



# cecilio cecilio vittar

Publisher

Argentina

## About the artist

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-ceciliovittar.htm>

## About the piece



**Title:** Church Cantata BWV 001 (Erfüllet, ihr himmlischen, göttlichen flammen) [Erfüllet, ihr himmlischen, göttlichen flammen]  
**Composer:** Bach, Johann Sebastian  
**Arranger:** cecilio vittar, cecilio  
**Copyright:** Copyright © cecilio cecilio vittar  
**Style:** Flamenco

cecilio cecilio vittar on [free-scores.com](https://www.free-scores.com)



This work is not Public Domain. You must contact the artist for any use outside the private area.



- listen to the audio
- share your interpretation
- comment
- contact the artist

J.S. Bach  
Cantata No. 1

Wie schön leuchtet der Morgenstern

**Coro.**  
(Maestoso ♩ = 58.)

First system of the Coro. The music is in 12/8 time, B-flat major. The treble clef part begins with a trill (tr) on G4. The bass clef part starts with a mezzo-forte (mf) dynamic. The system concludes with a forte (f) dynamic marking.

Second system of the Coro. The treble clef part features a trill (tr) on G4. The bass clef part continues with the mf dynamic. The system ends with a forte (f) dynamic marking.

Third system of the Coro. The treble clef part has a mezzo-forte (mf) dynamic. The bass clef part continues with the mf dynamic. The system ends with a forte (f) dynamic marking.

Fourth system of the Coro. The treble clef part has a mezzo-forte (mf) dynamic. The bass clef part begins with a crescendo (cresc.) dynamic. The system ends with a forte (f) dynamic marking.

mf

The first system of the piano accompaniment features a treble clef with a complex, rhythmic melody of eighth and sixteenth notes. The bass clef provides a steady accompaniment with quarter and eighth notes. A dynamic marking of *mf* is present at the beginning.

The second system continues the piano accompaniment with similar rhythmic patterns in both staves. The treble clef part has some slurs and accents, while the bass clef part remains consistent with the first system.

**A**  
Soprano.  
Wie schön leuch -  
How bright and

Alto.  
.

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

Basso.  
Wie schön leuch -  
How bright and

C O R O

The vocal staves are arranged vertically. The Soprano part has a few notes with lyrics. The Alto part is mostly rests. The Tenor part has a melodic line with lyrics. The Bass part has a few notes with lyrics. The word "C O R O" is written vertically on the left side of the vocal staves.

mf

The third system of the piano accompaniment continues the musical texture. It features a treble clef with a melodic line and a bass clef with a supporting accompaniment. A dynamic marking of *mf* is present.

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

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

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

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

stern  
 star,

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

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

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

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

voll Gnad' und  
the shin - ing

*mf*

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

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

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

voll  
 the

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

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

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

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

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

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

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

*mf*

von ger dem a Herrn, far

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

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

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

Herrn, far

Herrn, far

Herrn, far

*mf*

First system of musical notation, consisting of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (Piano). The vocal parts contain rests. The piano accompaniment is a complex texture with many sixteenth notes.

Second system of musical notation, featuring a grand staff (Piano) with a complex accompaniment. The word "cresc." is written above the first measure.

**B**

die sü - - - sse  
to hail the

die sü - - - sse Wur - -  
to hail the seed

die sü - - - sse  
to hail the

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

Third system of musical notation, featuring four vocal staves with lyrics and a grand staff (Piano) with a complex accompaniment. The lyrics are: "die sü - - - sse to hail the", "die sü - - - sse Wur - - to hail the seed", "die sü - - - sse to hail the", and "die sü - sse Wur - zel Jes - - se, die to hail the seed of Jes - - se, to".

**B**

Fourth system of musical notation, featuring a grand staff (Piano) with a complex accompaniment. The word "mf" is written above the first measure.



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

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

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

se!  
 se!

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

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

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

First system of musical notation, featuring a treble and bass clef staff. The music includes a melodic line in the treble and a supporting bass line. A dynamic marking of *mf* is present in the bass staff. Trills are indicated by a 'tr' symbol above certain notes.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, featuring a *cresc.* (crescendo) marking in the bass staff.

