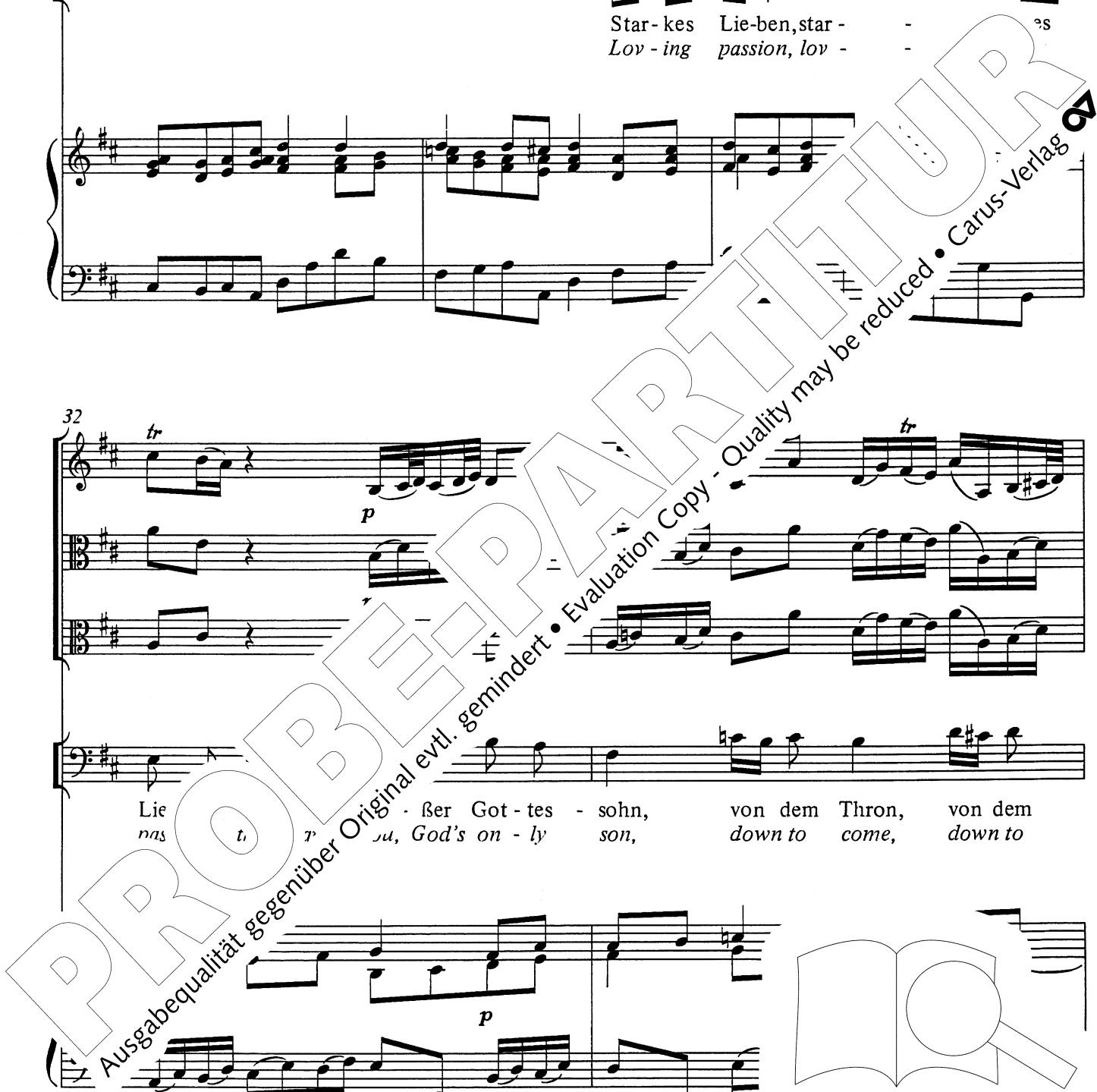
en.
ing.

55

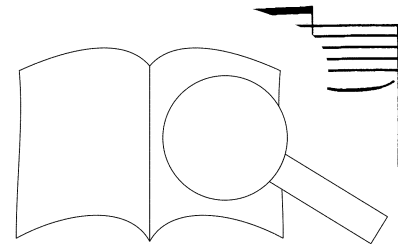


Star-kes Lie-ben, star -
 Lov-ing passion, lov -

Lie - ßer Got - tes - sohn, von dem Thron, von dem
 nas t, r u, God's on - ly son, down to come, down to



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34

tr f

Thron dei - ner Herr - lich - keit ge - trieben.
 come from your throne in earthly fashion.

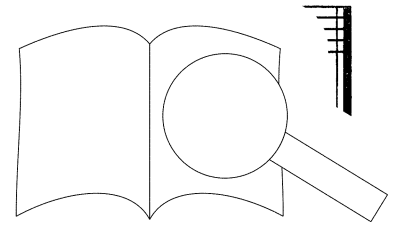
f

37

tr

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5. Aria

Largo

Flauto dolce

Alto

Basso continuo

6

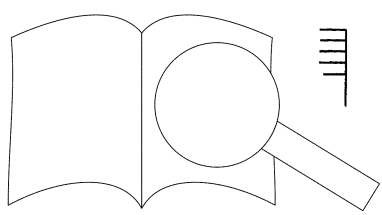
Le - get — euch dem Hei - land un - ter,
 Hum - bly — now to Je - sus render,

