

# **Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

## **Johann Sebastian Bach's Werke**

No. 61-70

**Bach, Johann Sebastian**

**Leipzig, [1868]**

Partitur

[urn:nbn:de:bsz:31-314976](https://nbn-resolving.org/urn:nbn:de:bsz:31-314976)

# Feria 1 Nativitatis Christi. „Christen, ätzt diesen Tag.“

**CORO.**

Tromba I.  
Tromba II.  
Tromba III.  
Tromba IV.  
Timpani.  
Oboe I.  
Oboe II.  
Oboe III.  
Fagotto.  
Violino I.  
Violino II.  
Viola.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Organo e Continuo.

B.W. XVI.



The image shows a page of musical notation, numbered 54. It contains a complex score with multiple staves. The top section consists of five staves: two treble clefs and three bass clefs. The bottom section consists of five staves: three bass clefs and two treble clefs. The notation includes various rhythmic values, including sixteenth notes and rests. The bottom-most staff features a series of sixteenth-note patterns with fingerings indicated by numbers 1-5. The overall layout is typical of a classical music manuscript.

B.W. XVI.



The musical score is arranged in two systems. The first system consists of five staves: two treble clefs, two bass clefs, and one bass clef. The second system consists of seven staves: two treble clefs, two bass clefs, and three bass clefs. The music is written in a single system with a common time signature. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-5 below the notes. The score is a complex piece, likely a variation or a study, given the dense and intricate rhythmic patterns.

B. W. XVI.



The musical score consists of 15 staves. The first 14 staves are for a keyboard instrument, with the right hand on staves 1-7 and the left hand on staves 8-14. The 15th staff is for a vocal line. The lyrics are:

Christen, ät - zet die - sen  
 Chri - sten, ätzet diesen  
 Chri - sten, ätzet die - sen  
 Chri - sten, ätzet diesen

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *tr* (trill).

B.W. XVI.







The musical score consists of two systems. The first system includes a grand staff (treble and bass clefs) and a vocal line. The piano accompaniment is highly technical, featuring rapid sixteenth-note passages and trills. The vocal line has lyrics: "stei - ne, in Me - tall und Marmor". The second system continues the piano accompaniment and includes a second vocal line with lyrics: "stei - ne, in Me - tall und Mar - mor - stei - ne,". The piano part includes trills marked "tr".

B. W. XVI.



The musical score consists of 14 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), each with a clef and a key signature of one sharp (F#). The bottom ten staves are for piano accompaniment, with various clefs (treble and bass) and a key signature of one sharp. The lyrics are written below the piano accompaniment staves. The lyrics are:
   
- ne, und Mar - mor - stei - ne;
   
steine, in Me - tall und Mar - mor - stei - ne;
   
in Me - tall und Mar - mor - stei - ne;
   
- ne, und Mar - mor - stei - ne;
   
Fingering numbers (1-5) are placed below the piano accompaniment staves.

B. W. XVI.



Christen, ät-zet diesen Tag in Metall und Mar-mor-stei-ne, Christen,  
 Christen, ät-zet diesen Tag in Metall und Mar-mor-stei-ne, Christen,  
 Christen, ät-zet diesen Tag in Metall und Mar-mor-stei-ne, Christen,  
 Christen, ät-zet diesen Tag in Metall und Mar-mor-stei-ne, Christen,

B.W. XVI.



The musical score consists of two systems. The first system includes a grand staff (treble and bass clefs) for piano accompaniment and a vocal line. The second system includes a grand staff for piano accompaniment and three vocal staves (soprano, alto, and tenor/bass) with lyrics. The lyrics are: "ät - zet die - sen Tag in Me - tall und Mar - mor - stei". The piano part features intricate arpeggiated patterns and trills. The vocal parts have various ornaments and trills.

B. W. XVI.



The musical score consists of several systems of staves. The top system includes a grand staff with two treble clefs and two bass clefs. Below this, there are two systems of piano accompaniment, each with a treble and bass staff. The bottom system is for the voice, with a single staff and lyrics underneath. The lyrics are:   
 - ne, in Me - tall und Mar, mor - stei - ne, in Me tall  
 - ne, in Me - tall und Mar, mor stei - - - ne, in Me

B. W. XVI.



tall und Mar - - mor - stei - ne.  
 und Mar - - mor - stei - ne.  
 tall und Mar - - mor - stei - ne.  
 - ne, in Me - tall und Marmor - stei - ne.

