

J.S. Bach
Cantata No. 63
Christen, ätzen diesen Tag

Coro.
(Allegro $\text{♩} = 138.$)

Pianoforte.

J.S. Bach - Church Cantatas BWV 63

Soprano.

Christen, ä - tzet die - sen Tag
Chris-tians, mark ye all this day,

in Me - tall und
carve it well in

Alto.

Christen, ä.tzet diesen Tag
Chris-tians, mark ye all this day,

in Me - tall und
carve it well in

C O R.

Christen, ä.tzet die .sen Tag
Chris-tians, mark ye all this day,

in Me - tall und
carve it well in

Tenore.

Christen, ä.tzet die .sen Tag
Chris-tians, mark ye all this day,

in Me - tall und
carve it well in

Basso.

Christen, ä.tzet diesen Tag
Chris-tians, mark ye all this day,

in Me - tall und
carve it well in

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -
bronze and mar - ble, carve it well in bronze and mar -

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -
bronze and mar - ble, carve it well in bronze and mar -

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -
bronze and mar - ble, carve it well in bronze and mar -

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -
bronze and mar - ble, carve it well in bronze and mar -

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ne, in Me tall
ble, carve it well
ne, in Me tall und Marmor
ble, carve it well in bronze and

cresc.

ne, und Mar mor stei
ble, in bronze and mar
und Marmor steine, in Me tall und Mar mor stei
in bronze and mar - ble, carve it well in bronze and mar

steine, in Me tall und Mar mor stei
mar - ble, carve it well in bronze and mar

ne, und Mar mor stei
ble, in bronze and mar

J.S. Bach - Church Cantatas BWV 63

A

ne!
ble!

Christen, ä - tzet die - sen
Chris - tians, mark ye all this

ne!
ble!

Christen, ä - tzet die - sen
Chris - tians, mark ye all this

ne!
ble!

Christen, ä - tzet die - sen
Chris - tians, mark ye all this

ne!
ble!

Christen, ä - tzet die - sen
Chris - tians, mark ye all this

A

Tag in Me - tall und Mar - mor - stei - ne, Christen, ä - tzet
day, carve it well in bronze and mar - ble, Chris - tians, mark ye

Tag in Me - tall und Mar - mor - stei - ne, Christen, ä - tzet
day, carve it well in bronze and mar - ble, Chris - tians, mark ye

Tag in Me - tall und Mar - mor - stei - ne, Christen, ä - tzet
day, carve it well in bronze and mar - ble, Chris - tians, mark ye

Tag. in Me - tall und Mar - mor - stei - ne, Christen, ä - tzet
day, carve it well in bronze and mar - ble, Chris - tians, mark ye

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die - sen Tag
all — this day,

in Me - tall und Mar - mor - stei -
carve it well in bronze and mar -

die - sen Tag
all — this day,

in Me - tall und Mar - mor - stei -
carve it well in bronze and mar -

die - sen Tag
all — this day,

in Me - tall und Mar - mor - stei -
carve it well in bronze and mar -

die - sen Tag
all — this day,

in Me - tall und Mar - mor - stei -
carve it well in bronze and mar -

ne, in Me - tall und Marmor -
ble, carve it well in bronze and

ne, in Me - tall
ble, carve it well

J.S. Bach - Church Cantatas BWV 63

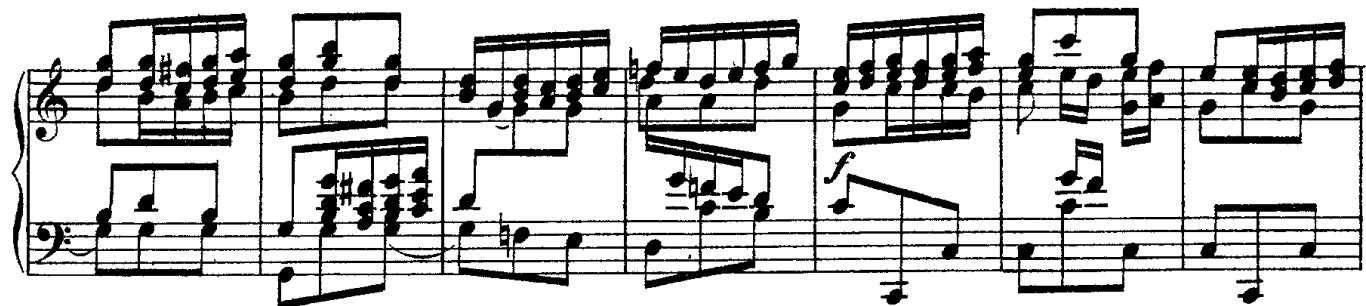
ne, in Me tall und Mar mor.stei ne!
 -ble, carve it well in bronze and mar - ble!

