

Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

Andante

17

S Ist Chri - stus nicht auf - er -

BR-CPEB F 8

30

50 Vn I, Ob I

54 Allegro

58

63

67

71

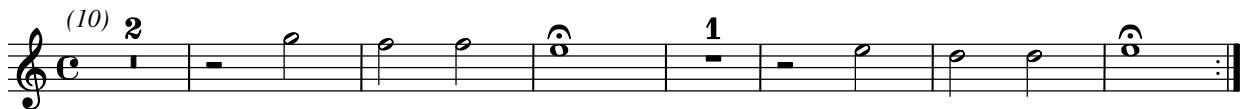
75

79

Tromba I in D

2. — 3. tacet

4. Choral

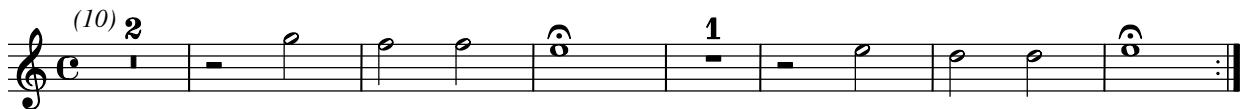


19

5. — 6. tacet

7. Chor [= 1. Chor]

8. Choral



19

Carl Philipp Emanuel Bach

Ist Christus nicht auferstanden

I. Chor

Andante

17

BR-CPEB F 8

30

σ_0 Vn I, Ob I

50

Vn I, Ob I

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a half note in the bass, followed by eighth notes in the treble. Measure 12 begins with a half note in the bass, followed by eighth notes in the treble.

54 Allegro

—

Allegro

A musical score for a single melodic line. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The score consists of two staves of music. The first staff begins with a quarter note followed by a dotted half note. The second staff begins with a quarter note followed by a dotted half note. Both staves continue with a series of eighth notes and sixteenth notes.

58

A musical score for a single melodic line. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a half note followed by a quarter note, then a dotted half note. This is followed by a sixteenth-note pattern: a eighth note, a sixteenth note, a sixteenth note, a sixteenth note, a eighth note, a sixteenth note, a sixteenth note. A fermata is placed over the eighth note. The melody continues with a eighth note, a sixteenth note, a sixteenth note, a eighth note, a sixteenth note, a sixteenth note, a eighth note, a sixteenth note, a sixteenth note. The bottom staff begins with a half note followed by a quarter note, then a dotted half note. This is followed by a sixteenth-note pattern: a eighth note, a sixteenth note, a sixteenth note, a sixteenth note, a eighth note, a sixteenth note, a sixteenth note. A fermata is placed over the eighth note. The melody continues with a eighth note, a sixteenth note, a sixteenth note, a eighth note, a sixteenth note, a sixteenth note, a eighth note, a sixteenth note, a sixteenth note.

63

71

75

A musical staff in treble clef begins with a series of eighth notes. The first four notes are grouped by a vertical bar line, followed by a quarter note, another vertical bar line, and a dotted half note. The melody continues with a series of eighth notes, ending with a half note.

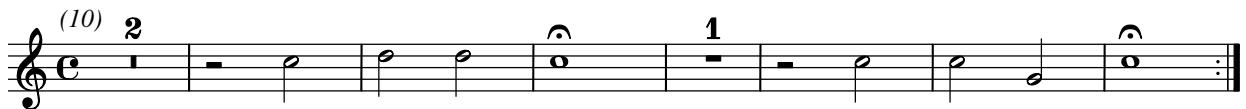
79

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody consists of quarter notes and eighth notes, primarily on the G, B, and D strings. It begins with a series of eighth notes on the G string, followed by quarter notes on the B string, eighth notes on the D string, and so on. The melody is continuous across the page, with a slur over the last two measures indicating a smooth transition.

Tromba II in D

2. — 3. tacet

4. Choral



19

5. — 6. tacet

7. Chor [= 1. Chor]

8. Choral

19

Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

Andante

17

S Ist Chri - stus nicht auf - er -

BR-CPEB F 8

30



Vn I, Ob I



Allegro



58



63



66



70



75



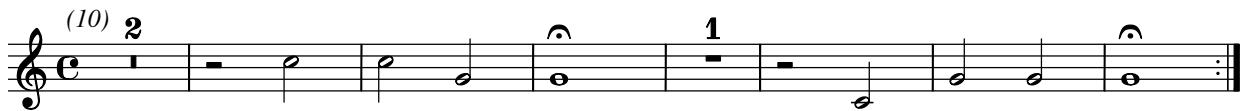
79



Tromba III in D

2. — 3. tacet

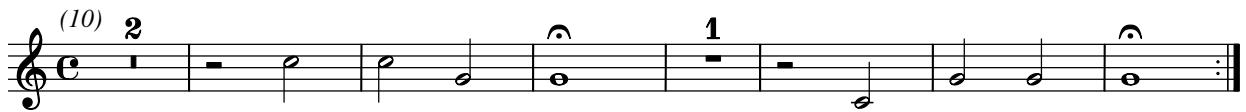
4. Choral



5. — 6. tacet

7. Chor [= 1. Chor]

8. Choral



Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

BR-CPEB F 8

Andante

17

S Ist Chri - stus nicht auf - er -

30

50 Vn I, Ob I

This musical score section starts with a dynamic 'tr' (trill) over a sustained note. It consists of two staves: the top staff for strings (Vn I, Ob I) and the bottom staff for oboe. The strings play eighth-note patterns, while the oboe provides harmonic support with sustained notes and eighth-note patterns.

