

# Die gesegnete Vollendung der Leiden Jesu

Kantate zum Karfreitag 1741

## Nr. 1 Choral

Johann Christoph Graupner (1683-1760)

I  
Flauto traverso

II

I  
Hautbois

II

Fagotto

I  
Violini

II

Viola

Canto

Alto

Tenore

Basso

Continuo

6 6 6 #  
4

Nun, nun ist es al-les wohl, wohl ge - macht,

Nun ist es al - les wohl ge - macht,

Nun, nun ist es al-les wohl, wohl ge - macht,

Nun, nun ist es al-les wohl, wohl ge - macht,

weil Je - sus spricht, weil Je - sus

weil Je - sus spricht: Es

weil Je - sus spricht, weil Je - sus

weil Je - sus spricht, weil Je - sus

6

6  
4  
2

6

#

spricht: Es ist voll - bracht, es ist voll - bracht!

ist voll - bracht!

spricht: Es ist voll - bracht, es ist voll - bracht!

spricht: Es ist voll - bracht, es ist voll - bracht!

6 # 6 # 6 6  
4+  
2



stirbt, stirbt, und stirbt,

stirbt, \_\_\_\_\_ der

8 stirbt, stirbt, und stirbt,

stirbt, stirbt, und stirbt,

6                    6  
                          4                    6  
                          2                    4                    6  
                                             2                    2

der dir, der dir er - wirbt das Er - - - ben, das Er - - - ben,

dir er - wirbt das

der dir, der dir er - wirbt das Er - - - ben, das Er - ben,

der dir, der dir er - wirbt das Er - - - ben, das Er - ben,

*pp*

# 6 6 # # 6 6 6 6

4+ 2

das Er - - - ben, das Er-ben, das nie-mals nie-mals ver - dirbt, das  
 Er - ben, das nie - mals ver - dirbt.  
 8 das Er - - - ben, das nie-mals nie-mals ver - dirbt,  
 das Er - - - ben, das nie-mals nie-mals ver - dirbt,

6  
 4  
 2

# 6 # 7 6 b 6 4 4+ 6  
 2 2



63

Er - - - ben, das nie - mals ver - dirbt.

das Er - - - ben, das nie - mals ver - dirbt.

das Er - - - ben, das nie - mals ver - dirbt.

6 # 6 6 6 6 4 # 6

71

6 6/4 6 #      6      7/3 #

Nr. 2 *Accompagnato*

I  
Violini

II

Viola

Canto solo

Dein Hei-land stirbt, o Sün-der, weinst du nicht? Be-wei - ne ihn! Die Kre - a - tu - ren

Continuo

6  
4+  
2

#

6

5

*f* *pp*

*f* *pp*

*f* *pp*

wei - nen, die Son - ne will nicht schei - nen, der Fel - sen Här - te bricht. Die Grä - ber öff - nen

*f* *pp*

6

#

8

*f*

*f*

*f*

sich und ih-re To-ten wer-den re-ge. Auf, Sün - der, sie be-schä-men dich. Er-wä - ge,

*f*

6

#

#

6

#

3

6

*pp* *f* *pp* *f* *pp* *f*

was Je - sus lei - det, was er tut. Stirb mit ihm, die - ser Tod ist dir zum Le - ben gut.

# # # # 6 6 3 6 # #

Nr. 3 Aria

*I*  
 Flauto traverso  
*II*

Fagotto

*I*  
 Violini  
*II*

Viola

Canto solo

Continuo

*tutti* *solo*

7

7

tr

tr

13

13

6

#

#

19

tutti solo

Wei - - - ne,

# 6 6 5 4 #  
4 #

25

tr tr

wei - - - ne ü-ber Je-sus Schmer - - - zen,

# #

31

ü - ber Je - sus Schmer - zen. Stirb, mein Herz, stirb, mein Herz mit

# # #

37

*piano*

sei - - nem Her-zen, mit sei - - nem Her-zen, du, du hast ihn zum Tod, \_\_\_\_\_

44

du, du hast ihn zum Tod, zum Tod ge - bracht.