8

le - get —
 hum - bly —

10

un - ter, Her - zen, die ihr — christ - lich seid, le - -
 ren - der heart and mind in — Chris - tian faith, hum - -



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12

- get euch, le - get euch dem Hei - land un - ter, Her - zen,
- bly now, hum - bly now to Je - sus ren - der heart and

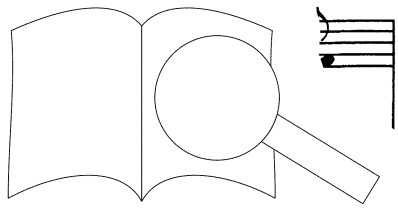
14

die ihr christ-lich seid,
mind in Chris-tian faith,

17

- get euch, le - get euch dem Hei - land
- bly now, hum - bly now to Je - sus

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Musical staff with treble clef, key signature of two sharps (F# and C#), and a whole rest.

Musical staff with treble clef, key signature of two sharps, and a melodic line.

un - ter, le - get euch dem Hei - land un - ter, Her - zen, die ihr christ - lich
ren - der, hum - bly now to Je - sus ren - der heart and mind in Chris - tian

Piano accompaniment with grand staff (treble and bass clefs), key signature of two sharps, and chords. Fingerings 64 and 75 are indicated.

Musical staff with treble clef, key signature of two sharps, and a melodic line.

Musical staff with treble clef, key signature of two sharps, and a melodic line.

seid, le - - get euch dei Her - zen,
faith, hum - bly now e r Her - zen,
heart and

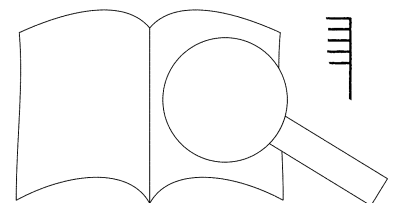
Piano accompaniment with grand staff (treble and bass clefs), key signature of two sharps, and chords.

Musical staff with treble clef, key signature of two sharps, and a melodic line.

Musical staff with treble clef, key signature of two sharps, and a melodic line.

seid.
faith.

Piano accompaniment with grand staff (treble and bass clefs), key signature of two sharps, and chords.



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25

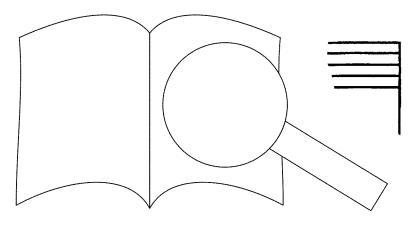
27

29

Andante
Fine

un - be - fleck - tes Kleid eu - res Glau - bens ihm ent -
 - gar - ment by God's grace, un - de - filed you stand be -

Fine



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31

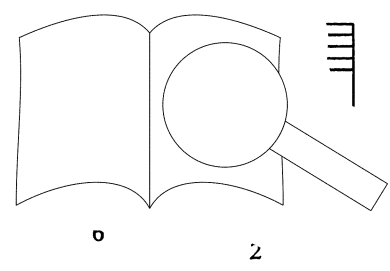
ge - gen, tragt ein un - be - fleck - tes — Kleid eu - res Glau - bens ihm ent -
 fore him, in a — gar - ment by God's grace, un - de - filed you stand be -

33

ge - gen.
 fore him.

35

Leib und Le - ben und Ver - mö - gen sei dem
 Bo - dy, life and all be - long - ings now to —



37

König jetzt ge - weiht, Leib und Le -
Je - sus ded - i - cate, bo - dy, life

39

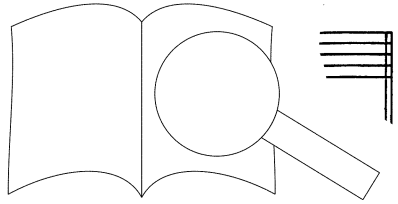
- ben, Leib und Le - ben, bo - dy, life - gen sei dem

41

...eiht, sei dem Kö - nig jetzt ge - weiht.
- cate, now to Je - sus ded - i - cate.

6

1



Da capo

6. Aria

Tenore

Basso continuo

4

Je - su,
Je - sus,

8

Wohl und Weh,
at your side,

laß durch
sus, keep me

12

Weh
our side,

mich auch mit dir,
in i-ter

16

mich auch mit dir zie - hen.
joy or pain I need you.

20

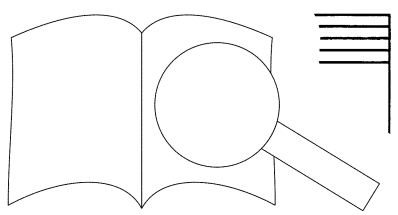
Schreit die Welt nur „Kreu -
Let the world cry: “Cru -

23

ge!“, fy!“, nicht, so laß mich nicht.
not, help me not to

27

Herr,
Lord,



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31 *tr*

Herr, vor dei - nem Kreuz - pa - nier;
 Lord, I find be - fore your cross

9 6 6 7 6 4 2

35 *tr*

Kron und Pal - men find ich hier.
 crown and palm vic - to - ri - ous,

39

Schreit die Welt
 let the worl

„Kreu -
 „Cru -

42

- zi -
 - ci -

45

ge!“
fy!”

so — laß — mich — nicht, —
so — help — me — not, —

48

so laß mich nicht flie -
help me not to leave

51

- hen, so — laß — m. so laß mich nicht
you, so — help — so laß mich nicht
help me not — to —

54

Herr,
Lord.

