

JOHANN SEBASTIAN BACH

NEUE AUSGABE  
SÄMTLICHER WERKE

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Serie I: Kantaten

Band 9

BÄRENREITER KASSEL · BASEL · LONDON

1985

JOHANN SEBASTIAN BACH

KANTATEN  
ZUM 1. OSTERTAG

Christ lag in Todes Banden, BWV 4  
Der Himmel lacht! Die Erde jubiliert, BWV 31

Herausgegeben von  
ALFRED DÜRR

BÄRENREITER KASSEL · BASEL · LONDON

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*Sinfonia tacet. Bass.*

*Festsetzung*

Kantate *Christ lag in Todes Banden*, BWV 4. Erste Seite der Originalstimme Basso, geschrieben von Christian Gottlob Meißner 1724; der unterlegte Text autograph (Thomasschule Leipzig, in Verwahrung des Bach-Archivs, Nationale Forschungs- und Gedenkstätten Johann Sebastian Bach der DDR, vorübergehend im Stadt-Archiv Leipzig). Satz 1 (*tacet*) und Beginn des Satzes 2.

Originalgröße: 36 × 21 cm



Trombone.

Kantate *Christ lag in Todes Banden*, BWV 4. Vorderseite der Originalstimme *Trombona III*, geschrieben von Christian Gottlob Meißner 1725 (Thomasschule Leipzig, in Verwahrung des Bach-Archivs, Nationale Forschungs- und Gedenkstätten Johann Sebastian Bach der DDR, vorübergehend im Stadt-Archiv Leipzig). Satz 1 (*tacet*) und Beginn des Satzes 2.

Originalgröße: 34 × 21 cm

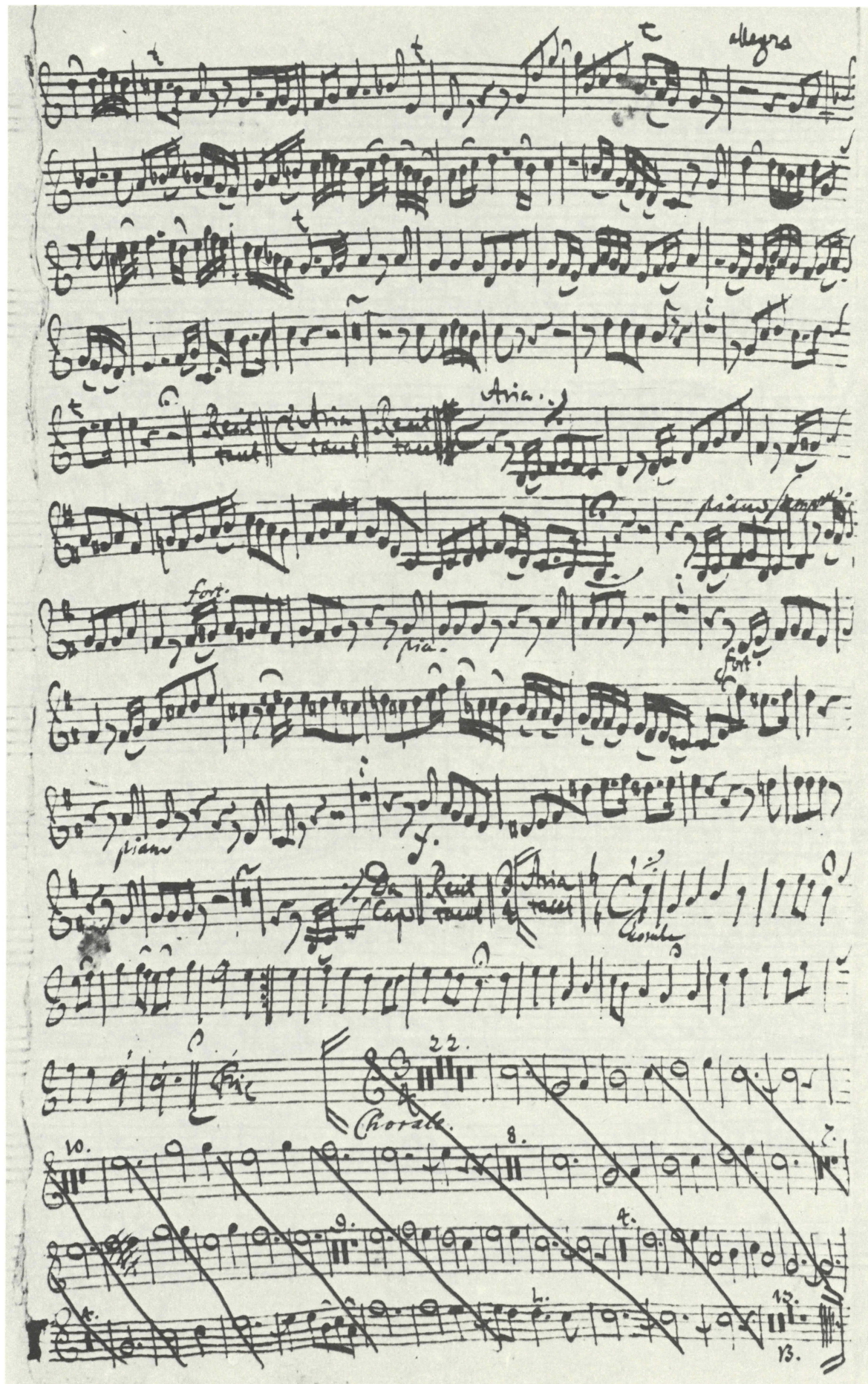


*Sonata. allegro.*      *Hautb.*  $\frac{12}{8}$

*Volti presto.*

Kantate *Der Himmel lacht! Die Erde jubiliert*, BWV 31. Vorderseite der autographen Weimarer Originalstimme *Hautb: 3*, notiert in der Weimarer Kamertonart Es-Dur (Biblioteka Jagiellońska, Kraków/Polen: *Mus. ms. Bach St 14*). Satz 1.  
Originalgröße: 35 × 20,5 cm





Kantate *Der Himmel lacht! Die Erde jubiliert*, BWV 31. Rückseite der Weimarer Originalstimme Violino 2. Ursprüngliche Eintragung autograph (Satz 9 von anderer Hand?) 1715. Nachtrag zu Satz 8: Samuel Gottlieb Heder, Leipzig 1731, gestrichen, weil eine Oktave zu hoch (Biblioteka Jagiellońska, Kraków/Polen: *Mus. ms. Bach St 14*). Schluß des Satzes 2 bis Schluß der Kantate.

Originalgröße: 34,5 × 20 cm



*Sonata. Allegro. Basso Continuo.*

The image shows a handwritten musical score for Basso Continuo, BWV 31, by Samuel Gottlieb Heder. The score is written on 13 staves in 6/8 time. The title is "Sonata. Allegro. Basso Continuo." The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are various ornaments and figured bass symbols throughout the piece. The word "Vorte" is written at the end of the piece.

Kantate *Der Himmel lacht! Die Erde jubiliert*, BWV 31. Erste Seite der Originalstimme *Basso Continuo*, geschrieben von Samuel Gottlieb Heder, Leipzig 1731; Bezifferung, *Continuo* (zur Überschrift) und Nachtrag der Takte 40<sup>b</sup>-42<sup>a</sup> (unten rechts) autograph (Biblioteka Jagiellońska, Kraków/Polen: *Mus. ms. Bach St 14*). Satz 1.

Originalgröße: 35,5 × 22 cm

Kantate zum 1. Ostertag

# Christ lag in Todes Banden

BWV 4

Cornetto ad libitum

Trombone I, II, III ad libitum

Violino I, II

Viola I, II

Soprano

Alto

Tenore

Basso

Continuo





# Christ lag in Todes Banden

BWV 4

## 1. Sinfonia

Violino I

Violino II

Viola I

Viola II

Continuo  
Organo  
Org.

