

J.S. Bach  
Cantata No. 63  
Christen, ätztet diesen Tag

Coro.  
(Allegro  $\text{♩} = 138.$ )

Pianoforte.

The first system of the piano accompaniment is written in 3/8 time. The right hand features a rhythmic pattern of eighth-note chords, while the left hand plays a steady eighth-note bass line. The piece begins with a forte (*f*) dynamic.

The second system continues the accompaniment. The right hand has a more active melodic line with some sixteenth-note passages. The left hand maintains the eighth-note bass line. The dynamic is marked mezzo-forte (*mf*).

The third system shows the continuation of the piano accompaniment. The right hand's chords become more complex, and the left hand's bass line remains consistent. The dynamic is mezzo-forte (*mf*).

The fourth system continues the piano accompaniment. The right hand features a series of chords, and the left hand plays a steady eighth-note bass line. The dynamic is mezzo-forte (*mf*).

The fifth system concludes the piano accompaniment. The right hand has a final chordal cadence, and the left hand ends with a steady eighth-note bass line. The dynamic is mezzo-forte (*mf*).

C O R O.

**Soprano.**  
 Christen, ä - tzet die - sen Tag in Me - tall und  
 Chris-tians, mark - ye all - this day, carve it well in

**Alto.**  
 Christen, ä\_tzet diesen Tag in Me - tall und  
 Chris-tians, mark ye all this day, carve it well in

**Tenore.**  
 Christen, ä\_tzet die - sen Tag in Me - tall und  
 Chris-tians, mark ye all this day, carve it well in

**Basso.**  
 Christen, ä\_tzet diesen Tag in Me - tall und  
 Chris-tians, mark ye all this day, carve it well in

The first system of the musical score includes four vocal staves (Soprano, Alto, Tenore, Basso) and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* and *f*.

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -  
 bronze and mar - ble, carve it well in bronze and mar -

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -  
 bronze and mar - ble, carve it well in bronze - and mar -

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -  
 bronze and mar - ble, carve it well in bronze - and mar -

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -  
 bronze and mar - ble, carve it well in bronze and mar -

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts have a melodic line with a trill (tr.) on the final note of the phrase. The piano accompaniment continues with the same rhythmic pattern and dynamic markings.



**A**

ne! ble! Chri - sten, ä - tzet die - sen  
 Chris - tians, mark ye all this

ne! ble! Christen, ä\_tzet die - sen  
 Chris-tians, märk ye all this

ne! ble! Christen, ä\_tzet die.sen  
 Chris-tians, mark ye all this

ne! ble! Christen, ä\_tzet die - sen  
 Chris-tians, mark ye all this

*f* *p*

*tr*

Tag in Me - tall und Mar - mor - stei - ne, Chri - sten, ä - tzet  
 day, carve it well in bronze and mar - ble, Chris - tians, mark ye

Tag in Me - tall und Mar - mor - stei - ne, Chri - sten, ä - tzet  
 day, carve it well in bronze and mar - ble, Chris - tians, mark ye

Tag in Me - tall und Mar - mor - stei - ne, Chri - sten, ä - tzet  
 day, carve it well in bronze and mar - ble, Chris - tians, mark ye

Tag in Me - tall und Mar - mor - stei - ne, Chri - sten, ä - tzet  
 day, carve it well in bronze and mar - ble, Chris - tians, mark ye

die - sen Tag in Me - tall und Mar - mor - stei -  
 all - this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -  
 all this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -  
 all this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -  
 all - this day, carve it well in bronze and mar -

*f* *p* *tr* *7*

- ne, in Me - tall und Marmor -  
 - ble, carve it well in bronze and

- ne, in Me - tall  
 - ble, carve it well

*tr* *tr* *tr* *7*

ne, in Me - tall und Mar - mor - stei - ne!  
- ble, carve it - well in bronze - and mar - ble!

stei - ne, in Me - tall und Mar - mor - stei - ne!  
mar - ble, carve it - well in bronze - and mar - ble!

und Marmor - stei - ne, in Me - tall und Mar - mor - stei - ne!  
in bronze and mar - ble, carve it well in bronze - and mar - ble!

ne, in Metall und Marmorstei - ne!  
- ble, carve it well in bronze and mar - ble!



