

St. Dunstan Edition, №1247

Wie schön leuchtet der Morgenstern

How brightly shines yon morning star

Philipp Nicolai (1556-1608)
English version by
Charles Sanford Terry

Two Choruses for Mixed Voices
from Cantata №1*

Melody by Philipp Nicolai
(1556-1608)

Harmonized by
Johann Sebastian Bach
(1685-1750)

*Edited, and the piano part arranged,
by Canon Walter Williams*

I

Allegretto.

SOPRANO

ALTO

TENOR

BASS

PIANO

Allegretto

mf

5

* These two numbers comprise all of the choral part of the cantata.
Orchestration may be had on a rental basis.

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The first system of the piano accompaniment features a treble and bass staff. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady bass line with some harmonic support.

The second system begins with a circled number '10' above the treble staff. The notation includes fingerings (e.g., 7) and a 'l.h.' marking in the left hand. The musical texture continues with complex chordal patterns.

The third system continues the piano accompaniment with similar chordal and arpeggiated textures in both hands, maintaining the harmonic and rhythmic flow of the piece.

Wie schön leuch -
How bright - ly

Wie schön leuch-tet der Mor-gen-
How bright-ly shines the Morn-ing

Wie schön leuch-
How bright-ly

The bottom system shows the piano accompaniment for the final part of the lyrics, with the right hand playing a more active melodic line and the left hand providing a simple bass accompaniment.

15

tet shi-nes der yon Mor - gen - Morn - ing
 Wie schön leuch-tet der Mor - gen - stern, der Mor - gen -
 How bright - ly shi-nes yon Morn - ing Star, yon Morn - ing
 stern, der Mor - gen - stern, wie schön leuch-tet der Mor - gen - stern, der Mor - gen -
 Star, yon Morn - ing Star, how bright - ly shi-nes yon Morn - ing Star, yon Morn - ing
 tet - der Mor - gen - stern, der Mor - gen - stern, wie schön leuch-tet der Mor - gen -
 shi-nes yon Morn - ing Star, yon Morn - ing Star, how bright - ly shi-nes yon Morn - ing

15

stern
 Star
 stern, wie schön leuch-tet der Mor - gen - stern
 Star, how bright - ly shi-nes yon Morn - ing Star
 stern, wie schön leuch-tet der Mor - gen - stern
 Star, how bright - ly shi-nes yon Morn - ing Star
 stern, wie schön leuch-tet der Mor - gen - stern
 Star, how bright - ly shi-nes yon Morn - ing Star

20

voll Gnad' und Wahr-heit von dem
Whose beams shed bless- ing near and

voll Gnad' und
Whose beams shed

20

Herrn, voll Gnad' und Wahr-heit, voll Gnad' und
far, whose beams shed bless- ing, whose beams shed

Wahr-heit von dem Herrn, voll Gnad' und Wahr-heit von dem
bless ing near and far, whose beams shed bless- ing near and

voll Gnad' und Wahr-heit von dem Herrn, voll Gnad' und Wahr-
Whose beams shed bless- ing near and far, whose beams shed bless-

voll
Whose

Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
 bless - ing near and far, whose beams shed bless - ing near and

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
 far, whose beams shed bless - ing, whose beams shed bless - ing near and

heit; voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
 ing, whose beams shed bless - ing near and far, whose beams shed bless - ing near and

(25)

Gnad' und Wahr - heit
 beams shed bless - ing

Herrn, voll Gnad' und Wahr - heit von dem
 far, whose beams shed bless - ing near and

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
 far, whose beams shed bless - ing near and far, whose beams shed bless - ing near and

Herrn, voll Gnad' und Wahr - heit, Wahr - heit von dem
 far, whose beams shed bless - ing, bless - ing near and

(25)

von dem Herrn,
near and far,

Herrn, voll Gnad' und Wahr-heit von dem Herrn, voll Gnad' und Wahr-heit von dem
far, whose beams shed bless - ing near and far, whose beams shed bless - ing near and

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, whose beams shed bless - ing, whose beams shed bless - ing near and

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, whose beams shed bless - ing near and far, whose beams shed bless - ing near and

(30)

Herrn,
far,

Herrn,
far,

Herrn,
far,

(30)

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with various articulations and dynamics.

die sü - sse
The stem whence

die sü - sse Wur -
The stem whence Jes -

die sü - sse
The stem whence

(tr)
die sü - sse Wur - zel Jes - se, die
The stem whence Jes - se sprang forth, the

Vocal line and piano accompaniment for the second system. The vocal line includes German and English lyrics. The piano accompaniment continues with similar rhythmic patterns as the first system.