5

10



## 2. Versus 1

Allegro

Violino I

Violino II

Viola I

Viola II

Soprano  
Cornetto *ad lib.*

Sopr. Cornetto

Alto  
Trombone I *ad lib.*

Alto Trbne. I

Tenore  
Trombone II *ad lib.*

Ten. Trbne. II

Basso  
Trombone III *ad lib.*

Trbne. III

Continuo  
Organo

Org.

Christ

Christ lag in To - des, in To - des

Christ lag in To - des Ban - den, Christ

Christ lag in To - des Ban - den,

3

lag in To - des Ban - den, Christ lag in To - des, in To - des Ban -

lag in To - des Ban -

Christ lag in To - des Ban - den, Christ lag in To - des Ban -

6

den  
 - - - - - den, Christ lag in To - des Ban - - - - - für  
 - - - - - den, in To - des Ban - - - - - den, in To - des Ban - - - - - den für uns - re  
 - - - - - den, in To - des Ban - - - - - den, in To - des Ban - - - - - den  
 - - - - - den, in To - des Ban - - - - - den, in To - des Ban - den

9

uns - - - re Sünd ge - - - ge - - -  
 Sünd ge - ge - - - - ben, für uns - re Sünd ge - ge - - -  
 für uns - re Sünd ge - ge - - - - ben, ge - ge - - -  
 für uns - re Sünd ge - ge - - - ben, für uns - re Sünd ge - ge - - -

12

ben,  
ben, er ist wie - der er - stan -  
ben, er ist wie - der er - stan -  
ben,

15

den, wie - der er - stan - den, er ist wie - der er - stan - den, er ist wie -  
den, er ist wie - der er - stan - den, wie - der er - stan -  
er ist wie - der er - stan - den, er ist wie -

18

er ist wie - - -  
 der er - stan - - - den, er ist wie - der er - stan - - den,  
 den, er ist wie - der er - stan - den,  
 der er - stan - - den, er ist wie - der er - stan - - den, er - stan -

21

der er - - - stan - - - den  
 der er - stan - - - den, er ist wie - der er - stan - - den, er - stan - -  
 - den, ist wie - der er - stan - - den, er ist wie - der er - stan - den und  
 den, er ist wie - der er - stan - - den, er - stan - -



24

den und hat uns bracht das Le - - - ben, das Le - -  
hat uns bracht das Le - - - ben, das Le - - -  
den und

This block contains the musical notation for measures 24, 25, and 26. It features a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#). The melody is primarily in the upper treble clef. The lyrics are distributed across the vocal lines, with some words appearing in multiple parts.

27

- - - ben, und hat uns bracht das Le - - -  
ben, und hat uns bracht das Le - - -  
hat uns bracht das Le - - - ben, das Le - - -

This block contains the musical notation for measures 27, 28, and 29. It continues the grand staff and key signature from the previous block. The melody is in the upper treble clef. The lyrics are distributed across the vocal lines.

30

und hat uns bracht das  
 - - - ben, das Le - - - ben, und hat uns bracht das Le -  
 8 ben, das Le - ben, das Le - - - - ben, und hat uns  
 ben, das Le - - - - - ben, und

33

Le - - - - - ben  
 - - - - - ben, und hat uns bracht das Le - - - - - ben.  
 8 bracht das Le - - - - - ben, und hat uns bracht das Le - ben.  
 hat uns bracht das Le - - - - - ben, und hat uns bracht das Le - - - - - ben.

36

Musical score for measures 36-38. The score consists of two systems. The first system has four staves: two treble clefs and two bass clefs. The second system has four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first system contains instrumental accompaniment. The second system contains vocal parts with lyrics. A trill (tr) is marked above a note in the second measure of the first system. The lyrics are: "Des wir".

39

Musical score for measures 39-41. The score consists of two systems. The first system has four staves: two treble clefs and two bass clefs. The second system has four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first system contains instrumental accompaniment. The second system contains vocal parts with lyrics. The lyrics are: "sol - len fröh - - - lich, des wir sol - len fröh - - lich, fröh - lich, fröh -".

42

Des wir sol - len  
 - lich, fröh-lich sein, fröh - - lich, fröh - lich, fröh - lich, des wir sol - len  
 - lich, fröh-lich sein, des wir sol - len fröh - - lich, fröh - - lich sein, fröh -  
 fröh-lich, fröh-lich sein, des wir sol - len fröh - - lich, fröh -

45

fröh - - lich sein,  
 fröh - - lich, fröh-lich, fröh- lich sein,  
 - lich fröh - - lich, fröh-lich sein,  
 - lich sein,



48

Gott lo - ben und ihm dank - bar sein, Gott lo - ben und ihm dank - bar

Gott lo - ben und ihm dank - bar sein, Gott lo - ben und ihm dank - bar

51

sein, ihm dank - bar sein, Gott lo - ben und ihm dank - bar

sein, ihm dank - bar sein, Gott lo - ben und ihm dank - bar

Gott lo - ben und ihm dank - bar

53

Gott lo - - - ben  
 sein, Gott lo - ben und ihm dank - - - bar, dank - bar sein, Gott lo - - -  
 sein, Gott lo - ben und ihm dank - - - bar, dank - bar sein,  
 sein, Gott lo - - - ben und ihm dank - - - bar sein, Gott

55

und ihm dank - - - bar  
 - ben und ihm dank - bar, dank - bar sein, Gott lo - ben und ihm dank - bar  
 Gott lo - ben und ihm dank - bar sein, Gott lo - - -  
 lo - ben, Gott lo - - - ben und ihm dank - bar

57

sein,  
Gott lo - ben und ihm dank - bar sein, hal -  
ben und ihm dank - bar, dank - bar sein und sin - gen  
sein, ihm dank - - - bar sein, hal - le - -

59

le - - lu - ja, hal - le - lu - ja, hal - le - - lu - ja, hal - le-, hal - le - lu -  
hal - - le - lu - ja, hal - le - - lu - ja, hal - le - lu - ja, hal - le - lu -  
- lu - ja, hal - le-, hal - le - lu - ja, und sin - gen hal - - le - lu -

62

ja, und sin - gen hal - le - lu - ja, hal - le - lu -  
 ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -  
 ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

und sin - gen

65

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -  
 ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -  
 ja, hal - le - lu - ja, und sin - gen hal - le - lu -  
 hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

68 alla breve



musical notation (treble and bass clefs)

ja.  
ja.  
ja. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -  
ja. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

Hal -

Hal - le - lu -

71



musical notation (treble and bass clefs)

le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -  
ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -  
ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -  
ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

hal -

74

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

77

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -





86

ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja

ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja

le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja

ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja

89

ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja

ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja

hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja

le-, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja

92

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le-, hal - le - lu - ja.  
 le - lu - ja, hal - le - lu - ja, hal - le - lu - ja.  
 ja, hal - le - lu - ja, hal - le - lu - ja.  
 ja, hal - le - lu - ja, hal - le-, hal - le - lu - ja.

### 3. Versus 2

Soprano solo  
Cornetto *ad lib.*  
Sopr. Cornetto solo

Alto solo  
Trombone I *ad lib.*  
Alto Trbne.I solo

Continuo  
Organo  
Org.

Den Tod,  
Den

4

den Tod, den Tod nie - mand zwin - gen  
 Tod, den Tod, den Tod nie - mand zwin - gen

8

kunnt bei al - len Men - - -

kunnt bei al - len Men - - -

12

- schen - kin - - dern; das macht',

- schen - kin - - dern; das

16

das macht', das macht' al - - les uns - - re tr

macht', das macht', das macht' al - - les uns - - re

20

Sünd, kein Un - schuld war

Sünd, kein Un - schuld war zu fin - -

24

- zu fin - - den. Da - von kam - - der Tod,

- - - den. Da - von kam der

29

der Tod, der Tod so bald und

Tod, der Tod so bald

33

nahm ü - - ber uns Ge - walt,

und nahm ü - - ber uns Ge - walt,

37

hielt uns in sei - - nem

hielt uns in sei - - - nem Reich ge -

41

Reich ge - fan - - gen, ge - fan - - gen. Hal - - - le - -

fan - - - gen, ge - fan - - gen. Hal - - - le - -

45

lu - - ja, hal - - - le - - lu - ja, hal - -

- lu - ja, hal - - - le - - - lu - ja, hal - -

49

le - - - lu - ja, hal - le - lu - ja .  
 le - - - lu - ja, hal - le - lu - ja .

