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

No. 61-70

**Bach, Johann Sebastian**

**Leipzig, [1868]**

66. Erfreut euch ihr Herzen

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# Gantate

Am zmeiten Osterfesttage

„Erfreut euch, ihr Herzen.“

№ 66.



Feria 2 Paschatos.  
„Erfreut euch, ihr Herzen.“

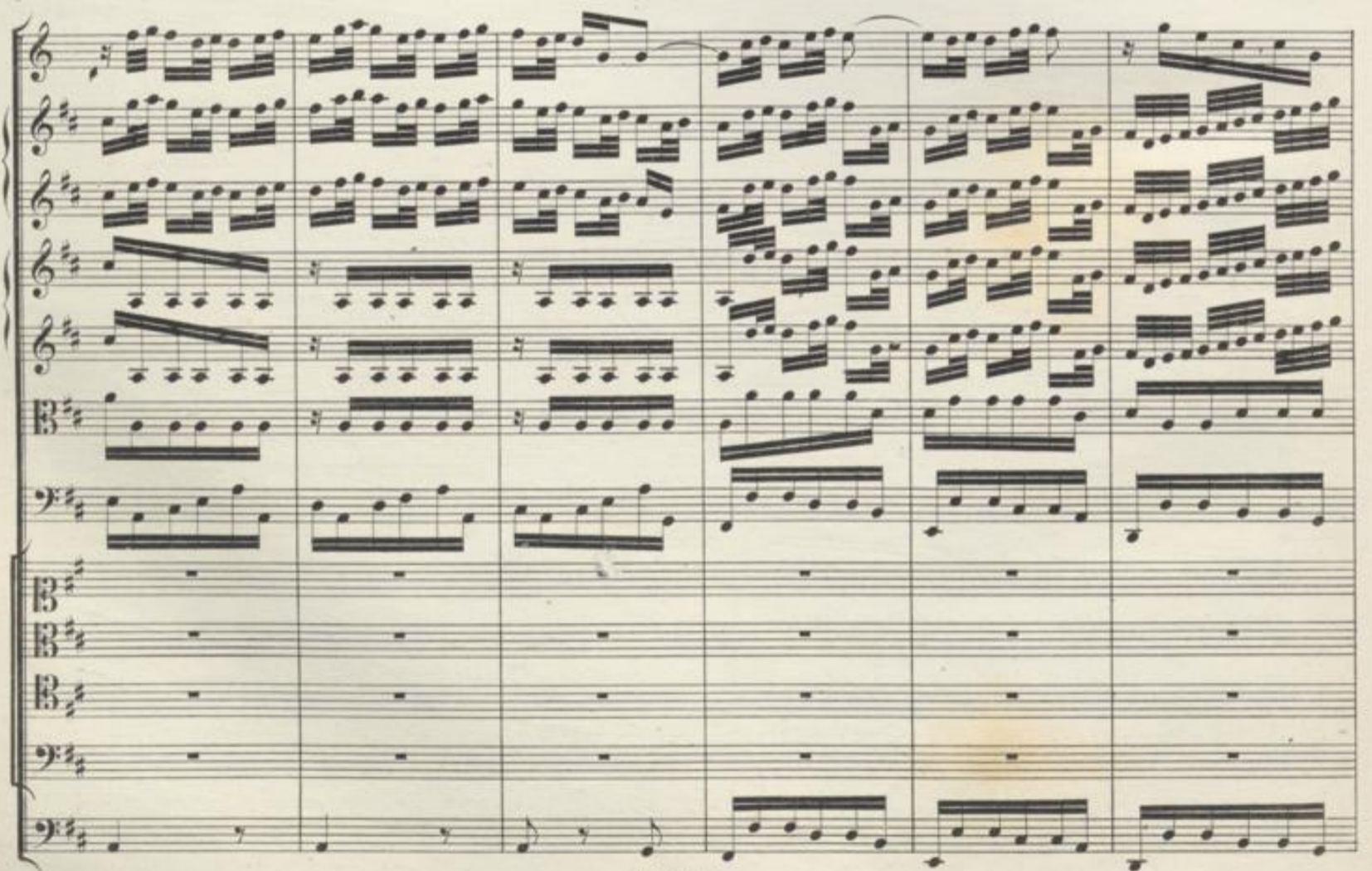
Tromba.  
Oboe I.  
Oboe II.  
Violino I.  
Violino II.  
Viola.  
Fagotto.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Continuo.



