

J.S. Bach  
Cantata No. 31

Der Himmel lacht, Die Erde jubiliert

1. Sonata  
Allegro

Trba. I, II, III  
Timp.  
Ob. I, II, III  
Taille\*, Fag.  
Viol. I, II  
Va. I, II, Vc. I, II  
Continuo

4

7 Ob., Viol.  
Trb.

10 Trb.  
Ob., Viol.

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13

Musical score for measures 13-15. The system consists of three staves: a vocal line in the upper treble clef, a right-hand piano accompaniment in the upper treble clef, and a left-hand piano accompaniment in the bass clef. Measure 13 features a vocal line with a trill (tr) and a piano accompaniment with a trill (tr) and a fermata. Measure 14 continues the vocal line and piano accompaniment. Measure 15 shows the vocal line and piano accompaniment with a fermata.

16

Musical score for measures 16-18. The system consists of three staves: a vocal line in the upper treble clef, a right-hand piano accompaniment in the upper treble clef, and a left-hand piano accompaniment in the bass clef. Measure 16 features a vocal line and piano accompaniment. Measure 17 continues the vocal line and piano accompaniment. Measure 18 shows the vocal line and piano accompaniment with a fermata.

19

Musical score for measures 19-21. The system consists of three staves: a vocal line in the upper treble clef, a right-hand piano accompaniment in the upper treble clef, and a left-hand piano accompaniment in the bass clef. Measure 19 features a vocal line and piano accompaniment. Measure 20 continues the vocal line and piano accompaniment. Measure 21 shows the vocal line and piano accompaniment with a fermata.

22

Musical score for measures 22-24. The system consists of three staves: a vocal line in the upper treble clef, a right-hand piano accompaniment in the upper treble clef, and a left-hand piano accompaniment in the bass clef. Measure 22 features a vocal line and piano accompaniment. Measure 23 continues the vocal line and piano accompaniment. Measure 24 shows the vocal line and piano accompaniment with a fermata.

25

Ob., Viol., Va.

Musical score for measures 25-27. The system consists of three staves: a vocal line in the upper treble clef, a right-hand piano accompaniment in the upper treble clef, and a left-hand piano accompaniment in the bass clef. Measure 25 features a vocal line and piano accompaniment. Measure 26 continues the vocal line and piano accompaniment. Measure 27 shows the vocal line and piano accompaniment with a fermata.

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28

Musical score for measures 28-30. The system includes a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line has a melodic line with a trill (tr) in measure 30. The instrument label "Ob., Viol." is positioned above the piano part.

31

Musical score for measures 31-33. The system includes a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line has a melodic line with a trill (tr) in measure 33. The instrument label "Trb." is positioned above the piano part, and "Viol., Va." is positioned above the vocal line.

34

Musical score for measures 34-36. The system includes a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line has a melodic line with a trill (tr) in measure 35. The instrument label "Trb." is positioned above the piano part, and a "B" time signature change is indicated in measure 35.

37

Musical score for measures 37-39. The system includes a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line has a melodic line with a trill (tr) in measure 39. The instrument label "Trb." is positioned above the piano part.

40

Musical score for measures 40-42. The system includes a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line has a melodic line with a trill (tr) in measure 42. The instrument label "Trb." is positioned above the piano part.

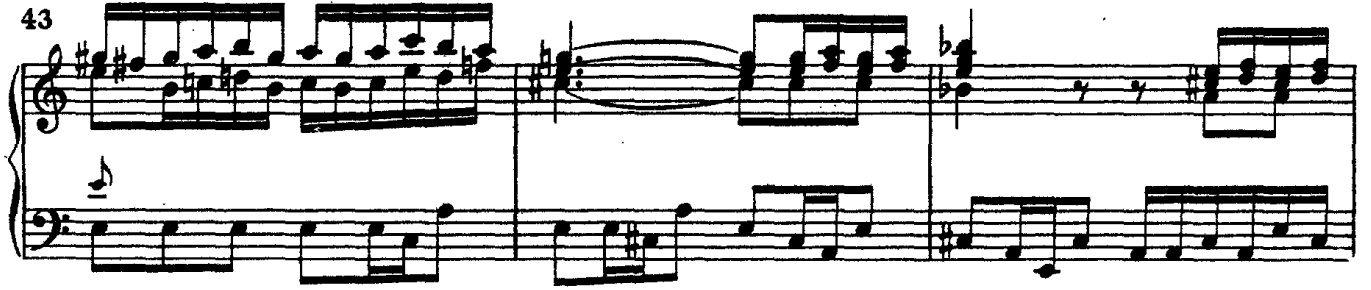
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Trb.