B. W. XVI.



The musical score is arranged in two systems. The first system consists of five staves: two treble clefs (top two), two bass clefs (middle two), and one bass clef (bottom). The second system consists of five staves: two treble clefs (top two), two bass clefs (middle two), and one bass clef (bottom). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. The piece concludes with a double bar line and a repeat sign.

B.W. XVI.



The image shows a page of musical notation for a piece labeled 'B. W. XVI.'. The score is arranged in two systems. The first system consists of five staves: two treble clefs (top two), two bass clefs (middle two), and one bass clef (bottom). The second system consists of five staves: two treble clefs (top two), two bass clefs (middle two), and one bass clef (bottom). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-5 below the notes. The piece is in a key with one sharp (F#) and a 3/4 time signature.

B. W. XVI.



The musical score is arranged in several systems. The top system consists of five staves: two treble clefs (likely for two voices or flutes) and three bass clefs (likely for piano accompaniment). The second system consists of four staves: two treble clefs and two bass clefs. The third system consists of four staves: two treble clefs and two bass clefs. The fourth system consists of four staves: two treble clefs and two bass clefs. The fifth system consists of four staves: two treble clefs and two bass clefs. The sixth system consists of four staves: two treble clefs and two bass clefs. The seventh system consists of four staves: two treble clefs and two bass clefs. The eighth system consists of four staves: two treble clefs and two bass clefs. The ninth system consists of four staves: two treble clefs and two bass clefs. The tenth system consists of four staves: two treble clefs and two bass clefs. The eleventh system consists of four staves: two treble clefs and two bass clefs. The twelfth system consists of four staves: two treble clefs and two bass clefs. The thirteenth system consists of four staves: two treble clefs and two bass clefs. The fourteenth system consists of four staves: two treble clefs and two bass clefs. The fifteenth system consists of four staves: two treble clefs and two bass clefs. The sixteenth system consists of four staves: two treble clefs and two bass clefs. The seventeenth system consists of four staves: two treble clefs and two bass clefs. The eighteenth system consists of four staves: two treble clefs and two bass clefs. The nineteenth system consists of four staves: two treble clefs and two bass clefs. The twentieth system consists of four staves: two treble clefs and two bass clefs. The score includes various musical notations such as notes, rests, and clefs.

B. W. XVI.



Kommt, und eilt mit mir zur Krip - pen, und er - weist mit fro - hen Lip - pen  
 Kommt, und eilt mit mir zur Krip - pen, und er - weist mit fro - hen  
 Kommt, und eilt mit mir zur Krip - pen, und er - weist mit fro - hen  
 Kommt, und eilt mit mir zur Krip - pen, und er - weist mit fro - hen

3 4 6 5 4 3 3 4 6 6 7 6 5 4 6 5 2

B.W. XVI.



eu - ren Dank und eu - re Pflicht.  
 Lip - pen eu - ren Dank und eu - re Pflicht.  
 Lip - - pen eu - ren Dank und eu - re Pflicht.  
 Lip - - pen eu - ren Dank und eu - re Pflicht.

B.W. XVI.







der Strahl, denn der Strahl, denn der Strahl,  
Strahl, denn der Strahl, denn der Strahl, denn der Strahl,  
der Strahl, denn der Strahl, denn der Strahl, denn der Strahl,  
Strahl, denn der Strahl, denn der Strahl, denn der Strahl,

B. W. XVI.



so da ein - bricht, zeigt sich

so da ein - bricht, zeigt sich

so da ein - bricht, zeigt sich

so da ein - bricht, zeigt sich euch zum

B. W. XVI.



euch zum Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 euch zum Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 euch zum Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 Gna - den - schei - ne, zeigt sich euch zum Gna - denschei - ne.

B.W. XVI. (4/4) *Da Capo.*



RECITATIVO.

Violino I. *sempre piano*

Violino II. *sempre piano*

Viola. *sempre piano*

Alto.

Organo e Continuo.

O sel - - ger Tag! o un - gemeines Heute, an dem das Heil der Welt, der Schilo, den Gott

schon im Pa - ra - dies dem menschlichen Geschlecht ver - hiess, nun - - meh - ro sich voll - kom - men dar - ge -

stellt, und suchet I - sra - el von der Ge - fan - genschaft und Sklavenket - ten des Sa - tans zu er - ret -

Adagio.