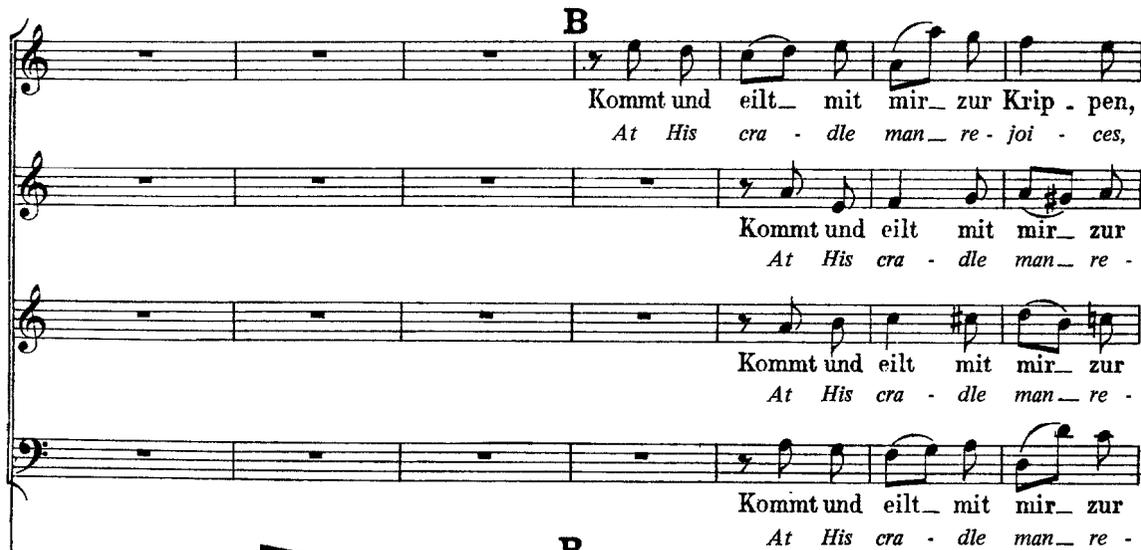
**B**

Kommt und eilt mit mir zur Krip - pen,  
At His cra - dle man - re - joi - ces,

Kommt und eilt mit mir zur  
At His cra - dle man - re -

Kommt und eilt mit mir zur  
At His cra - dle man - re -

Kommt und eilt mit mir zur  
At His cra - dle man - re -



**B**

*p*



und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
*tr* *tr*  
*tr*  
 hast - en there with hap - py - voic - es, thanks to God for Him con -  
 Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
 joi - ces, hast - en there with hap - py voic - es, thanks to God for Him con -  
 Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
 joi - ces, hast - en there with hap - py voic - es, thanks to God for Him con -  
 Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
 joi - ces, hast - en there with hap - py - voic - es, thanks to God for Him con -

Pflicht!  
*vey!*  
 Pflicht!  
*vey!*  
 Pflicht!  
*vey!*  
 Pflicht!  
*vey!*



Strahl, so da ein - bricht,  
 ray from heav - en darts,

Strahl, denn der Strahl, so da ein - bricht,  
 ray, see the ray from heav - en darts,

Strahl, denn der Strahl, so da ein - bricht,  
 ray, see the ray from heav - en darts,

so da ein - bricht.  
 from heav-en darts,

zeigt sich euch zum  
 'tis the sign - of

zeigt sich euch zum  
 'tis the sign of

zeigt sich euch  
 'tis the sign

zeigt sich euch zum Gna -  
 'tis the sign of grace

Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 grace — and mer - cy, 'tis the sign of grace — and mer - cy.

Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 grace and mer - cy, 'tis the sign of grace — and mer - cy.

— zum Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 — of grace — and mer - cy, 'tis the sign of grace — and mer - cy.

- den - schei - ne, zeigt sich euch — zum Gna - den - schei - ne.  
 — and mer - cy, 'tis the sign — of grace — and mer - cy.

Da Capo.

**Recitativo.**

Alto.