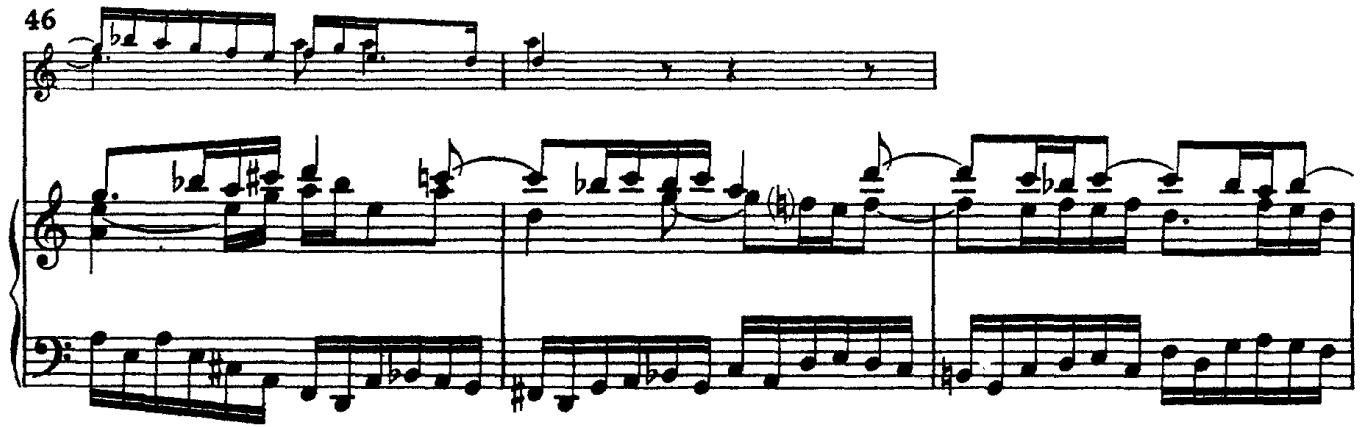
Trumpet part for measures 41-43. The staff shows a melodic line with a key signature of one flat and a common time signature. The music features eighth-note patterns and rests.

43



Piano accompaniment for measures 43-45. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady eighth-note accompaniment.

46



Piano accompaniment for measures 46-48. The right hand continues with intricate sixteenth-note passages, and the left hand maintains a consistent eighth-note accompaniment.

49

Ob., Viol., Va.

Trb.

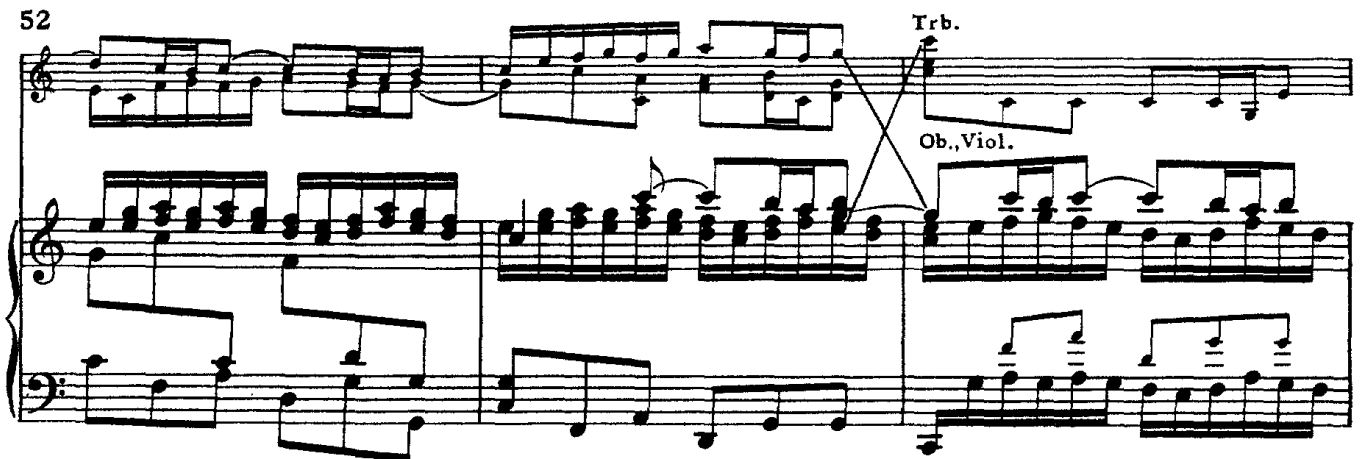


Piano accompaniment and woodwind parts for measures 49-51. The piano part continues its rhythmic accompaniment. The woodwind parts (Oboe, Violin, Viola, and Trumpet) enter with a melodic line in measure 49. A common time signature change is indicated by a 'C' in a circle.