B. W. XVI.



ten. Du lieb - - ster Gott! was sind wir Armen doch? Ein

ab - ge - fall - nes Volk, so dich ver - las - sen. Und dennoch willst du uns nicht has - sen! Denn eh wir sol - len

noch nach dem Ver - dienst zu Boden liegen, eh muss die Gottheit sich be - quemen, die menschi - che Natur an sich zu

B. W. XVI.



nehmen, und auf der Er-den, im Hir-ten-stall, zu ei-nem Kind zu werden. O un-begreifli-ches, doch

se-li-ges Ver-fü- - - - - gen, o un-be-greif-li-ches, doch

se-li-ges Ver-fü-gen!

B. W. XVI.







*piano*

Gott, du hast es wohl ge - fü - get, was uns je - tzo wi - der -  
 fü - get, Gott, du hast es wohl ge - fü - get, was uns je - tzo wi - der - fährt, was uns je - tzo wider -

*poco forte*

fährt, Gott, du hast es wohl ge - fü - get, was uns je - tzo wi - der -  
 fährt, Gott, du hast es wohl ge - fü - get, du hast es wohl ge - fü - get, was uns je - tzo wi - der -

*poco forte* *piano*

fährt, Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge - fü - get, was uns je - tzo wi - der -  
 fährt, Gott, du hast es wohl ge - fü - get, was uns je - tzo wi - der -

*forte*

fährt.  
 fährt.

B. W. XVI.



tr. tr.

Drum lasst uns auf ihn stets trau - en und auf sei - ne Gna - de bau -  
 Drum lasst uns auf ihn stets trau - en und auf sei - ne Gna - de bau -

en, denn er hat uns dies be - scheert, denn  
 en, denn er hat uns dies be - scheert, denn er

*forte*  
 er hat uns dies bescheert, denn er hat uns dies bescheert,  
 hat uns dies bescheert, denn er hat uns dies bescheert,

B.W. XVI. 4 3



was uns e\_wig nun ver\_gnüget, ver\_gnü - get, was uns  
 was uns e\_wig nun ver\_gnü-get, ver\_gnü - get, was uns e\_wig nun ver\_gnüget, ver

e\_wig nun ver\_gnü-get, ver\_gnü - get, ver\_gnü - get.  
 gnü - get, ver\_gnü - get, ver\_gnü - get.

Da Capo.

RECITATIVO.

Tenore.  
 Organo e Continuo.

So kehret sich nun heut' das bau.ge Leid, mit wel.chem I\_sra-el ge\_ängstet und be

Andante.

la.den, in lau-ter Heil und Gna.den, in lau-ter Heil und Gna

a tempo.

den. Der Löw' aus Da\_vids Stamme ist er\_schie-nen, sein Bo\_gen ist ge-spannt, das

Schwert ist schon gewetzt, wo-mit er uns in vor-ge Frei-heit setzt.

B.W. XVI.



DUETTO.

Violino I.

Violino II.

Viola.

Alto.

Tenore.

Organo e Continuo.

Ruft und fleht den Him - mel an,

B. W. XVI.



Ruft und fleht den Him - mel an, kommt, ihr Chri - sten, kommt zum Rei -  
 kommt, ihr Chri - sten, kommt zum Rei - hen, zum Rei -

hen, zum Rei - hen, ruft und fleht den Him - mel an,  
 hen, zum Rei - hen, ruft und fleht den Him - mel an,

*pianissimo*  
*pianissimo*  
*piano*

kommt, ihr Chri - sten, kommt zum Rei -  
 ruft und fleht den Him - mel an, kommt, ihr Chri - sten, kommt zum Rei -

B. W. XVI.



hen, zum Rei - hen, ihr sollt euch ob dem er freu - en,  
hen, zum Rei - hen, ihr sollt euch ob dem er

freu - en,  
ihr sollt euch ob dem er freu - en,  
ihr sollt euch ob dem er

freu - en,  
was Gott hat an - heut' ge -  
freu - en, was Gott hat an - heut' ge - than,

B.W. XVI.



than, was Gott hat an - heut, an - heut' ge - than!  
 was Gott hat an - heut, an - heut' ge - than!