### 4. Versus 3

Violino I,II

Tenore solo

Continuo  
*Org.*

3

Je - sus Chri -

6

- - stus, Got - tes Sohn, an

9

8 uns - re Statt ist kom - - men



12

und

15

8 hat die Sün - de weg - ge - tan,

18

8 da - mit dem Tod ge - nom - men

21

all sein Recht und

24

adagio

8 sein Ge - walt; da blei - bet nichts denn Tods

*p*

28 *allegro*

*f*

Ge - stalt, den

*f*

31

tr

Stachel hat er ver - lo - ren.

34

Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

37

ja, hal - le - lu - ja.

40

5. Versus 4

Soprano

Alto

Tenore

Basso

Continuo  
Organo  
Org.

Da Tod und Le-ben run -

Es war ein wun-der-li-cher Krieg, ein wun - der-li-cher

3

gen, es war ein wun-der-li-cher Krieg, da Tod und Le-ben run - gen, ein wun-der-li-cher Krieg,

Es war ein

Krieg, da Tod und Le-ben run - gen, da Tod und Le-ben run - gen, es war ein wun-der-li-cher

Es war ein wun-der-li-cher Krieg, ein wun - der-li-cher Krieg, da Tod und Le-ben run -

6

es war ein wun-der-li-cher Krieg, da Tod und Le-ben run - gen, da Tod und

wun - der - li - cher Krieg,

Krieg, es war ein wun-der-li-cher Krieg, da Tod und Le-ben run - - gen, da Tod und

gen, es war ein wun-der-li-cher Krieg, da Tod und Le-ben run - - gen, da Tod und Le-ben

9

Le - ben, Tod und Le - ben run - gen, da Tod und Le - ben, Tod und Le - ben run - -  
 da Tod und Le - ben run - - gen;  
 Le - ben, Tod und Le - ben run - gen, da Tod und Le - ben run - - gen, da Tod und Le - ben run - -  
 run - - gen, run - gen, da Tod und Le - ben, Tod und Le - ben run - -

12

- - - gen; es hat den Tod ver - schlun - gen, das Le - -  
 - - - gen; das Le - ben da be - hielt den Sieg, das Le - ben be - hielt den Sieg, es hat den  
 - - - gen; das Le - ben

15

ben be - hielt den Sieg, es hat den Tod ver - schlun - gen, das Le - ben be - hielt den Sieg, das Le -  
 das Le - - - ben be -  
 Tod ver - schlun - gen, es hat den Tod ver - schlun - gen, das Le - ben be - hielt den Sieg, das Le -  
 da be - hielt den Sieg, das Le - ben be - hielt den Sieg, es hat den Tod ver - schlun - gen, das Le -

18

ben be-hielt den Sieg, es hat den Tod ver-schlun-gen, es hat den Tod ver-schlun-gen, es hat den Tod ver-schlun-gen, es hat den Tod ver-schlun-gen.

21

- gen, ver-schlun-gen, es hat den Tod, es hat den Tod ver-schlun-gen. es hat den Tod ver-schlun-gen. gen, ver-schlun-gen, es hat den Tod ver-schlun-gen, ver-schlun-gen, ver-schlun-gen, es hat den Tod, den Tod, den Tod ver-schlun-gen.

24

gen. Die—Schrift hat ver-kün-di-get, ver-kün-di-get. gen. Die—Schrift hat ver-kün-di-get. gen. Die—Schrift hat ver-kün-di-get das, ver-kün-di-get.

27

das, die — Schrift hat ver - kün - di - get, ver - kün - di - get das, wie ein Tod -

Die Schrift hat ver - kün - digt das,

das, die — Schrift hat ver - kün - di - get das, wie

das, die — Schrift hat ver - kün - di - get das,

den an - dern fraß, wie ein Tod — den an - dern fraß, den an -

wie ein Tod — den an - dern fraß, wie ein Tod — den an - dern fraß, den an -

30

den an - dern fraß, wie ein Tod — den an - dern fraß, den an -

wie ein Tod — den an - dern fraß, wie ein Tod — den an - dern fraß, den an -

den an - dern fraß, wie ein Tod — den an - dern fraß, den an -

den an - dern fraß, wie ein Tod — den an - dern fraß, wie ein Tod — den an - dern

den an - dern fraß, wie ein Tod — den an - dern fraß, wie ein Tod — den an - dern

den an - dern fraß, wie ein Tod — den an - dern fraß, wie ein Tod — den an - dern

33

den an - dern fraß, wie ein Tod — den an - dern fraß, wie ein Tod — den an - dern fraß, ein Spott, ein Spott,

den an - dern fraß, wie ein Tod — den an - dern fraß, wie ein Tod — den an - dern fraß, ein Spott aus

den an - dern fraß, wie ein Tod — den an - dern fraß, wie ein Tod — den an - dern fraß, ein Spott, ein

den an - dern fraß, wie ein Tod — den an - dern fraß, wie ein Tod — den an - dern fraß, ein Spott, ein

den an - dern fraß, wie ein Tod — den an - dern fraß, wie ein Tod — den an - dern fraß, ein Spott, ein

den an - dern fraß, wie ein Tod — den an - dern fraß, wie ein Tod — den an - dern fraß, ein Spott, ein



36

ein Spott, ein Spott, ein Spott aus dem Tod ist wor-den, aus dem Tod ist wor -  
 dem Tod ist wor - den.  
 Spott, ein Spott, ein Spott aus dem Tod ist wor-den, aus dem Tod ist wor -  
 Spott, ein Spott aus dem Tod ist wor-den, ein Spott aus dem Tod ist wor -

39

den. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja.  
 Hal - le - lu - ja.  
 den. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -  
 den. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

42

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja.  
 ja, hal - le - lu - ja, hal - le - lu - ja.  
 ja, hal - le - lu - ja, hal - le - lu - ja.

6. Versus 5

Violino I

Violino II

Viola I

Viola II

Basso solo

Continuo  
Organo  
Org.

Hie ist das rech - - te

5

O - - ster - lamm, das rech - - te O - - ster -

10

lamm, da - von Gott hat ge - bo - - ten, da -

15

von Gott hat ge - bo - - ten,

20

das ist hoch an des Kreu - zes Stamm, hoch

25

an des Kreu - - zes, des Kreu - zes

30

Stamm in hei - ßer Lieb ge - bra - ten, in

35

hei - ßer Lieb ge - bra - ten. Das Blut zeich - net,

41

das Blut zeich - net, zeich - net un - ser Tür,



47

das Blut zeich -

53

- net un - ser Tür, das hält der Glaub

58

- dem To - - de für, das hält der

63

Glaub dem To - de für,

*tasto solo*

*p*

69

der Wür -

*f*

73

- ger kann uns nicht, nicht,

78

nicht, nicht mehr scha - - den. Hal - le - lu - ja,

83

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le -

87

- lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

91



ja, hal-le-lu-ja, hal-le-lu-ja.

## 7. Versus 6

Soprano solo

Tenore solo

Continuo  
Organo  
Org.



