



cecilio cecilio vittar

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A propos de la pièce



Titre : Church Cantata BWV 001 (Erfüllet, ihr himmlischen, göttlichen flammen)
[Erfüllet, ihr himmlischen, göttlichen flammen]
Compositeur : Bach, Johann Sebastian
Arrangeur : cecilio vittar, cecilio
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Style : Flamenco

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J.S. Bach
Cantata No. 1
Wie schön leuchtet der Morgenstern

Coro.
(Maestoso ♩ = 58.)

The first system of the Coro features a treble and bass clef with a 12/8 time signature. The treble staff begins with a trill (tr) on a G4 note. The bass staff starts with a mezzo-forte (mf) dynamic. The music consists of rhythmic patterns in the treble and sustained chords in the bass.

The second system continues the Coro. The treble staff has a mezzo-forte (mf) dynamic marking. It features a trill (tr) on a G4 note. The bass staff continues with sustained chords and rhythmic accompaniment.

The third system of the Coro shows the treble staff with a mezzo-forte (mf) dynamic. The music continues with rhythmic patterns in the treble and sustained chords in the bass.

The fourth system of the Coro features a crescendo (cresc.) dynamic marking in the treble staff. The treble staff has a forte (f) dynamic marking. The bass staff continues with sustained chords and rhythmic accompaniment.

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 of quarter notes. The music is in a minor key, indicated by the one flat in the key signature.

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 quarter notes.

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 silent. 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 piece. The treble clef part has a more active melody with some slurs. The bass clef part continues with quarter notes. The music ends with a final chord in the bass clef.

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 - genstern, der Mor - gen -
star, the morn - ing - star, how bright and fair the morn - ing - star, the morn - ing -

tet der Mor - genstern, der Mor - genstern, 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

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 -

The image shows a page of a musical score for J.S. Bach's Church Cantata BWV 1. It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are in German and English. The score is written in G major and 4/4 time. The lyrics are as follows:

Soprano:
 voll
 the

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

Tenor:
 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 -

Bass:
 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 -

Piano:
 (Piano accompaniment with various musical notations including dynamics like *mf*)

Continuation of lyrics:
 Gnad' und Wahr - heit
 shin - ing mes - sen -

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

Alto:
 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 -

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

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

The first system of the musical score consists of four staves. The top three staves are vocal staves, and the bottom staff is a bass staff. All staves contain rests, indicating that the instruments and voices are silent at the beginning of this section.

The second system of the musical score features a grand staff with piano accompaniment. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. A *cresc.* (crescendo) marking is present in 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

The third system of the musical score features vocal staves with lyrics and a grand staff with piano 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". The piano accompaniment includes a *mf* (mezzo-forte) marking.

B

The fourth system of the musical score features a grand staff with piano accompaniment. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. A *mf* (mezzo-forte) marking is present in 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

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

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!

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The lyrics are repeated from the first system.

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 notes in the treble staff.

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.

The first system shows the piano introduction. The right hand features a complex, rhythmic pattern with many sixteenth and thirty-second notes, while the left hand provides a steady bass line with some grace notes.

Soprano. C

Du
Thou

The second system begins with the soprano vocal line. The vocal line starts with a whole note rest, followed by the lyrics "Du" and "Thou" on a dotted half note. The piano accompaniment continues with its intricate 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

The third system contains the main vocal text. The soprano line has lyrics in German and English. The piano accompaniment features a dynamic marking of *mf* and continues with its characteristic rhythmic complexity.