5 7 6

58

Herr, von dei - nem Kreuz - - pa -
 Lord, I find be - fore your

61

hier. Kron und Pal -
 cross crown and palm

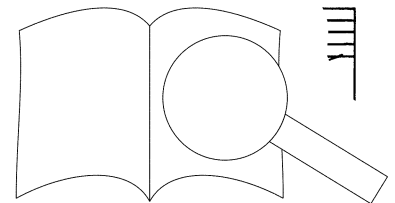
64

find ich hier,
 to - - ri - ous,
 crown und Pal -
 and palm

67

hier.
 - ous.

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71

Je - su,
Je - sus,

75

laß durch Wohl und Weh,
keep me at your side,

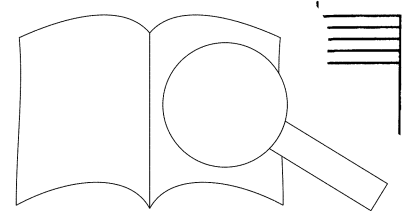
tr

79

laß durch Wohl Weh
keep me side,

82

ach mit dir, mich auch mit dir zie - hen,
joy or pain, joy or pain I need you,-



86

Je - su, *tr*
 Je - sus,

89

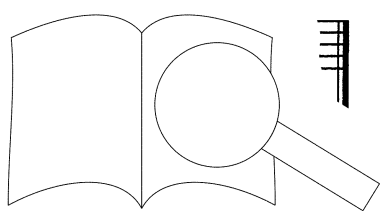
laß durch Wohl und Weh
 keep me at your side,

93

mich auch mit dir zie - he.
 joy or pain I need

97

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7. Choral (Coro)

Flauto dolce

Violini

Viola I

Viola II

Violoncello

Soprano

Alto

Tenore

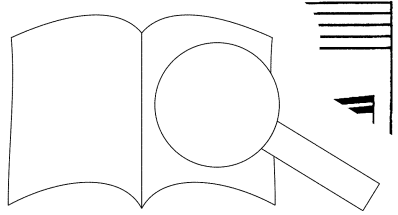
Basso

Pas - si - on ist mir lau - ter Freu -
 er suf - fer - ing you have borne my glad -
 Je - su, dei - ne Pas - si -
 Je - sus, through your suf - fer -

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4

on
ing

ter — Freu -
my — glad -

mir lau -
have borne

- ter Freu -
my glad -

tr

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Je - - - su,
Je - - - sus,

th. - ne
your

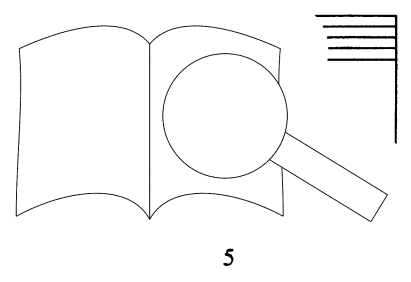
Je - su,
Je - sus,

de, lau -
ness, born

de, lau - ter Freu -
ness, borne my glad -

- de, lau - ter Freu -
- ness, borne my glad -

6 6 5



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8 16

tr

tr

Pas - - si - -
suf - - fer - - ing

dei - ne Pas - ist mir lau - ter
through your suf - you have borne my

- de, Je - su,
- ness, Je - sus,

4 2 6 6 6 4 6

Musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff with treble clef and key signature of two sharps.

Musical staff with bass clef and key signature of two sharps.

Musical staff with bass clef and key signature of two sharps.

Musical staff with bass clef and key signature of two sharps.

Musical staff with treble clef and key signature of two sharps.

mir
have

Freu - - - de, Je - su, dei - -
glad - - - -ness, Je - sus, through

- - - -su, dei- - -ne Pas - -
- - - -sus, through your suf - -

dei ist mir lau - ter Freu -
throu u. you have borne my glad -

Musical staff with bass clef and key signature of two sharps, including fingerings 6, 6, 5, 6, 5.

Musical staff with treble clef and key signature of two sharps, including fingerings 6, 5.

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12

tr

tr

lau - borne - - ter my F. - la - -

- ne Pas - si - on your suf - fer - ing Freu - glad - -

- si - on fer - ing ür - - lau - ter Freu - borne my glad - -

- - de, lau - ter Freu - - ness, borne my glad - -

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14

de,
ness.

de,
ness.

de, dei - n
ness. By

de, de, dei - ne Wun - den, Kron und Hohn mei - nes
ness. By your wound - ing crown of

dei - ne
By your

Kron und Hohn mei - nes
crown of thorns you brought

Wun - den, Kron und
wound - ing crown of

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16

Wun - den, Kron
wound - ing crown

Her - zens Wei -
joy, not sad -

Hohn zens Wei -
thorns not sad -

mei - nes Her - zens Wei -
you brought joy, not sad -

6 $\frac{4}{2}$ 6 6 $\frac{4}{4}$ 9 $\frac{4}{4}$ 6 $\frac{4}{4}$

6 /

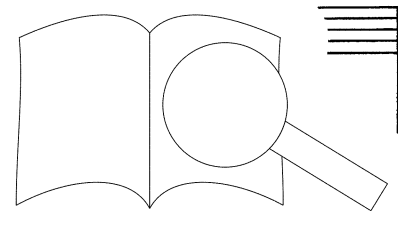
18

dei - - - ne - - - den,
 By - - - your - - - ing

- de, mei - nes Her - zens Wei - - - - -
 - ness, you brought joy, not sad - - - - -

- - - - - de, mei - nes Her - zens
 - - - - - ness, you brought joy, not

de, mei - nes Her - zens Wei - de, mei - nes Her - zens Wei - de, dei - ne
 ness, you brought joy, not sadness, you brought joy, not sadness, by your



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Musical score for the first system, including vocal line and piano accompaniment.

