

Choral (Mel.: „Werde munter, mein Gemüthe“)
(Moderato $\text{♩} = 80$)

The piano introduction for the first system is written in G major and 4/4 time. It features a melody in the right hand with a triplet of eighth notes in the first measure and a series of eighth-note patterns. The left hand provides a simple harmonic accompaniment with quarter notes.

The piano introduction for the second system continues the melody and accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

Soprano.
Je - sus blei - bet mei - ne Freu - de, mei - nes

Alto.
Je - sus blei - bet mei - ne Freu - de, mei - nes

Tenore.
Je - sus blei - bet mei - ne Freu - de, mei - nes

Basso.
Je - sus blei - bet mei - ne Freu - de, mei - nes

The vocal section consists of four staves for Soprano, Alto, Tenor, and Bass. Each staff has the German lyrics "Je - sus blei - bet mei - ne Freu - de, mei - nes" written below the notes. The piano accompaniment continues with the same melody and accompaniment as in the previous systems.

Her - zens Trost und Saft,

Her - zens Trost und Saft,

Her - zens Trost und Saft,

Her - zens Trost und Saft,

The second vocal section consists of four staves for Soprano, Alto, Tenor, and Bass. Each staff has the German lyrics "Her - zens Trost und Saft," written below the notes. The piano accompaniment continues with the same melody and accompaniment as in the previous systems.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of flowing eighth-note patterns in the right hand and a steady bass line in the left hand.

A ^て ^や ^み ^し ^た ^め ^に ^て ^い

Je - sus weh - ret al - lem Lei - de,
Je - sus weh - ret al - lem Lei - de,
Je - sus weh - ret al - lem Lei - de,
Je - sus weh - ret al - lem Lei - de,

p **A** Je - sus weh - ret al - lem Lei - de,

Piano accompaniment for the second system, continuing the musical texture from the first system.

er ist mei - - nes Le - bens - Kraft,
er ist mei - - nes Le - bens - Kraft,
er ist mei - - nes Le - bens - Kraft,
er - - ist mei - - nes *mf* Le - - bens Kraft,

Piano accompaniment for the third system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music continues with the same rhythmic patterns.

Piano accompaniment for the fourth system, concluding the piece with a final cadence in the piano.

B mei - - ner Au - - gen
 mei - - ner Au - - gen
 mei - - ner Au - - gen
 mei - - ner Au - - gen

mp mei - - ner Au - - gen

Lust — und Son - ne, mei - - ner
 Lust und Son - ne, mei - - ner
 Lust — und Son - ne, mei - - ner
 Lust — und Son - ne, mei - - ner

See - - le Schatz — und Won - ne,
 See - - le Schatz — und Won - ne,
 See - - le Schatz — und Won - ne,
 See - - le Schatz — und Won - ne,

C $\frac{1}{2}$ 2 3 2 2 2 2

da - - rum lass' ich Je - sum nicht

da - - rum lass' ich Je - sum nicht

da - - rum lass' ich Je - - sum nicht

f da - - rum lass' ich Je - - sum nicht

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics 'da - - rum lass' ich Je - sum nicht'. The second pair has lyrics 'da - - rum lass' ich Je - sum nicht'. The third pair has lyrics 'da - - rum lass' ich Je - - sum nicht'. The piano accompaniment is in the key of D major and 2/4 time, featuring a rhythmic pattern of eighth and sixteenth notes.

あ れ は は な れ

aus dem Her - zen und Ge - - sicht.

あ れ は は な れ

aus dem Her - zen und Ge - - sicht.

あ れ は は な れ

aus dem Her - zen und Ge - - sicht.

aus - dem Her - zen und Ge - - sicht.

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics 'あ れ は は な れ' and 'aus dem Her - zen und Ge - - sicht.'. The second pair has lyrics 'あ れ は は な れ' and 'aus dem Her - zen und Ge - - sicht.'. The third pair has lyrics 'あ れ は は な れ' and 'aus dem Her - zen und Ge - - sicht.'. The piano accompaniment continues with a similar rhythmic pattern, including some triplet markings.

The piano accompaniment for the third system continues the musical texture established in the previous systems, with a focus on rhythmic movement in both hands.

The piano accompaniment for the fourth system concludes the piece with a final cadence, featuring sustained chords and a clear resolution.