B. W. XVI.



The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second and third staves are also treble clefs with the same key signature. The fourth and fifth staves are bass clefs with the same key signature. The bottom five staves are also grouped by a brace on the left. The sixth staff is a bass clef with a key signature of two sharps. The seventh, eighth, and ninth staves are bass clefs with a key signature of one sharp (F#). The tenth staff is a bass clef with a key signature of two sharps. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.



The second system of the musical score also consists of ten staves, with the same layout as the first system. The notation continues with similar rhythmic complexity and includes some slurs and ties across measures.

B.W. XVI.

Er - freut euch, ihr Her - zen!  
 Ent - wei - chet, ihr Schmerzen!  
 Es le - bet der  
 es le - bet der  
 es le - bet der  
 Es le - bet der

Hei - land und herrschet in euch;  
 Hei - land und herrschet in euch; er - freut euch, ihr Her - zen!  
 Hei - land und herrschet in euch;  
 Hei - land und herrschet in euch; ent - wei - chet, ihr Schmerzen!

B. W. XVI.

le - bet der Hei - land und herr - schet in euch, es le - bet der  
 le - bet der Hei - land und herrschet in euch, und herr - schet in euch, es le - bet, es  
 es le - bet der Hei - land und herrschet in euch, und herrschet in euch, es le - bet, es  
 es le - bet der Hei - land und herr - schet in euch, und herr

Hei - land und herr - schet, herrschet in euch.  
 le - bet der Hei - land und herrschet in euch.  
 le - bet der Hei - land und herrschet in euch.  
 schet in euch, und herrschet in euch.

B.W. XVI.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third and fourth staves are grouped by a brace on the left and are treble clefs with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The sixth, seventh, and eighth staves are treble clefs with a key signature of two sharps and contain rests. The ninth staff is a bass clef with a key signature of two sharps. The tenth staff is a bass clef with a key signature of two sharps. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The second system of the musical score also consists of ten staves, following the same layout as the first system. It continues the musical composition with similar rhythmic complexity and notation. The key signature remains two sharps throughout. The notation includes various note values, rests, and dynamic markings.

B.W. XVI.



This page contains the musical score for BWV XVI, a chorale by Johann Sebastian Bach. The score is arranged in two systems. The first system consists of a grand staff with three staves (treble, middle, and bass clefs) and a separate bass line at the bottom. The second system also consists of a grand staff with three staves and a separate bass line. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece is identified as BWV XVI at the bottom center of the page.

B.W. XVI.

Er - freut euch, ihr Her - zen! Es le - bet der es le - bet der Es le - bet der Ent - wei - chet, ihr Schmerzen! es le - bet der

Hei - land und herr - schet in euch, herr - schet in euch, herrschet, Hei - land und herr - schet in euch, herr - schet in euch, herrschet, Hei - land und herrschet in euch, herr - schet in euch, herrschet, Hei - land und herrschet in euch, herr - schet in euch, herrschet,

B. W. XVI.

herrschet in euch, herrschet, herrschet, herrschet in euch;  
 herrschet in euch, herrschet, herrschet, herrschet in euch; er - freut euch, ihr  
 herrschet in euch, herrschet, herrschet, herrschet in euch;  
 herrschet in euch, herrschet, herrschet, herrschet in euch;  
 herrschet in euch, herrschet, herrschet, herrschet in euch;

Her - zen, ent - wei - chet, ihr Schmerzen, es le -  
 freut euch, ihr Her - zen, ent - wei - chet, ihr Schmer - zen, es le

B. W. XVI.

le - bet, es le - bet der Hei - land und herr - schet in euch, herrschet,  
 le - bet, es le - bet der Hei - land und herr - schet in euch,  
 le - bet, es le - bet der Hei - land und herr - schet in euch,  
 le - bet, es le - bet der Hei - land und herr - schet in euch,

herr - schet, es le - bet der  
 herrschet, herr\_schet, herr\_schet in euch, es le\_bet der Hei\_land und  
 herrschet, herr\_schet, herr\_schet in euch, es le\_bet der Hei\_land und  
 herrschet, herr\_schet, herrschet in euch, es le\_bet der

B.W. XVI.