Kron und Hohn
 crown of thorns

Wei - sad - de, - ness, mei - nes Her - zens
 you brought joy, not

Wun - Hohn mei - nes Her - zens Wei -
 wound thorns you brought joy, not sad -

Musical score for the second system, including piano accompaniment and a diagram of a book.

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system with lyrics in German and English.

mei - nes Her - zens Wei
you brought joy, not sad -

Wei - sad - de, ness, dei - ne Wun - den,
by your wound - ing

- nes brought

mei - nes Her - zens Wei -
ness, you brought joy, not sad -

Musical score for the third system with lyrics and a magnifying glass icon.

mei - nes Her - zens Wei -
you brought joy, not sad -

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24

Her - joy, - zens not

- de, - ness, - by your wound

Kron crown und of

mei - nes Her - zens Wei - you brought joy, not sad -

de, mei - ness, yo - de, mei - nes Her - zens Wei - ness, you brought joy, not sad -

Her - zens Wund Kron und mei - nes Her - zens Wei - de, mei - nes Her - zens Wei -

ness, by your wound crown of you brought joy, not sad - ness, you brought joy, not sad -

de;
ness.

Hohn, mei-nes Her-zens
thorns you brought joy, not

- de;
- ness.

- de, mei-nes
- ness, you brc

- de; mei - ne Seel auf
- ness. Rest my soul in

Her - zens Wei - de; mei - ne
ught joy, not sad - ness. Rest my

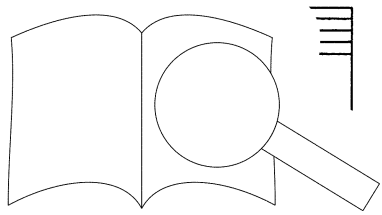
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mei - ne Seel auf in - sen geht, wenn ich -
Rest my soul in - tures green, while I -

Ro - sen g. ich - ran ge - den - ke, dran -
pas - tures think of - heav - en, think -

Seel soul - tures geht, wenn ich dran ge - den -
green, while I think of - heav -

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30

Seel auf in - sen
soul in - tures

dran, wenn ich dran
think, while I think

ge - den - k
of hear -

ke, en, dran
think

ge - den - - ke, dran
of heav - - en, think

Seel auf Ro - - sen
soul in pas - - tures

ge - den - - ke, dran
of heav - - en, think

ge - den -
of heav -

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Musical score for the first system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The system consists of five staves: a vocal staff and four piano accompaniment staves.

geht,
green,

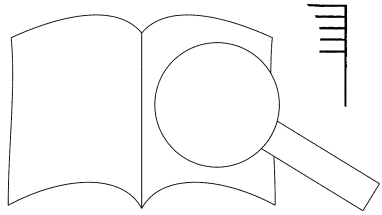
ke, mei - ne Seel
en, rest my soul

sen geht, wenn ich
tures green, while I

geht, wenn — ich te- ke, wenn ich dran ge - den -
green, while — en, while I think of — heav -

ke, wfr - - den - ke, wenn ich dran ge -
en, w of - heav - en, while I think of

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34

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wenn
while

ich
I

ge -
of

dran ge - den - ke, we
think of - heav - en, wh.

ge - den - ke, wenn ich
of - heav - en, while I

ke, wenn i
en, while

ke, wenn ich dran ge - den -
en, while I think of - heav -

den
heav

wenn
while

ich
I

dran ge - den - ke,
think of - heav - en,

36

den - - - k
 heav - - - en,

dran ge - den - ke, wenn - den - ke, ge - den -
 think of - heav-en, whi. f - heav - en, of heav -

ke, wenn - ich en ke;
 en, while - en;

w - den - ke, wenn ich dran ge - den -
 of - heav - en, while I think of - heav -

5 6 4 #

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

ke;
en;

Him - mel ei - ne
re - pared a place for

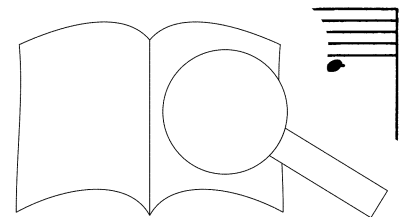
in dem Him
you pre - pe

Stätt, in dem Him - mel ei - ne
me, you pre - pared a place for

ke;
en;