# 6 5  
4 #

50

Wei - - - ne,

NB.: Partitur und Stimme lange Vorschläge.

6 4 #



56

wei - ne ü - ber Je - su Schmer -

tutti

b 4 # 6 b

62

zen. Stirb, mein Herz, stirb, mein

solo

68

Herz mit sei - - - - - nem

74

Her - zen, du, du hast ihn zum Tod, du, du hast ihn zum Tod, \_\_\_\_\_ zum

# 6 6

81

*tr*

*tutti*

Tod, du hast ihn zum Tod ge - bracht.

# 6 6 # 4 # #

89

*tr*

*tr*

*solo*

#

98

6 # #

104

Fine.

tutti tutti

Stirb der Welt und al - em

# 6 6 5 6 6

4 # Fine. 6 b

20

112

ab, wirf dich mit ihm,

7 6

117

wirf dich mit ihm in das Grab, wirf dich mit ihm in das Grab.

124

Will dich die Welt und ihr Rot-ten, Will dich die Welt und ihr

6 3 6

129

Rot-ten sol-ches dei-nes Sin - nes, sol-ches dei-nes Sin - nes spo - - - - - ten,

tutti

6 # 6 #

135

ei, wer weiß, wie lang, wer weiß wie lang, wer weiß wie lang sie lacht, will dir Welt und ih - rer

6 9 # #

141

Rot-ten sol-ches dei-ner Sin - ne, sol-ches dei-ner Sin - ne spot - - -

6 b 6

- ten, ei, wer weiß, wie lang, \_\_\_ wer weiß, wie lang, \_\_\_ wer weiß wie lang sie lacht.

5/3      6      6 b #      Da capo.

Nr. 4 Acompagnato

*pp*

I Violini

II Violini

Viola

Basso solo

Continuo

Was ist's? Mein Sün-den Greul ist Schuld an Je-sus Mar-ter - stun-den: doch er hat sich zu mei-nem

5      6      6      6      6



5

Heil, zum Kreuz, zum Tod selbst wil - lig ein - ge - fun - den. Durch sei - ner Hei - land

6 6 b # 6

8

Not wird mir der größ - te Trost ge - ge - ben. Er stirbt für mich, so fin - de ich das Le - ben. Wenn einst die

6 4 2 6

11

Welt im Tod ver - dirbt, so le - be ich, auch wenn ich ster - be. Durch

6 b 6 # b

13

ihn bin ich des Him - mels - er - be. Sein Wort sagt dies selbst mei - nem Glau - ben zu; ach Je - su, wie so treu bist du?

6 3 6 7 # 6 6 5b

Nr. 5 Coro

The musical score is arranged in a system with ten staves. The top two staves are for Flauto traverso (I and II), both in treble clef. The next two staves are for Hautbois (I and II), also in treble clef. The Fagotto part is in bass clef. The Violini (I and II) and Viola parts are grouped together in a brace on the left, with Violini in treble clef and Viola in alto clef. The vocal parts (Canto, Alto, Tenore, Basso) are in treble clef, with the Tenore part having an '8' below the staff. The Continuo part is in bass clef. The score consists of five measures. The first four measures contain rhythmic patterns for the woodwinds and strings, while the fifth measure features a melodic line for the woodwinds and strings. The key signature has one flat (B-flat) and the time signature is common time (C). The Continuo part has a figured bass line in the final measure: 6 4 3 6.