stei ne, in Me tall und Mar mor.stei ne!
 mar - ble, carve it well in bronze and mar - ble!

und Marmor.stei ne, in Me tall und Mar mor.stei ne!
 in bronze and mar - ble, carve it well in bronze and mar - ble!

ne, in Metall und Marmor.stei ne!
 -ble, carve it well in bronze and mar - ble!

J.S. Bach - Church Cantatas BWV 63



B

Kommt und eilt mit mir zur Krip - pen,
At His cra - dle man re - joi - ces,

Kommt und eilt mit mir zur
At His cra - dle man re -

Kommt und eilt mit mir zur
At His cra - dle man re -

Kommt und eilt mit mir zur
At His cra - dle man re -

B

Musical score for J.S. Bach's Church Cantata BWV 63, featuring four staves of music. The top three staves are soprano voices, and the bottom staff is basso continuo. The vocal parts sing a four-measure phrase four times, with the basso continuo providing harmonic support. The vocal entries are marked with a circled 'B'.

J.S. Bach - Church Cantatas BWV 63

und er - weist mit fro - hen Lip - pen eu - ren Dank_ und eu - re
 hast-en there with hap - py voic - es, thanks to God — for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu..ren Dank_ und eu - re
 joi - ces, hast - en there with hap - py voic - es, thanks to God — for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu..ren Dank_ und eu - re
 joi - ces, hast - en there with hap - py voic - es, thanks to God — for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu..ren Dank_ und eu - re
 joi - ces, hast - en there with hap - py voic - es, thanks to God — for Him con -

Pflicht!
 vey!

Pflicht!
 vey!

Pflicht!
 vey!

Pflicht!
 vey!

J.S. Bach - Church Cantatas BWV 63

C

Denn der
See the

Denn der Strahl,
See the ray,

Denn der Strahl,
See the ray,

Denn der Strahl,
See the ray, der the

The score consists of four staves. The top three staves are soprano voices, and the bottom staff is basso continuo. The vocal parts sing in four-measure phrases, with the basso continuo providing harmonic support. Measure 1 starts with a half note in the basso continuo followed by a whole note in the soprano. Measures 2-4 show the soprano voices entering sequentially, each singing a half note followed by a whole note. Measure 5 begins with a forte dynamic in the basso continuo, followed by eighth-note patterns in the soprano voices. A circled 'C' is placed above the basso continuo staff at the beginning of measure 5.

Strahl.
ray,

der Strahl, denn der Strahl, der
the ray, see the ray, the

der Strahl, denn der Strahl, der Strahl, der
the ray, see the ray, the

der Strahl, denn der Strahl, der
the ray, see the ray, the

Strahl, denn der Strahl, der Strahl, der
ray, see the ray, the

The continuation of the score follows a similar pattern to the first section. It features four staves: soprano, soprano, soprano, and basso continuo. The soprano voices enter in pairs, each singing a half note followed by a whole note. The basso continuo provides harmonic support throughout. The lyrics "Strahl, denn der Strahl, der" are repeated multiple times, with the basso continuo providing a steady harmonic foundation.

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Strahl, ray so da ein - bricht,
Strahl, denn der Strahl, ray so da ein - bricht,
Strahl, denn der Strahl, so da ein - bricht,
so da ein - bricht.
from heav-en darts,

see the ray from heav-en darts,

see the ray from heav-en darts,

from heav-en darts,

zeigt sich euch zum
'tis the sign - of
zeigt sich euch zum
'tis the sign of
zeigt sich euch
'tis the sign
zeigt sich euch zum Gna -
'tis the sign of grace

p

Gna - - den.schei - ne, zeigt sich euch zum Gna - den.schei - ne.
grace and mer - cy, 'tis the sign of grace and mer - cy.

Gna - den - schei - ne, zeigt sich euch zum Gna - den.schei - ne.
grace and mer - cy, 'tis the sign of grace and mer - cy.