52

Trb.

Ob., Viol.



Piano accompaniment and woodwind parts for measures 52-54. The piano part continues its accompaniment. The woodwind parts (Trumpet, Oboe, and Violin) continue their melodic line. The piano part features a change in the right hand's rhythmic pattern in measure 52.

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55

Musical score for measures 55-57. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line features a melodic line with some rests. The piano accompaniment is characterized by a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A trill (tr) is marked above the final chord of measure 57.

58

Musical score for measures 58-60. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern from the previous system, with a bass line that includes a flat (b) in measure 59.

61

Musical score for measures 61-64. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in the lower two staves. A trill (tr) is marked above a chord in measure 61. The piano accompaniment features a 'tutti' dynamic marking in measure 62. The vocal line has a melodic line with some rests.

65

Musical score for measures 65-68. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line has a melodic line with some rests. The piano accompaniment continues with the rhythmic pattern, ending with a final chord in measure 68.

2. Coro  
Allegro

Soprano I

Der Him - mel lacht, die Er -  
The heavens re - joice, the earth

Soprano II

Der Him - mel lacht, der Him - mel lacht,  
The heavens re - joice, the heavens re - joice,

Alto

Der Him - mel lacht,  
The heavens re - joice,

Tenore

Der Him - mel lacht,  
The heavens re - joice,

Basso

Der Him - mel lacht,  
The heavens re - joice,

Allegro

Trba. I, II, III, Timp.  
Ob. I, II, III, Taille, Fag.  
Viol. I, II, Va. I, II  
Vc. I, II, Continuo

tutti

Continuo

3

- de ju - bi - lie - - - - - ret, der Him - mel lacht,  
is filled with glad - - - - - ness, the heavens re - joice,

die Er - - de ju - bi - lie ret, der Him - mel lacht, die Er - - de ju - bi -  
the earth is filled with gladness, the heavens re - joice, the earth is filled with

der Him - mel lacht,  
the heavens re - joice,

der Him - mel lacht,  
the heavens re - joice,

der Him - mel lacht,  
the heavens re - joice,

6

der Him - mel lacht, die Er - de ju - bi - lie - ret, der Him - mel lacht, der Him - mel  
*the heavens re - joice, the earth - is filled with gladness, the heavens rejoice, the heavens re -*

lie - ret, der Him - mel lacht, der Him - mel  
*glad - ness, the heavens rejoice, the heavens re -*

- die Er - de ju - bi - lie - ret, der Him - mel lacht, der Him - mel  
*- the earth - is filled with glad - ness, the heavens rejoice, the heavens re -*

der Him - mel lacht,  
*the heavens re - joice,*

der Him - mel lacht,  
*the heavens re - joice,*

Trb.  
 (Ob., Fag., Viol., Va. col Coro)

9

lucht,  
*joice,*

lucht,  
*joice,*

lucht,  
*joice,*

der Him - mel  
*the heavens re -*

der Him - mel lacht, die Er - de ju - bi - lie - ret, der Him - mel  
*the heavens re - joice, the earth - is filled with gladness, the heavens re -*

die Er - de ju - bi - lie - ret, der Him - mel  
*the earth - is filled with glad - ness, the heavens re -*

lucht,  
*joice,*

Tr  
 Va.

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12

der Him - mel lacht, die Er -  
*the heavens re - joice, the earth*

lacht, die Er - de ju - bi - lie -  
*joice, the earth is filled with glad -*

lacht, der Him - mel lacht,  
*joice, the heavens re - joice,*

lacht, die Er - de ju - bi - lie - ret, der Him - mel lacht, die Er - de  
*joice, the earth is filled with glad - ness, the heavens re - joice, the earth is*

(Va. col Tenore)

15

der Him - mel lacht, die Er -  
*the heavens re - joice, the earth*

- de ju - bi - lie - ret, der Him - mel lacht, die Er - de ju - bi - lie -  
*is filled with gladness, the heavens re - joice, the earth is filled with glad -*

- ret, der Him - mel lacht, der Him - mel lacht, der Him - mel  
*- ness, the heavens re - joice, the heavens re - joice, the heavens re -*

der Him - mel lacht,  
*the heavens re - joice,*

ju - bi - lie - ret, der Him - mel lacht, der Him - mel lacht, der Him - mel  
*filled with glad - ness, the heavens re - joice, the heavens re - joice, the heavens re -*



17

de ju - bi - lie - ret und was sie trägt in ih - rem Schoß, -  
 - is filled with glad - ness, and all cre - a - tion shouts for joy, -