Piano accompaniment for the third system, continuing the grand staff with intricate sixteenth-note textures in both hands.

35

Wur - zel Jes - zel
 Jes - se se sprang

- - zel Jes - se, die sü - sse Wur - zel Jes -
 - - se sprang forth, the Stem whence Jes - se sprang

Wur - zel Jes - se, die sü - sse Wur - zel Jes - se,
 Jes - se sprang forth, the Stem whence Jes - se sprang forth,

(tr)

sü - sse Wur - zel Jes - se, die sü - sse Wur - zel Jes - se, die
 Stem whence Jes - se sprang forth, the Stem whence Jes - se sprang forth, the

35

se!
 forth!

se, die sü - sse Wur - zel Jes - se!
 forth, the Stem whence Jes - se sprang forth!

die sü - sse Wur - zel Jes - se!
 the Stem whence Jes - se sprang forth!

sü - sse Wur - zel Jes - se!
 Stem whence Jes - se sprang forth!

tr

40

Musical notation for measures 40 and 41. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 40 features a complex rhythmic pattern in the treble staff with many beamed eighth notes and sixteenth notes, and a simpler bass line. Measure 41 continues this pattern with some rests and a final chord.

Musical notation for measures 42 and 43. The treble staff continues with intricate rhythmic patterns, including slurs and accents. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

Musical notation for measures 44 and 45. Measure 44 shows a continuation of the treble staff's complex texture. Measure 45 features a change in the bass line, with some notes marked with a '7' (fingerings) and a circled '45' at the beginning of the system.

45

Musical notation for measures 46 and 47. Measure 46 includes a first ending bracket in the treble staff and a first ending bracket in the bass staff. Measure 47 continues with similar rhythmic complexity. A circled '45' is at the start, and '(tr)' is written above a note in measure 46. 'l.h.' is written in the bass staff.

Musical notation for measures 48 and 49. The treble staff has dense rhythmic patterns with many slurs. The bass staff has a consistent accompaniment with some fingerings marked with '7'.

50

Du
Great

50

Sohn Da - vid's aus
Da - vid's Son of

Du Sohn Da-
Great Da - vid's

Du Sohn Da - vid's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn - Da-
Great Da - vid's Son - of Ja - cob's line, - of Ja - cob's line, great Da - vid's

Du Sohn - Da - vid's aus Ja - kob's Stamm, aus Ja - kob's
Great Da - vid's Son - of Ja - cob's line, - of Ja - cob's

Ja - - kob's Stamm,
Ja - - cob's line,

vid's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da-vid's aus Ja - kob's
Son of Ja - cob's line, of Ja - cob's line, great Da - vid's Son of Ja - cob's

vid's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da-vid's aus Ja - kob's
Son of Ja - cob's line, of Ja - cob's line, great Da - vid's Son of Ja - cob's

Stamm, du Sohn Da vid's aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
line, great Da - vid's Son of Ja - cob's line, great Da - vid's Son of Ja - cob's

(55)

Stamm,
line,

Stamm,
line,

Stamm,
line,

(55)

mein Kö - nig und mein Bräu - ti - gam, mein Kö - nig und mein
My King and Bride-groom, He is mine, my King and Bride-groom,

mein Kö - nig und mein Bräu - ti -
My King and Bride - groom, He is

mein Kö - nig und mein Bräu - ti -
My King and Bride-groom, He is

(60)

Bräu - ti - gam, mein Kö - nig und mein Bräu - ti -
He is mine, my King and Bride - groom, He is

gam, mein Kö - nig und mein Bräu - ti - gam, mein Kö - nig und mein Bräu - ti -
mine, my King and Bride-groom, He is mine, my King and Bride-groom, He is

gam, mein Kö - nig und mein Bräu - ti - gam, mein Kö - nig und mein Bräu - ti -
mine, my King and Bride-groom, He is mine, my King and Bride-groom, He is

(60)

(65)

gam,
mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, my King and Bride-groom, He - is mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, my King and Bride-groom, He - is mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, my King and Bride-groom, He - is mine,

(65)