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

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

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

Bräu - ti - gam, mei*n* Kö - nig und mei*n* Bräu - ti -
 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 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 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

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

The image shows a page of a musical score for J.S. Bach's Church Cantata BWV 1. It consists of several systems of music. The top system includes a vocal line with lyrics in German and English: "mir mein Herz be - sen, hast mir mein Herz be - sen, hast mir". Below this are two more vocal lines with similar lyrics. The bottom system includes a keyboard accompaniment with a dynamic marking of *mf*. The lyrics are repeated across the systems, with some lines being partially obscured or cut off. The score is written in a standard musical notation with treble and bass clefs, and a key signature of one flat.

mir
heart

mein
and

Herz
soul

be -
pos -

sen, hast mir

my heart

and soul

pos - sess -
- ing, my heart

sen, hast mir

my heart

and soul

pos - sess -
- ing, my

mf

ses -
sess -

sen,
ing,

mein Herz
and soul

be - ses -
pos - sess -

sen, hast mir
- ing, my heart

mein Herz
and soul

be - ses -
pos - sess -

sen, hast mir
- ing, my heart

mein Herz
and soul

be - ses -
pos - sess -

sen, hast mir
- ing, my heart

heart and soul

pos - sess -
- ing, my heart

and soul

pos - sess -
- ing, my heart

J.S. Bach - Church Cantatas BWV 1

sen,
ing,

sen,
ing,

sen,
ing,

dimin.

cresc.

E

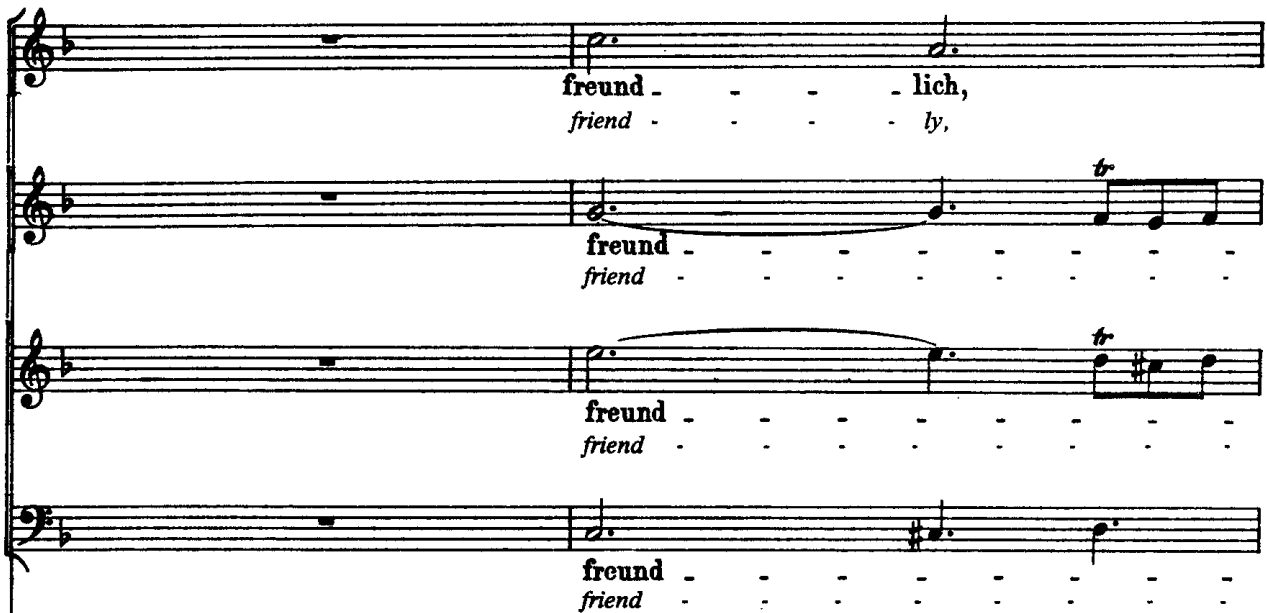


Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *lieb - - - lich,*
kind - - - ly,

E



Piano accompaniment for the first system, marked *mf*.



Four vocal staves with lyrics: *freund - - - lich,*
friend - - - ly,



Piano accompaniment for the second system.

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 accompaniment 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 accompaniment 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.