- zum Gna - den.schei - ne, zeigt sich euch zum Gna - den.schei - ne.
- of grace and mer - cy, 'tis the sign of grace and mer - cy.

- den - schei - ne, zeigt sich euch zum Gna - denschei - ne.
- and mer - cy, 'tis the sign of grace and mer - cy.

Da Capo.

Recitativo.

Alto.

O sel - - ger Tag! o un - ge - meines Heu - te, an dem das Heil der
O bliss - - ful day! O day of great re - joi - cing, on which the world was

sempre piano

Welt, der Schi - lo, den Gott schon im Pa - ra - dies dem menschlichen Geschlecht verhiess, nun -
saved; the Shi - loh, whom the Lord, from pa - ra - dise, al - read - y had as - sured to man, at

meh - ro sich voll - kommen dar - ge - stellt, und su - chet Is - ra - el von der Ge -
last ap - peared a - mong us in the flesh, that He might ran - som us from our cap -

Adagio. (♩ = 96.)

fangenschaft und Sklavenketten des Sa.tans zu er.ret - - -
ti - vi - ty, and rend our fet - ters; from Sa - tan's pow - er save

- - - - - ten. Du lieb - ster Gott! was sind wir Ar.men doch? Ein
us. Ah! dear - est God! what sor - ry folk are we! A

ab. gefallnes Volk, so dich ver - lassen. Und dennoch willst du uns nicht hassen! Denn eh' wir sollen
faith-less peo - ple which have quite for-got Thee. And yet Thou dost not now des - pise us! That mor-tals might not

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noch nach dem Ver-dienst zu Bo-den lie-gen, eh muss die Gottheit sich be-quemen, die
all, as well - de - served, be left to per-ish, His God - head has the Lord de-nes - ted, a

menschli-che Na-tur an sich zu nehmen und auf der Erden, im Hirten-stall, zu ei-nem Kind zu
mor-tal form and fig-ure ma-ni-fest-ed, and in a sta-ble been born a child to com-pan-s our sal-

wer-den. O un-be-greif-li-ches, doch se-li-ges Ver-fü -
va-tion. O un-be-lie-va-ble, yet bless-ed, con-sum-ma -

- gen, O un-be-greif-liches, doch se-li-ges Ver-fü-gen!
- tion, O un-be-lie-va-ble, yet bless-ed con-sum-ma-tion!

Duetto.

Adagio. (♩ = 96.)

**Soprano.**

Gott, du hast es wohl ge - fü - get, was uns jet - zo wi - der -
 Basso. God, we thank Thee for our Sa - viour who was born to us to -

Gott, du hast es wohl ge -
 God, we thank Thee for our -



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fährst, Gott, du hast es wohl ge-fü-get, Gott, du hast es wohl ge-day, God, we thank Thee for our Sa-viour.

fü-get, was uns jet-zo wi-der-fährt, Gott, du hast es wohl ge-fü-get, Gott, du hast es wohl ge-day, God, we thank Thee for our Sa-viour, who was born to-us to-day, God, we thank Thee for our

poco forte

fü-get, Sa-viour,

fü-get, Gott, du hast es wohl ge-fü-get, Gott, du hast es wohl ge-day, God, we thank Thee for the Sa-viour, God we thank Thee for our

Gott, du hast es wohl ge-fü-get, was uns jet-zo wi-der-fährt, was uns jet-zo wi-der-fährt, was uns jet-zo wi-der-fährt.

Gott, du hast es wohl ge-fü-get, was uns jet-zo wi-der-fährt, was uns jet-zo wi-der-fährt, was uns jet-zo wi-der-fährt.

Gott, du hast es wohl ge-fü-get, was uns jet-zo wi-der-fährt, was uns jet-zo wi-der-fährt, was uns jet-zo wi-der-fährt.