Fourth system of musical notation, concluding the page with complex rhythmic patterns and trills.

Piano introduction for the first system, featuring a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line.

**Soprano.** **C**

Du  
Thou

Soprano vocal line and piano accompaniment for the second system. The vocal line begins with a whole note rest, followed by the lyrics "Du" and "Thou". The piano accompaniment continues with its characteristic sixteenth-note texture.

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

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

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

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics "Sohn" and "Da - - - - - vid's aus". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte).

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

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

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

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

=

Stamm,  
line,

Stamm,  
line,

Stamm,  
line,

*mf*

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

mei n Kō - nig und mei n Bräu - ti -  
 be - lov - ed Lord and Mas - ter

mei n Kō - nig und mei n Bräu - ti -  
 be - lov - ed Lord and Mas - ter

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

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

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

mei - n Kö - nig  
be - lov - ed

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

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

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

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

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

J.S. Bach - Church Cantatas BWV 1

gam,  
mine,

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

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

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

*mf*

*cresc.*

**D**

hast  
my

**D**

hast  
my

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

ses - sen, sess - ing,

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

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

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



sen,  
ing,

sen,  
ing,

sen,  
ing,

This system contains the vocal parts and the beginning of the keyboard accompaniment. It features three vocal staves (Soprano, Alto, and Bass) and a grand staff for the keyboard. The vocal parts are in a soprano, alto, and bass clef, respectively, and are in a common time signature. The keyboard part is in a grand staff (treble and bass clefs) and begins with a series of chords and moving lines.

This system continues the keyboard accompaniment from the previous system, showing the intricate texture of the right and left hands.

*dimin.*

*cresc.*

This system continues the keyboard accompaniment and includes dynamic markings: *dimin.* (diminuendo) and *cresc.* (crescendo).

This system continues the keyboard accompaniment, showing the final part of the piece on this page.

**E**

lieblich,  
kindly,

lieblich,  
kindly,

lieblich,  
kindly,

lieblich,  
kindly,

**E**

*mf*

freundlich,  
friendly,

freundlich,  
friendly,

freundlich,  
friendly,

freundlich,  
friendly,

lich,  
ly,

lich,  
ly,

lich,  
ly,

schön und herrlich,  
fair and noble,

schön und herrlich, gross und  
fair and noble, rich in

schön und herrlich, schön und herrlich,  
fair and noble, fair and noble,

schön und herrlich, schön und  
fair and noble, fair and

gross und ehr - lich,  
 rich in boun - ty,

ehr - lich, gross und ehr - lich, reich, reich,  
 boun - ty, rich in boun - ty, rich, rich,

schön und herr - lich, gross und ehr - lich, reich, reich,  
 fair and no - ble, rich in boun - ty, rich, rich,

herr - lich, gross  
 no - ble, rich

reich von Ga -  
 faith less nev -

reich von Ga - ben, von Ga - ben,  
 faith - less nev - er, no nev - er,

und ehr - lich, reich von  
 in boun - ty, faith less

*cresc.*

ben,  
er,

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

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

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

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the keyboard accompaniment, written for both right and left hands. The lyrics are in German and English. The music is in a major key with a common time signature. The vocal lines are melodic and expressive, while the keyboard part provides a rhythmic and harmonic foundation.

The second system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the keyboard accompaniment, written for both right and left hands. The lyrics are in German and English. The music is in a major key with a common time signature. The vocal lines are melodic and expressive, while the keyboard part provides a rhythmic and harmonic foundation.

**F**

hoch und sehr prächt -  
reign-ing in glo -

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

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

hoch und sehr prächt -  
high en - - - throned a - - -

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

ha -  
ev - - - -

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

This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics: "tig er - ha -", "bove for - ev -". The second staff continues the vocal line with lyrics: "- tig er - ha -", "- ry for - ev -". The third staff continues with lyrics: "- ben, sehr prächtig er - ha -", "- er, reign - ing in glo - ry for - ev -". The fourth staff continues with lyrics: "- ben, hoch und sehr prächtig er - ha -", "- er, reign - ing in glo - ry for - ev -". The piano accompaniment consists of two staves with a *cresc.* marking.