*forte*  
*forte*  
*forte*  
*forte*

*(tr)* *(tr)*

Da uns sei - - ne Huld ver - - pfe - - get  
 Da uns sei - - ne Huld ver - - pfe - - get und mit

B. W. XVI.



und mit so viel Heil be - - le - - get, dass man nicht g'nug dan - ken kann,

so viel Heil be - - le - - get, dass man nicht g'nug dan - ken kann, dass man

dass man nicht g'nug dan - ken kann,

nicht g'nug dan - ken kann,

dass man nicht g'nug dan

dass man nicht g'nug dan

B. W. XVI.



*pianissimo*

ken kann, nicht g'nug dan - ken, g'nug dan - ken kann, dass man nicht  
 ken kann, nicht g'nug dan - ken, g'nug dan - ken kann, dass man nicht

*forte*

g'nug dan - ken, g'nug dan - ken kann.  
 g'nug dan - ken, g'nug dan - ken kann.

Ruft und fleht den Him - mel an,  
 Ruft und fleht den Him - mel an, kommt, ihr Chri - sten, kommt zum Rei -

B. W. XVI.



kommt, ihr Chri - sten, kommt zum Rei - hen, zum Rei - hen, zum

*pianissimo*  
Rei - hen, zum Rei - hen, ruft und fleht den Himmel an,  
*pianissimo*  
Rei - hen, zum Rei - hen, ruft und fleht den Himmel an,  
*pianissimo*

ruft und fleht den Him - mel an, kommt, ihr Chri - sten, kommt zum Rei -  
kommt, ihr Chri - sten, kommt zum Rei -

B.W. XVI.



Musical score system 1, featuring vocal lines and piano accompaniment. The vocal parts include the lyrics "hen, zum Rei - - hen!" and "hen, zum Rei - - hen!". The piano accompaniment includes dynamic markings such as *(forte)* and *forte*.

Musical score system 2, continuing the piano accompaniment. It features trills marked with *(tr)* and various rhythmic patterns.

Musical score system 3, concluding the piano accompaniment. It includes dynamic markings such as *6* and *(6)*.

B.W. XVI.



## RECITATIVO. (Achtstimmig.)

Oboe I.

Oboe II.

Oboe III.

Violino I.

Violino II.

Viola.

Basso.

Fagotto,  
Organo e Continuo.

Ver - dop - pelt euch dem - nach, ihr hei - ssen An - dachts

a tempo.

Andante  
e piano.

(piano)

piano

piano

piano

piano

flammen, und schlägt in De - muth brünstiglich zu - sammen. Steigt fröh - lich himmel - an, und

piano







**CORO.**

Tromba I.  
 Tromba II.  
 Tromba III.  
 Tromba IV.  
 Timpani.  
 Oboe I.  
 Oboe II.  
 Oboe III.  
 Fagotto.  
 Violino I.  
 Violino II.  
 Viola.  
 Soprano.  
 Alto.  
 Tenore.  
 Basso.  
 Organo e Continuo.



The musical score is arranged in two systems. The first system consists of five staves: two treble clefs (top two), two bass clefs (middle two), and a single bass clef (bottom). The second system consists of seven staves: two treble clefs (top two), three bass clefs (middle three), and a single bass clef (bottom). The music is written in a single key signature and time signature. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-5 below the notes. The score is divided into measures by vertical bar lines.

B.W.XVI.



The musical score consists of 15 staves. The first two staves are treble clef. The next two staves are bass clef. The following six staves are grouped by a brace on the left and include treble and bass clefs. The final three staves are bass clef. The music is written in a 3/4 time signature. The score is divided into two measures by a vertical bar line. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'b'. There are also some handwritten annotations, possibly 'be', above certain notes in the later staves.

B.W. XVI.



The musical score consists of 14 staves. The first 10 staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for vocal parts, each with a different clef: soprano (treble), alto (treble), tenor (bass), and bass (bass). The lyrics are written below the vocal staves.

Höchster, schau' in Gna.den an,  
Höchster, schau' in Gna.den an,  
Höchster, schau' in Gna.den an,  
Höchster, schau' in Gnaden an,

B.W. XVI.