6 6  
4 3

6

Da es ist voll-en-det,

Da es ist voll-en-det,

Da es ist voll-en-det,

Da es ist voll-en - - - det, da es ist voll-en - -

6 5 4 3 6 # # 6 # 6 6 5 4 3

NB.: Dynamik nur in den Viol. I-Stimmen

*pp* *f*

*pp* *f*

*pp* *f*

da es ist voll-en-det, ist er wor-den al - len, ist er wor-den al - len, die ihm, die ihm ge - hor - sam sind, —

da es ist voll-en-det, ist er wor-den al - len, ist er wor-den al - len, die ihm, die ihm ge - hor - sam sind, —

<sup>8</sup> da es ist voll-en-det, al - len, al - len, die ihm ge-hor - sam

- - det, al - len, al - len, die ihm ge-hor - sam

\_\_\_\_\_ die ihm ge-hor - - sam sind ei-ne Ur - sa - che

\_\_\_\_\_ die ihm ge-hor - sam, die ihm ge-hor-sam sind ei-ne Ur - sa - che, ei-ne Ur - sa - che

8 sind, die ihm ge-hor-sam sind ei-ne Ur - sa - che

sind, die ihm ge-hor-sam sind ei-ne Ur - sa - che

3 6 6 # # # # #

zur e-wi-gen Se - - lig keit, zur e - wi - gen Se - - - lig - keit,

6 6 6/3 3 7 6 6 6 6 #



keit, zur e - wi - gen Se -

e - - - - - wi - gen Se -

zur e - wi - gen Se - lig - keit, zur e - wi - gen Se -

3 6      6 2      6      6 4 2      6      6 4+ 2      7      7 6      7 6



- - - - - lig - keit,  
 - lig-keit, zur e - - - wi - gen Se - - - lig - keit, zur e -  
 8 zur e-wi - gen Se - lig - keit, zur e - wi - gen Se - - - lig - keit, zur e -  
 lig - keit, zur e - - - wi - gen Se - - - lig - keit, zur e -

# 6 7 7 # 6 9 3 6 # 6 # 6

zur e-wi-gen Se-lig-keit zur e-wi-gen Se - -  
 - wi-gen Se - -  
 8 wi-gen Se - - - - - lig-keit, zur e-wi-gen  
 - wi-gen Se - - - -

7 6 5/4 6 b 6 6 6/3

The musical score consists of several systems. The first system includes piano accompaniment for two staves (treble and bass clef) and two vocal staves. The second system continues the piano accompaniment. The third system includes piano accompaniment and a vocal line with the lyrics: "lig-keit, zur e-wi-gen Se - - - lig - keit." The fourth system continues the piano accompaniment. The fifth system includes piano accompaniment and a vocal line with the lyrics: "lig-keit, zur e - wi gen Se - - lig - keit." The sixth system includes piano accompaniment and a vocal line with the lyrics: "Se - - - lig - keit." The seventh system includes piano accompaniment and a vocal line with the lyrics: "lig - keit." The eighth system includes piano accompaniment and a vocal line with the lyrics: "lig - keit." The bottom line of the score shows figured bass notation: 7 6 6 # 6 7 6 8 6 6 6 6 4.

Nr. 6 Aria

I  
Flauto traverso

II

I  
Hautbois

II

Fagotto

I  
Violini

II

Viola

Basso solo

Continuo

6 6 6 3  
5

6

Adagio

pp

pp

pp pizz.

pp pizz.

6 6 6 # 6 6 # b b

*Allegro*

11

Musical score for measures 11-14. The score is in 2/4 time and features a piano accompaniment with a prominent bass line. The piano part includes dynamic markings such as *f* and *f arco*. The strings play a rhythmic pattern of eighth notes. The woodwinds and brass parts have rests in the first two measures, then enter with eighth-note patterns. A double sharp (#) is present in the bass line of measure 14.

15

Musical score for measures 15-18. The score continues with the piano accompaniment and string parts. The piano part has a dynamic marking of *f*. The strings play a rhythmic pattern of eighth notes. The woodwinds and brass parts have rests in the first two measures, then enter with eighth-note patterns. The lyrics "Al - les, al - les," are written below the bass line in measures 15 and 17. A double sharp (#) is present in the bass line of measure 18.