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fährt, — Gott, du hast es wohl ge - fü - get, du hast es wohl ge -
 day, — God, we thank Thee for our Sa - viour, we thank Thee for - our -
 (tr)
 poco forte

fü - get, was uns jet - zo wi - der - fährt, Gott, du hast es wohl ge -
 Sa - viour, who was born to us to - day, God, we thank Thee for our -
 fü - get, was uns jet - zo wi - der - fährt,
 Sa - viour, who was born for us to - day,
 poco forte

fü - get, — Gott, du hast es wohl ge - fü - get, was uns jet - zo wi - der -
 Sa - viour, — God, we thank Thee for the Sa - viour, who was born to us to -
 Gott, du hast es wohl ge - fü - get, was uns jet - zo wi - der -
 God, we thank Thee for the Sa - viour, who was born to us to -
 p

J.S. Bach - Church Cantatas BWV 63

fährt.
day.

mf

cresc. *dim.*

Drum lasst uns auf ihn stets trauen und auf seine Gna-de bau.
So let us, in Him con-fi-ding, trust His sa-ving grace a-bi-

Drum lasst uns auf ihn stets trauen und auf sei-ne Gna-de
So let us, in Him con-fi-ding, trust His sa-ving grace a-

mf

J.S. Bach - Church Cantatas BWV 63

en, denn er
bau.
bi.

ding; which shall
en, denn
ding; which

hat uns dies be - schert,
be our guide and stay,

denn ____ er hat uns dies beschert, denn er
which ____ shall be our guide and stay, which shall

hat uns dies be - schert,
be our guide and stay,

hat uns dies be - schert,
be our guide and stay,

J.S. Bach - Church Cantatas BWV 63

was uns
bring - ing -
was uns e - wig nun ver - gnü - get, ver -
bring - ing - peace and - joy for - ev - er, - for -
p

e - wig nun ver - gnü - get, ver - gnü - get, was uns
peace and joy for - ev - er, - for - ev - er, - bring - ing -
gnü - - - get, was uns e - wig nun ver - gnü - get, ver -
ev - - - er, bring - ing - peace and - joy for - ev - er, - for -

e - wig nun ver - gnü - get, ver - gnü - - - get, ver - gnü - get.
peace and joy for - ev - er, - for - ev - - - er, for - ev - en
gnü - - - get, ver - gnü - - - get, ver - gnü - - - get.
ev - - - er, for - ev - - - er, for - ev - - - er.

Da Capo.

Recitativo.

Tenore.

So kehret sich nun heut' das bange Leid, mit welchem Is - ra - el ge - ängstet und be -
To-day the fear and dread was swept a-way which once to Is - ra - el was woe and con - ster -

Andante. ($\text{♩} = 116$)

la - den, in lau - ter Heil und Gnaden, in lau - ter Heil und Gna -
na - tion. To - day brought our sal - va - tion. to - day brought our sal - va -

(Recit.)

a tempo

den. Der Löw' aus Da - vid's Stam - me ist er - schie - nen, sein
tion. The Li - on, sprung from Da - vid's line, ap - pear - eth. His

Bo - gen ist ge - spannt, das Schwert ist schon ge - wetzt, wo -
bow is rea - dy drawn, the sword is in His hand with

mit er uns in vor' - ge Frei - heit setzt.
 which, for us, our free - dom to com - mand.

Duetto.
 (Allegro moderato ♩ = 144.)

Alto.

Tenore.

Ruft und fleht den Himmel
Come, ye Chris-tians, praise and

Ruft und fleht den Himmel an,
Come, ye Chris-tians, praise and

kommt, ihr Chri-sten, kommt zum
praise the Lord with song and

an, pray, kommt, ihr Chri-sten, kommt zum Rei-

praise the Lord with song and danc-

Rei-danc- ing, zum Rei-

mf p pp

hen, zum Rei-hen, ruft und fleht den Himmel an,
ing, with danc-ing, praise and pray, praise ye and pray,

hen, zum Rei-hen, ruft und fleht den Himmel an,
ing, with danc-ing, praise and pray, praise ye and pray,

tr

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kommt, ihr Chri _ sten, kommt zum Rei -
praise_ the Lord_ with song_ and_ danc -

ruft und fleht den Him _ mel an,
come, ye Chris - tians, praise_ and pray,

kommt, ihr Chri _ sten,
praise_ the Lord_ with

(tr)

L.H.

hen, zum Rei - hen,
- ing, with danc - ing,

kommt zum Rei -
song and danc -

hen, zum Rei - hen,
- ing, with danc - ing,

L.H.

pp

ihr_ sollt euch an dem_ er - freu - en,
joy - ful - ly your praise - en - hanc - ing,

ihr_ sollt euch an dem_ er - freu - en,
joy - ful - ly your praise - en - hanc - ing,

p

mf

J.S. Bach - Church Cantatas BWV 63

The musical score consists of three staves of music in G major, 2/4 time. The top staff features soprano and alto voices. The middle staff features bass and tenor voices. The bottom staff is a continuo bass part. The lyrics are in German, with some words underlined.