Höchster, schau' in Gna-den an die - se Gluth, die - se  
 Höchster, schau' in Gna-den an die - se Gluth, die - se  
 Höchster, schau' in Gna-den an die - se Gluth, die - se  
 Höchster, schau' in Gna-den an die - se Gluth, die - se

B. W. XVI.



Gluth gebückter See-len, die - - - se Gluth gebück - - - ter See-len, Höchster, schau' in Gna-den, in  
 Gluth ge - bück-ter See-len, Höchster, schau' in Gna-den, in Gna - den an die - - - se Gluth gebück -  
 Gluth ge - bück-ter See-len, Höchster, schau' in Gna-den, in  
 Gluth ge - bück-ter See-len,

6

B.W. XVI.



Gna - den an die - - - se Gluth ge - bück - - - ter See - - - len,  
 - - - ter See - len, die - - - se Gluth! Höchster, schau' in Gna - den, in Gna - den an, Höchster,  
 Gna - den an, schau' in Gna - den an die - - - se Gluth ge - bück - - - ter See - len, Höchster,  
 Höchster, schau' in Gna - den, in Gna - den an die -

B.W. XVI.



The musical score consists of two systems of staves. The first system includes a vocal line (soprano and alto) and a piano accompaniment. The second system includes a vocal line (tenor and bass) and a piano accompaniment. The piano part features a prominent bass line with many sixteenth-note patterns. The vocal parts have lyrics in German.

Lyrics for the first system:  
 - Soprano: schau' in Gna - den, in Gna - den an die - - - se Gluth ge - bück - - - ter Seelen, Höchster,  
 - Alto: schau' in Gna - den, in Gna - den an die - - - se Gluth! Höchster, schau' in Gna - den an die -

Lyrics for the second system:  
 - Tenor: - - - se Gluth ge - bück - - - ter See - len, Höchster, schau' in Gna - den, in Gna - den an die - se  
 - Bass: - - - se Gluth ge - bück - - - ter See - len, Höchster, schau' in Gna - den, in Gna - den an die - se

B.W. XVI.



Höchster, schau' in Gna - den, in Gna - den an die  
 schau' in Gna - den, in Gna - den an die - - - se Gluth ge - bück - - - ter See - len, ge -  
 - - - se Gluth ge - bück - - - ter See - len, die - - - se Gluth ge - bück - - - ter Seelen, ge -  
 Gluth ge - bück - ter See - len, Höch - ster, schau' in Gna - den an,

4 5 6 9 3 (6) 6 9 7 3  
 4 5 5 3 (4) 3

B.W. XVI.



se Gluth ge - bück - - ter Seelen, ge - bück - - ter See  
 bück - - ter See - - - - - len, schau' in Gna - - den an diese Gluth ge - bückter See  
 bück - ter See, len, Höchster, schau' in Gnaden, in Gna - den an diese Gluth ge - bückter See  
 Höchster, schau' in Gnaden, in Gna - den an diese Gluth ge - bückter See

(6) 7 6 5 4 4 7 6 6 9 8 6 7 (9) 8) 6 6 5

B. W. XVI.



The musical score is arranged in two systems. The first system consists of five staves: two grand staves (treble and bass clef) for the piano, and three staves for the voice. The piano part features intricate textures, including sixteenth-note runs and dense chordal patterns. The vocal part begins with a rest, followed by the word "len!" on a single note. The second system continues the piano accompaniment with similar complexity and includes the vocal line with "len!" repeated on three separate staves. The score concludes with a final piano flourish in the bass clef staff.

B.W. XVI.



The image shows a page of musical notation, numbered 101 in the top right corner. The score is written for a multi-staff instrument, likely a harpsichord or spinet, and is identified as 'B.W. XVI.' at the bottom center. The notation includes a variety of rhythmic figures, such as sixteenth-note runs, eighth-note patterns, and dotted rhythms. Fingerings are indicated by numbers 1-5 and 7. The score is divided into two systems by a vertical bar line. The first system contains the first four staves, and the second system contains the remaining staves. The notation is dense and intricate, characteristic of Baroque keyboard music.

B.W. XVI.



Musical score for a piano and voice piece. The score consists of 14 staves. The first 10 staves are for the piano accompaniment, and the last 4 staves are for the voice. The piano part features intricate sixteenth-note patterns in the right hand and more rhythmic accompaniment in the left hand. The voice part enters in the final measure with the lyrics "Lass den Dank, den wir dir".