Musical notation for measures 19-23, top system. It consists of two staves in a grand staff (treble and bass clefs). The music is in a minor key and features a melodic line in the treble clef and a supporting bass line in the bass clef.

Musical notation for measures 19-23, middle system. It consists of two staves in a grand staff. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

Musical notation for measures 19-23, bottom system. It consists of two staves in a grand staff. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

al-les ist voll-en - - - - det, voll - en - det, Not und Tod ist

6 6 5 6 5 6 6

Musical notation for measures 24-28, top system. It consists of two staves in a grand staff. The music is in a major key and features a melodic line in the treble clef and a supporting bass line in the bass clef.

Musical notation for measures 24-28, middle system. It consists of two staves in a grand staff. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

Musical notation for measures 24-28, bottom system. It consists of two staves in a grand staff. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

ab - ge - wen - det, Not und Tod ist ab - ge - wen - det,

# 6 # 6 # 6 # 6

Adagio

Je - sus ruft: Es ist voll - bracht, es ist voll - bracht.

5 6 7 6 6

Allegro

# b # b # # b 4 # 6

Al - les,

6 7 6 7 6 6 4

al - les al - les ist voll - en - - en-det, al - les,

6 # 6 6 4



al - les ist voll - en - det, voll - en - det, Not\_\_\_\_\_

5 6 6 5 5 6 7 6 3

und Tod\_\_ ist ab - ge - wen - det, Not und Tod ist

# 6 # 6 # 6

ab - ge - wen - det. Je - sus ruft: Es ist voll - bracht.

# 6 # 6 6  
4

Allegro

pp pizz. f arco

b b b b 6 6  
5 3

61 Fine.

6 4 6 6 5 6 6 4 5 Fine.

64 *Adagio*

Seht! Er - löst von al - - ler Last,

6 # 6 5 4 3 6 4 5 3 6 6 # #

Leib und Geist hat sei - ne Rast, auf die har - te Mar -

# 6/4 # 6/4 # # 6/3 #

- - - ter - stun - den, der in sei - ner Va - ters Hand,

6 6 7 # 6 6 # # 6 6 6/4 6

je - ner in dem Grab, in dem Grab ge - fun - den:

Nun ist zu des

6 6 # 6 # 6 4+ 2

Musical notation for measures 81-83, top two staves. The music is in a key with one flat (B-flat) and a common time signature. The first two staves show a vocal line and a piano accompaniment line.

Musical notation for measures 81-83, middle two staves. The music continues with piano accompaniment.

Musical notation for measures 81-83, grand staff. The music continues with piano accompaniment.

Musical notation for measures 81-83, vocal line. The lyrics are: "Him - mels, zu des Him - mels, zu des Him - - - mels Land, Gläu - bi - gen,"

6 # 6 4+ 2 6 b 6

Musical notation for measures 85-87, top two staves. The music continues with piano accompaniment.

Musical notation for measures 85-87, middle two staves. The music continues with piano accompaniment.

Musical notation for measures 85-87, grand staff. The music continues with piano accompaniment.

Musical notation for measures 85-87, vocal line. The lyrics are: "Gläu - bi - gen die Bahn \_\_\_\_\_ ge-macht,"

90

nun ist zu des

6 6 6 # 6 6 3 6 6 5 6 4

93

Him - mels, zu des Him - mels Land, Gläu - bi - gen, die

6 6 6 # 6 6 #

Bahn, Gläu - -

6 3

Da capo.

- bi - gen die Bahn ge - macht.

6 6 #

Da capo.