- ret, die Er - de ju - bi - lie - ret und was sie trägt in ih - rem -  
 - ness, the earth is filled with gladness, and all cre - a - tion shouts for -

lacht, die Er - de ju - bi - lie - ret und was sie trägt in ih - rem -  
 joyce, the earth is filled with glad - ness, and all cre - a - tion shouts for -

die Er - de ju - bi - lie - ret und was sie trägt in ih - rem  
 the earth is filled with glad - ness, and all cre - a - tion shouts for

lacht, die Er - de ju - bi - lie - ret und was sie trägt in ih - rem  
 joyce, the earth is filled with glad - ness, and all cre - a - tion shouts for

(Va. coll' Alto)

20

und was sie trägt in ih - rem Schoß; der Schöp - fer lebt,  
 and all cre - a - tion shouts for joy. The Sav - iour lives,

Schoß, und was sie trägt in ih - rem Schoß; der Schöp - fer lebt,  
 joy, and all cre - a - tion shouts for joy. The Sav - iour lives,

Schoß, und was sie trägt in ih - rem Schoß; der Schöp - fer lebt,  
 joy, and all cre - a - tion shouts for joy. The Sav - iour lives,

Schoß, und was sie trägt in ih - rem Schoß; der Schöp - fer lebt,  
 joy, and all cre - a - tion shouts for joy. The Sav - iour lives,

Schoß, und was sie trägt in ih - rem Schoß; der Schöp - fer lebt,  
 joy, and all cre - a - tion shouts for joy. The Sav - iour lives,

tr Trb. tutti

23

der Höch - ste tri - um - phie - ret, der Schöpfer  
 to glo - ry He as - cend - eth, the Sav - iour

der Schöpfer lebt,  
 the Sav - iour lives,

der Höch - ste tri - um - phieret, der Schöpfer  
 to glo - ry He as - cend - eth, the Saviour

der Schöpfer  
 the Saviour

der Schöpfer  
 the Saviour

der Schöpfer  
 the Saviour

26

lebt,  
 lives,

der Schöp - fer lebt, der Höch - ste tri - um -  
 the Sav - iour lives, to glo - ry He as -

lebt, der Höch - ste tri - um - phie -  
 lives, to glo - ry He as - cend -

lebt,  
 lives,

lebt,  
 lives,

29

**C**

phie-ret, der Schöpfer lebt, der Schöp-fer lebt,  
*ascend-eth, the Sav-iour lives, the Sav-iour lives,*  
 - ret, der Schöpfer lebt, der Schöp-fer lebt,  
 - eth, the Sav-iour lives, the Sav-iour lives,  
 - ret, der Schöpfer lebt, der Schöpfer lebt,  
 - eth, the Sav-iour lives, the Sav-iour lives,  
 der Schöpfer lebt, der Schöpfer lebt, der Höch-  
*the Sav-iour lives, the Saviour lives, to glo-*  
 der Schöpfer lebt, der Höch- ste tri-um- phie -  
*the Sav-iour lives, to glo- - ry He as- cend -*

32

der Schöpfer lebt,  
*the Saviour lives,*  
 der Schöp-fer lebt, der Höch- ste tri-um-  
*the Sav-iour lives, to glo- ry He as-*  
 - ste tri-um- phieret, der Schöp-fer lebt, der Schöp-fer lebt,  
 - ry He as-cend-eth, the Sav-iour lives, the Sav-iour lives,  
 - - - - ret, der Schöp-fer lebt, der Höchste tri-um- phie - ret, der Schöpfer  
 - - - - eth, the Sav-iour lives, to glo-ry He as-cend-eth, the Saviour

*tr*

*(Va. col Tenore)*

12  
35

der Schöp-fer lebt,  
the Sav-iour lives,

der Höch- - ste tri-um- phieret, der Schöp-fer lebt, der Höch- - ste tri-um-  
to glo- - ry He as- cendeth, the Sav-iour lives, to glo- - ry He as-

phie-  
cend- - - - - eth, the Sav-iour lives, the Sav-iour lives,

der Schöp-fer lebt,  
the Sav-iour lives,

lebt, der Höch- ste tri-um- phie - ret, der Schöp-fer lebt, der Schöpfer lebt,  
lives, to glo- ry He as- cend - eth, the Sav-iour lives, the Sav-iour lives,