This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics: "ben.", "er.". The second staff continues with lyrics: "ben, hoch und sehr prächtig er - ha - ben.", "er, in glo - ry, reign - ing for - ev - er.". The third staff continues with lyrics: "ben, hoch und sehr prächtig er - ha - ben.", "er, in glo - ry, reign - ing for - ev - er.". The fourth staff continues with lyrics: "sehr prächtig er - ha - ben.", "in glo - ry for - ev - er.". The piano accompaniment consists of two staves with a *mf* marking.

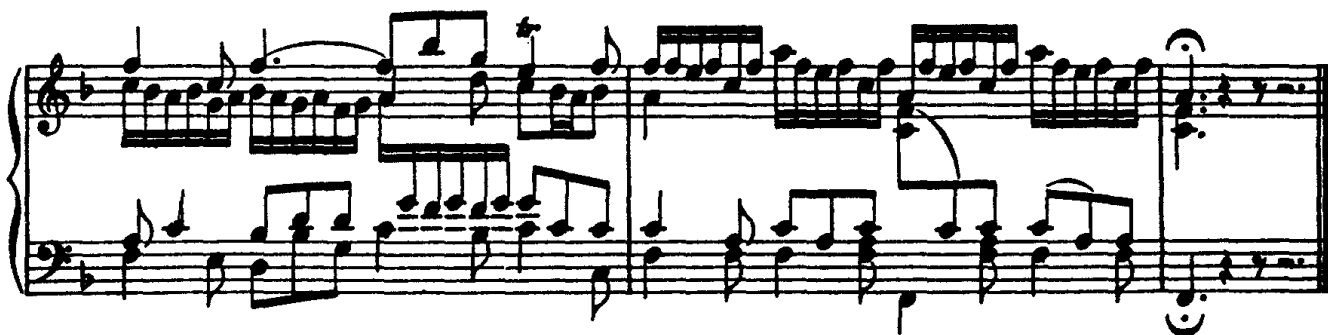
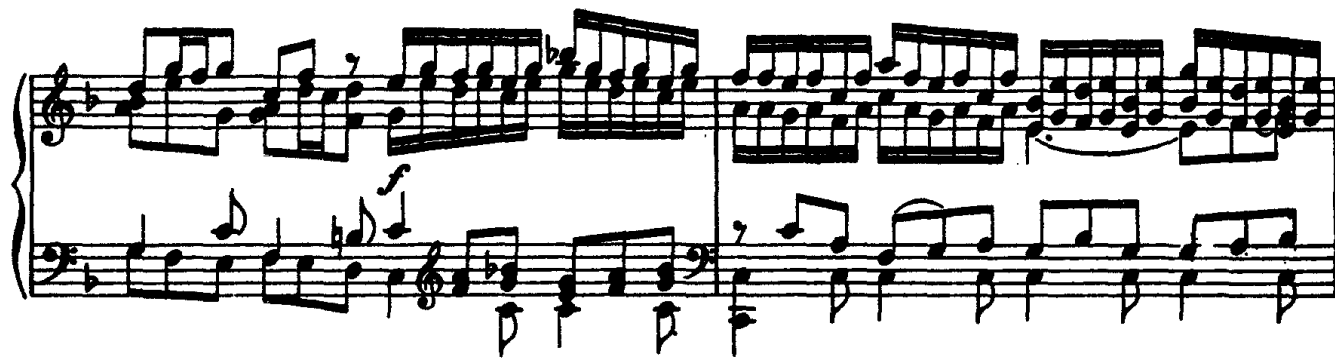
First system of musical notation, featuring a treble and bass clef staff. The music is in a minor key and includes dynamic markings such as *mf*.

Second system of musical notation, featuring a treble and bass clef staff. The music is in a minor key and includes dynamic markings such as *f* and *mf*.