So fei-ren wir das ho-he Fest, das

So

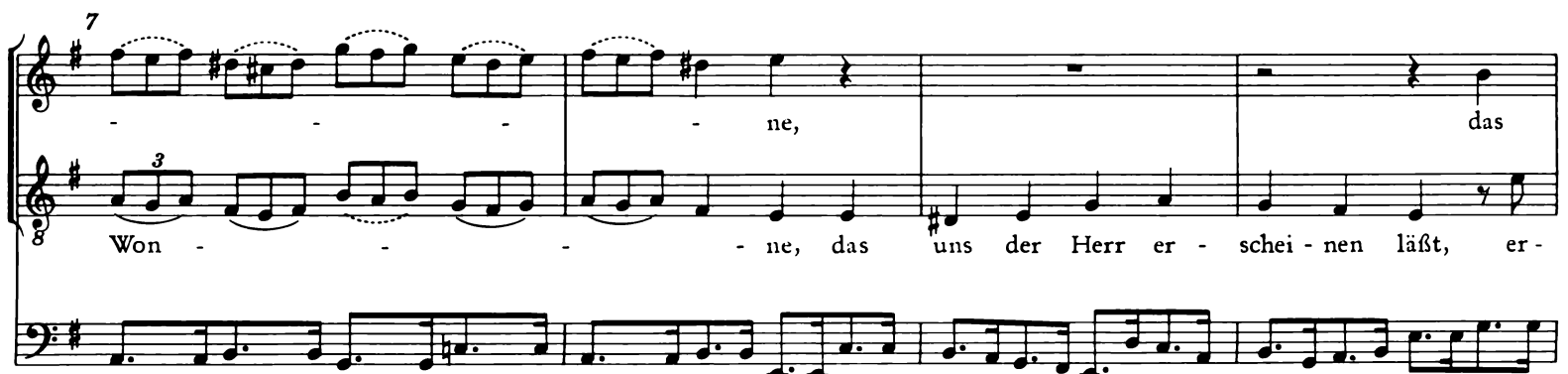
4



ho-he, das ho-he Fest mit Her-zens-freud und Won-

fei-ren wir das ho-he Fest mit Her-zens-freud und

7



- ne, das

Won-ne, das uns der Herr er-schei-nen läßt, er-

11

uns der Herr er - schei - nen läßt. Er ist sel - ber die  
 schein - nen läßt. Er ist sel - ber die Son -

14

Son - ne,  
 ne,

18

der durch sei - ner Gna - den Glanz  
 der durch sei - ner Gna - den Glanz er -

21

er - leuch - tet uns - re Her -  
 leuch - tet uns - re Her -

24

- zen ganz,  
 - zen ganz,



28

der Sün - den Nacht ist

der Sün - den Nacht ist

31

ver - schwun -

ver - schwun -

34

den. Hal - le - lu - ja, hal - le - lu - ja, hal -

den. Hal - le - lu - ja, hal - le - lu - ja,

37

le - lu - ja, hal - le - lu - ja, hal -

hal - le - lu - ja, hal - le - lu - ja, hal -

40

- le - lu - ja.

le-, hal - le - lu - ja.

# 8. Choral Versus 7

(5)

Soprano  
Violino I, II  
Cornetto *ad lib.*  
Sopr. Cornetto

Alto  
Viola I  
Trombone I *ad lib.*  
Alto Trbne. I

Tenore  
Viola II  
Trombone II *ad lib.*  
Ten. Trbne. II

Basso  
Trombone III *ad lib.*  
Trbne. III

Continuo  
Organo  
Org.

Wir es - sen und le - ben — wohl in rech - ten O - ster -  
Der al - te Sau - er - teig nicht soll sein bei dem Wort der

9

Cornetto

fla - - den;  
Gna - - den.

Chri - stus will die Ko - ste sein und spei - sen — die

- fla - den;  
- Gna - den.

Chri - stus will die Ko - ste sein und spei - sen — die

8 fla - - den;  
Gna - - den.

Chri - stus will die Ko - ste sein und spei - sen — die

fla - - den;  
Gna - - den.

Chri - stus will die Ko - ste sein und spei - sen — die

12

Seel al - lein, der Glaub will keins an - dern le - ben. Hal - le - lu - ja.

Viola I

Seel al - lein, der Glaub will keins an - dern le - ben. Hal - le - lu - ja.

8 Seel al - lein, der Glaub will keins an - dern le - ben. Hal - le - lu - ja.

Seel al - lein, der Glaub will keins an - dern le - ben. Hal - le - lu - ja.

Kantate zum 1. Ostertag

# Der Himmel lacht! Die Erde jubiliert

BWV 31

Tromba I, II, III

Timpani

Oboe I, ad libitum Oboe d'amore

Oboe II o Oboe d'amore ad libitum

Oboe III ad libitum

Taille ad libitum

Bassono ad libitum

Violino I, II

Viola I, II

Soprano I, II

Alto

Tenore

Basso

Continuo



# Der Himmel lacht! Die Erde jubilieret<sup>\*)</sup>

BWV 31

## 1. Sonata Allegro

Tromba I  
 Tromba II  
 Tromba III  
 Timpani  
 Oboe I  
 (Weimar)  
 Oboe II o  
 Oboe d'amore  
*ad lib.*  
 Oboe III  
*ad lib.*  
 Taille  
*ad lib.*  
 Bassono  
*ad lib.*  
 Violino I  
 Violino II  
 Viola I  
 Viola II  
 Violoncello  
*in ripieno*  
 Violoncello  
 Violone  
 Organo (bez.)  
 Org.

Unisoni

\*) Zur Besetzung der einzelnen Aufführungen Bachs siehe das Vorwort bzw. den Kritischen Bericht, Kap. II, 2-5.



This musical score consists of four systems, each containing four measures. The first system begins with a measure rest marked with a '4' in the top left corner. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and fingerings. The second system features a treble clef and a bass clef with a double bar line. The third system includes a treble clef, a bass clef, and a double bar line. The fourth system contains a bass clef and a double bar line. Fingerings are indicated by numbers 1-5, 7, and 9. The score is presented in a clean, black-and-white format.

8



System 1: Four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns, including eighth and sixteenth notes, and rests.



System 2: Four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music continues with rhythmic patterns, including eighth and sixteenth notes, and rests.



System 3: Four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music continues with rhythmic patterns, including eighth and sixteenth notes, and rests.



System 4: Two staves. The top staff is in bass clef and contains fingerings (9, 6, 7, 6, 7, 6, 5, 4/2, 7, 3) and rhythmic patterns. The bottom staff is in bass clef and contains rhythmic patterns.

12

Musical score system 1, measures 12-15. It features four staves in treble clef with a 7/8 time signature. The first two staves play a rhythmic pattern of eighth notes, while the last two staves play a similar pattern with some rests. Measure 12 starts with a treble clef and a 7/8 time signature.

Musical score system 2, measures 16-19. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of eighth-note patterns with various accidentals and slurs.

Musical score system 3, measures 20-23. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. A trill (tr) is indicated above a note in the first staff of measure 21.

Musical score system 4, measures 24-27. It features two staves in bass clef. The music consists of eighth-note patterns with various accidentals and slurs. Fingerings are indicated by numbers 1-5 below the notes.

16

This musical score consists of five systems, each containing four staves. The top system (measures 16-19) features three treble clef staves and one bass clef staff. The first three staves play a rhythmic melody of eighth notes, while the fourth staff provides a bass line with eighth notes and rests. The second system (measures 20-23) has two treble clef staves and two bass clef staves. The first two staves play a melodic line with eighth notes and slurs, while the two bass staves play a more complex line with eighth notes and slurs. The third system (measures 24-27) continues the same instrumentation and musical texture. The fourth system (measures 28-31) is similar to the previous systems. The fifth system (measures 32-35) features a bass clef staff with a complex line including slurs and fingerings (9, 5, 6, 6, 6, 6, #, 6, #). The other four staves in this system continue the melodic and harmonic material from the previous systems.