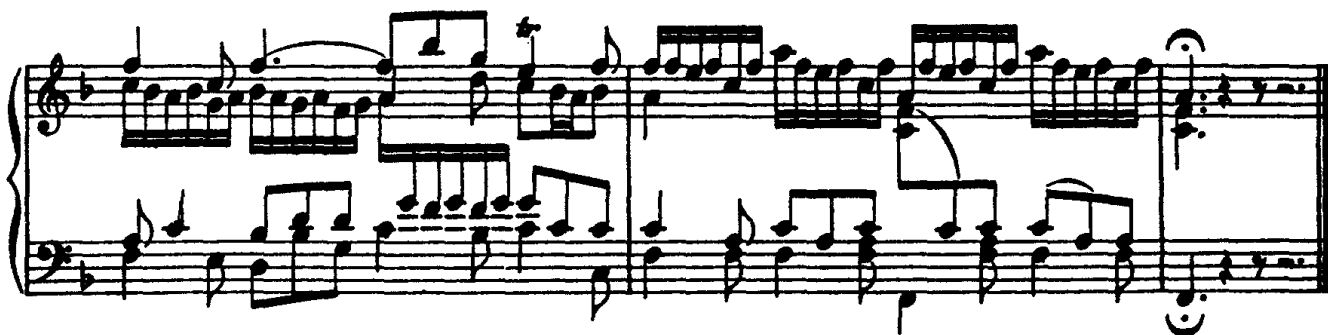
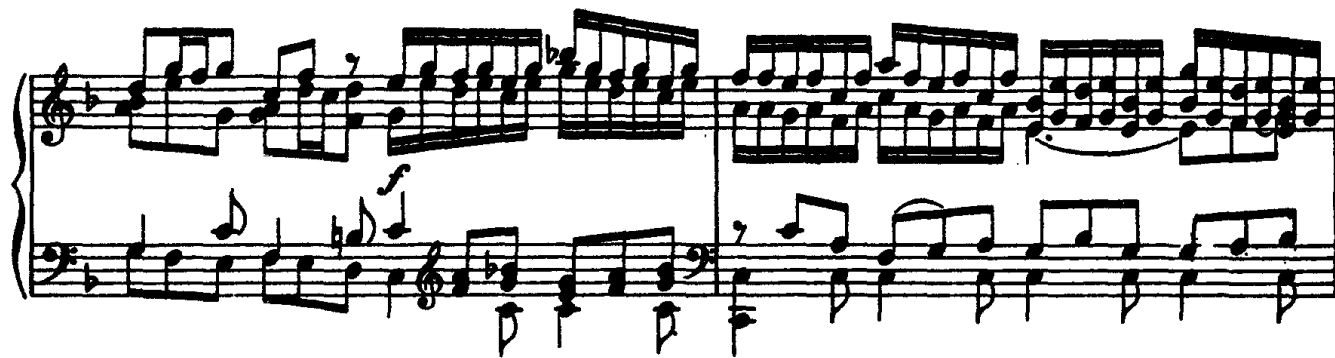
This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics: "ben.", "er.". The second staff continues with lyrics: "ben, hoch und sehr prächtig er - ha -", "er, in glo - ry, reign - ing for - ev -". The third staff continues with lyrics: "ben, hoch und sehr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

First system of musical notation, featuring a treble and bass clef. The music consists of a complex, flowing melody in the treble clef and a supporting bass line in the bass clef. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The melody in the treble clef is highly rhythmic and intricate. A dynamic marking of *f* is in the first measure, and *mf* appears in the second measure.

Third system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a prominent, repeated rhythmic motif. A dynamic marking of *cresc.* is placed above the treble clef in the second measure.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part continues with its complex, rhythmic texture. A dynamic marking of *f* is in the first measure, and *mf* appears in the second measure.