Nr. 7 Acompagnato

I *pp*

Violini

II *pp*

Viola *pp*

Tenore solo

8 Er - blass - ter Held, der auch im Tod ge - siegt, mein Glau - be

Continuo *pp*

# 6

4

*f* *pp*

*f* *pp*

*f* *pp*

8 küs - set dei - ne Wun - den; mein Herz soll dir im Grab noch dank - bar sein. Du hast Sünd,

*f* *pp*

3 6 2 4+ 2 # 3 # 6

8

*f*

*f*

*f*

8 Feind und Tod durch dei - nen Tod ge - bun - den und den er - zürn - ten Gott ver - gnügt.

*f*

# 6

11

*pp*

*pp*

*pp*

8 Dankt, dankt mit mir dem Herrn, der Trost ist all - ge - mein.

*pp*

6 6 # #

*Nr. 8 Choral*

*I*  
Flauto traverso

*II*

*I*  
Hautbois

*II*

Fagotto

*I*  
Violini

*II*

Viola

Canto

Alto

Tenore

Basso

Continuo

*f*

*pp*

*f*

*pp*

*f*

#

4

The musical score is arranged in systems. The first system consists of two staves with treble clefs, both in G major. The top staff contains a melodic line with trills (tr) and eighth-note patterns. The bottom staff contains a bass line with eighth-note patterns. The second system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The piano accompaniment continues with eighth-note patterns. The vocal line (top staff) has rests in the first measure, followed by the lyrics "So laßt uns" in the second and third measures. The remaining staves in this system are empty.

tr

tr

So laßt uns

7

ihm nun dank - bar sein,

So lasst uns ihm, ihm nun dank - - bar, nun

8 So lasst uns ihm, ihm nun

6 # 6 4

10

daß

dank - - - bar sein,

8 dank - - bar sein,

dank - bar sein.

6 6

Piano introduction for measures 13-15. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady accompaniment.

Piano accompaniment for measures 13-15. The right hand plays a simple harmonic accompaniment with dotted rhythms, and the left hand continues with a consistent rhythmic pattern.

Piano introduction for measures 16-18. The right hand has a melodic line with some grace notes, and the left hand provides a rhythmic accompaniment. Dynamics markings *pp* and *f* are present.

Piano accompaniment for measures 16-18. The right hand plays a simple harmonic accompaniment with dotted rhythms, and the left hand continues with a consistent rhythmic pattern.

er für uns litt sol - che

Vocal line for measure 16. The melody is simple and matches the lyrics.

daß er für uns, für uns litt sol - che,

Vocal line for measure 17. The melody is simple and matches the lyrics.

daß er für uns, für uns litt sol - che,

Vocal line for measure 18. The melody is simple and matches the lyrics.

daß er für uns, für uns litt sol - che,

Piano accompaniment for measure 18. The right hand plays a simple harmonic accompaniment with dotted rhythms, and the left hand continues with a consistent rhythmic pattern.

6  
5

#

6

#

16

Pein, \_\_\_\_\_

daß er für uns litt sol - che Pein, \_

8

daß er für uns litt sol - che Pein, \_

daß er für uns litt sol - che Pein, \_

5 6 3 6 6 6 6

4 4 4 4+ 2 2

19

nach dei - nem Wil - len

nach dei-nem

8  
nach dei-nem

nach dei-nem

nach dei-nem

7



le - ben.

Wil - len le - ben.

8 Wil - len, nach sei - nem Wil - len le - ben.

Wil - len, nach sei - nem Wil - len le - ben.

6 5 # b 6 5 3 6 7 5 4 3

25

Ach laßt uns

First system of musical notation, featuring two vocal staves and piano accompaniment. The music is in G major and 6/8 time. The vocal lines have trills at the end of phrases.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, including a piano part with a forte (*f*) dynamic marking.

Fourth system of musical notation, featuring vocal lines and piano accompaniment.

sein der Sün - den feind, \_\_\_\_\_

Fifth system of musical notation, featuring vocal lines and piano accompaniment.

Ach, ach laßt uns sein, laßt uns sein der Sün - den

Sixth system of musical notation, featuring vocal lines and piano accompaniment.

Ach laßt uns sein, \_\_\_\_\_ laßt uns sein der Sün - den

Seventh system of musical notation, featuring vocal lines and piano accompaniment.

Ach laßt \_\_\_\_\_ uns sein der Sün - den, der

Eighth system of musical notation, featuring vocal lines and piano accompaniment.