Him - mel ei - ne Stätt, in dem Him - mel
pared a place for me, you pre-pared a

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6 5 4 2

3 2

41

in
yo e-

Stätt, in dem Him - mel ei - ne
me, you pre - pared a place for

Stätt, in dem - mel ei - ne Stätt, in
me, you pre a place for - me, you

ei - dem Him - mel ei - ne
place pre - pared a place for

7 8
5 6

43

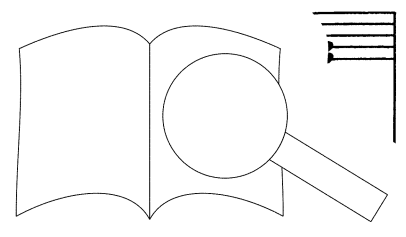
Him - mel - ne
pared a vi for

Stätt, in dem Him - ne Stätt, ei - ne
me, you pre - pared for me, place for

dem Him - r. ei - ne
pre - par place for

Stät dem Him - mel, in dem Him -
me, you pre - pared a place, a place

9 8 5 4 7
5 5 2

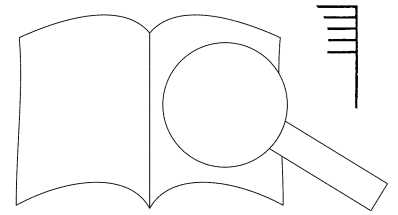


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Musical score for the first system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a prominent eighth-note accompaniment in the left hand and a melodic line in the right hand with a trill (tr) in the second measure.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "Stätt me, Stätt, ei - place, Stätt, in de, mel ei - ne Stätt, uns des". The piano accompaniment continues with the same rhythmic pattern.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "ed a - place for me, Stätt, me,". The piano accompaniment concludes the piece with a final chord.



tr

tr

tr

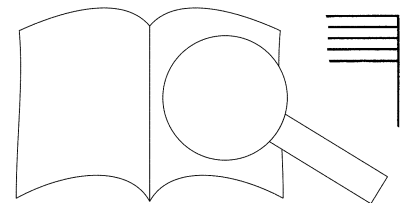
tr

schen - ke, in - dem Hir - des - we - gen schen - -
 giv - en, you pre - pared . I will be giv - -

we - gen schen - -
 will be giv - -
 im Himmel ei - ne Stätt uns des - we - gen schen -
 pre - pared a place for me, that I will be giv -

uns - chen - ke, uns des - we - gen schen - -
 that giv - en, that I will be giv - -

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6 6 6 5 6 5 3 6 4 6 7 8 5 6

50

uns that des - I - - - - - gen be
 ke, in de - mel ei - ne Stätt, in dem
 en, you - a place for me, you pre -

ke, in dem Him - mel ei - ne Stätt, in dem
 en, you pre - pared a place for me, you pre -

ke, in de - mel ei - ne Stätt, in dem
 en, you - a place for me, you pre -

ke, in dem Him - mel ei - ne Stätt, in dem
 en, you pre - pared a place for me, you pre -

tr

tr

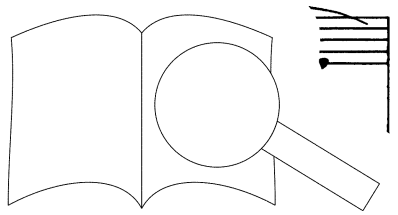
schen - - - -
giv - - - -

— des - we - - - - uns des - we - gen
— I will be that I will be

Him - mel ei - - - - des - we - gen schen - ke,
pared a plc nat I will be giv - en,

Him uns des - we - gen schen - ke,
parea that I will be giv - en,

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Musical staff with treble clef, key signature of two sharps (F# and C#), and a whole note chord.

Musical staff with treble clef, key signature of two sharps, and a whole note chord.

Musical staff with bass clef, key signature of two sharps, and a half note melody.

Musical staff with bass clef, key signature of two sharps, and a half note melody.

Musical staff with bass clef, key signature of two sharps, and a half note melody.

Musical staff with treble clef, key signature of two sharps, and a whole note chord.

Musical staff with treble clef, key signature of two sharps, and a half note melody.

schen-ke, in dem Him - - uns - - des-we - gen schen - ke.
giv - en, you pre - pared - - - - - that - - - I will be giv - en.

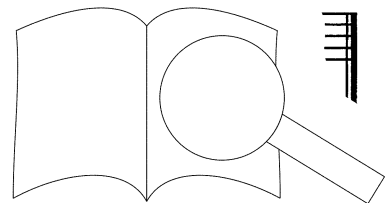
Musical staff with treble clef, key signature of two sharps, and a half note melody.

in dem Him - - ä - - - - - des - we - - - - - gen schen - ke.
you pre - pared - - - - - that I will - - - - - be giv - en.

Musical staff with bass clef, key signature of two sharps, and a half note melody.

- in - - - - - die Stätt uns des - we - gen schen - ke.
- - - - - for me, that I will be giv - en.

Musical staff with bass clef, key signature of two sharps, and a half note melody.



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8. Coro

Flauto dolce

Musical staff for Flauto dolce, showing a melodic line with eighth and sixteenth notes in a 3/8 time signature.

Violini

Musical staff for Violini, showing a rhythmic accompaniment with quarter notes and rests.

Viola I

Musical staff for Viola I, showing a rhythmic accompaniment with quarter notes and rests.

Viola II

Musical staff for Viola II, showing a rhythmic accompaniment with quarter notes and rests.

Violoncello

Musical staff for Violoncello, showing a rhythmic accompaniment with quarter notes and rests.

Soprano

Musical staff for Soprano, showing a vocal line with rests.

Alto

Musical staff for Alto, showing a vocal line with rests.

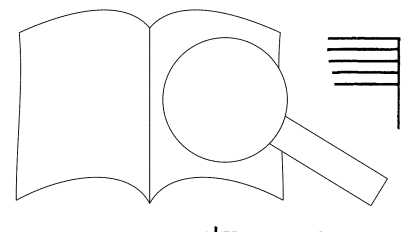
Tenore

Musical staff for Tenore, showing a vocal line with rests.