70

hast
My

hast
My

70

mir
love

mein
on

Herz
Him

be -
is

hast mir
My love

mein Herz
on Him

be - ses -
is pour'd

sen, hast mir
forth, My love

hast mir
My love

mein Herz
on Him

be - ses -
is pour'd

sen, hast mir
forth, My love

mir
love

mein
on

Herz
Him

be - ses -
is pour'd

sen, hast

mir
My love

mein Herz
on Him

be - ses -
is pour'd

sen, hast

ses - sen, - sen, - sen,
 pour'd forth.

mein Herz be-ses - sen, hast mir mein Herz be-ses -
 on Him is pour'd forth, my love on Him is pour'd

mein Herz be-ses - sen, hast mir mein Herz be-ses
 on Him is pour'd forth, my love on Him is pour'd

mir mein Herz be-ses - sen, hast mir mein Herz be-ses -
 love on Him is pour'd forth, my love on Him is pour'd

75

sen,
 forth.

sen,
 forth.

sen,
 forth.

75

First system of piano accompaniment, featuring a treble and bass clef with various musical notations including slurs, ties, and dynamic markings.

Second system of piano accompaniment, including a circled measure number '80' in the treble clef staff.

Third system of piano accompaniment, continuing the musical notation with slurs and ties.

Four vocal staves with lyrics:

lieb - - lich,
 Glo - - rious!

lieb - - lich,
 Glo - - rious!

lieb - - lich,
 Glo - - rious!

lieb - - lich,
 Glo - - rious!

Fourth system of piano accompaniment, concluding the page with musical notation in both staves.

85

freund - - lich,
Gra - - cious!

freund
Gra

freund
Gra

freund
Gra

85

lich,
cious!

lich,
cious!

lich,
cious!

90

schön und herrlich,
Fair, vic - to - rious!

schön und herrlich, gross und
Fair, vic - to - rious! Great, ho -

schön und herrlich, schön und herrlich,
Fair, vic - to - rious, fair, vic - to - rious,

Schön und herrlich, schön und
Fair, vic - to - rious, fair, vic

90

gross und ehrlich,
Great, ho - no - rious!

ehrlich, gross und ehrlich, reich, reich,
no - rious, great, ho - no - rious, rich, rich,

schön und herrlich, gross und ehrlich, reich, reich,
fair, vic - to - rious! Great, ho - no - rious, rich, rich,

herrlich, gross
to - rious! Great,

reich von Ga
Rich in bless

reich von Ga
rich in bless

reich von Ga ben, von Ga ben,
rich in bless ing, in bless ing,

und ehr - lich, reich von
ho - no - rious, rich in

Piano accompaniment: Treble and Bass clefs with chords and melodic lines.

(95)

ben,
ing,

ben, reich von Ga ben,
ing, rich in bless ing,

gross und ehr - lich, reich von Ga ben,
great, ho - no - rious, rich in bless ing,

Ga
bless

ben,
ing,

Piano accompaniment: Treble and Bass clefs with chords and melodic lines.

(95)

Piano accompaniment: Treble and Bass clefs with chords and melodic lines.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is indicated above a note in the right hand.

100

Vocal staves for the first system of lyrics, including treble and bass clefs. The lyrics are written below the notes.

hoch und sehr prächt -
All might and pow -

hoch und sehr prächt - tig er -
All might and pow - er pos -

hoch und sehr prächt - tig er - ha -
All might and pow - er pos - sess -

100

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are indicated above notes in both hands.

hoch und sehr präch - -
Pow'r su - - preme and

- tig er - ha - - - - - ben, hoch und sehr präch -
 - er pos - sess - - - - - ing, all - - - - - might and pow -

ha
 sess

ben, hoch und sehr prächtig er - ha - - - - - ben, hoch und sehr prächtig er - ha -
 ing, all might and pow - er pos - sess - - - - - ing, all might and pow - er pos - sess

tig er - ha - - - - - ha
 might pos sess

- tig er - ha - - - - - ben, sehr prächtig er - ha
 - er - pos sess - - - - - ing, all pow - er pos - sess

- - - - - ben, hoch und sehr präch - tig er - ha -
 - - - - - ing, all - - - - - might and pow - er pos - sess -

- - - - - ben, hoch und sehr prächtig er - ha - - - - - ben, hoch und
 - - - - - ing all might and pow - er pos - sess - - - - - ing, pow'r su -

105

ben.
 ing.

ben, hoch und sehr prächt-ig er - ha - ben.
 ing, all might and pow - er pos - sess - ing.

ben, hoch und sehr prächt-ig er - ha - ben.
 ing, all might and pow - er pos - sess - ing.

sehr prächt-ig er - ha - ben.
 preme pos - sess - ing.