20

This musical score consists of four systems, each with four staves. The first system (measures 20-23) shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The first staff is mostly empty, with notes appearing in the second, third, and fourth staves. The second system (measures 24-27) continues the melodic and harmonic development. The third system (measures 28-31) features more complex rhythmic patterns. The fourth system (measures 32-35) concludes the page with a final melodic phrase and a bass line that includes numerical fingering: 9, 7, 5, 9, 6, 7, 6, 5, 4, 2, 6, 6, 5.



24

System 1: Four staves. The top staff is a treble clef with a 7/8 time signature. It contains a complex melodic line with many sixteenth notes and some accidentals (flats). The second staff is also a treble clef with a similar melodic line. The third staff is a treble clef with a simpler melodic line. The bottom staff is a bass clef with a simple bass line.

System 2: Four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a treble clef with a melodic line. The bottom staff is a bass clef with a melodic line.

System 3: Four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a bass clef with a melodic line. The bottom staff is a bass clef with a melodic line.

System 4: Two staves. The top staff is a bass clef with a melodic line. The bottom staff is a bass clef with a melodic line and includes figured bass notation: 6, b, 7b, 6, 6 5, 6, 6 5 4, 6 5, 7, #, 6 5, 6.

28

System 1: Four staves (treble and bass clefs). The first staff has a measure rest followed by a melodic phrase. The second staff has a measure rest followed by a melodic phrase. The third and fourth staves are mostly rests with some rhythmic notation.

System 2: Four staves. The first staff has a melodic line with a slur. The second staff has a melodic line with a slur. The third staff has a melodic line with a slur. The fourth staff has a melodic line with a slur.

System 3: Four staves. The first staff has a melodic line with a slur and a trill (tr.) in the final measure. The second staff has a melodic line with a slur and a trill (tr.) in the first measure. The third and fourth staves have melodic lines with slurs.

System 4: Two staves. The top staff has a melodic line with a slur. The bottom staff has a melodic line with a slur and includes figured bass notation: 7 #, 6 4 #, 6, 7 #, 6 b 7, 6.

32

This system contains measures 32 through 35. It features four staves: two treble clefs and two bass clefs. The first two staves have a 7/8 time signature. The music consists of rhythmic patterns with eighth and sixteenth notes, including some rests and accidentals.

This system continues measures 32 through 35. It features five staves: two treble clefs, one alto clef, and one bass clef. The music continues with rhythmic patterns and includes a key signature change to one sharp (F#) in the second measure.

This system continues measures 32 through 35. It features five staves: two treble clefs, one alto clef, and one bass clef. The music continues with rhythmic patterns and includes a trill (tr.) in the final measure of the first staff.

This system continues measures 32 through 35. It features two bass clef staves. The bottom staff includes figured bass notation with numbers 6, 7, 7#, 7#, 6, 5, 6, and #.

36

System 1: Four staves (treble and bass clefs). The first two staves are mostly rests with some initial notes. The last two staves show rhythmic patterns in the bass clef.

System 2: Four staves. The first staff has a complex melodic line with many sixteenth notes. The second staff has a similar rhythmic pattern. The third and fourth staves show more complex melodic and harmonic lines.

System 3: Four staves. Similar to system 2, it features complex melodic and rhythmic patterns across all staves.

System 4: Four staves. The bottom staff contains several chord diagrams (fingerings) for the bass clef, such as 6, 7, 6 5, 7 #, 7 5, 7 #, 6, 6 4, 5 3.

40

The musical score is organized into five systems. The first system (measures 40-43) features four staves: two treble clefs and two bass clefs. The second system (measures 44-47) features five staves: three treble clefs and two bass clefs. The third system (measures 48-51) features five staves: three treble clefs and two bass clefs. The fourth system (measures 52-55) features five staves: three treble clefs and two bass clefs. The fifth system (measures 56-59) features five staves: three treble clefs and two bass clefs. The notation includes various rhythmic values, accidentals, and articulation marks.



44

The musical score consists of five systems, each with four staves. The first system (measures 44-47) is written in a treble clef with a key signature of one flat. The melody is highly chromatic, with frequent accidentals. The bass line provides harmonic support with a steady eighth-note pattern. Chord diagrams are provided for the bass line in measures 44, 45, and 46.

Chord diagrams for the bass line:

- Measure 44:  $\begin{matrix} 6 & 4 \\ 5 & 3 \end{matrix}$
- Measure 45:  $\begin{matrix} 7b \\ 5 \end{matrix}$
- Measure 46:  $\begin{matrix} 7 & 6 \\ \# & 5 \end{matrix}$

48

Musical notation for measures 48-51. Measures 48, 49, and 50 contain rests for all staves. Measure 51 begins with a treble clef staff containing a sixteenth-note triplet marked with a 'y' symbol. The other staves in this system are empty.

Musical notation for measures 52-55. This system contains four measures of music for all staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat.

Musical notation for measures 56-59. This system contains four measures of music for all staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat.

Musical notation for measures 60-63. This system contains four measures of music for all staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat. Fingerings are indicated by numbers 1-5 below the notes in the bass clef staff.

52



System 1: Four staves (treble, two middle, and bass clefs). The first staff begins with a treble clef and a 52 measure marker. The music features a complex rhythmic pattern with many sixteenth notes and some rests. The second and third staves have similar rhythmic patterns. The fourth staff (bass clef) has a simpler pattern with some rests.



System 2: Four staves. The first staff continues the melodic line with many sixteenth notes. The second and third staves have a similar rhythmic pattern. The fourth staff (bass clef) has a simpler pattern with some rests.



System 3: Four staves. The first staff continues the melodic line with many sixteenth notes. The second and third staves have a similar rhythmic pattern. The fourth staff (bass clef) has a simpler pattern with some rests.



System 4: Four staves. The first staff continues the melodic line with many sixteenth notes. The second and third staves have a similar rhythmic pattern. The fourth staff (bass clef) has a simpler pattern with some rests. Fingering numbers (5, 7, 7, 6, 4, 6, 6, 5, 6, 4, 2, 6, 7, 7) are written below the notes in the bass staff.

56

This system contains measures 56 through 59. It features four staves: three treble clefs and one bass clef. The music is written in a 7/8 time signature. Measures 56 and 58 show rhythmic patterns with eighth and sixteenth notes. Measures 57 and 59 contain rests in the first three staves, while the bass staff continues with rhythmic notation.

This system contains measures 60 through 63. It features five staves: three treble clefs and two bass clefs. The music is more complex, with many sixteenth notes and slurs. The bass clef staves have a consistent rhythmic accompaniment.

This system contains measures 64 through 67. It features five staves: three treble clefs and two bass clefs. The notation continues with intricate melodic lines and rhythmic accompaniment.

This system contains measures 68 through 71. It features five staves: three treble clefs and two bass clefs. The bottom two staves include figured bass notation (numbers 2, 4, 5, 6, 7) below the notes. The music concludes with various chordal textures.

60

9 3 6 6 6 4 3 unisoni

64

The image displays a musical score for five systems, each consisting of four staves. The notation is as follows:

- System 1:** Marked with the number 64. It features three treble clefs and one bass clef. The first three staves contain melodic lines with eighth and sixteenth notes. The fourth staff is a bass line with eighth notes and rests.
- System 2:** Features three treble clefs and one bass clef. The first three staves are melodic, and the fourth staff is a bass line with eighth notes.
- System 3:** Features three treble clefs and one bass clef. The first three staves are melodic, and the fourth staff is a bass line with eighth notes.
- System 4:** Features two treble clefs, two bass clefs, and one alto clef. The first two staves are melodic, the third is an alto line with eighth notes, and the fourth is a bass line with eighth notes.
- System 5:** Features two treble clefs, two bass clefs, and one alto clef. The first two staves are melodic, the third is an alto line with eighth notes, and the fourth is a bass line with eighth notes.