O sel - - ger - Tag! o un - ge - meines Heu - te, an dem das Heil der  
 O bliss - - ful - day! O day of great re - joi - cing, on which the world was

*sempre piano*

Welt, der Shi - loh, den Gott schon im Pa - ra - dies dem menschlichen Geschlecht verhiess, nun -  
 saved; the Shi - loh, whom the Lord, from pa - ra - dise, al - read - y had as - sured to man, at

meh - ro sich voll.kommen dar.ge - stellt, und su.chet Is - ra - el von der Ge -  
*last ap-peared a - mong us in the flesh, that He might ran - som us from our cap -*

Adagio. (♩ = 96.)

fangenschaft und Sklavenketten des Sa.tans zu er.ret - - - -  
*ti - vi - ty, and rend our fet - ters; from Sa - tan's pow - er save*

- - - - -ten. Du lieb - - ster Gott! was sind wir Ar.men doch? Ein  
*us. Ah! dear - - est God! what sor - ry folk are we! A*

ab.gefallnes Volk, so dich ver.lassen. Und dennoch willst du uns nicht hassen! Denn eh' wir sollen  
*faith-less peo-ple which have quite for-got Thee. And yet Thou dost not now des - pise us! That mor-tals might not*

noch nach dem Ver.dienst zu Bo.den lie.gen, eh' muss die Gottheit sich be.quemen, die  
*all, as well - de - served, be left to per - ish, His God - head has the Lord de - ves - ted, a*

menschli.che Na.tur an sich zu nehmen und auf der Erden, im Hirten.stall, zu ei.nem Kind zu  
*mor - tal form and fig - ure ma - ni - fest - ed, and in a sta - ble ' been born a child' to com - pass our sal -*

wer.den. O un.be.greif.li.ches, doch se.li.ges Ver.fü.  
*va - tion. O un - be - lie - va - ble, yet bless - ed, con - sum - ma -*

- gen, o un.be.greif.liches, doch se.li.ges Ver.fü.gen!  
*- tion, O un - be - lie - va - ble, yet bless - ed con - sum - ma - tion!*

Duetto.

Adagio. (♩ = 96.)

tr

tr

cresc. dim. tr

Soprano.

Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -  
 Basso. God, we thank Thee for our — Sa - viour who was born to — us — to —

Gott, du hast es wohl ge -  
 God, we thank Thee for our —

p

fährt. Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge -  
 day, God, we thank Thee for our — Sa - viour. God, we thank Thee for the

fü - get, was uns jet - zo — wi - der - fährt, Gott, du hast es wohl ge -  
 Sa - viour, who was born to — us to - day, God, we thank Thee for our —

*tr* *poco forte*

fü - get,  
 Sa - viour,

fü - get. — Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge -  
 Sa - viour, — God, we thank Thee for the Sa - viour, God we thank Thee for our —

*tr* *p*

Gott, du hast es wohl ge - fü - get, was uns jet - zo — wi - der -  
 God, we thank Thee for our — Sa - viour, who was born — to — us to -

fü - get, was uns jet - zo — wi - der - fährt, was uns jet - - - zo — wi - der -  
 Sa - viour, who was born to — us to - day, who was born — to — us to -

*tr* *(tr)*

fährt, \_\_\_\_\_ Gott, du hast es wohl ge -  
 day, \_\_\_\_\_ God, we thank Thee for the -

fährt, Gott, du hast es wohl ge - fü - get, du hast es wohl ge -  
 day, God, we thank Thee for our Sa - viour, we thank Thee for our -

*poco forte*

fü - get, was uns jet - zo - wi - der - fährt, Gott, du hast es wohl ge -  
 Sa - viour, who was born - to us to - day, God, we thank Thee for our -

fü - get, was uns jet - zo - wi - der - fährt,  
 Sa - viour, who was born - for - us to - day, *tr*

*p* *poco forte*

fü - get, - Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -  
 Sa - viour, God, we thank Thee for the Sa - viour, who was born to - us to -

Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -  
 God, we thank Thee for the Sa - viour, who was born - to - us - - der -

*p* *tr*

fährt.  
day.

fährt.  
day.

*f*

*(tr)*

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with the lyrics 'fährt. day.' and a piano accompaniment. The second system continues the vocal line with a trill marked '(tr)' and the piano accompaniment. The piano part features a rhythmic pattern of eighth notes and rests.