37

der Höch- - ste tri-um- phie - - - - - ret und ist von  
to glo- - ry He as- cend- - - - - eth, triumphant

phie-  
cend- - - - - eth, to glo- - ry He as- cendeth, tri-

der Schöp-fer lebt, der Höch- - ste tri-um- phie - - - - - ret und  
the Sav-iour lives, to glo- - ry He as- cend- - - - - eth, tri-

der Höch- ste tri-um- phie - - - - - ret und  
to glo- ry He as- cend- - - - - eth, tri-

der Schöp-fer lebt, der Höch- ste tri- - um- phie - - - - - ret und  
the Sav-iour lives, to glo- ry He as- cend- - - - - eth, tri-

(Va. coll' Alto)

40

To - des - ban - den los, und ist von To - des - ban - den los.  
*o - ver death and hell, tri - um - phant o - ver death and hell.*

ist von To - des - ban - den los, und ist von To - des - ban - den los.  
*um - phant o - ver death and hell, tri - um - phant o - ver death and hell.*

ist von To - des - ban - den los, und ist von To - des - ban - den los.  
*um - phant o - ver death and hell, tri - um - phant o - ver death and hell.*

ist von To - des - ban - den los, und ist von To - des - ban - den los.  
*um - phant o - ver death and hell, tri - um - phant o - ver death and hell.*

ist von To - des - ban - den los, und ist von To - des - ban - den los.  
*um - phant o - ver death and hell, tri - um - phant o - ver death and hell.*

43

**D** Adagio

Der sich das Grab zur Ruh er - le - sen, der Hei - lig - ste  
*No long - er is the grave His pris - on, the King of Kings*

Der sich das Grab zur Ruh er - le - sen, der Hei - lig -  
*No long - er is the grave His pris - on, the King of*

Der sich das Grab zur Ruh er - le - sen, der Hei - lig -  
*No long - er is the grave His pris - on, the King of*

Der sich das Grab zur Ruh er - le - sen, der Hei - lig -  
*No long - er is the grave His pris - on, the King of*

Der sich das Grab zur Ruh er - le - sen, der Hei - lig -  
*No long - er is the grave His pris - on, the King of*

**D** Adagio  
 Viol., Va.  
 Ob., Fag. (Ob., Fag. col Coro) Ob.

46

— kann nicht ver - we - sen, der Hei - lig - ste kann nicht  
 — hath now a - ris - en, the King of Kings hath now

ste kann nicht ver - we - sen, der Hei - lig - ste kann nicht ver -  
 Kings hath now a - ris - en, the King of Kings hath now a -

ste kann nicht ver - we - sen, der Hei - lig - ste kann  
 Kings hath now a - ris - en, the King of Kings hath

ste kann nicht ver - we - sen, der Hei - lig - ste kann  
 Kings hath now a - ris - en, the King of Kings hath

ste kann nicht ver - we - sen, der Hei - lig - ste kann  
 Kings hath now a - ris - en, the King of Kings hath

48

— ver - we - sen, der sich das Grab zur Ruh er - le - sen,  
 — a - ris - en, no long - er is the grave His pris - on.

we - sen, der sich das Grab zur Ruh er - le - sen,  
 ris - en, no long - er is the grave His pris - on.

nicht ver - we - sen, der sich das Grab zur Ruh er - le - sen,  
 now a - ris - en, no long - er is the grave His pris - on.

nicht ver - we - sen, der sich das Grab zur Ruh er - le - sen,  
 now a - ris - en, no long - er is the grave His pris - on.

nicht ver - we - sen, der sich das Grab zur Ruh er - le - sen,  
 now a - ris - en, no long - er is the grave His pris - on.

51 **E** Allegro

der Hei - lig - ste kann nicht ver - we - - - - - sen, der  
*The King of Kings hath now a - ris - - - - - en, the*

der Hei - lig - ste kann nicht ver - we - - - - -  
*The King of Kings hath now a - ris - - - - -*

der -  
*The -*

**E** Allegro

Ob. I, Viol. I  
(col Sopr. I)

Ob. II, Viol. II  
(col Sopr. II)

Ob. III, Va. I  
(col Alto)

54

Hei - lig - ste - kann nicht, kann nicht ver - we - - - - sen,  
*King of Kings hath now a - ris - - - - en - from the grave,*

- - - - - sen, kann  
 - - - - - en, hath

Hei - - lig - ste kann nicht ver - we - - - - -  
*King of Kings hath now - a - ris - - - - -*

der - - - - - Hei - - lig - ste kann nicht ver -  
*The - - King of Kings hath now - a -*

Ob. III, Va. I  
(col Alto)

Taille, Va. II  
(col Tenore)

56

der Hei - lig -  
the King of

nicht ver - we - sen, kann nicht ver - we -  
now a - ris - en, hath now a - ris -

sen, der Hei - lig - ste kann nicht, kann nicht ver - we -  
en, the King of Kings hath now a - ris - en, from the

we -  
ris - en, the King of Kings, hath now a - ris

der Hei - lig - ste kann nicht ver - we -  
the King of Kings hath now a - ris -

(Fag., Vc. I col Basso)