B. W. XVI.



brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen gehn, lass den Dank, den wir dir  
 brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen gehn, lass den Dank, den wir dir  
 brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen gehn, lass den Dank, den wir dir  
 brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen gehn, in Se -

B.W. XVI.



bring-en, an-geneh-me vor dir klin-gen, lass uns stets in Se-gen gehn,  
 bringen, an-geneh-me vor dir klin-gen, lass uns stets in Segen gehn,  
 bringen, an-geneh-me vor dir klin-gen, lass uns stets in Segen gehn,  
 -gen, lass uns stets in Segen gehn,

B.W. XVI.



Adagio.

The musical score consists of three systems. The first system shows the piano introduction with treble and bass staves. The second system introduces the vocal line with the lyrics: "a - - ber nie - - mals nicht ge - - sehn,". The third system continues the vocal line and piano accompaniment. The tempo is marked "Adagio" at the beginning of the second system.

Adagio.

Adagio.

a - - ber nie - - mals nicht ge - - sehn,  
 aber nie - - mals nicht ge - - sehn,  
 aber nie - mals nicht ge - sehn,  
 aber nie - mals nicht ge - sehn,

B. W. XVI.



(Tempo primo.)

The first system of the musical score consists of six staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for the vocal line, with the top two in treble clef and the bottom two in bass clef. The music begins with a treble clef and a key signature of one sharp (F#). The tempo marking "(Tempo primo.)" is placed above the first staff.

(Tempo primo.)

The second system of the musical score consists of six staves, continuing the piano accompaniment and vocal line from the first system. The tempo marking "(Tempo primo.)" is placed above the first staff.

(Tempo primo.)

The third system of the musical score consists of six staves, including the vocal line with lyrics. The tempo marking "(Tempo primo.)" is placed above the first staff. The lyrics are: "dass uns Satan möge quälen; lass es niemals nicht geschehn, dass uns dass uns Satan möge quälen; lass es niemals nicht geschehn, dass uns dass uns Sa - - tan mö - - ge quälen; lass es niemals nicht ge - schehn, lass es niemals nicht ge - dass uns Sa - - tan mö - - ge quälen; lass es niemals nicht ge -".

7 6 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

B. W. XVI.



The first system of the musical score consists of two grand staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with similar rhythmic patterns. The music is in a minor key, indicated by the presence of a flat sign.

Sa - tan mö - ge quä - len, dass uns Sa - - tan mö - - ge quä - - - - len, lass es  
 Sa - - tan mö - - ge quä - - - - - len, lass es nie - - mals  
 sehcn, lass es nie - mals nicht ge - sehcn, lass es nie - mals nicht ge - sehcn, dass uns  
 sehcn, lass es nie - mals nicht ge - sehcn, dass uns Sa - - tan mö - - ge

9 2 6 9 3 9 2 4 6 3 9 8 7 3

B. W. XVI.



nie\_mals nicht ge\_schehn, dass uns Sa\_tan mö\_ge quä\_len, dass uns Sa\_tan mö\_ge  
 nicht ge\_schehn, dass uns Sa\_tan mö\_ge quä\_len, lass es nie\_mals nicht ge\_schehn, dass uns  
 Sa\_tan mö\_ge quä\_len, lass es nie\_mals nicht ge\_schehn, lass es nie\_mals nicht ge\_schehn, lass es  
 quä\_len, lass es nie\_mals nicht ge\_schehn, dass uns

B. W. XVI.



quä - - - len,

Satan mö - ge quälen, dass uns Satan mö - ge quä - - - len,

niemals nicht geschehn, lass es niemals nicht geschehn, dass uns Sa - tan mö - ge quä - - - len,

Sa - - tan mö - - ge quä - - - len,

B. W. XVI.



lass es nie - mals nicht ge - schehn, dass uns Sa - tan möge quä - - len.  
 lass es nie - mals nicht ge - schehn, dass uns Sa - tan möge quä - - len.  
 lass es nie - mals nicht ge - schehn, dass uns Sa - tan möge quä - - len.  
 lass es nie - mals nicht ge - schehn, dass uns Satan möge quä - len.

7 2 6 6 6 6 6 3 2 6 6 2  
 B. W. XVI. *Da Capo.*