*mf*

*(tr)*

*tr*

*tr*

Detailed description: This system shows the piano accompaniment for the second system. It features a melodic line with trills marked '(tr)' and 'tr'. The piano part continues with eighth notes and rests.

*p*

*cresc.*

*dim.*

*tr*

Detailed description: This system shows the piano accompaniment for the third system. It features a melodic line with a trill marked 'tr'. The piano part continues with eighth notes and rests. Dynamics include piano (*p*), crescendo (*cresc.*), and decrescendo (*dim.*).

Drum lasst uns auf ihn stets trau.en und auf sei.ne Gna.de. bau.  
So let us, in Him con-fi-ding, trust His sa-ving grace a-bi-

Detailed description: This system shows the vocal line with German and English lyrics. The German lyrics are 'Drum lasst uns auf ihn stets trau.en und auf sei.ne Gna.de. bau.' and the English lyrics are 'So let us, in Him con-fi-ding, trust His sa-ving grace a-bi-'. The vocal line is written in a single staff.

Drum lasst uns auf ihn stets trau.en und auf sei.ne Gna.de.  
So let us, in Him con-fi-ding, trust His sa-ving grace a-

*mf*

Detailed description: This system shows the piano accompaniment for the vocal line. It features a melodic line with eighth notes and rests. The piano part continues with eighth notes and rests. Dynamics include mezzo-forte (*mf*).

en, denn er  
ding; which shall

bau - en, denn  
bi - ding, which

*p*

hat uns dies be - schert, denn er hat uns dies beschert, denn er  
be our guide and stay, which shall be our guide and stay, which shall

er hat uns dies beschert, denn er hat uns dies be - schert, denn er  
shall be our guide and stay, which shall be our guide and stay, which shall

*tr*

hat uns dies be - schert,  
be our guide and stay,

hat uns dies be - schert,  
be our guide and stay,

*f*

*tr*

was uns  
bring - ing -

was uns e - wig nun ver - gnü - get, ver -  
bring - ing - peace and - joy for - ev - er, - for -

*p*

e - wig nun ver - gnü - get, ver - gnü - - get, was uns  
peace and joy for - ev - er, - for - ev - - er, bring - ing -

gnü - - get, was uns e - wig nun ver - gnü - get, ver -  
ev - - er, bring - ing - peace and - joy for - ev - er, - for -

e - wig nun vergnü - get, ver - gnü - - get, ver - gnü - get.  
peace and joy for - ev - er, - for - ev - - er, for - ev - er.

gnü - get, ver - gnü - - get, ver - gnü - - get.  
ev - er, for - ev - - er, for - ev - er.

Da Capo.

**Recitativo.**

**Tenore.**

So kehret sich nun heut' das bange Leid, mit welchem Is-ra-el ge-ängstet und be-  
*To-day the fear and dread was swept a-way which once to Is-ra-el was woe and con-ster-*

**Andante. (♩ = 116.)**

la-den, in lau-ter Heil und Gnaden, in lau-ter Heil — und Gna-  
*na-tion. To-day brought our sal-va-tion. to-day brought our sal-va-*

**(Recit.)**

**a tempo**

den. Der Löw' aus Da-vid's Stam-me ist er-schie-nen, sein  
*tion. The Li-on, sprung from Da-vid's line, ap-pear-eth. His*

Bo-gen ist ge-spannt, das Schwert ist schon ge-wetzt, wo-  
*bow is rea-dy drawn, the sword is in His hand with*

mit er uns in vor' - ge Frei - heit setzt.  
which, for us, our free - dom to com - mand.

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a key signature of one sharp (F#) and a 3/8 time signature. The lyrics are written below the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

**Duetto.**  
(Allegro moderato ♩ = 144.)

*mf*

*cresc.*

*(tr)* *(tr)*

L.H.

L.H.

*f*

Fine.

The Duetto section is a two-piano piece in 3/8 time with a key signature of one sharp (F#). It begins with a dynamic marking of *mf*. The score is written in grand staff for two pianos. The first system shows the initial rhythmic figures. The second system includes a *cresc.* marking and trills (*(tr)*) in the right hand of both pianos. The third system features a *f* dynamic marking and the word "L.H." indicating the left hand part. The piece concludes with a "Fine." marking.