## 2. Chorus

Allegro

The musical score is arranged in systems. The first system includes Tromba I, Tromba II, Tromba III, and Timpani. The second system includes Oboe I, Oboe II o Oboe d'amore *ad lib.*, Oboe III *ad lib.*, Taille *ad lib.*, and Bassono *ad lib.*. The third system includes Violino I, Violino II, Viola I, and Viola II. The fourth system includes Soprano I, Soprano II, Alto, Tenore, and Basso. The fifth system includes Violoncello *in ripieno* and Violoncello (*bez.*) / Violone / Organo (*bez.*) / Org. The vocal parts have lyrics: Soprano I: Der Him - mel lacht...! Die Er -; Soprano II: Der Him - mel lacht, der Him - mel lacht; Alto: Der Him - mel lacht; Tenore: Der Him - mel lacht; Basso: Der Him - mel lacht.

3

de ju - bi - lie - - - - - ret, der Him-mel lacht

! Die Er - de ju - bi - lie - ret, der Him-mel lacht! Die Er - de ju - bi -

der Him-mel lacht

der Him-mel lacht,

der Him-mel lacht,

4 2 6 6 # 7 6 6 4 2 6



9

lacht,  
lacht,  
lacht,  
der Him-mel lacht! Die Er - de ju - bi - lie-ret, der Him-mel

4/2 6 6 6 3/4 2 6 6 # 7 6

der Him-mel lacht ! Die Er - de ju - bi -

lacht ! Die Er - de ju - bi - lie -

lacht, der Him - mel lacht

lacht ! Die Er - de ju - bi - lie - ret, der Him-mel lacht! Die Er - de ju - bi - lie -

6  
4  
2  
6

6 #

6 4 2 6

6 # 7





de ju - bi - lie - ret und was sie trägt in ih - rem Schoß, und was sie trägt  
de ju - bi - lie - ret und was sie trägt in ih - rem Schoß, und was sie  
lie - ret und was sie trägt in ih - rem Schoß, und was sie  
lie - ret und was sie trägt in ih - rem Schoß, und was sie  
lie - ret und was sie trägt in ih - rem Schoß, und was sie

6 5 6 5 6 5 6 5 5

21

in ih - rem Schoß. Der Schöp - fer lebt ! Der Höch -  
 trägt in ih - rem Schoß. Der Schöp - fer lebt, der Schöp - fer lebt.  
 trägt in ih - rem Schoß. Der Schöp - fer lebt,  
 trägt in ih - rem Schoß. Der Schöp - fer lebt,  
 trägt in ih - rem Schoß. Der Schöp - fer lebt,  
 trägt in ih - rem Schoß. Der Schöp - fer lebt,

6 5, 6 #, 5 #, 6, 6, 6 4 2, 6, 6

24

- ste tri - um - phie - - - - - ret, der Schöp-fer lebt

! Der Höch - ste tri - um - phie - ret, der Schöp-fer lebt! Der Höch - ste tri - um -

der Schöp-fer lebt

der Schöp-fer lebt,

der Schöp-fer lebt,

27

\_\_\_\_\_, der Schöp-fer lebt! Der Höch - ste tri - um - phie-ret, der Schöp-fer lebt, der Schöp - fer  
 phie - - - - - ret, der Schöp-fer lebt, der Schöp - fer  
 \_\_\_\_! Der Höch - ste tri - um - phie - - - - - ret, der Schöp-fer lebt, der Schöp-fer  
 der Schöp-fer lebt,  
 der Schöp-fer lebt

30

The first system of music consists of four staves. Each staff begins with a treble clef and a 7-measure rest, followed by a 7-measure rest in the second measure, and a final 7-measure rest in the third measure.

The second system of music features piano accompaniment. It consists of four staves. The top staff has a treble clef and a 7-measure rest. The second staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The third staff has a bass clef and contains a bass line with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes.

The third system of music features piano accompaniment. It consists of four staves. The top staff has a treble clef and a 7-measure rest. The second staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The third staff has a bass clef and contains a bass line with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes.

The fourth system of music includes vocal lines and piano accompaniment. It consists of four staves. The top staff has a treble clef and contains a vocal line with lyrics: "der Schöp-fer lebt". The second staff has a treble clef and contains a vocal line with lyrics: "lebt". The third staff has a treble clef and contains a vocal line with lyrics: "lebt, der Schöp - fer lebt". The bottom staff has a bass clef and contains a vocal line with lyrics: "lebt". The piano accompaniment consists of two staves (second and third from the top) with eighth and sixteenth notes.

The fifth system of music features piano accompaniment. It consists of two staves. The top staff has a bass clef and contains a bass line with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes. There are some numerical figures (6, 4, 2, 6) written below the notes in the first measure.





- - - ret und ist von To - des - ban - den los \_\_\_\_\_, und ist \_\_\_\_\_ von To -  
 - - ste tri - um - phie - ret und ist von To - des - ban - den los \_\_\_\_\_, und ist \_\_\_\_\_ von  
 phie - - - ret und ist von To - des - ban - den los \_\_\_\_\_, und ist \_\_\_\_\_ von  
 phie - - - ret und ist von To - des - ban - den los \_\_\_\_\_, und ist \_\_\_\_\_ von  
 phie - - - ret und ist von To - des - ban - den los \_\_\_\_\_, und ist \_\_\_\_\_ von

6 5 6 5 6 5 6 5 5

adagio

42

Musical notation for the first system, measures 42-44. It consists of four staves: two treble clefs and two bass clefs. The music is in a 3/4 time signature and features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

Musical notation for the second system, measures 45-47. It continues the musical themes from the first system, with more complex rhythmic patterns and melodic development across the four staves.

Musical notation for the third system, measures 48-50. This system includes a trill (tr) in the upper staff. The musical texture remains consistent with the previous systems.

Vocal and piano accompaniment for the fourth system, measures 51-53. The system includes five vocal staves and one piano accompaniment staff. The lyrics are:
   
- des - ban - den los. Der sich das Grab zur Ruh er - le - sen, der
   
To - des - ban - den los. Der sich das Grab zur Ruh er - le - sen,
   
To - des - ban - den los. Der sich das Grab zur Ruh er - le - sen,
   
To - des - ban - den los. Der sich das Grab zur Ruh er - le - sen,
   
To - des - ban - den los. Der sich das Grab zur Ruh er le - sen,

Piano accompaniment for the fifth system, measures 54-56. This system shows the lower part of the piano accompaniment with fingerings (6, 5, 6, 5, 6, 6, 6) and a sharp sign (#) indicating a key signature change or specific fingering.

Four empty musical staves (two treble clefs and two bass clefs) for the first system of the score.

Second system of musical notation, featuring a vocal line with a trill (tr) and piano accompaniment.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation with German lyrics:
   
Hei - lig - ste kann nicht ver - we - - - sen, der Hei - lig -
   
der Hei - lig - ste kann nicht ver - we - - - sen, der Hei - lig -
   
der Hei - lig - ste kann nicht ver - we - - - sen, der Hei - lig -
   
der Hei - lig - ste kann nicht ver - we - - - sen, der Hei - lig -
   
der Hei - lig - ste kann nicht ver - we - - - sen, der Hei - lig -

Fifth system of musical notation, including a figured bass line with figures: 7 #, 5, 5 4 2, b5, 6 5 b, 4 2, 6, 6b, 6, 6 5.

ste kann nicht ver - we - sen; der sich das Grab zur Ruh er - le - sen, der

ste kann nicht ver - we - sen; der sich das Grab zur Ruh er - le - sen,

ste kann nicht ver - we - sen; der sich das Grab zur Ruh er - le - sen,

ste kann nicht ver - we - sen; der sich das Grab zur Ruh er - le - sen,

ste kann nicht ver - we - sen; der sich das Grab zur Ruh er - le - sen,

6 6 b 4 # 6 6 6 6 5 6

51 *allegro*

The first system of the score consists of four empty musical staves, likely for a vocal line and a piano accompaniment.