Hei-land und herr - schet in euch, es le - bet, es le -  
 herr - schet in euch, es le - bet der Hei-land und herr -  
 herr - schet, herr - schet in euch, es le - bet, es le - bet der  
 Hei-land und herr - schet in euch, es le -

- bet der Hei-land und herrschet in euch, herrschet, herr - schet, es  
 schet, herrschet in euch; er freut euch, ihr Herzen! es  
 Hei-land und herr - schet in euch; ent - wei - chet, ihr Schmerzen! es  
 - bet der Hei-land und herrschet in euch, herrschet, herr - schet, es

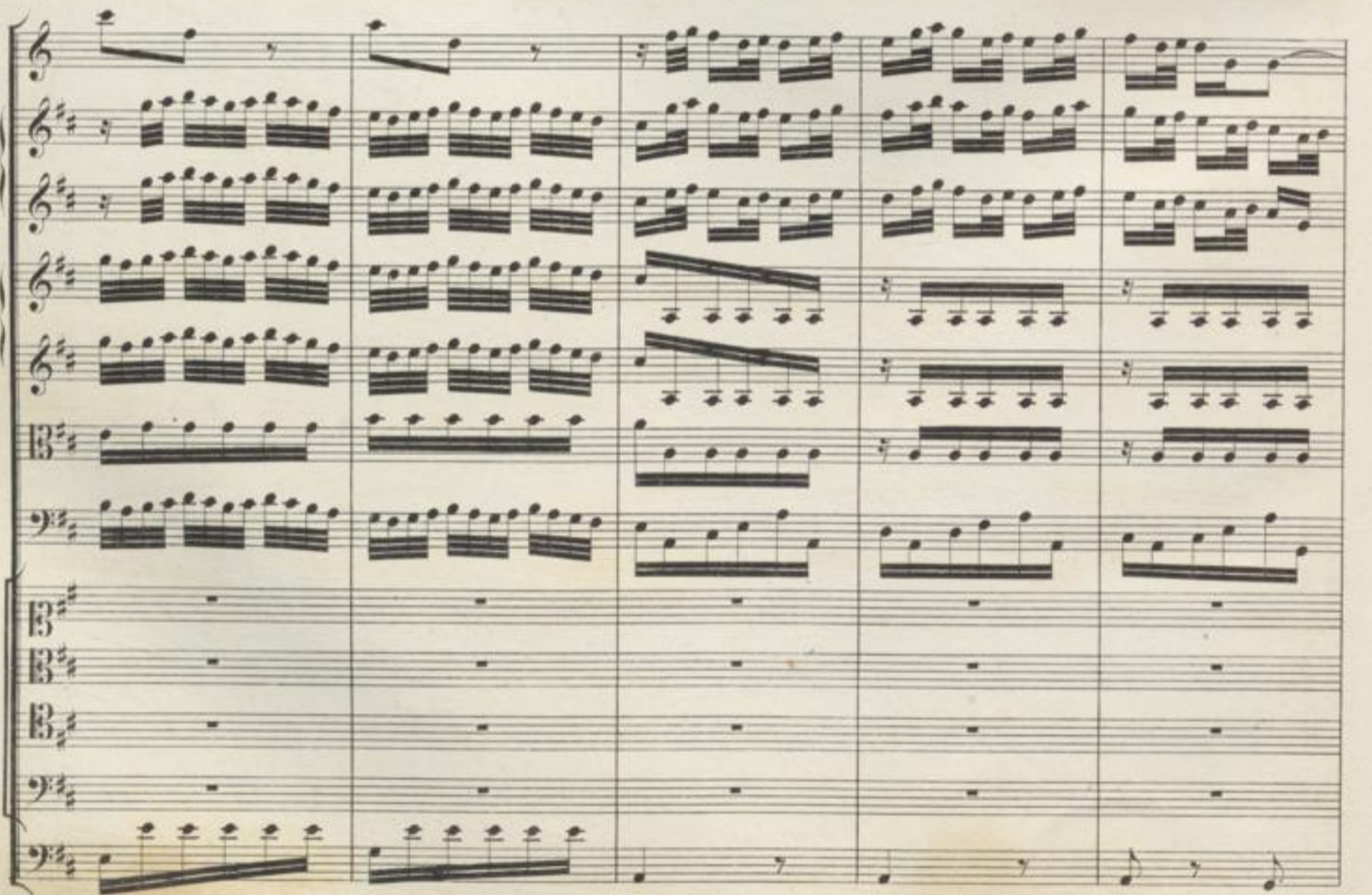
B. W. XVI.