Alto.

Tenore.

Ruft und fleht den Him-mel  
Come, ye Chris-tians, praise and

Ruft und fleht den Him-mel an,  
Come, ye Chris-tians, praise and pray,  
kommt, ihr Chri-sten, kommt zum  
praise the Lord with song and

an, kommt, ihr Chri-sten, kommt zum Rei-  
pray, praise the Lord with song and danc-

Rei- hen, zum Rei-  
danc - ing, with danc -

- hen, zum Rei- hen, ruft und fleht den Himmel an,  
- ing, with danc - ing, praise and pray, praise ye and pray,

- hen, zum Rei- hen, ruft und fleht den Himmel an,  
- ing, with danc - ing, praise and pray, praise ye and pray,

kommt, ihr Chri - sten, kommt zum Rei -  
 praise - the Lord - with song - and - danc -  
 ruft - und fleht - den Him - mel an, kommt, ihr Chri - sten,  
 come, - ye - Chris - tians, praise - and pray, praise - the Lord - with  
 (tr)

C.F. SC.  
 L. H.

- hen, zum Rei - hen,  
 - ing, with danc - ing,  
 kommt zum Rei - hen, zum Rei - hen,  
 song and danc - ing, with danc - ing,

L. II.  
 pp

ihr - sollt euch an dem - er - freu - en,  
 joy - ful - ly your praise - en - hanc - ing,  
 ihr - sollt euch an dem - er - freu - en,  
 joy - ful - ly your praise - en - hanc - ing,

p  
 mf

ihr sollt euch an dem er - freu - en,  
 joy - ful - ly your praise - en - hanc - ing,

ihr sollt euch an dem er - freu - en,  
 joy - ful - ly your praise - en - hanc - ing.

*p*

was Gott heut' an  
 for His gift - to

was Gott heut' an euch ge -  
 for His gift - to us - to -

*(tr)* *tr.* *(tr)* *(tr)* *cresc.*

euch ge - than, was Gott heut' an euch, an euch ge - than!  
 us - to - day, for His gift to - us, to us to - day!

than, was Gott heut' an euch, an euch ge - than!  
 day, for His gift to - us, to us to - day!

First system of the piano introduction. The right hand features a melodic line with trills (tr) and grace notes. The left hand provides a steady accompaniment. The dynamic marking is *mf*.

Second system of the piano introduction. The right hand continues with trills (tr) and grace notes. The left hand is marked "L.H." and features a melodic line. The dynamic marking is *f*.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Da uns sei - ne Huld das Le - ben. Thanks that life it - self He gave us,". The piano accompaniment is in the right hand, with a dynamic marking of *p*.

Continuation of the vocal line and piano accompaniment. The vocal line includes the lyrics: "Da uns sei - ne Huld das Le - ben, uns den Thanks that life it - self He gave us, thanks for uns den Hei - land hat ge - ge - ben, dess man nicht g'nug - dan - ken thanks for Christ - who came to - save us, thanks for more than - tongue - can Hei - land hat ge - ge - ben, dess man nicht g'nug dan - ken kann, Christ - who came to - save us, thanks for more than tongue - can say,". The piano accompaniment includes trills (tr) and grace notes, with a dynamic marking of *p*.

kann,  
say,

dess man nicht g'nug dan -  
thanks for more than tongue

dess man nicht g'nug dan -  
thanks for more than tongue

- ken kann,  
can say,

dess man nicht g'nug dan -  
thanks for more than tongue

- ken kann,  
can say,

dess man  
thanks for

*tr*

*mf*

- ken kann, nicht g'nug dan -  
can say, more than tongue

nicht g'nug dan -  
more than tongue

- ken kann, nicht g'nug dan -  
can say, more than tongue

*tr*

*pp*

- ken, g'nug dan - ken kann, dess man nicht g'nug dan - ken, g'nug dan - ken  
 can, than tongue can say, thanks for more, more, more than man's tongue can

- ken, g'nug dan - ken kann, dess man nicht g'nug dan - ken, g'nug dan - ken  
 can, than tongue can say, thanks for more, more, more than man's tongue can

*cresc.*

kann.  
say.

kann.  
say.