Top Staff (Soprano and Alto):

ihr sollt euch an dem er freu en,
joy ful ly your praise en hanc ing.
ihr sollt euch an dem er freu en,
joy ful ly your praise en hanc ing.

Middle Staff (Bass and Tenor):

was Gott heut an
for His gift to

Bottom Staff (Continuo Bass):

(tr.) was Gott heut an euch ge -
for His gift to us to -

Bottom Staff (Continuo Bass):

euch ge than, was Gott heut an euch, an euch ge than!
us to day, for His gift to us, to us to day!

Bottom Staff (Continuo Bass):

than, was Gott heut an euch, an euch ge than!
day, for His gift to us, to us to day!

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The musical score consists of four staves of music for a three-part setting (Soprano, Alto, Tenor) with continuo basso. The vocal parts sing in three-part homophony, while the continuo part provides harmonic support.

First Stave: Treble clef, common time, key signature of one sharp. Dynamics: *mf*, *(tr)*.

Second Stave: Treble clef, common time, key signature of one sharp. Dynamics: *L.H.*, *L.H.*, *f*.

Third Stave: Treble clef, common time, key signature of one sharp. The lyrics are:

Da uns sei - ne Huld das Le - ben.
Thanks that life it - self He gave us,

Da uns sei - ne Huld das Le - ben, uns den
Thanks that life it - self He gave us, thanks for

Fourth Stave: Bass clef, common time, key signature of one sharp. Dynamics: *p*, *tr*.

Fifth Stave: Treble clef, common time, key signature of one sharp. The lyrics are:

uns den Hei - land hat ge - ge - ben, dess man nicht g'nug dan - ken
thanks for Christ who came to save us, thanks for more than tongue - can

Sixth Stave: Treble clef, common time, key signature of one sharp. Dynamics: *tr*.

Seventh Stave: Treble clef, common time, key signature of one sharp. The lyrics are:

Hei - land hat ge - ge - ben, dess man nicht g'nug dan - ken kann,
Christ who came to save us, thanks for more than tongue - can say,

Continuo Basso (Bass Clef): Common time, key signature of one sharp. The continuo part provides harmonic support throughout the piece.

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kann,
say,
dess man nicht g'nug dan -
thanks for more than tongue

dess man nicht g'nug dan -
thanks for more than tongue

- ken kann,
can say,
dess man nicht g'nug dan -
thanks for more than tongue

- ken kann,
can say,
dess man
thanks for

ken kann, nicht g'nug dan -
can say, more than tongue

nicht g'nug dan -
more than tongue

ken kann, nicht g'nug dan -
can say, more than tongue

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- ken, g'nug dan - ken kann, dess man nicht
can, than tongue can say, thanks for more,
g'nug more, dan - ken, g'nug dan - ken
more than man's tongue can

- ken, g'nug dan - ken kann, dess man nicht
can, than tongue can say, thanks for more,
g'nug more, dan - ken, g'nug dan - ken
more than man's tongue can

cresc.

kann.
say.

kann.
say.

Ruft und fleht den
Come, ye Chris-tians,

Ruft und fleht den Himmel an,
Come, ye Chris-tians, praise and pray,
kommt, ihr praise the

Himmel an, kommt, ihr praise the Christ-en, kommt zum Rei-danc-

mf *p* *mf*

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Christen, kommt zum Rei- hen, zum
Lord with song and danc- ing, with

Rei- hen, zum Rei- hen, ruft und fleht den Himmel
danc- ing, with danc- ing, praise and pray, praise ye and

Rei- hen, zum Rei- hen, ruft und fleht den Himmel
danc- ing, with danc- ing, praise and pray, praise ye and

an, ruft und fleht den Himmel an, kommt, ihr
pray, come, ye Chris-tians, praise and pray, praise the

an, kommt, ihr Chri- sten, kommt zum Rei- - -
pray, praise the Lord with song and danc - - -

(tr.)

L.H.