le - bet der Hei - land und herr - schet in euch.  
le - bet der Hei - land und herr - schet in euch.  
le - bet der Hei - land und herr - schet in euch.  
le - bet der Hei - land und herr - schet in euch.

B. W. XVI.



The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second and third staves are also treble clefs with the same key signature. The fourth and fifth staves are treble clefs with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The seventh, eighth, and ninth staves are empty, each with a bass clef and a key signature of one sharp (F#). The tenth staff is a bass clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.



The second system of the musical score also consists of ten staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second and third staves are also treble clefs with the same key signature. The fourth and fifth staves are treble clefs with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The seventh, eighth, and ninth staves are empty, each with a bass clef and a key signature of one sharp (F#). The tenth staff is a bass clef with a key signature of one sharp (F#). The music continues with the same complex rhythmic patterns as the first system.

B.W. XVI.

The first system of the musical score consists of ten staves. The top four staves are for piano accompaniment, showing a complex texture with many sixteenth notes. The fifth staff is a vocal line with lyrics: "piano e andante". The sixth and seventh staves are empty. The eighth staff is another vocal line with lyrics: "Ihr". The ninth staff is empty. The tenth staff is a vocal line with lyrics: "Ihr kön-net ver-ja-gen das". The tempo marking "Andante." is at the top, and "piano e andante" is written above the fifth staff.

The second system of the musical score consists of ten staves. The top four staves are for piano accompaniment. The fifth staff is a vocal line with lyrics: "kön-net ver-ja-gen das Trau-ern, das Fürchten, das ängst-li-che Za-". The sixth and seventh staves are empty. The eighth staff is another vocal line with lyrics: "Trau-ern, das Fürch-ten, das". The ninth staff is empty. The tenth staff is a vocal line with lyrics: "Trau-ern, das Fürch-ten, das". The tempo marking "andante" is written above the eighth staff.

B. W. XVI.



gen, das ängst - li - che Za - gen, ihr kön - net ver  
 ängst - li - che Za - gen, ihr kön - net ver - ja - gen das Trau

ja - gen das Trau - ern, das Fürchten, das ängst  
 ern, das Trauern, das Fürchten, das ängst

B.W. XVI.

li - che Za - - - - -

li - che Za - - - - -

gen, ihr kön - net ver - ja - gen das Trau - ern, das Fürch - ten, das ängst - li - che Za - gen, das

gen, das Trau - ern, das Fürch - ten, das ängst - li - che

B. W. XVI.



Fürch - ten, das ängst li - che  
 ängstli - che Za - gen, ihr

Za - gen, ihr kön - net ver - ja - gen, ihr kön - net ver - ja - - -  
 kön - net ver - ja - gen das Trau - ern, das ängst - li - che

B.W. XVI.

gen das Trau\_ern, das Fürchten, das ängstli\_ che Za\_ gen: der Hei\_ land, der

Za\_ gen, das Trau\_ern, das Fürchten, das ängstli\_ che Za\_ gen: der Hei\_ land, der