58

ste kann nicht ver - we -  
Kings hath now a - ris -

sen, der Hei - lig - ste kann nicht ver - we -  
en, the King of Kings hath now a - ris -

sen, der Hei - lig - ste kann nicht ver - we -  
grave, the King of Kings hath now a - ris -

sen, der Hei - lig - ste kann nicht ver - we -  
en, the King of Kings hath now a - ris -

sen, kann nicht ver - we -  
en, hath now a - ris -



61

en, a - ris - sen. en from the grave.  
sen, kann nicht ver - we - sen.  
en, a - ris - en from the grave.  
sen, kann nicht ver - we - sen.  
en, a - ris - en from the grave.  
sen, kann nicht ver - we - sen.  
en, a - ris - en from the grave.  
sen, kann nicht ver - we - sen.  
en, a - ris - en from the grave.

**F** *tr* **F**, Trb.I

64

Viol. I

67

Trb. II, Viol. I

Trb. I

69

3. Recitativo

Basso

*tr* Allegro

Vc. II  
Continuo

Erwünschter Tag! Sei, See. le, wie. der froh, sei wie. der froh,  
*O wel. come day! My heart now sings with joy, now sings with joy,*

Adagio

4

— sei wie. der froh, — sei wie. der froh! — Erwünschter Tag! Sei, See. le,  
 — *now sings with joy, — now sings with joy. — O wel. come day! My heart now*

col 8 bassa ad lib.

Allegro

7

wie. der froh! Das A und O, der Erst' und auch der Letz. te, den  
*sings with joy. The First and Last, the Be. ginn. ing and the End. ing, who*

Allegro

10

uns. re schwe. re Schuld in To. des. ker. ker setz. te, ist nun ge.  
*bore our heav. y sin and suf. fered on the cross, is now a.*

A Adagio

12

ris. sen aus der Not. Der Herr war tot, und sieh! er le. bet wieder; lebt  
*ris. en from the tomb. He who was dead, be. hold! now lives for ev. er. Our*

15 **Andante**

un - ser Haupt, so le - ben auch die Glie - der, lebt  
*glori - ous Head pre - pares for us a path - way, our*

19

un - ser Haupt, so le - ben auch die Glie - der, so  
*glori - ous Head pre - pares for us a path - way, pre -*

22

**B Adagio**

le - ben auch die Glie - der. Der Herr hat in der Hand des To - des und der Höl - len  
*pre - pares for us a path - way, The keys of death and hell un - to our Lord and King are*

25


Schlüssel! Der sein Gewand blut - rot be - spritzt in seinem bit - tern Leiden, will heute sich mit  
*giv - en. He who for us the bit - ter shame and ag - o - ny en - dur - ed, to - day is throned a -*

28 **Andante**

Schmuck und Eh - ren klei - den, mit Schmuck und Eh - ren klei - den.  
*bove in heavenly - glo - ry, is throned a - bove in - glo - ry.*

4. Aria  
Molto adagio

Vc. II  
Continuo



3



5 Basso

Fürst des Le - bens, star - ker Strei - ter, Fürst des Le -  
King of glo - ry, strong De - fend - er, King of glo -



7

- - - - - bens, star - ker Strei - ter, Fürst des Lebens, hochgelobter, hochge -  
- - - - - ry, strong De - fend - er, King of glo - ry, strong Defender, God the



8

lob - - - - - ter Got - tes - - - - - sohn,  
Fa - - - - - ther's on - ly - - - - - Son.



10

he - bet dich des Kreuzes Lei - ter auf den höch - - - - - sten Eh - ren.  
*Through a cross He has as - cend - ed to His ev - - - - - er last - ing*

12

tron? wird, was dich zu - vor - - - ge - bun -  
*throne. Gone the - - - cru - el cords - that bound -*

14

- den, nun dein Schmuck und E - del - stein? wird, was dich zuvor ge - bun -  
*Him, gone the pur - ple robe - of shame, gone the cru - el cords that bound*

16

- - - den, nun dein Schmuck und E - del - stein?  
*Him, gone the pur - ple robe of shame.*

18

müs - sen dei - ne Pur - pur - wun - den dei - ner Klar - heit Strah - len -  
*Now the crown of thorns that pierced Him is be - come a di - a -*

20

sein, dei - ner Klar - heit Strah - len sein?  
*dem, is be - come a di - a - dem.*

22

24 **B**

Fürst des Le - bens, starker Strei - ter, Fürst des Le -  
*King of glo - ry, strong De - fend - er, King of glo -*

26

bens, star. ker Strei. ter, Fürst des Lebens, hoch. ge. lob. ter, hoch. ge.  
ry, strong De. fend. er, King of glo. ry, strong De. fend. er, God the

27

lob. ter Got. tes. sohn!  
Fa. ther's on. ly. Son.