Ruft und fleht den  
Come, ye Chris - tians,

Ruft und fleht den Him - mel an, kommt, ihr  
Come, ye Chris - tians, praise and pray, praise the

Him - mel an, kommt, ihr Chri - sten, kommt zum Rei -  
praise and pray, praise the Lord with song and danc -

*mf* *p* *mf*

Chri - sten, kommt zum Rei - hen, zum  
 Lord with song - and danc - ing, with

- - - - - hen, zum Rei -  
 - ing, with danc -

*p* *pp*

Rei - hen, zum Rei - hen, ruft und fleht den Himmel  
 danc - ing, with danc - ing, praise and pray, praise ye and

- - - - - hen, zum Rei - hen, ruft und fleht den Himmel  
 - ing, with danc - ing, praise and pray, praise ye and

*pp*

an, ruft und fleht den Him - mel an, kommt, ihr  
 pray, come, ye Chris - tians, praise and pray, praise the

an, kommt, ihr Chri - sten, kommt zum Rei -  
 pray, praise the Lord with song and danc -

(tr)

L.H.

Chri - sten, kommt zum Rei - hen, zum Rei - hen!  
 Lord with song and danc - ing, with danc - ing!

L. H. *mf*

Da Capo.

**Recitativo.**

Basso.

Verdoppelt euch dem - nach, ihr heissen Andachts - flammen, und schlagt in - De - muth  
 So fan ye hot - ter yet the flames of your de - vo - tion, in - spired with hum - ble

**Andante e piano.** (♩ = 60.)

brün - stig - lich zu - sammen!      Steigt fröh - lich himmel - an,      und  
 yet with deep e - mo - tion.      Come joy - ful ev' - ry - one      and

dan - ket Gott für dies, was er ge - than, und dan - ket Gott, und dan - ket Gott für dies,  
 thank your God for all that He has done, and thank your God, and thank your God for all —

— was er ge - than, und dan - ket Gott für dies, für dies, — was er gethan.  
 — that He has done, in praise to - heav-en high for all that God has done.

**Coro.**  
 (Maestoso  $\text{♩} = 60.$ )

L. H.  
*mf*

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of a complex, rhythmic pattern of chords and moving lines. A dynamic marking of *mf* is present in the bass line.

Piano accompaniment for the second system, continuing the complex rhythmic pattern. A dynamic marking of *f* is present in the bass line.

**Soprano.**  
 Höch-ster, schau' in Gna-den an,  
 Mas-ter, — pray with pi-ty view,

**Alto.**  
 Höch-ster, schau' in Gna-den an,  
 Mas-ter, . pray with pi-ty view,

**Tenore.**  
 Höch-ster, schau' in Gna-den an,  
 Mas-ter, pray with pi-ty view,

**Basso.**  
 Höch-ster, schau' in Gna-den an,  
 Mas-ter, pray- with- pi-ty view,

Vocal staves for Soprano, Alto, Tenore, and Basso, each with the lyrics above. Below the vocal staves is the piano accompaniment for the third system, including a section labeled **L.H.** (Left Hand) with a dynamic marking of *mf*. The piano part begins with a dynamic marking of *p*.

Höch - ster, schau' in Gna - den  
Mas - ter, pray with pi - ty

Höch - ster, schau' in Gna - den  
Mas - ter, pray with pi - ty

Höch - ster, schau' in Gna - den  
Mas - ter pray with pi - ty

Höch - ster, schau' in Gna - den  
Mas - ter pray with pi - ty

*f*

an die - se Gluth, die - se Gluth gebück - ter See - len, die -  
view all the warmth, all the warmth of our af - fec - tion, all

an die - se Gluth, die - se - Gluth ge - bück - ter See - len, Höch - ster,  
view all the warmth, all the warmth of our af - fec - tion, Mas - ter,

an die - se Gluth, die - se Gluth ge - bück - ter See - len,  
view all the warmth, all the warmth of our af - fec - tion,

an die - se Gluth, die - se Gluth ge - bück - ter See - len.  
view all the warmth, all the warmth of our af - fec - tion,