Hei\_ land er\_ qui\_ cket sein geist\_ li\_ ches Reich, der Hei\_ land er\_ qui\_ cket sein geistli\_ ches

land er\_ qui\_ cket sein geist\_ li\_ ches Reich, der Hei\_ land er\_ qui\_ cket sein geistli\_ ches

land er\_ qui\_ cket sein geist\_ li\_ ches Reich, der Hei\_ land er\_ qui\_ cket sein geistli\_ ches

Hei\_ land er\_ qui\_ cket sein geist\_ li\_ ches Reich, der Hei\_ land er\_ qui\_ cket sein geistli\_ ches

B. W. XVI.

Reich, der Hei - land er - qui - cket sein geist - li - ches Reich, der Hei - land, der  
 Reich, der Hei - land, der Hei - land er -  
 Reich, der Hei - land, der Hei - land er -  
 Reich, der Hei - land er - qui - cket sein geist

Hei - land er - qui - cket sein geist - li - ches Reich!  
 qui - cket sein geist - li - ches Reich!  
 qui - cket sein geist - li - ches Reich!  
 li - ches Reich!

B.W. XVI.

*Da Capo.*

RECITATIVO.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

Es bricht das Grab und da - mit un - sre Noth, der Mund ver -

kün - digt Got - tes Tha - ten, der Hei - land lebt; so ist in Noth und

Tod den Gläu - bi - gen voll - - kom - men wohl ge - ra - then.

B.W. XVI.

ARIA.

Oboe I.

Oboe II.

Fagotto.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

B. W. XVI.





The first system of the musical score consists of eight staves. The top two staves are treble clefs, the middle two are also treble clefs, and the bottom two are bass clefs. The key signature is two sharps (F# and C#). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several rests in the lower staves.



The second system of the musical score also consists of eight staves with the same clef and key signature arrangement as the first system. The musical notation continues with similar rhythmic complexity and melodic lines across all staves.

B. W. XVI.

Las - set dem Höchsten ein Dank - lied er - schallen für sein Er - bar - men und e - wi - ge Treu' und

Continuation of the piano accompaniment from the first system.

B.W. XVI.

- wi - ge Treu', und e - - - - - wi - ge

Treu', las - set dem Höchsten ein Dank - lied er - schallen,

B. W. XVI.

las - set dem Höchsten ein Dank - - - - - lied er - schallen

für - - - sein Er - bar - - - men und e - - - - - wi - ge

B. W. XVI.

Treu; für sein Er - bar - men und e - - - - - wi - ge

Treu, und e - - - - - wi - ge Treu. *forte*

B. W. XVI.



The first system of the musical score consists of eight staves. The top two staves are grouped by a brace on the left and contain treble clefs. The next two staves are grouped by a brace and contain bass clefs. The bottom two staves are also grouped by a brace and contain bass clefs. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests.



The second system of the musical score also consists of eight staves, following the same layout as the first system. It continues the musical piece with similar notation, including treble and bass clefs, a key signature of one sharp, and common time. The piece concludes with a double bar line at the end of the eighth staff.

B. W. XVI.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, the middle two are also treble clefs, the fifth is a bass clef, and the bottom two are bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features a complex texture with many sixteenth and thirty-second notes, often beamed together. The bottom two staves are mostly empty, suggesting a vocal line that is not present on this page.

The second system of the musical score also consists of seven staves with the same clef arrangement as the first system. The notation is similar, with dense sixteenth-note passages. In the lower right portion of this system, there is a vocal line with the lyrics "Je\_sus er\_scheinet," written in a simple, clear font. The rest of the system continues with the instrumental accompaniment.