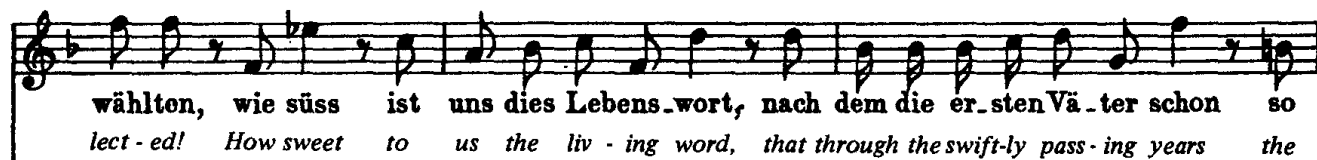
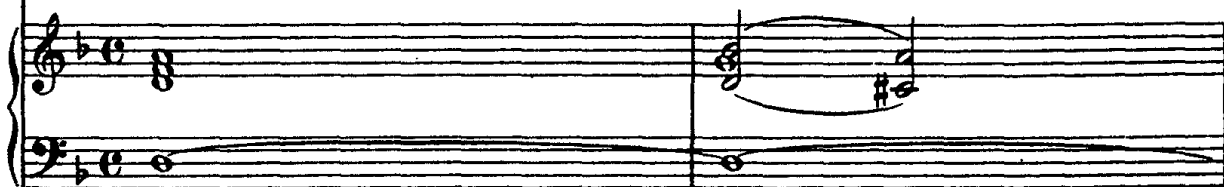


Recitativo.

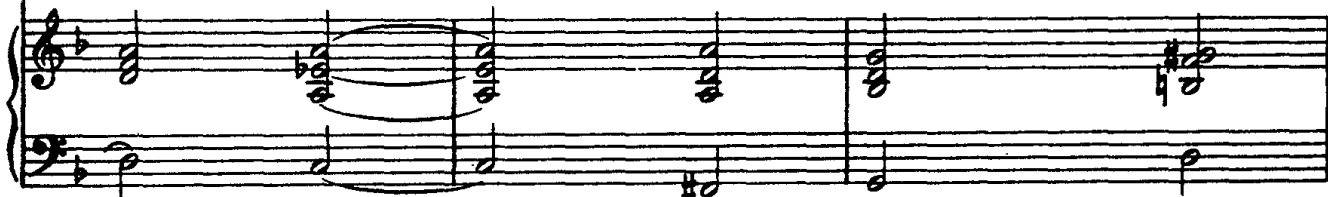
Tenore.



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 Gab - ri - 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 from the previous system.

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 a steady eighth-note accompaniment.

- 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 a steady eighth-note accompaniment.

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 -

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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 Freuden-schein ist mir von Gott entstanden, denn ein vollkommnes
 lure; a light of joy from God above is shining: of Christ's own bless-ed

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 4/4 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 4/4 time signature. The music features a steady bass line and a more active treble line.

Aria.
(Andante ♩ = 100)

The Aria section is a piano accompaniment in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/8 time signature. It is marked "Andante" with a tempo of 100 beats per minute. The music is characterized by a flowing, melodic line in the treble clef and a more rhythmic, accompanimental line in the bass clef. The dynamics range from piano (p) to mezzo-forte (mf). The piece includes several trills (tr) and slurs. The score is divided into six systems, each with two staves.

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.
ing.

mf

p

mf

p

mf

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 and a key signature of one sharp (F#). The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, characteristic of Bach's style. A dynamic marking of *mf* is present in the piano part.

The second system continues the vocal and piano parts. The vocal line has several trills marked with 'tr'. The piano accompaniment maintains its intricate rhythmic pattern.

The third system continues the vocal and piano parts. The vocal line has several trills marked with 'tr'. The piano accompaniment maintains its intricate rhythmic pattern.

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

The fourth system continues the vocal and piano parts. The vocal line has several trills marked with 'tr'. The piano accompaniment maintains its intricate rhythmic pattern. A dynamic marking of *p* is present in the piano part.

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-me-ga 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-me-ga 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-me-ga 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-me-ga 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
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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.