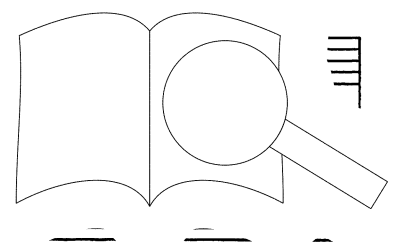
Basso

Musical staff for Basso, showing a vocal line with rests.

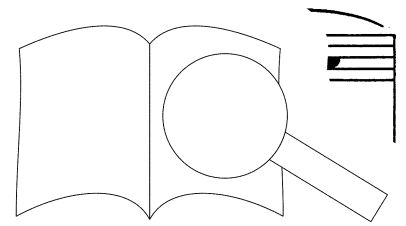
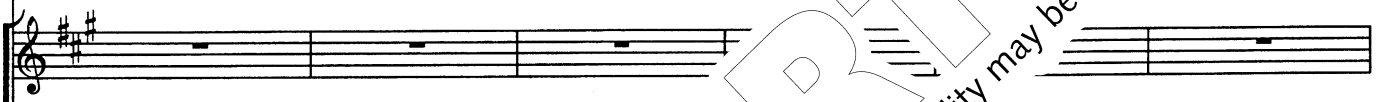

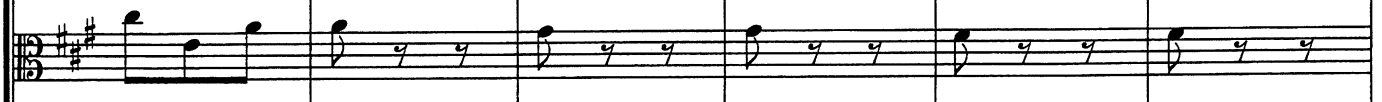
Musical staff for Bassoon, showing a rhythmic accompaniment with quarter notes and rests.



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12



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Musical staff 18, treble clef, key signature of three sharps (F#, C#, G#). It contains a sequence of eighth notes, followed by a trill (tr) on the final note.

Musical staff 19, treble clef, key signature of three sharps. It contains eighth notes and a trill (tr) on the final note.

Musical staff 20, bass clef, key signature of three sharps. It contains quarter notes.

Musical staff 21, bass clef, key signature of three sharps. It contains quarter notes.

Musical staff 22, bass clef, key signature of three sharps. It contains a long melodic line with a slur.

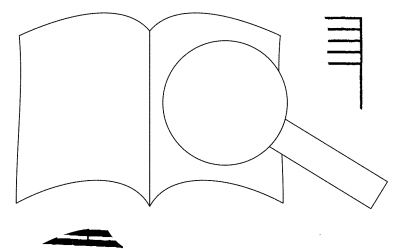
Musical staff 23, treble clef, key signature of three sharps. It contains a whole note.

Musical staff 24, treble clef, key signature of three sharps. It contains a whole note.

Musical staff 25, treble clef, key signature of three sharps. It contains a whole note.

Musical staff 26, bass clef, key signature of three sharps. It contains a whole note.

Musical staff 27, bass clef, key signature of three sharps. It contains quarter notes and a long melodic line with a slur.



Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 7/8. The piano part consists of a right-hand melody and a left-hand bass line.

Musical score for the second system, including lyrics. The vocal line is written in a soprano or alto clef. The piano accompaniment continues below.

So las - set uns ge - hen in
 Now let us all walk in

glad - ness, the Sa -
 - den, in Sa -
 -

So las - set uns
 Now let us all

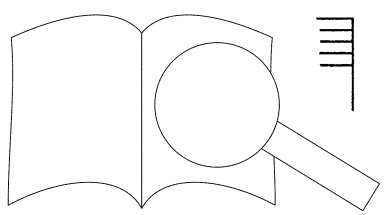
Musical score for the third system, including piano accompaniment. To the right of the score is a graphic element of an open book with a magnifying glass over it, symbolizing a search or review.

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- - - lem der Freu - - -
 - - - lem of glad - - -

ge - hen in Sa - lem der F
 walk in the Sa - lem of gla.

las - set uns ge - hen in Sa - lem der
 let us all walk in the Sa - lem of

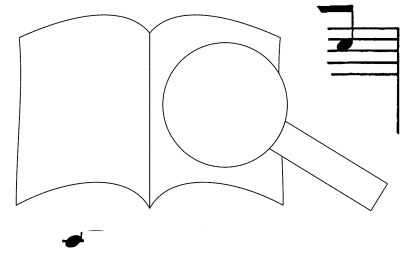


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Musical score for the first system, including vocal line and piano accompaniment.

- den, so las - set uns ge - hen . u - den,
 - ness, now let us all walk in glad - ness,
 Freu - - - - - den, so las - set uns
 glad - - - - - ness, now let us all
 Freu - den, in - - - - - lem der Freu - - - - -
 glad - ness, the - - - - - lem of glad - - - - -

ge - hen in Sa - lem der Freu - den, in Sa - -
 all walk in the Sa - lem of glad - ness, the Sa - -



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42

ge - hen in Sa - lem de - Sa - lem, in
 walk in the Sa - lem o j Sa - - -lem, in
 Sa - - -lem, the
 - - en, so las - set uns ge - hen in
 - - ness, now let us all walk in the
 - - der Freu -
 - - of glad -

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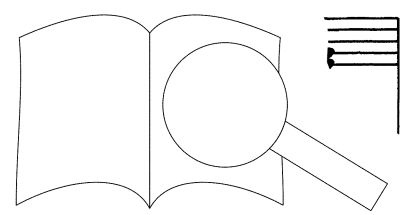
47