Third system of musical notation, featuring a treble and bass clef staff. The music is in a minor key and includes the dynamic marking *cresc.*

Fourth system of musical notation, featuring a treble and bass clef staff. The music is in a minor key and includes dynamic markings such as *f* and *mf*.



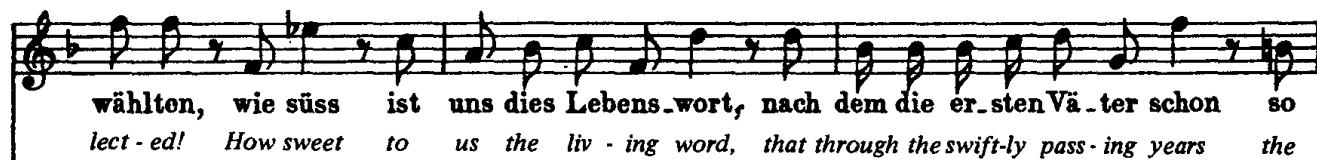
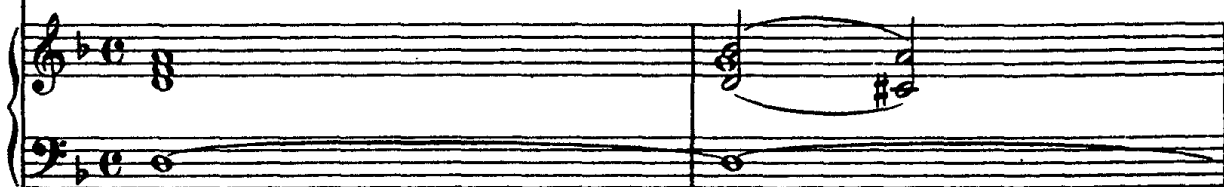


**Recitativo.**

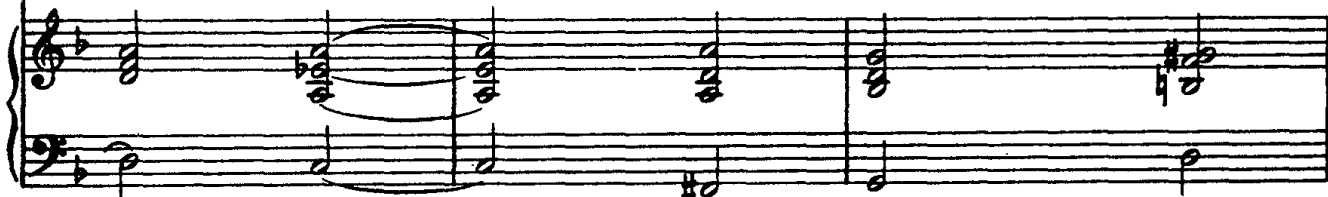
**Tenore.**



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



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



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

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

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

**Aria.**  
 (Moderato  $\text{♩} = 72$ )

*mf*



Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat and a 3/4 time signature. The music consists of a flowing sixteenth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand.

Soprano.



Soprano vocal line and piano accompaniment for the first system. The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and continues with a melodic line. The piano accompaniment continues with the same rhythmic patterns as the introduction.

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



Soprano vocal line and piano accompaniment for the second system. The vocal line continues with a melodic line. The piano accompaniment continues with the same rhythmic patterns as the introduction.

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



Soprano vocal line and piano accompaniment for the third system. The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and continues with a melodic line. The piano accompaniment continues with the same rhythmic patterns as the introduction.