105

110

Musical score for measures 110-111. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 110 features a complex piano accompaniment with sixteenth-note patterns in the right hand and quarter notes in the left hand. Measure 111 continues this texture with some melodic movement in the right hand.

Musical score for measures 112-113. Measure 112 shows a continuation of the sixteenth-note patterns in the right hand. Measure 113 introduces a melodic line in the right hand that moves across the staff.

Musical score for measures 114-115. Measure 114 includes a trill (tr) in the right hand and a first-hand (l.h.) instruction. Measure 115 features a melodic line in the right hand with a trill.

115

Musical score for measures 116-117. Measure 116 continues the sixteenth-note patterns in the right hand. Measure 117 features a melodic line in the right hand with a trill.

Musical score for measures 118-119. Measure 118 includes a trill (tr) in the right hand. Measure 119 features a melodic line in the right hand with a trill. The piece concludes with a final chord in the right hand.

II

Wie bin ich doch so herzlich froh

English version by
Charles Sanford Terry*
Edited by Canon Walter Williams

On Jesus all my love is cast

Choral

Harmonized by
Johann Sebastian Bach*
(1685-1750)

Moderato

SOPRANO

Wie bin ich doch so herzlich froh, dass mein Schatz ist das
On Je - sus all my love is cast, With joy I hail Him,

ALTO

Wie bin ich doch so herzlich froh, dass mein Schatz ist das
On Je - sus all my love is cast, With joy I hail Him,

TENOR

Wie bin ich doch so herzlich froh, dass mein Schatz ist das
On Je - sus all my love is cast, With joy I hail Him,

BASS

Wie bin ich doch so herzlich froh, dass mein Schatz ist das
On Je - sus all my love is cast, With joy I hail Him,

PIANO

Moderato

A und O, der An - fang und das En - del Er
First and Last, Be - gin - ning and the End - ing. He

A und O, der An - fang und das En - del Er
First and Last, Be - gin - ning and the End - ing. He

A und O, der An - fang und das En - del Er
First and Last, Be - gin - ning and the End - ing. He

A und O, der An - fang und das En - del Er
First and Last, Be - gin - ning and the End - ing. He

(tr)

(b)

(b)

* German words and melody by Philipp Nicolai (1556-1608).

wird mich doch zu sei - nem Preis auf - neh - men in das
calls on me to sing His praise And live with Him in

wird mich doch zu sei - nem Preis auf - neh - men in das
calls on me to sing His praise And live with Him in

wird mich doch zu sei - nem Preis auf - neh - men in das
calls on me to sing His praise And live with Him in

wird mich doch zu sei - nem Preis auf - neh - men in das
calls on me to sing His praise And live with Him in

Piano accompaniment for the first system.

Pa - ra - deis, des klopf' ich in die Hän - de.
Pa - ra - dise, My life to Him com - mend - ing.

Pa - ra - deis, des klopf' ich in die Hän - de.
Pa - ra - dise, My life to Him com - mend - ing.

Pa - ra - deis, des klopf' ich in die Hän - de.
Pa - ra - dise, My life to Him com - mend - ing.

Pa - ra - deis, des klopf' ich in die Hän - de.
Pa - ra - dise, My life to Him com - mend - ing.

Piano accompaniment for the second system.

A - men! A - men! Komm, du schö - ne Freu - den - kro - ne,
A - men! A - men! Oh, come quick - ly, Thou'rt my Glo - ry!

A - men! A - men! Komm, du schö - ne Freu - den - kro - ne,
A - men! A - men! Oh, come quick - ly, Thou'rt my Glo - ry!

A - men! A - men! Komm, du schö - ne Freu - den - kro - ne,
A - men! A - men! Oh, come quick - ly, Thou'rt my Glo - ry!

A - men! A - men! Komm, du schö - ne Freu - den - kro - ne,
A - men! A - men! Oh, come quick - ly, Thou'rt my Glo - ry!

bleib nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
Let me meet Thee! All my soul goes forth to greet Thee.

bleib nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
Let me meet Thee! All my soul goes forth to greet Thee.

bleib nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
Let me meet Thee! All my soul goes forth to greet Thee.

bleib nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
Let me meet Thee! All my soul goes forth to greet Thee.