L. H.

*mf*

- se Gluth ge. bück - ter See. len, Höchster, schau' in Gna. den, in  
 the warmth of our af - fec - tion, Mas - ter, pray with pi - ty, with  
 schau' in Gna. den, in Gna. den an die - se Gluth ge. bück -  
 pray with pi - ty, with pi - ty view all the warmth of our  
 Höchster, schau' in Gna. den, in  
 Mas - ter, pray with pi - ty, with

Gna. den an die - se Gluth ge. bück - ter See.  
 pi - ty view all the warmth of our af - fec -  
 - ter See. len, die - se Gluth. Höchster, schau' in Gna. den, in  
 af - fec - tion, Might - y God. Mas - ter, pray with pi - ty, with  
 Gna. den an, schau' in Gna. den an die - se Gluth ge. bück -  
 pi - ty view, pray with pi - ty view all the warmth of our  
 Höchster, schau' in Gna. den, in  
 Mas - ter, pray with pi - ty, with

**A**

len,  
tion,

Gna - den an, Höchstler, schau' in Gna - den, in Gna - den an die -  
pi - ty view, Mas - ter, pray with pi - ty, with pi - ty view all —

ter See - len, Höchstler, schau' in Gna - den, in Gna - den an die -  
af - fec - tion, Mas - ter, pray with pi - ty, with pi - ty view Might -

Gna - den an die - se Gluth ge - bück - ter See - len, Höchstler,  
pi - ty view all the - warmth of our af - fec - tion, Mas - ter,

**A**

R.H.

se Gluth ge - bück - ter Seelen, Höchstler, schau' in Gna - den, in  
the - warmth of our af - fec - tion, Mas - ter, pray with pi - ty, with

se Gluth, Höchstler, schau' in Gnaden an die - se Gluth ge - bück -  
y God, Mas - ter, pray with pi - ty view all the - warmth of our

schau' in Gna - den, in Gna - den an die - se Gluth ge - bück - ter  
pray with pi - ty, with pi - ty view all the warmth of our af -

Höchster, schau' in Gna - den, in Gna - den an die -  
 Mas - ter, pray with pi - ty, with pi - ty view all -  
 Gna - den an die - se Gluth ge - bück - ter See - len, ge -  
 pi - ty view all the warmth of our af - fec - tion, of  
 - ter See - len, die - se Gluth ge - bück - ter Seelen, ge -  
 af - fec - tion, all the warmth of our af - fec - tion, of  
 See - len, Höch - ster, schau' in Gnaden an,  
 fec - tion, Mas - ter, pray with pi - ty view,

- se Gluth ge - bück - ter See - len, ge - bück - ter  
 the warmth of our af - fec - tion, of our af -  
 bück - ter See - len, schau' in Gna - den  
 our af - fec - tion, pray with pi - ty  
 bück - ter See - len, Höchster, schau' in Gna - den, in Gna - den  
 our af - fec - tion, Mas - ter, pray with pi - ty, with pi - ty  
 Höchster, schau' in Gna - den, in Gna - den  
 Mas - ter, pray with pi - ty, with pi - ty

See - len!  
fec - tion!

an die-se Gluth ge-bück-ter See - len!  
view all the warmth of- our af - fec - tion!

an die-se Gluth ge-bück-ter See - len!  
view all the warmth of our- af - fec - tion!

an die-se Gluth ge-bück-ter See - len!  
view all the warmth of- our af - fec - tion!

L.H.  
*mf*

*mf*

*f*

**B**

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
 Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
 Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
 Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
 Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

**B**

*p*

klin - gen, lass uns stets in Se - gen gehn, lass den Dank, den wir dir  
*sound - ing, - make us - in a - bun - dance thrive, let our thanks, in love a -*

klin - gen, lass uns stets in Se - gen gehn, lass den Dank, den wir dir  
*sound - ing, make us - in a - bun - dance thrive, let our thanks, in love a -*

klin - gen, lass uns stets in Se - gen gehn, lass den Dank, den wir dir  
*sound - ing, make us in a - bun - dance thrive, let our thanks, in love a -*

klin - gen, lass uns stets in Se - gen gehn, in Se - - - -  
*sound - ing, - make us in a - bun - dance thrive, a - bun - - - -*

brin - gen, an - ge - neh - me - vor dir klin - gen, lass uns stets in Se - gen  
*bound - ing, in Thy gra - cious ears be sound - ing, - make us in a - bun - dance*

brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen  
*bound - ing, in Thy gra - cious ears be sound - ing, make us in a - bun - dance*

brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen  
*bound - ing, in Thy gra - cious ears be sound - ing, make us in a - bun - dance*