6 # 6  
4+  
2

The musical score consists of several systems. The first system includes piano accompaniment for the right and left hands, with trills (tr) marked above notes. The second system continues the piano accompaniment. The third system shows the vocal line with lyrics: "weil", "feind, der Sün-den feind,", "feindder Sün-den feind,", and "Sün - - den feind. \_". The piano accompaniment continues below the vocal line. At the bottom of the page, there are fingering numbers: 6, 6, 6, 4, 5, and a sharp sign (#).

6 3 6 #  
5

37

scheint, \_\_\_\_\_

weil uns Gotts Wort so hel - - le scheint, \_\_\_\_\_

8 weil uns Gotts Wort so hel - - le scheint, \_\_\_\_\_

weil uns Gotts Wort so hel - le scheint, \_\_\_\_\_

5 6 6 6  
4

40

Tag und Nacht da - nach

Tag und

8 Tag und

Tag und

Tag und

5

43

stre - - - - - ben, - - - - -

Nacht, - - - Tag und Nacht da-nach stre - - - - - ben,

Nacht, - - - Tag und Nacht da-nach stre - - - - - ben,

Nacht, - - - Tag - - - und Nacht da-nach stre - - - - - ben,

6 5 b 6 5 9 6 3 6 4 5 3



The musical score for page 46 consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with piano accompaniment. The second system features a vocal line with lyrics: "die Lieb er -". The piano accompaniment includes trills and a *pp* (pianissimo) dynamic marking. The score is written in a key signature of one sharp (F#) and a common time signature (C).

zei - gen je - der - mann, \_\_\_\_\_

die Lieb, die Lieb er - zei - gen je - der-mann,

die Lieb, die Lieb er - zei - gen je - der-mann,

die Lieb, die Lieb er - zei - gen je - der - mann,

# 5 #  
4

wie

je - der-mann,

8 je - der-mann,

je - der - mann,

# 5 4 #

Chri - stus hat an uns ge -

wie Chri - stus, wie Chri-stus hat an uns, wie

wie Chri - stus, wie Chri-stus hat an uns, wie

wie Chri - stus, wie Chri-stus hat an uns, wie

3 6 3

tan \_\_\_\_\_

Chri-stus hat an uns, an uns ge - tan

Chri-stus hat an uns, an uns ge - tan

Chri-stus hat an uns, an uns ge - tan \_\_\_\_\_

6 5      6 5      #      9 8      6 8  
 5      5      7 6      4 #

61

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

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

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

Musical notation for the fourth system, including vocal line and piano accompaniment with lyrics.

mit sei - nem Leid'n und  
mit sei - nem Lei - -  
mit sei - nem Lei - - -  
mit sei - nem Lei - -

♭ 6 7♭ 6 ♭  
4

64

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

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

Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment.

Ster - ben.

Fifth system of musical notation, featuring a vocal line and piano accompaniment.

- den und ster - ben, und ster - ben.

Sixth system of musical notation, featuring a vocal line and piano accompaniment.

8 - den und ster - ben, und ster - ben.

Seventh system of musical notation, featuring a vocal line and piano accompaniment.

- den und ster - ben, und ster - ben.

Eighth system of musical notation, featuring a vocal line and piano accompaniment.

6 # 6 4 7 6 # 6 5 # # 6 5 #

67

Musical notation for the first system, measures 67-69. It consists of two staves in treble clef with a key signature of one sharp (F#). Measure 67 contains rests. Measure 68 begins with a fermata over a quarter rest, followed by eighth notes. Measure 69 continues with eighth notes and a quarter note.

Musical notation for the second system, measures 67-69. It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 67 contains rests. Measure 68 contains a half note. Measure 69 contains two half notes.

Musical notation for the third system, measures 67-69. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The top two staves contain piano (*pp*) and trill (*tr*) markings. Measure 67 contains eighth notes and a quarter note. Measure 68 contains eighth notes and a quarter note. Measure 69 contains a quarter note and a quarter rest.