The second system of the score contains musical notation for four staves. The top staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with similar rhythmic patterns. The third and fourth staves are empty.

The third system of the score contains musical notation for four staves, identical in notation to the second system.

The fourth system of the score contains musical notation for four staves with lyrics. The lyrics are: "Hei - lig - ste kann nicht ver - we - - - - sen, der der Hei - lig - ste kann nicht ver - we - - - - der". The lyrics are distributed across the staves: the first staff has "Hei - lig - ste kann nicht ver -", the second staff has "we - - - -", the third staff has "sen, der", and the fourth staff has "der Hei - lig - ste kann nicht ver -", "we - - - -", and "der".

The fifth system of the score contains musical notation for four staves. The top staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with similar rhythmic patterns. The third and fourth staves are empty.

Empty musical staves for the first system, consisting of five staves (treble and bass clefs).

Musical notation for the second system, featuring a vocal line with a trill (tr.) and piano accompaniment.

Musical notation for the third system, featuring a vocal line with a trill (tr.) and piano accompaniment.

Musical notation for the fourth system with lyrics. The lyrics are: "Hei - lig - ste kann nicht, kann nicht ver - we - sen, sen, kann nicht ver - we - sen, kann Hei - lig - ste kann nicht ver - we - sen, der der Hei - lig - ste kann nicht ver - we - sen, der".

Musical notation for the fifth system, featuring piano accompaniment with fingerings (6, 5, 6, b, 6, 5b, 5, 6, 5) indicated below the notes.

57

Four empty musical staves (two treble clefs and two bass clefs) for the first system of the score.

Second system of musical notation, featuring a vocal line with a trill (tr) and piano accompaniment.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation with lyrics. The lyrics are:
   
der Hei - lig - ste kann nicht ver - we - - - -
   
nicht ver - we - - - - sen, der Hei - lig - ste kann nicht ver -
   
Hei - lig - ste kann nicht, kann nicht - - - - ver - we - sen, der Hei - lig - ste kann
   
- - - - sen, kann nicht ver - we - sen, der Hei - lig - ste kann
   
Hei - lig - ste kann nicht ver - we - - - - sen, kann

Fifth system of musical notation, primarily piano accompaniment with figured bass notation (6, 5, 9, 6, 6, b, 6, 5b, 6b, 6, 4, 6, 5, 6).



A system of five empty musical staves, consisting of two treble clefs and three bass clefs.

The second system of musical notation, featuring five staves with various rhythmic patterns and melodic lines. A trill (tr) is indicated above a note in the third staff.

The third system of musical notation, continuing the piece with five staves. A trill (tr) is indicated above a note in the first staff.

The fourth system of musical notation, featuring five staves with lyrics. The lyrics are: "we - - - - - sen, kann nicht ver - we -", "nicht ver - we - - - - - sen, kann nicht ver - we -", "nicht ver - we - - - - - sen, kann nicht ver - we -", and "nicht ver - we - - - - - sen, kann nicht ver - we -".

The fifth system of musical notation, featuring five staves with fingerings indicated by numbers 4, 5, 6, 7, 8, and 9.

63

First system of musical notation, featuring a single treble clef staff with a melodic line. The line begins with a 7-measure rest, followed by a series of eighth and sixteenth notes, including a sharp sign (#) on the fifth measure.

Second system of musical notation, consisting of five staves (treble, two alto, two bass) with rests in all staves.

Third system of musical notation, featuring a single treble clef staff with a melodic line. It begins with a 7-measure rest, followed by a series of eighth and sixteenth notes, including a sharp sign (#) on the fifth measure.

Fourth system of musical notation, consisting of five staves (treble, two alto, two bass) with rests in all staves. The word "sen." is written below the first four staves.

Fifth system of musical notation, consisting of a single bass clef staff with a melodic line. It includes fingerings (6) and a 6/2 ratio above the notes.

66

This musical score is arranged in six systems. The first system contains four staves: a treble clef staff with a complex melodic line, and three bass clef staves. The second system contains five staves: two treble clef staves and three bass clef staves. The third system contains five staves: one treble clef staff with a melodic line, and four bass clef staves. The fourth system consists of five empty staves. The fifth system contains two staves: a bass clef staff with a melodic line and a bass clef staff with a bass line. The bass line in the fifth system includes fingering numbers: 7, 6, 6, 4/2, 6, 6, 6, 4/2, 6.

69

This musical score page contains measures 69, 70, and 71. It is divided into three systems. The first system (measures 69-71) features a guitar part with a melodic line in the upper register, including a trill (tr) in measure 70, and a bass line with a 7th fret barre in measure 70. The second system (measures 69-71) shows a guitar part with a melodic line in the lower register and a bass line with a 7th fret barre in measure 70. The third system (measures 69-71) features a guitar part with a melodic line in the lower register, including a trill (tr) in measure 70, and a bass line with a 7th fret barre in measure 70. The score includes various musical notations such as treble and bass clefs, stems, beams, and accidentals.

## 3. Recitativo

Basso

Er-wünsch-ter Tag! Sei, See - le, wie - der <sup>tr</sup> froh, *allegro*

Violoncello (bez.)  
Violone  
Organo (bez.)  
Org.

3

sei wie - der froh \_\_\_\_\_, sei wie - der froh \_\_\_\_\_, sei wie - der froh \_\_\_\_\_

6

*adagio* *allegro* *adagio*

—! Er - wünsch-ter Tag! Sei, See - le, wie - der froh! Das A und O, der

9 *allegro*

erst und auch der letz - te, den uns - re schwe - re Schuld in To - des - ker - ker setz - te, ist nun ge -

12 *adagio*

ris - - sen aus der Not! Der Herr war tot, und sieh, er le - bet wie - der! Lebt

15 *andante*

un - ser Haupt, so le - ben auch die Glie - - - - - der, lebt <sup>tr</sup>

19

un - ser Haupt, so le - ben auch die Glie - - - - - der, so

22 *tr* *adagio*

le - ben auch die Glie - der! Der Herr hat in der Hand des To - des und der Höl - len

25 *an -*

Schlüs - sel! Der sein Ge - wand blut - rot be - spritzt in sei - nen bit - tern Lei - den, will heu - te sich mit

28 *dante*

Schmuck und Eh - ren klei - - den, mit Schmuck und Eh - ren klei - den.

#### 4. Aria

Molt' adagio

Basso

Violoncello (*bez.*)  
Violone  
Organo (*bez.*) Org.

3

Fürst des Le - bens, star - ker Strei - ter,

6

Fürst des Le - - - - - bens, star - ker Strei - ter, Fürst des

8

Le - bens, hoch-ge-lob - ter, hoch-ge-lob - - - ter Got - tes - sohn!

10

he - bet dich des Kreu - zes Lei - ter auf den höch - - - - - sten Eh - - - ren -

12

thron? Wird, was dich zu - vor - - - ge - bun -

14

- den, nun dein Schmuck und E - - del - stein, wird, was dich zu - vor ge - bun -

16

- den, nun dein Schmuck und E - - del - stein?

18

Müs - sen dei - ne Pur - pur - wun - den dei - ner Klar - heit Strah - len

20

sein, dei - ner Klar - heit Strah - len sein?

23

Fürst des Le - bens, star - ker Strei - ter,

25

Fürst des Le - bens, star - ker Strei - ter, Fürst des

27

Le - bens, hoch - ge - lob - ter, hoch - ge - lob - ter Got - tes - sohn!

30



## 5. Recitativo

Tenore

Violoncello(bez.)  
Violone  
Organo(bez.)  
Org.