B. W. XVI.

Je - sus er - schei - net uns Frie - den zu ge - - ben, Je - sus er - schei - - net uns

Frie

B. W. XVI.



den, uns Frie - den zu ge - ben, Je - sus be - ru - fet, Je - sus be

ru - fet uns mit ihm zu le

B. W. XVI.



forte piano

neu. Je - sus er - scheint uns Frie - den zu

Detailed description: This system contains the first system of a musical score. It features a piano accompaniment with two staves (treble and bass clef) and a vocal line in a single bass clef staff. The piano part begins with a *forte* dynamic and transitions to *piano* later in the system. The vocal line includes the lyrics "neu. Je - sus er - scheint uns Frie - den zu" with a trill (*tr*) above the final note.

tr

ge - ben, Je - sus be - ru - fet uns mit ihm zu le - - - - -

Detailed description: This system contains the second system of the musical score. It continues the piano accompaniment and the vocal line. The piano part features intricate arpeggiated patterns. The vocal line includes the lyrics "ge - ben, Je - sus be - ru - fet uns mit ihm zu le - - - - -" with a trill (*tr*) above the first note of the second phrase.

B. W. XVI.

ben, mit ihm zu le - - ben, täg - lich wird sei - ne Barm - her - zigkeit neu,

täg - lich wird sei - ne Barm - her - zigkeit neu.

B. W. XVI.

Da Capo.

## DIALOGUS.

## RECITATIVO.

Die Furcht.

Die Hoffnung.

Continuo.

Bei Je - su Le - ben freu - dig sein, ist un - srer Brust ein hel - ler Sonnen - schein. Mit

Trost erfüllt auf seinen Heiland schauen, und in sich selbst ein Himmelreich erbau - en, ist wahrer Christen Eigen - thum.

Doch! weil ich hier ein himmlisch Labsal habe, so sucht mein Geist hier sei - ne Lust und Ruh. Mein Heiland ruft mir kräftig

## (Arioso.)

zu: „Mein Grab und Ster - ben bringt euch Le - ben, mein Auf - er - stehn ist eu - er Trost.“

## (Recitativo.)

Mein Mund will zwar ein Opfer ge - ben, mein Hei - land! doch wie klein, wie we - nig, wie so gar ge -

ringe wird es vor dir, o grosser Sieger, sein, wenn ich für dich ein Sieg- und Danklied bringe.

B. W. XVI.

(a tempo.)

Kein Au - ge sieht den Hei - land auf - er - weckt,  
 Mein Au - ge sieht den Hei - land auf - er - weckt,

kein Au - ge sieht den Hei - land auf - er - weckt,  
 — mein Au - ge sieht den Hei - land auf - er - weckt,

es hält ihn nicht der

Tod in Ban

B.W. XVI.

hält ihn noch der Tod in Ban - den,

es hält ihn nicht der Tod in Ban -

- den, kein Au - ge sieht den  
- den, mein Au - ge

Hei - land auf - er - weckt, es hält ihn noch der Tod in  
sicht den Hei - land auf - er - weckt, es

Ban - den, der Tod in Ban - den!  
hält ihn nicht der Tod in Ban - den, der Tod in Ban - den!

B. W. XVI.

## Recitativo.

Lässt wohl das Grab die Todten  
Wie! darf noch Furcht in ei\_ner Brust ent\_stehn?

gehn?  
Ach Gott! der du den Tod be -  
Wenn Gott in ei\_nem Gra\_be lie\_get, so hal\_ten Grab und Tod ihn nicht.

sie\_get, dir weicht des Gra\_bes Stein, das Sie\_gel bricht. Ich glau\_be, a\_ber hilf mir Schwachen, du

kannst auch stär\_ker ma\_chen. Be\_sie\_ge mich und mei\_nen Zwei\_fel\_muth! Der Gott, der Wun\_der

thut, hat meinen Geist durch Trostes Kraft ge\_stärket, dass er den auf\_er\_standnen Je\_sum merket.

B.W.XVI.



DUETTO.

Violino Solo.

Alto.

Tenore.

Continuo.