Musical notation for the fourth system, measures 67-69. It consists of two staves in treble clef with a key signature of one sharp (F#). Measure 67 contains rests. Measure 68 contains a half note. Measure 69 contains two half notes.

O Men - schen -

Musical notation for the fifth system, measures 67-69. It consists of two staves in treble clef with a key signature of one sharp (F#). All staves contain rests.

Musical notation for the sixth system, measures 67-69. It consists of two staves in treble clef with a key signature of one sharp (F#). All staves contain rests.

Musical notation for the seventh system, measures 67-69. It consists of two staves in bass clef with a key signature of one sharp (F#). All staves contain rests.

Musical notation for the eighth system, measures 67-69. It consists of two staves in bass clef with a key signature of one sharp (F#). All staves contain rests.



kind, be - tracht es recht, \_\_\_\_\_  
 O Men - schen - kind, be-tracht es, be - tracht es, be-tracht, \_\_\_\_\_  
 O Men - schen - kind, be-tracht es, be - tracht es, be - tracht, \_\_\_\_\_  
 O Men - schen - kind, be-tracht es, be - tracht es, be-tracht, \_\_\_\_\_

b 6 # 7 6 6 5 # 6

— es, be-tracht es recht,

8

— es, be-tracht es recht

— es, be - tracht es recht,

6 5 4 #

wie

76

Got - tes Zorn die Sün - de

wie Got-tes Zorn, wie Got - tes Zorn die Sün - de

8  
wie Got - tes Zorn, wie Got - tes Zorn die Sün - de

wie Got - tes Zorn, wie Got - tes Zorn die Sün - de

6  
4+  
2

6

6 3 6

schlägt, \_\_\_\_\_

schlägt, wie Got - tes Zorn die Sün - de schlägt, \_\_\_\_\_

8 schlägt, wie Got - tes Zorn die Sün - de schlägt, \_\_\_\_\_

schlägt, wie Got - tes Zorn die Sün - de schlägt, \_\_\_\_\_

6 6 6  
5 5 4+  
2

Two staves of piano accompaniment. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a rhythmic accompaniment with eighth and sixteenth notes.

Two staves of piano accompaniment. The first staff has a whole note chord in the first measure, followed by half notes. The second staff has a bass line with eighth notes.

Four staves of piano accompaniment for the first vocal line. The first two staves are treble clef, and the last two are bass clef. The music consists of eighth and sixteenth notes.

Two staves of piano accompaniment for the second vocal line. The first staff has a whole note chord, followed by half notes. The second staff has a bass line with eighth notes.

tu dich da - für be -

Two staves of piano accompaniment for the third vocal line. The first staff has a whole note chord, followed by half notes. The second staff has a bass line with eighth notes.

tu dich da - für, da-für be -

Two staves of piano accompaniment for the fourth vocal line. The first staff has a whole note chord, followed by half notes. The second staff has a bass line with eighth notes.

tu dich da - für, da-für be -

Two staves of piano accompaniment for the fifth vocal line. The first staff has a whole note chord, followed by half notes. The second staff has a bass line with eighth notes.

tu dich da - für, da-für be -

Two staves of piano accompaniment for the sixth vocal line. The first staff has a whole note chord, followed by half notes. The second staff has a bass line with eighth notes.

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

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

Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment.

wah - ren. \_\_\_\_\_

Fifth system of musical notation, featuring a vocal line and piano accompaniment.

wah - ren, tu dich da-für be - wah - ren.

Sixth system of musical notation, featuring a vocal line and piano accompaniment.

8 wah - ren, tu dich da-für be - wah - ren.

Seventh system of musical notation, featuring a vocal line and piano accompaniment.

wah - ren, tu dich da-für be - wah - ren.

Eighth system of musical notation, featuring a vocal line and piano accompaniment.

6 5 4 6 5 9 8 6 5 4 3