Chri - sten, kommt zum Rei - hen, zum Rei - hen!
Lord with song and danc - ing, with danc - ing!

hen,zum Rei - hen!
ing, with danc - ing!

L. H.

mf

Da Capo.

Recitativo.**Basso.**

Verdoppelt euch dem - nach, ihr heissen Andachtsflammen, und schlagt in De - muth
So fan ye hot - ter yet the flames of your de - vo - tion, in - spired with hum - ble

*Andante e
piano. (♩ = 60.)*

brün_stig_lich zu_sammen!
yet with deep e - mo - tion.

Steigt fröh - lich himmel_an, und
Come joy - ful ev' - ry - one and

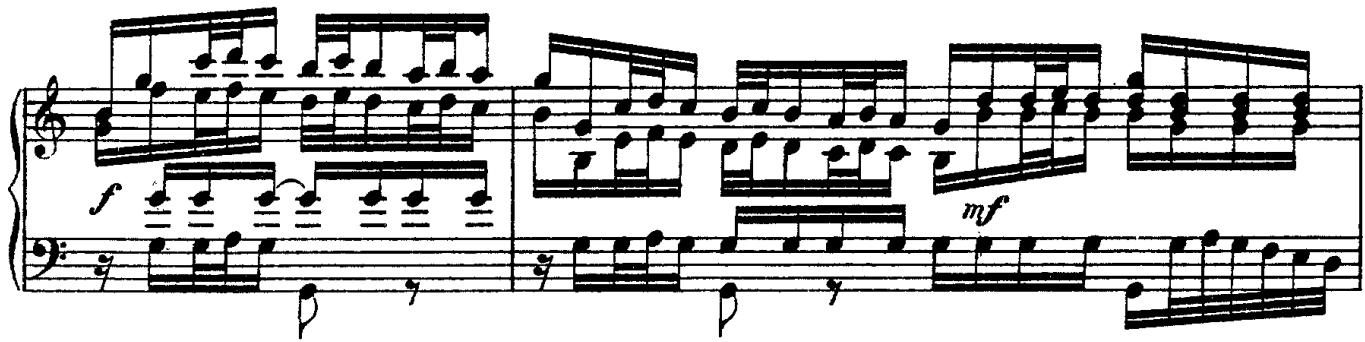
dan - ket Gott für dies, was er ge - than, und dan - ket Gott, und dan - ket Gott für dies,
thank your God for all that He has done, and thank your God, and thank your God for all

— was er ge - than, und dan - ket Gott für dies, für dies, — was er gethan.
— that He has done, in praise to heav-en high for all — that God has done.

Coro.

(Maestoso $\text{♩} = 60$)

L. H.
mf



Soprano.

Höch-ster, schau' in Gna-den an,
Mas-ter, — pray with pi-ty view,

Alto.

Höch-ster, schau' in Gna-den an,
Mas-ter, — pray with pi-ty view,

Tenore.

Höch-ster, schau' in Gna-den an,
Mas-ter, — pray with pi-ty view,

Basso.

Höch-ster, schau' in Gna-den an,
Mas-ter, — pray with pi-ty view,

p

L.H.

mf

The vocal parts (Soprano, Alto, Tenor, Bass) sing a homophony in four parts. The piano accompaniment provides harmonic support with eighth-note chords in the upper voices and sixteenth-note patterns in the bass voice. The bass line features sustained notes with grace notes. The dynamics *p* (pianissimo), *L.H.* (left hand), and *mf* (mezzo-forte) are used throughout the section.

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Höch - ster, schau' in Gna - den
Mas - ter, pray with pi - ty

Höch - ster, schau' in Gna - den
Mas - ter, pray with pi - ty

Höch - ster, schau' in Gna - den
Mas - ter pray with pi - ty

Höch - ster, schau' in Gna - den
Mas - ter pray with pi - ty

f

an die - se Gluth, die - se Gluth gebück - ter See - len. die -
view all the warmth, all the warmth of our af - fec - tion, all

an die - se Gluth, die - se - Gluth ge - bück - ter See - len, Höch - ster,
view all the warmth, all the warmth of our af - fec - tion, Mas - ter,

an die - se Gluth. die - se Gluth ge - bück - ter See - len,
view all the warmth, all the warmth of our af - fec - tion,

an die - se Gluth, die - se Gluth ge - bück - ter See - len.
view all the warmth, all the warmth of our af - fec - tion,

