

INTRODUZIONE

Vivacissimo

The first system of the musical score is written for piano. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 3/4 time and begins with a *ff* dynamic marking. The right hand features a series of eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth notes and rests. A first ending bracket labeled 'I' spans the final two measures of the system.

The second system of the musical score begins with a measure number '3' in a box. It continues with the piano accompaniment. The tempo changes to *Adagio*. The right hand has a more melodic line with some chromaticism. The left hand continues with a steady eighth-note accompaniment. A *Tutti fff* marking appears in the right hand. The system concludes with a *trm* (trill) marking in the right hand.

The third system of the musical score begins with a measure number '6' in a box. The tempo returns to *Vivacissimo*. The right hand features a complex, rapid eighth-note pattern. The left hand continues with a similar eighth-note accompaniment. The system includes a *pp* dynamic marking, a *poco a poco dimin.* instruction, and a *pp* marking at the end. A first ending bracket labeled 'III' spans the final two measures of the system.

10

Musical score for measures 10-11. The system consists of three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). The time signature is 7/8. Measure 10 features a forte (*ff*) dynamic. The Treble staff has a second fortissimo (*II ff*) marking. The Middle staff has a first fortissimo (*I ff*) marking. The Bass staff is mostly silent.

12

Musical score for measures 12-14. The system consists of three staves: Treble, Middle, and Bass. The key signature is one flat. The tempo is marked *Adagio*. Measure 12 features a first fortissimo (*I ff*) marking. Measure 13 features a tutti fortissimo (*Tutti fff*) marking. The Treble staff has a first fortissimo (*I*) marking. The Bass staff has *ffmm* markings in measures 13 and 14.

15

Musical score for measures 15-17. The system consists of three staves: Treble, Middle, and Bass. The key signature is one flat. The tempo is marked *Andante*. Measure 15 features a second piano (*II pp*) marking. Measure 16 features a third piano (*III ppp*) marking. The Bass staff has *dimin.* and *pp* markings in measures 16 and 17. The Treble staff has a *pp* marking in measure 17.

20

III

25

II (etwas hervortretend)

dim.

I *Tutti* *fff*

31

poco rit. III *a tempo*

ritard.

Moderato (un poco allegro)

sempre dim.

pp

f

III (II)

II (I)

Freu dich sehr, o mei - ne See - le,

36

und ver - giß all' Not und Qual, weil dich nun Chri - stus, dein Her - re

40

ruft aus die - sem Jam - mer - tal. Aus Trüb - sal und gro - ßem Leid

44

sollst du fah - ren in die Freud, die kein Ohr je hat ge - hö -

ret, und in E - wig - keit auch wä - - - ret. (P)

Poco Adagio (ma non troppo)

(Dunkle Registrierung, nur Melodie im II. Manual etwas schärfer)

con espress.

Tag und Nacht hab ich ge - ru - fen

zu dem Her - ren mei - nem Gott, weil mich stets viel

*) Die eingeklammerten Noten wo möglich auf dem I. Manual

**) Die Crescendo- und Decrescendozeichen (<=>) beziehen sich auf den Gebrauch des Jalousieschwellers; doch kann man an diesen Stellen auch im Tempo etwas nachgeben (Tempo rubato): stringendo bei <, ritardando bei >.

58

Kreuz be - trof - fen, daß er mir hülfe aus der Not.

meno p e sempre cresc.

61

Wie sich sehnt ein Wan - ders - mann, daß sein Weg ein

*mf**più f**un poco marcato*

64

End mög lich: so hab ich ge - wün - - schet e - - -

poco a poco cresc.

67 ben, daß ich en - den mög mein Le - - - - ben.

poco a poco string. e cresc. -

marcato il basso

70 Più Allegro hervortretend

ff f sempre cresc. più f

73

sempre string.

ff

marcato il basso

76

Allegro vivace

f *sempre cresc.*

78

ff

Die Welt, Teu - fel, Sünd und Höl - le,

80

un - - scr ei - - gen Fleisch und Blut

82

pla - gen stets hier uns - re See - le, las - sen uns bei kei - nem Mut.

86

Wir sind vol - ler Angst und Plag,

88

lau - ter Kreuz sind uns - re Tag: un poco meno f
wann wir nur ge -

91

poco a poco dim. e rit. - *meno f* *pp*

bo - ren wer - - den, , Jam - mor g'nug findt sich auf Er - - den.

95

Andante
II *etwas hervortretend*

pp *poco cresc.* *dim.* *poco cresc. e string.*

99

più Andante

meno p *poco a poco cresc.*

Wenn die Mor - gen - röt her - leuch - tet, , und der Schlaf sich

un poco marcato il basso

133

meno p *sempre cresc.* *mf poco a poco string.*

von uns wendt, , Sorg und Kum - mer da - her strei - chet, , Müh sich findt an

137

poco agitato *f* *sempre poco a poco string. e cresc.*

al - lem End; , uns - re Trä - nen sind das Brot, ,

141

string.

so wir es - sen früh und spat; , wenn die Sonn hört

113

rit. al tempo primo

ff *più pp* *sempre dim.*

auf zu schei - - nen, hört nicht auf das bitt - re Wei - - nen.

117

Adagio con espressione

pp *ppp* *ppp, die Wiederholung etwas stärker*

Drum, Herr Christ, du
II sei du jetzt von

120

meno p *f*

Mor - gen ster - ne, der du e - wig - lich auf - gehst, 1. 2.
mir nicht fer - ne, weil mich dein Blut hat er - löst;

123 hilf, daß ich mit Fried und Freud mög von hin - nen fah - ren heut.

mp sempre poco a poco cresc. e string.

127 Ach sei du mein Licht und Stra - ße, mich mit

quasi f un poco dim. e rit. cresc. e string.

130 Bei - stand nicht ver - las - se. (III) Andante

f dim. e rit. p poco a poco cresc.

133

mf
poco a poco dim.

(I)
(II) Ob mir schon die Au - gen bre - - chen,

136

pp

ob mir das Ge - - hör ver - schwindt, mei - - ne Zung nichts

(32')

139

ppp
sempre dim.

rit.
ppp possibile

mehr kann spre - chen, mein Ver - - stand sich nicht be - - sinnt,

142 a tempo

meno p

poco a poco cresc. e string.

(II) bist du doch mein Licht, mein Hort, bist mein Le - ben,

(-32')

145

Weg und Pfort, du wirst se - lig mich re - gie -

148

f

ren und die Bahn zum Him - mel füh - ren.

151

Musical score for measures 151-153. The score is written for piano in three staves (treble, middle, and bass clefs). The music features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The tempo is not explicitly marked for this section.

154

Musical score for measures 154-156. The score is written for piano in three staves. The tempo is marked **Allegro maestoso**. The music continues with a complex accompaniment. The lyrics "Freu dich sehr, o" are written above the vocal line in measure 154. The dynamic marking **ff** (fortissimo) is present in measure 154. There are two first endings marked with Roman numerals I and II.

157

Musical score for measures 157-160. The score is written for piano in three staves. The lyrics "mei - ne See - le, , und ver - giß all Not und Qual, , " are written above the vocal line. The piano accompaniment continues with a complex, rhythmic texture. The key signature remains one flat.

160 weil dich nun Chri - stus, dein Her - re, führt aus die - sem

più ff

Pedaltutti

163 Jam - mer - tal, sei - ne Freud und Herr - lich - keit sollst du sehn in

Tutti

167 E - wig - keit, mit den En-geln ju - bi - lie - ren, in E - wig - keit tri - um - phie - ren.