Sa - lem der Freu - den, in Sa - lem der
 Sa - lem of glad - ness, the Sa - lem of

Sa - lem der Freu - den, ge - hen in Sa - lem der
 Sa - lem of glad - ness, ., . walk in the Sa - lem of

Sa - lem der - set uns ge - hen in Sa - lem der
 Sa - lem of let us all walk in the Sa - lem of

., ., so las - set uns ge - hen in Sa - lem der
 ness, now let us all walk in the Sa - lem of



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52

Freu - den! Be - glei - - tet - - nig in
 glad - ness, ac - com - - sus in

Freu - den! Be - glei - tet de - nig in Lie -
 glad - ness, ac - com - pa - ny - sus in love

Freu - den! Be - glei - tet den Kö - nig in
 glad - ness, ac - com - pa - ny Je - sus, ac - com - pa - ny Je - sus in

Freu - den! Kö - nig, be - glei - tet den Kö - nig in
 glad - ness, ac - com - pa - ny Je - sus, ac - com - pa - ny Je - sus in

57

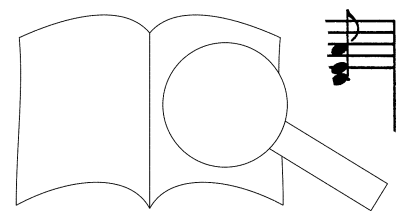
Lie - - ben und Lei - - den, be -
love and in sad - - ness, ac -

- ben und Lei - - den, be -
and in sad - - ness, ac -

Lie - ben und love and in - - den, be -
ness, ac -

Lie love in - - den, be -
ness, ac -

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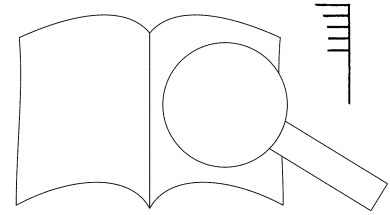
63

glei-tet den Kö-nig in Lie-ben und Lei-den.
com-pa-ny Je-sus in love and in sad-ness!

glei-tet den Kö-nig in Lie-ben und Lei-den!
com-pa-ny Je-sus in love and in sad-ness!

glei-tet den Kö-nig in Lie-ben und Lei-den!
com-pa-ny Je-sus in love and in sad-ness!

glei-tet den Kö-nig in Lie-ben und Lei-den!
com-pa-ny Je-sus in love and in sad-ness!

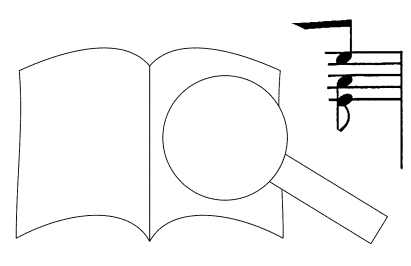


Musical staff 1 (Treble clef): Measure 70. Contains a melodic line with a trill (tr) and a slur.

Musical staves 2-5 (Treble, Bass, Bass, Bass clefs): Measures 70-74. Contains a piano accompaniment with chords and a bass line.

Musical staves 6-9 (Treble, Treble, Treble, Bass clefs): Measures 75-78. Contains a piano accompaniment with chords and a bass line.

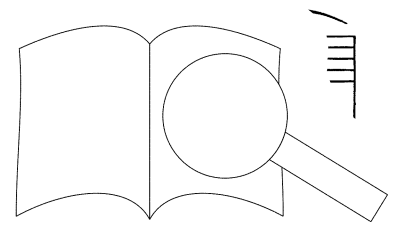
Musical staves 10-13 (Treble, Bass, Bass, Bass clefs): Measures 79-82. Contains a piano accompaniment with chords and a bass line.

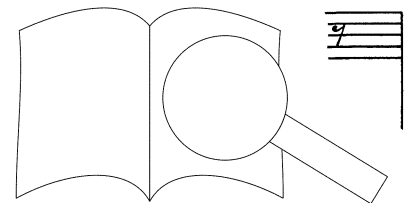


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76

8





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Fine

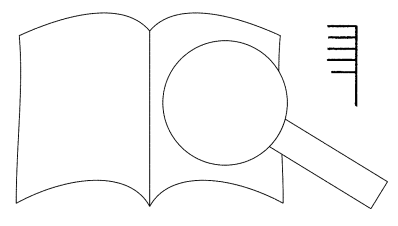
88

st vor - an und
not a - stray, but

Er ge - het vor - an und
He leads not a - stray, but

Er ge - het vor - an und
He leads not a - stray, but

Er ge - het vor - an und öff - net die
He leads not a - stray, but paves us the



Fine

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for the second system with German and English lyrics. The vocal line continues with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment remains consistent with the first system.

öff - net die Bahn, und öff - net die Bahn,
 paves us the way, but paves - us the way,
 öff - net die Bahn, und et die Bahn,
 paves us the way, but us the way,
 öff - net die P - - net die Bahn,
 paves us the us the way,

Bahr er - an und öff - net die Bahn, er ge - het vor -
 way. a - stray, but paves us the way, he leads not a -

Musical score for the third system, continuing the vocal and piano parts. To the right of the score is a graphic of an open book with a magnifying glass over it, symbolizing a search or review function.