L. H.

mf

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se Gluth ge-bück - ter See-len, Höchster, schau' in Gna-den, in
the warmth of our af-fec-tion, Mas-ter, pray with pi-ty, with
schau' in Gna-den, in Gna-den an die - se Gluth ge-bück -
pray with pi-ty, with pi-ty view all the warmth of our
Höchster, schau' in Gna-den, in
Mas-ter, pray with pi-ty, with

Gna-den an die - se Gluth ge-bück - ter See -
pi-ty view all the warmth of our af-fec -
- ter See-len, die - se Gluth. Höchster, schau' in Gna-den, in
af-fec-tion, Might - y God. Mas-ter, pray with pi-ty, with
Gna-den an, schau' in Gna-den an die - se Gluth ge-bück -
pi-ty view, pray with pi-ty view all the warmth of our
Höchster, schau' in Gna-den, in
Mas-ter, pray with pi-ty, with

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A

- - len,
- - tion,
Gna - den_ an, Höchster, schau' in_ Gna - den, in Gna - den_ an die -
pi - ty_ view, Mas - ter, pray_ with_ pi - ty, with pi - ty_ view all -
- - ter See - len, Höchster, schau' in_ Gna - den, in Gna - den_ an die -
af - fec - tion, Mas - ter, pray_ with_ pi - ty, with pi - ty_ view Might -
Gna - den_ an die - se_ Gluth ge - bück - ter See - len, Höchster,
pi - ty_ view all _ the warmth of our af - fec - tion, Mas - ter,

R.H.

- - se_ Gluth ge - bück - ter Seelen, Höchster, schau' in_ Gna - den, in
the warmth of our af - fec - tion, Mas - ter, pray_ with_ pi - ty, with
- - se_ Gluth, Höchster, schau' in Gnaden an die - se_ Gluth ge - bück -
- - y_ God, Mas - ter, pray with pi - ty view all _ the warmth of our -
schau' in_ Gna - den, in Gna - den_ an die - se_ Gluth ge - bück - ter
pray_ with_ pi - ty, with pi - ty_ view_ all the warmth of our_ af -

J.S. Bach - Church Cantatas BWV 63

Höchster, schau' in Gna - den, in Gna - den an die .
 Mas - ter, pray with pi - ty, with pi - ty view all
 Gna - den an die . se Gluth ge - bück - ter See - len, ge -
 pi - ty view all the warmth of our af - fec - tion, of
 ter See - len, die . se Gluth ge - bück - ter Seelen, ge -
 af - fec - tion, all the warmth of our af - fec - tion, of
 See - len, Höch - ster, schau' in Gnaden an,
 fee - tion, Mas - ter, pray with pi - ty view,

se Gluth ge - bück - ter See - len, ge - bück - ter
 the warmth of our af - fec - tion, of our af -
 bück - ter See - len, schau' in Gna - den
 our af - fec - tion, pray with pi - ty
 bück - ter See - len, Höchster, schau' in Gna - den, in Gna - den
 our af - fec - tion, Mas - ter, pray with pi - ty, with pi - ty
 Höchster, schau' in Gna - den, in Gna - den
 Mas - ter, pray with pi - ty, with pi - ty

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See - len!
fec - tion!

an die_se Gluth ge_bück_ter See - len!
view all the warmth of our af - fec - tion!

an die_se Gluth ge_bück_ter See - len!
view all the warmth of our af - fec - tion!

an die_se Gluth ge_bück_ter See - len!
view all the warmth of our af - fec - tion!

L.H.
mf

f

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B

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

B

J.S. Bach - Church Cantatas BWV 63

klin - gen, lass uns stets in Se - gen gehn,
 sound - ing, make us in a - bun - dance thrive,
 lass den Dank, den wir dir
 let our thanks, in love a -

klin - gen, lass uns stets in Se - gen gehn,
 sound - ing, make us in a - bun - dance thrive,
 lass den Dank, den wir dir
 let our thanks, in love a -

klin - gen, lass uns stets in Se - gen gehn,
 sound - ing, make us in a - bun - dance thrive,
 lass den Dank, den wir dir
 let our thanks, in love a -

klin - gen, lass uns stets in Se - gen gehn, in Se -
 sound - ing, make us in a - bun - dance thrive, a - bun -

geln,
thrive,

geln.
thrive,

geln,
thrive,

geln.
thrive,

mf L.H.