30

5. Recitativo  
Tenore

So ste. he denn, du Gott en. geb. ne See. le, mit Chri. sto geist. lich auf, tritt an den  
A. new I. dcd. - i. cate my. self to Him who gave Him. self for me. How can I

Vc. II Continuo

4

neu. en Le. benslauf, auf! von den to. ten Wer. ken! Laß, daß dein Hei. land in dir  
else the debt re. pay? Rise! rise my soul from dark. ness. Rise! and go forth with strength re.

7

lebt, an dei-nem Le-ben mer-ken! Der Weinstock, der jetzt blüht, trägt  
*newed to fol-low in His foot-steps. Be fruit-ful, as a vine with*

10

kei-ne to-ten Re-ben: der Lebensbaum läßt sei-ne Zweige le-ben. Ein Chri-ste  
*heav-y clusters lad-en, in deeds of lov-ing scr-vice and of mer-cy. Wake! Christian,*

13

flieht ganz ei-lend vonden Gra-be, er läßt den Stein, er läßt das Tuch der  
*wake! e'er death o-ver-take thee. Re-pent the sins that long to earth have*

16

Sün-den da-hin-ten, und will mit Chri-sto, mit Chri-sto le-bend sein.  
*bound thee in fet-ters. Re-turn to Him, and He will free-ly pardon.*



6. Aria

Viol. I,II  
Va. I,II  
Vc. I,II  
Continuo

7. A Tenore

A - dam muß in uns ver - we - sen, soll der neu - e Mensch ge - ne - sen, der nach  
All thy sins will be - for - giv - en, If a - new thy life is giv - en un - to

*piano sempre*

9

Gott ge - schaf - fen ist,  
God, whose son thou art.

A - dam muß in uns ver -  
All thy sins will be for -

*forte*

*piano*

12

we - sen, soll der neu - e Mensch ge - ne - sen, der nach Gott ge - schaf - fen  
giv - en, If a - new thy life is giv - en un - to God, whose son thou

14

**B**

ist, der nach Gott ge - schaf - fen ist.  
*art, un-to God, whose son — thou art.*

17

20

Du mußt geist - lich auf - er - ste - hen und aus Sün - den - grä - bern ge - hen, wenn du  
*In the strength that He will give thee, by His just commandments live ye, hide them*

22

Chri - sti Gliedmaß bist, wenn du Chri - sti Glied - maß bist.  
*ev - er in thy heart, hide them ev - er in — thy — heart.*

J.S. Bach - Church Cantatas BWV 31

25

D

Du mußt geist - lich auf - er - ste - hen und aus  
In the strength that He will give thee, by His

*piano*

This system contains measures 25 and 26. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole rest in measure 25, followed by a melodic phrase in measure 26. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

27

Sün - den - grä - bern ge - hen, wenn du Chri - sti Gliedmaß bist, wenn du Chri - sti Glied -  
just commandments live ye, hide them ev - er in thy heart, hide them ev - er in thy

This system contains measures 27, 28, and 29. The vocal line continues with a melodic phrase in measure 27, followed by a whole rest in measure 28, and then another melodic phrase in measure 29. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

30

E

- maß, wenn du Chri - sti Glied - maß bist.  
heart, - hide them ev - er in thy heart.

*forte*

This system contains measures 30 and 31. The vocal line begins with a melodic phrase in measure 30, followed by a whole rest in measure 31. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *forte* is indicated above the piano part in measure 31.

32

This system contains measures 32, 33, and 34. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. A trill (tr) is marked above the right hand in measure 33.

35

This system contains measures 35, 36, and 37. The piano part continues with the complex texture of sixteenth-note patterns. A trill (tr) is marked above the right hand in measure 36.