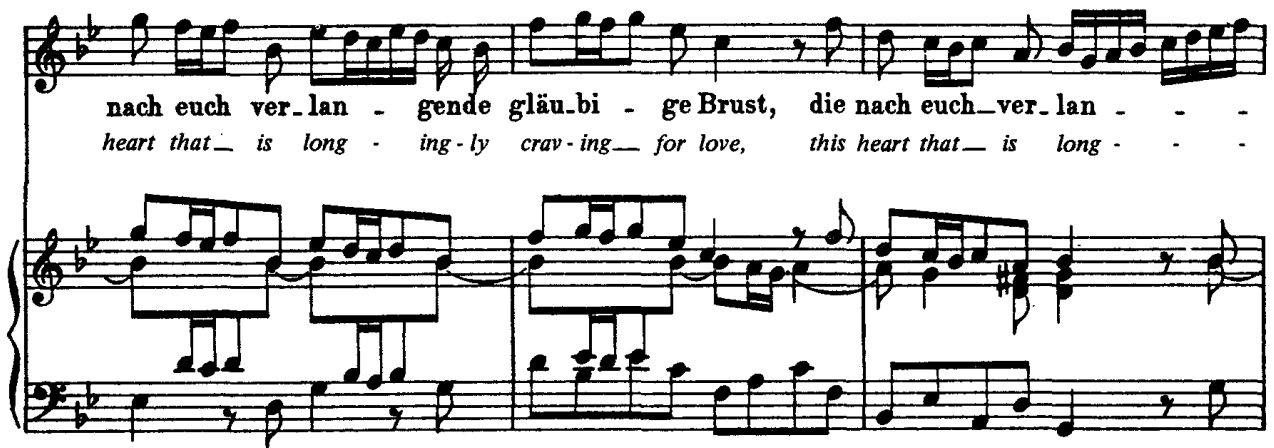
Brust!  
love.



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



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



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



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

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

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

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

J.S. Bach - Church Cantatas BWV 1

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

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

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

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

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

*mf*



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



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



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



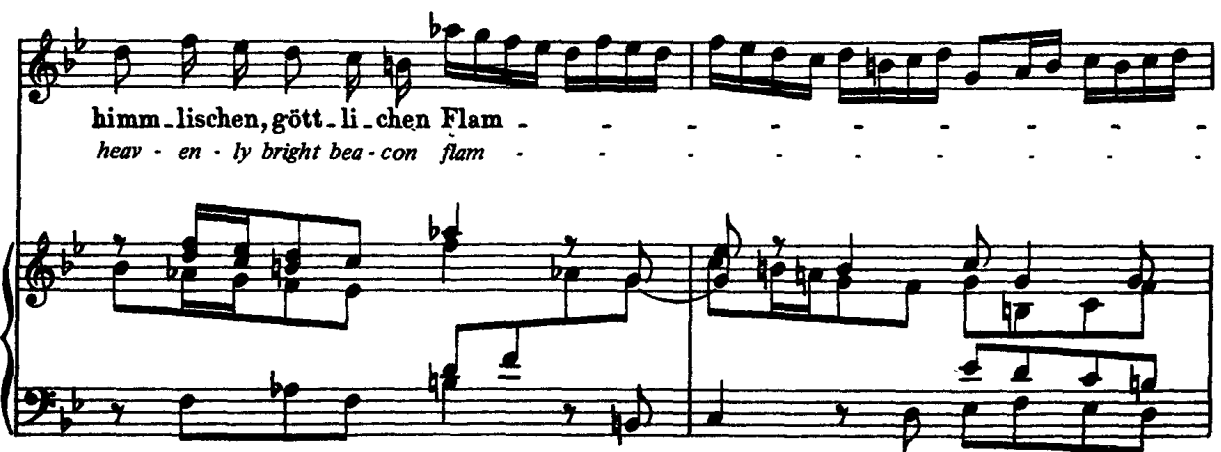
J.S. Bach - Church Cantatas BWV 1



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



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



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



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

**Recitativo.**

**Basso.**

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

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

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

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

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

The first system consists of a vocal line in the upper staff and a keyboard accompaniment in the lower staff. The vocal line is in a bass clef with a key signature of one flat and a 3/8 time signature. The lyrics are written below the vocal line. The keyboard accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/8 time signature. The piece begins with a whole note chord in the right hand and a half note chord in the left hand.

Aria.  
(Andante ♩ = 100)

The Aria section is a single system for keyboard accompaniment, consisting of six staves. It is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/8 time signature. The tempo is marked "Andante" with a metronome marking of ♩ = 100. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The piece features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes several trills (tr) and slurs. The first staff begins with a *mf* dynamic. The second staff has a *p* dynamic. The third staff has a *mf* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *mf* dynamic. The sixth staff has a *p* dynamic.