So ste - he dann, du gott - er - geb - ne See - le, mit

Chri - sto geist - lich auf! Tritt an den neu - en Le - bens - lauf! Auf!

von den to - ten Wer - ken! Laß, daß dein Hei - land in dir lebt, an dei - nem Le - ben

mer - ken! Der Wein - stock, der jetzt blüht, trägt kei - ne to - te Re - ben! Der

Le - bens - baum läßt sei - ne Zwei - ge le - ben! Ein Chri - ste flieht ganz ei -

- lend von dem Gra - be! Er läßt den Stein, er läßt das Tuch der

Sün - den da - hin - ten und will mit Chri - sto, mit Chri - sto le - bend sein!

### 6. Aria

Violino I

Violino II

Viola I

Viola II

Tenore

Violoncello  
*in ripieno*

Violoncello (bez.)  
Violone  
Organo (bez.) Org.

3 tr

6

*p sempre*

*p sempre*

*p*

*p*

A - dam muß in uns ver - we - sen, soll der neu - e Mensch ge -

*p*

5 3 6 4 7 $\sharp$  5 6 6 6 6 6

9

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

ne - sen, der nach Gott ge - schaf - fen ist; A - dam muß in uns ver -

*f*

*p*

6 4 6 4 2 6 6 6 6 6 6

12

we - sen, soll der neu - e Mensch ge - ne - sen, der nach Gott ge - schaf - fen

Detailed description: This system contains measures 12 and 13. It features four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The melody is in the upper treble staff. The lyrics are written below the first treble staff. The bass line includes fingering numbers 5 and 6.

14

ist, der nach Gott ge - schaf - fen ist!

Detailed description: This system contains measures 14 and 15. It features four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The melody is in the upper treble staff, starting with a trill (tr) and a forte (f) dynamic. The lyrics are written below the first treble staff. The bass line includes fingering numbers 6, 7, 5, 6, 4, 6, 6, and 6.

17

tr

tr

tr

20

p

p

p

p

8

Du mußst geist - lich auf - er - ste - hen und aus Sün - den-grä - bern

tr

p

6 4 2

6

6

6 4 2

6

6 4 2

6 4 2

22

ge - hen, wenn du Chri - sti Glied - ma ß bist, wenn du Chri - sti Glied - - ma ß

24

bist, du mußt geist-lich auf - er-

27

ste - hen und aus Sün - den - grä - bern ge - hen, wenn du Chri - sti Glied - maß

6 6 7

29

bist, wenn du Chri - sti Glied - - maß, wenn du Chri - sti Glied-maß bist.

*f*

7 5 6 5 6 7 6 5

32

tr

This system contains measures 32, 33, and 34. It features a grand staff with four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 32 shows a complex melodic line in the top treble staff with a trill (tr) over the final note. The bass staff includes fingering numbers 6 and 6. Measure 33 continues the melodic development. Measure 34 concludes the system with a trill (tr) over the final note.

35

tr

This system contains measures 35, 36, and 37. It features a grand staff with four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 35 shows a complex melodic line in the top treble staff with a trill (tr) over the final note. The bass staff includes fingering numbers 7, 5, 5, 6, 5, 3, 4, 5, and 5. Measure 36 continues the melodic development. Measure 37 concludes the system with a trill (tr) over the final note.



## 7. Recitativo

Soprano I

Violoncello (bez.)  
Violone  
Organo (bez.) Org.

Weil dann das Haupt sein Glied na - tür - lich nach sich

3 zieht, so kann mich nichts von Je - su schei - den. Muß ich mit Chri - sto

5 lei - den, so werd ich auch nach die - ser Zeit mit Chri - sto wie - der

7 auf - - er - - ste - hen zur Ehr und Herr - lich - keit

9 und Gott in mei - nem Flei - sche se - hen!

## 8. Aria\*)

Oboe I d'amore

Violino I, II  
Viola I, II  
Va. I Va. II

Soprano I

Violoncello e Violone pizzicato

Violoncello (bez.)  
Violone  
Organo (bez.) Org.

*p* *f* *p*

\*) Angegeben ist die Leipziger Besetzung. Zur Frage der Weimarer Besetzung siehe den Kritischen Bericht, Kap. II, 2.

5

tr  
f p f p

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

11

f p tr

5 6 5 6 5 6 7 6 6 5 3 6 4

Letz - te

17

p tr

Stun - de, brich her - ein, letz - te Stun - de brich her -

5 6 5 6 5 6 5 6 5 6

22

f

ein, letz - te Stun - de, brich her - ein, mir die Au - - gen zu - zu -

6 5 3 2 3 6 5 7

27

drük - ken, mir die Au-gen zu - zu - drük - ken; letz - te Stun - - de,

32

brich her - ein, letz - te Stun-de, brich her - ein, mir die

37

Au - - gen zu - zu - drük - ken\_, mir die Au - - gen

42

zu - zu - drük-ken, mir die Au - gen, die Au - gen zu - zu - drük - -

47

ken! Laß mich Je - su

52

Freu - den - schein und sein hel - les Licht er -

57

blik - ken, und sein hel - les Licht er - blik - ken, er - blik - ken,

62

laß mich Je - su Freu - den - schein

67

und sein hel-les Licht er - blik - ken, sein hel - les Licht er - blik -

72

ken!

78

Laß mich En - - geln ähn - lich sein,

84

laß mich En - - geln ähn - - lich

89

sein; laß mich En - - geln ähn - lich, mich En - - geln ähn - lich sein!

94 tr

Letz - te Stun - - de, brich her - ein, letz - te

99

Stun - de, brich her - ein, letz - te Stun - de, brich her - - ein, letz - te

104

Stun - de, brich her - - ein!

109

115

9. Chorale

Tromba I  
 Violino I  
 Soprano I, II  
 Oboe I  
 Oboe II o Oboe d'amore *ad lib.*  
 Violino II  
 Alto  
 Oboe III *ad lib.*  
 Viola I  
 Tenore  
 Taille *ad lib.*  
 Viola II  
 Bassone *ad lib.*  
 Violoncello *in ripieno*  
 Violoncello  
 Violone  
 Organo (bez.)

Sopr. I, II Ob. I (Weimar)  
 Ob. II  
 Alto Ob. III  
 Va. I  
 Ten. Taille  
 Va. II

So fahr ich hin zu Je - su Christ, mein  
 so schlaf ich ein und ru - he fein; kein

So fahr ich hin zu Je - su Christ, mein  
 so schlaf ich ein und ru - he fein; kein

So fahr ich hin zu Je - su Christ, mein  
 so schlaf ich ein und ru - he fein; kein

So fahr ich hin zu Je - su Christ, mein  
 so schlaf ich ein und ru - he fein; kein

So fahr ich hin zu Je - su Christ, mein  
 so schlaf ich ein und ru - he fein; kein

Tromba I

Viol. I

Viol. II

tr

Arm tu ich aus - strek - ken; denn Je - sus Chri - stus, Got - tes Sohn, der  
 Mensch kann mich auf - wek - ken

Arm tu ich aus - strek - ken; denn Je - sus Chri - stus, Got - tes Sohn, der  
 Mensch kann mich auf - wek - ken

Va. II

Arm tu ich aus - strek - ken; denn Je - sus Chri - stus, Got - tes Sohn, der  
 Mensch kann mich auf - wek - ken

Arm tu ich aus - strek - ken; denn Je - sus Chri - stus, Got - tes Sohn, der  
 Mensch kann mich auf - wek - ken

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

11

Viol. II

wird die Him-mels - tür auf - tun, mich führn zum ew - - gen Le - - ben.

wird die Him-mels - tür auf - tun, mich führn zum ew - - gen Le - - ben.

Taille

wird die Him - mels - tür auf-tun, mich führnzum ew - gen,zum ew - gen Le - - ben.

wird die Him-mels - tür auf - tun, mich führn zum ew - gen, ew - gen Le - - ben.

6 5 4 2 6 6 5 # 6 7 5 2 5 6 6 4 6 5

\*) Taille: klingend c'.



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