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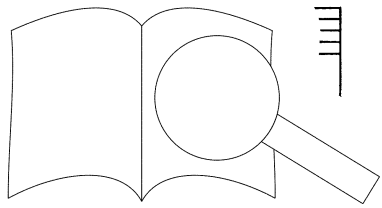
100

er ge - het vor - he leads not a -

er ge - het vor - he leads not a - si - die Bahn, er ge - het vor - the way, he leads not a -

ge - het vor - an — und öff - net die he leads not a - stray but paves us the

an — strav, Bahn, er ge - het vor - an — und öff - net die way, he leads not a - stray, but paves us the



First system of musical notation, featuring a vocal line on a treble clef staff and piano accompaniment on two bass clef staves. The key signature has three sharps (F#, C#, G#).

Second system of musical notation with lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on two bass clef staves. The lyrics are:

an — und öff - net die Bahn, .n — und öff - net die

stray, but paves us the way, stray, but paves us the

an — und öff - net die

stray, but paves us the

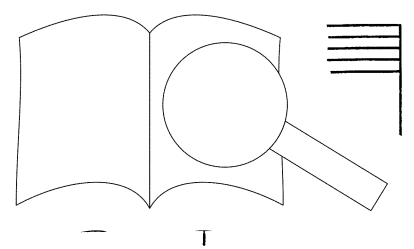
Bahn, er und öff - net die Bahn,

way, he , but paves us the way,

B:

u

Third system of musical notation, primarily piano accompaniment on two bass clef staves. The vocal line is mostly blank.



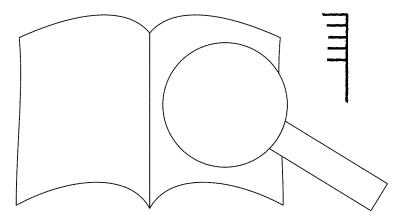
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Bahn, er ge - het vor - a - an und öff - net die Bahn, er
 way, he leads not a - way, us the way, he

er und öff - net die Bahn, er
 he lea but paves us the way, he

- an und öff - net die Bahn, er
 a - stray, but paves us the way, he

an und öff - net die Bahn, er ge - het vor -
 - stray, but paves us the way, he leads not a -



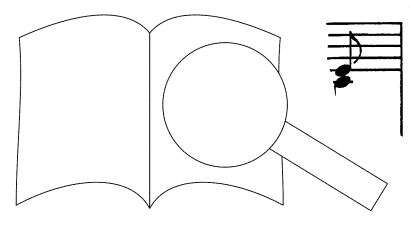
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Musical score for the first system, including vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 7/8. The vocal line begins with a rest, followed by notes corresponding to the lyrics 'ge - het vor - an und öff - net er ge - het vor -'.

Musical score for the second system with German and English lyrics. The vocal line continues with notes for 'he leads not a -'. The piano accompaniment provides harmonic support.

Musical score for the third system with German and English lyrics. The vocal line continues with notes for 'an die Bahn, er ge - het vor - an und öff - net die'. The piano accompaniment continues.

Musical score for the fourth system with German and English lyrics. The vocal line continues with notes for 'the way, he leads not a - stray but paves us the'. The piano accompaniment concludes the system.



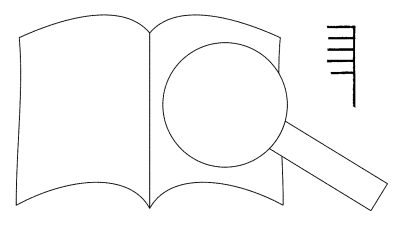
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an — und öff - net die Bahn, er re und öff - net die
 stray, but paves us the way, h ay, but paves us the

vor - an — und öff - net die
 st a - stray, but paves us the

er ge d öff - net die Bahn, er ge - het vor -
 he le but paves us the way, he leads not a -

Bahn, _____
 wr _____
 - an — und öff - net die Bahn, _____
 - stray, but paves us the way, _____



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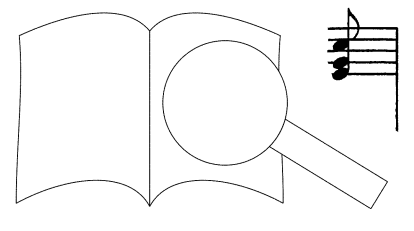
Bahn, _____ er ge - het vor -
 way, _____ he leads not a -

Bahn, er ge - het vor _____ net die Bahn, er
 way, he leads not a - bu s us the way, he

an _____ und _____ er
 stray, but _____ he

_____ er
 _____ he

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Musical score for the first system, including vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a quarter note G4 and a quarter note A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Musical score for the second system with German and English lyrics. The vocal line continues with a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment continues with the same eighth-note pattern.

an — und öff - net die Bahn, er
 stray, but paves us the way, he

ge - het vor - an — und öff
 leads not a - stray, but pave

ge - het vor - an.
 leads not a - s'

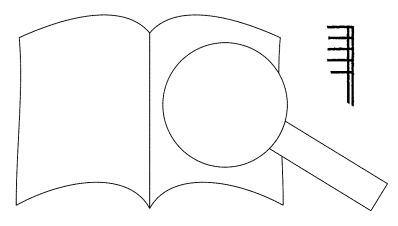
Musical score for the third system with German and English lyrics. The vocal line continues with a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with the same eighth-note pattern.

öff - net die Bahn, und öff - net die Bahn.
 sut paves us the way.

Bahn, und öff - net die Bahn.
 way, but paves us the way.

- net die Bahn, und öff - net die Bahn.
 us the way, but paves us the way.

if - net die Bahn, und öff - net die Bahn.
 aves us the way, but paves us the way.



Da capo