Tenore.

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

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

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

ten sol-len\_ dir für und für, für und für \_\_\_\_\_ Dank und Op- - -  
 ing, loud and\_ clear, far and\_ near, far and near, \_\_\_\_\_ sing Thy prais - - -

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

ten sol-len\_ dir für und für, für und für \_\_\_\_\_ Dank und Op - fer zu -  
 ing, loud and\_ clear, far\_ and\_ near, far and near, \_\_\_\_\_ sing Thy prais - es nev -

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

ten.  
ing.

*mf*

*tr*

*mf*

This system contains a vocal line and a piano accompaniment. The vocal line begins with the lyrics "ten." and "ing." and consists of a few notes. The piano accompaniment features a treble clef with a melodic line containing trills and a bass clef with a supporting line. Dynamics include *mf* and trills are marked with *tr*.

*p*

*mf*

*tr*

*tr*

*p*

This system continues the piano accompaniment. The treble clef part has a melodic line with trills and slurs. The bass clef part provides harmonic support. Dynamics include *p* and *mf*, and trills are marked with *tr*.

*p*

*mf*

*b*

This system continues the piano accompaniment. The treble clef part features a melodic line with a key signature change to one flat, indicated by a *b* symbol. The bass clef part continues with a supporting line. Dynamics include *p* and *mf*.

*p*

This system continues the piano accompaniment. The treble clef part features a melodic line with a trill. The bass clef part continues with a supporting line. Dynamics include *p*.

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

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

gro — sser      Kö —  
God Al — might —

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

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are written below the vocal line. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, and includes a dynamic marking of *mf* (mezzo-forte).

The second system continues the piano accompaniment from the first system. It maintains the same key signature and time signature, with intricate rhythmic patterns in both the treble and bass staves.

The third system continues the piano accompaniment. It features a variety of rhythmic figures, including sixteenth-note runs and chords, with some trills marked with 'tr'.

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

The fourth system includes a vocal line and a piano accompaniment. The vocal line has a treble clef and lyrics written below. The piano accompaniment continues with a dynamic marking of *p* (piano) and includes various rhythmic patterns and trills.



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

Kö - -  
 might -

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

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

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

Da Capo.

**Choral.**

**Soprano.**

Wie bin ich doch so herz\_lich froh, dass mein Schatz ist das A und O, der  
 Er wird mich doch zu sei\_nem Preis auf\_neh\_men in das Pa\_radeis, dess  
*What joy my Sav-iour brings to me, my Al-pha and O-mega He, be-  
 To dwell in Par-a-dise with Him, en-throned a-mong the Ser-a-phem, in*

**Alto.**

Wie bin ich doch so herz\_lich froh, dass mein Schatz ist das A und O, der  
 Er wird mich doch zu sei\_nem Preis auf\_neh\_men in das Pa\_radeis, dess  
*What joy my Sav-iour brings to me, my Al-pha and O-mega He, be-  
 To dwell in Par-a-dise with Him, en-throned a-mong the Ser-a-phem, in*

**Tenore.**

Wie bin ich doch so herz\_lich froh, dass mein Schatz ist das A und O, der  
 Er wird mich doch zu sei\_nem Preis auf\_neh\_men in das Pa\_radeis, dess  
*What joy my Sav-iour brings to me, my Al-pha and O-mega He, be-  
 To dwell in Par-a-dise with Him, en-throned a-mong the Ser-a-phem, in*

**Basso.**

Wie bin ich doch so herz\_lich froh, dass mein Schatz ist das A und O, der  
 Er wird mich doch zu sei\_nem Preis auf\_neh\_men in das Pa\_radeis, dess  
*What joy my Sav-iour brings to me, my Al-pha and O-mega He, be-  
 To dwell in Par-a-dise with Him, en-throned a-mong the Ser-a-phem, in*

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

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

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

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

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

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

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

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