- - - - - gen, lass uns stets in Se - gen  
 - - - - - dance make us in a - bun - dance

geh'n,  
thrive,

geh'n.  
thrive,

geh'n,  
thrive,

geh'n.  
thrive,

*mf* L. H.

*f*

**C** Adagio. (♩ = 66.)

a - ber nie - mals nicht ge - schehn,  
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - schehn,  
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - schehn,  
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - schehn,  
nev - er may the Fiend con - trive

**C** Adagio.

(Tempo I.)

dass uns Sa - tan mö - ge quä - len; lass es  
to re - duce us to sub - jec - tion; nev - er

dass uns  
to re -

dass uns Sa - tan mö - ge  
to re - duce us to sub -

dass uns  
to re -

(Tempo I.)

*mf*

nie - mals nicht ge - schehn, dass uns  
*may the - Fiend con - trive* to re -

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge - schehn, dass uns  
*duce us to sub - jec - tion, nev - er may the - Fiend con - trive* to re -

quä - len, lass es nie - mals nicht ge - schehn, lass es nie - mals nicht ge -  
*jec - tion, nev - er may the - Fiend con - trive, nev - er may the - Fiend con -*

Sa - - tan mö - - ge quä - len, lass es nie - mals nicht ge -  
*duce us to sub - jec - tion, nev - er may the - Fiend con -*

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge  
*duce us to sub - jec - tion, to re - duce us to sub -*

Sa - tan mö - ge quä -  
*duce us to sub - jec -*

scheh'n, lass es nie - mals nicht ge - scheh'n, lass es  
*trive, nev - er may the - Fiend con - trive, nev - er*

scheh'n, lass es nie - mals nicht ge - scheh'n, dass uns  
*trive, nev - er may the - Fiend con - trive to re -*

quä - len, lass es nie - mals nicht ge - scheh'n, dass uns  
*jec - tion, nev - er may the - Fiend con - trive to re -*

- len, lass es nie - mals nicht ge - scheh'n, dass uns  
*- tion, nev - er may the - Fiend con - trive to re -*

nie - mals nicht ge - scheh'n, dass uns Sa - tan mö - ge quä - len, lass es  
*may the - Fiend con - trive to re - duce us to sub - jec - tion, nev - er*

Sa - tan mö - ge quä - len,  
*duce us to sub - jec - tion,*

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge  
 duce us to sub - jec - tion, to re - duce us to sub -

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge - schehn, dass uns  
 duce us to sub - jec - tion, nev - er may the Fiend con - trive to re -

nie - mals nicht ge - schehn, lass es nie - mals nicht ge - schehn, lass es  
 may the Fiend con - trive, nev - er may the Fiend con - trive, nev - er

lass es nie - mals nicht ge - schehn, dass uns  
 nev - er may the Fiend con - trive to re -

quä -  
 jec -

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge quä -  
 duce us to sub - jec - tion, to re - duce us to sub - jec -

nie - mals nicht geschehn, lass es niemals nicht geschehn, dass uns Sa - tan mö - ge  
 may the Fiend con - trive, nev - er may the Fiend con - trive to re - duce us to sub -

Sa - tan mö - ge quä -  
 duce us to sub - jec -

- len, lass es  
 - tion, nev - er  
 - len, lass es  
 - tion, nev - er  
 quä - len, lass es  
 jec - tion, nev - er  
 - len, lass es  
 - tion, nev - er  
 L.H.

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
 may the Fiend con - trive to re - duce us to sub - jec - - tion!  
 nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
 may the Fiend con - trive to re - duce us to sub - jec - - tion!  
 nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
 may the Fiend con - trive to re - duce us to sub - jec - - tion!  
 nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
 may the Fiend con - trive to re - duce us to sub - jec - - tion!  
 tr

Da Capo.