7. Recitativo

Soprano

Weil denn das Haupt sein Glied na\_tür\_lich nach sich zieht, so kann mich  
*From Christ, who is the Head and Found.er of our faith, no power on*

Vc. II Continuo

3

nichts von Je\_su schei\_den. Muß ich mit Chri\_sto lei\_den, so werd' ich auch, nach die\_ser  
*earth shall e'er di\_vide us. What\_ev\_er may be\_tide us, if faith\_ful we re\_main and*

6

Zeit, mit Chri\_sto wie\_der auf\_er\_ste\_hen zur Ehr und Herr\_lich\_keit  
*stead\_fast, we at the last shall see Him\_crown\_ed in power and maj\_es\_ty*

9

und Gott in mei\_nem Flei\_sche se\_hen.  
*where high in heaven He reigns in glo\_ry.*

8. Aria

Ob. I  
Viol. I, II  
Va. I, II  
Vc. II  
Continuo

*piano* *forte* *piano*

*forte* *piano* *forte* *piano* *forte* *piano*

13 Soprano

A

Letz-te Stun - de, brich her -  
Soon my jour - ney will be -

*piano*

19

ein, letz-te Stun.de, brich her. ein, letz - te Stun.de, brich her. ein mir die  
done, soon my jour.ney will be. done, soon my jour.ney will be done, death's dark

Viol., Va.

25

Au - gen zu - zu - drük - ken, mir die Au - gen zu - zu - drük - ken! Letz.te  
shad - ow hov - ers o'er me, death's dark shad - ow hov - ers o'er me, soon my

*forte* *piano* *forte*

31

Stun - de, brich her - ein, letz - te Stun.de, brich her - ein, mir die -  
 jour - ney will be - done, soon my jour.ney will be done, death's da:k

*piano* *forte* *piano*

*tr*

37

Au - gen zu - zu - drük - ken, mir die Au - gen zu - zu -  
 shad - ow hov - ers o'er me, death's dark shad - ow hov - ers

*forte* *piano* Viol. Va.

*tr*

43

drük ken, mir die Au - gen, die Au - gen zu - zu - drük - ken!  
 o'er me, but my Sav.iour, my Sav - iour has gone be - fore - me.

*tr* *forte*

49

**B**

Laß mich Je - su Freu - den - schein -  
 His un - fail - ing guid - ing light

*tr* *forte* *piano*

55

— und sein hel-les Licht er - blicken, und sein hel - les Licht er - blik -  
 — will my pathway dark il - lumine, will my path - way dark il - lum -

60

- ken, er - blik - ken, laß mich Je - su Freu - den - schein  
 - ine, il - lum - ine, His un - fail - ing guid - ing light

66

\_\_\_\_\_ und sein hel-les Licht er - blik - ken, sein - hel - les Licht er - blik -  
 \_\_\_\_\_ will my pathway dark il - lum - ine, will my path - way dark il - lum -

72

ken!  
 ine.

78 **C**

Laß mich En - - geln ähn - lich sein,  
 Come, bright an - - gels, lead me home,

84

laß mich En - - geln ähn - lich sein, laß mich  
 come, bright an - - gels, lead me home, come, bright

90

En - - geln ähn - lich, mich En - geln ähn - lich sein! Letz - te Stun - de,  
 an - - gels, lead me, bright an - gels lead me home. Soon my jour - ney

96

brich her - ein, ————— letz - te Stunde, brich her - ein, letz - te Stun - de,  
 will be done ————— soon my journey will be - done. Death's dark shad - ow



102

brich her - ein, letz-te Stun-de, brich her - ein!  
*hovers o'er me, but my Sav-our has gone be-fore me.*

108

115

9. Choral (Mel.: „Wenn mein Stündlein vorhanden ist“)

Soprano I,II

so fahr ich hin zu Je - su Christ, mein' Arm' tu ich aus - strek - ken;  
 so schlaf ich ein und ru - he fein, kein Mensch kann mich auf - wek - ken;

Alto

*I know that my Re - deem-er lives, in Him my trust's un - shak - en.  
 Though for a time I sleep in death, with Him I shall a - wak - en.*

Tenore

so fahr ich hin zu - Je - su Christ, mein' Arm' tu - ich aus - strek - ken;  
 so schlaf ich ein und ru - he fein, kein Mensch kann mich auf - wek - ken;

Basso

*I know that my Re - deem-er lives, in Him my trust's un - shak - en.  
 Though for a time I sleep in death, with Him I shall a - wak - en.*

Trba. I Viol. I

Ob. I, II, III  
 Fag. II  
 Viol. II  
 Va. I, II  
 Vc. I, II  
 Continuo

5

denn Je - sus Chri - stus, Got - tes Sohn, der wird die Him - mels -  
 Him - self, the on - ly Son of God, for us the way of

denn Je - sus Chri - stus, Got - tes Sohn, der wird die Him - mels -  
 Him - self, the on - ly Son of God, for us the way of

8

tür auf - tun, mich führn zum ew - gen Le - ben.  
 death hath trod, and now He reigns in Heav - en.

tür auf - tun, mich führn zum ew - gen, zum ew - gen Le - ben.  
 death hath trod, and now He reigns in Heav - en.