B. W. XVI.



fürch - - te zwar des Gra - bes Fin - ster - nis - - sen, ich  
 fürch - te nicht, ich fürch - te nicht des Gra - bes Fin - ster - nis - - sen, und



fürch - - te zwar des Gra - bes Fin - ster - nis - - sen, und  
 hof - fe - te, mein Heil sei nicht ent - ris - - - - sen, ent - ris - - - -



kla - ge - te, mein Heil sei nun ent - ris - - - - sen, und kla - -  
 - - - - sen, ent - ris - - - - sen, ent - ris - - - - sen, ent - ris - - - - sen, und



- - - - ge - te, und kla - ge - te, mein Heil sei nun ent -  
 hof - fe - te, mein Heil sei nicht ent - ris - - - - sen, ent -

B.W. XVI.

ris - - - - - sen,

ris - - - - - sen,

ich fürch - - te zwar des

ich fürch - te nicht, ich fürch - te nicht, ich fürch - te nicht des

Gra - bes Fin - - ster\_nis - - sen, des Gra - bes Fin - ster\_nis - - sen, ich

Gra - bes Fin - - ster\_nis - - sen, des Gra - bes Fin - ster\_nis - - sen, und

fürch - - te zwar des Gra - - bes Fin - ster\_nis - - sen, und

hof - fe - te, mein Heil sei nicht ent - ris - - - - - sen, ent - ris - -

B.W. XVI.

kla - ge - te, mein Heil sei nun ent - ris - sen, und kla -  
 sen, ent - ris - sen, ent - ris - sen, ent - ris - sen, und

ge - te, und kla - ge - te, mein Heil sei nun ent -  
 hof - fe - te, mein Heil sei nicht ent - ris - sen, ent -

ris - sen, ent - ris - sen! *forte*  
 ris - sen, ent - ris - sen!

B. W. XVI.

*piano*

Nun ist mein Her - - ze

Nun ist mein Her - - ze vol - - ler Trost, und

vol - - ler Trost, und wenn sich auch ein Feind er - bost, will ich in Gott zu

wenn sich auch ein Feind er - bost, will ich in Gott

B.W. XVI.

siegen, in Gott zu sie -  
- zu sie - gen, zu sie

- gen, zu sie -  
- gen, zu sie

- gen, in Gott zu sie - gen wis -  
- gen, in Gott zu sie - gen

sen.  
wis - - sen.

B. W. XVI.

Nun ist mein Her\_ze voll\_er Trost, mein Her\_ze voll\_er Trost, und.

Nun ist mein Her\_ze voll\_er Trost, und

wenn sich auch ein Feind erbost, wenn sich ein Feind er\_bost, will ich in Gott zu sie\_ \_gen, zu

wenn sich auch ein Feind er\_bost, will ich in Gott zu

sie

siegen, in Gott zu sie

B. W. XVI.

First system of musical notation, featuring a treble clef staff and three bass clef staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff contains a melodic line with many sixteenth notes. The second and third staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation with German lyrics. The lyrics are: "gen, in Gott zu sie - gen wis - - sen, will". The notation includes a treble clef staff and three bass clef staves. The lyrics are placed below the notes in the second and third staves.

Third system of musical notation with German lyrics. The lyrics are: "ich in Gott, in Gott zu sie - - gen, will" and "ich in Gott zu sie - gen wis - sen, will". The notation includes a treble clef staff and three bass clef staves. The lyrics are placed below the notes in the second and third staves.

Fourth system of musical notation with German lyrics. The lyrics are: "ich in Gott zu sie - - gen wis - sen, in Gott zu sie - - gen wis - - sen." and "ich in Gott zu sie - - gen wis - sen, in Gott zu sie - - gen wis - - sen." The notation includes a treble clef staff and three bass clef staves. The lyrics are placed below the notes in the second and third staves.

B.W. XVI.

Da Capo.



CHORAL. Melodie zum dritten Verse des Liedes: „Christ ist erstanden.“

Soprano.  Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! dess soll'n wir Al - le

Alto.  Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! dess soll'n wir Al - le

Tenore.  Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! dess soll'n wir Al - le

Basso.  Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! dess soll'n wir Al - le

Continuo. 

 froh — sein: Chri - stus will un - ser Trost sein, Ky - ri - e — e - leis!

 froh — sein: Chri - stus will un - ser Trost — sein, Ky - ri - e e - leis!

 froh — sein: Chri - stus will un - ser Trost — sein, Ky - ri - e e - leis!

 froh — sein: Chri - stus will un - ser Trost sein, Ky - ri - e e - leis!