C Adagio. ($\text{♩} = 66$)

a - ber nie - mals nicht ge - schehn,
nev - er may the Fiend con - trive

a . ber nie . mals nicht ge - schehn,
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - schehn,
nev - er may the Fiend con - trive

a . ber nie . mals_ nicht ge - schehn,
nev - er may the Fiend con - trive

C Adagio.

(Tempo I.)

dass uns Sa . tan mö . ge quä . len; lass es
 to re - duce us to sub - jec - tion; nev - er
 dass uns
 to re -
 dass uns Sa - tan mö - ge
 to re - duce us to sub -
 dass uns
 to re -

(Tempo I.)

nie . mals nicht ge - schehn,
 may the - Fiend con - trive
 dass uns
 to re -

Sa . tan mö . ge quä . len, lass es nie . mals nicht ge - schehn, dass uns
 duce us to sub - jec - tion, nev - er may the - Fiend con - trive to re -

quä . len, lass es nie . mals nicht ge - schehn, lass es nie . mals nicht ge -
 jec - tion, nev - er may the - Fiend con - trive, nev - er may the - Fiend con -

Sa . - tan mö . - ge quä . len, lass es nie . mals nicht ge -
 duce us to sub - - jec - tion, nev - er may the - Fiend con -

Sa . tan mö . ge quä . len, dass uns Sa . . tan mö . - ge
 duce us to sub - jec - tion, to re - duce us to sub -

Sa . . tan mö . - ge quä .
 duce us to sub - jec -

schehn. lass es nie . mals nicht ge . schehn, lass es
 trive, nev - er may the Fiend con - trive, nev - er

schehn, lass es nie . mals nicht ge . schehn, dass uns
 trive, nev - er may the Fiend con - trive to re -

quä . - - - - len, lass es nie . mals nicht ge . schehn, dass uns
 jec - - - - tion, nev - er may the Fiend con - trive to re -

- len, lass es nie . mals nicht ge . schehn, dass uns
 - tion, nev - er may the Fiend con - trive to re -

nie . mals nicht ge . schehn, dass uns Sa . tan mö . ge quä . len, lass es
 may the Fiend con - trive to re - duce us to sub - jec - tion, nev - er

Sa . . tan mö . - ge quä . - - - - len,
 duce us to sub - jec -

J.S. Bach - Church Cantatas BWV 63

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge
duce us to sub - jec - tion, to re - duce us to sub -

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge - schehn, dass uns
duce us to sub - jec - tion, nev - er may the Fiend con - trive to re -

nie - mals nicht ge - schehn, lass es nie - mals nicht ge - schehn, lass es
may the Fiend con - trive, nev - er may the Fiend con - trive, nev - er

lass es nie - mals nicht ge - schehn, dass uns
nev - er may the Fiend con - trive to re -

quä -
jec -

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge quä -
duce us to sub - jec - tion, to re - duce us to sub - jec -

nie - mals nicht geschehn, lass es niemals nicht geschehn, dass uns Sa - tan mö - ge
may the Fiend con - trive, nev - er may the Fiend con - trive to re - duce us to sub -

Sa - tan mö - ge quä -
duce us to sub - jec -

J.S. Bach - Church Cantatas BWV 63

Music score for J.S. Bach's Church Cantata BWV 63, featuring four staves of music. The lyrics are as follows:

- Top staff: - len, lass es
- tion, nev - er
- Second staff: - len, lass es
- tion, nev - er
- Third staff: quä - len, lass es
jec - tion, nev - er
- Bottom staff: - len, lass es
- tion, nev - er

A dynamic marking "f L.H." is placed above the basso continuo staff.

Music score for J.S. Bach's Church Cantata BWV 63, featuring four staves of music. The lyrics are as follows:

- Top staff: nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!
may the Fiend con - trive to re - duce us to sub - jec - tion!
- Second staff: nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!
may the Fiend con - trive to re - duce us to sub - jec - tion!
- Third staff: nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!
may the Fiend con - trive to re - duce us to sub - jec - tion!
- Bottom staff: nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!
may the Fiend con - trive to re - duce us to sub - jec - tion!

A dynamic marking "tr" is placed above the basso continuo staff.

Da Capo.