54 Allegro

This section begins with a dynamic 'tr' (trill) over a sustained note. The bassoon (Bassoon) plays a rhythmic pattern of eighth and sixteenth notes. The key signature changes to 6/4 time at the end of the measure.

58

The bassoon continues its rhythmic pattern of eighth and sixteenth notes. The measure ends with a repeat sign and a first ending symbol (2).

64

The bassoon maintains its rhythmic pattern of eighth and sixteenth notes across the measure.

67

The bassoon continues its rhythmic pattern of eighth and sixteenth notes across the measure.

71

The bassoon begins a new rhythmic pattern, starting with a quarter note followed by eighth and sixteenth notes. The measure ends with a repeat sign and a first ending symbol (1).

75

The bassoon continues its rhythmic pattern of eighth and sixteenth notes across the measure.

79

The bassoon begins a new rhythmic pattern, starting with a quarter note followed by eighth and sixteenth notes. The measure ends with a dynamic 'tr' (trill) over a sustained note.

2. — 3. tacet

4. Choral

(10) 2

19

4 2 1

5. — 6. tacet

7. Chor [= 1. Chor]

8. Choral

(10) 2

19

4 2 1

Carl Philipp Emanuel Bach
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3. Arie

Allegretto

BR-CPEB F 8



8

15

1

32

53

Ob I (8va)

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Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

3. Arie

Allegretto

BR-CPEB F 8



8

15

1

32

53

Ob I (8va)

59

26

Ob I (8va)

91

1

99

1

Fine

17 D.C.

Oboe I/Flauto I

Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

BR-CPEB F 8

Andante



5

10

14

1

f

19

23

tr

27

tr

1

33

tr

Sheet music for Oboe I/Flauto I, featuring 12 staves of musical notation with measure numbers 37 through 78. The music is in common time, mostly in G major (indicated by a treble clef and two sharps), though it includes a section in 6/4 time at measure 54. Measure 54 is labeled "Allegro". Measure 78 concludes with a double bar line and repeat dots, indicating a return to a previous section.

37

42

46

50

54 Allegro

58

62

66

70

74

78

2. tacet

3. Arie

Allegretto

8

14

19

27

34

42

50

57

62

69

76

85

92

100

4. Choral

Oboe

(10)

19

5. Arie

Mezzo allegro

Flauto

7

13

20

25

33

40

47

54

61

68

Fine

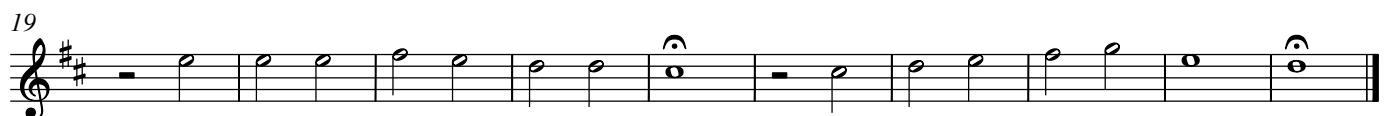
17

D.C.

6. tacet

7. Chor [= 1. Chor]

8. Choral



Oboe II/Flauto II

Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

BR-CPEB F 8

Andante



39

tr

44

tr

49

tr

tr

54 Allegro

tr

58

tr

62

tr

66

tr

70

tr

74

tr

78

tr

2. tacet

3. Arie

Allegretto

8

14

19

27

34

42

49

Oboe II/Flauto II

5

55

tr
f

60

p

69

tr

76

83

92

f 3 p

100

f tr tr tr Fine 17 D.C.

4. Choral

Oboe (10)

19

5. Arie

Mezzo allegro

Flauto

13

20

25

33

40

48

55

62

69

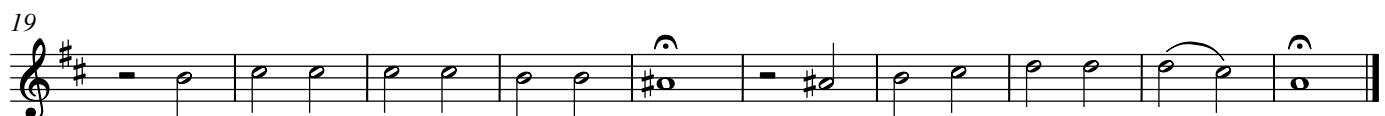
Fine

17 D.C.

6. tacet

7. Chor [= 1. Chor]

8. Choral



Fagotto

Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

Andante

BR-CPEB F 8

The musical score consists of nine staves of bassoon music. Staff 1 (measures 1-4) starts with a dotted half note followed by eighth-note pairs. Staff 2 (measures 5-8) features eighth-note pairs with grace notes. Staff 3 (measures 9-12) includes eighth-note pairs and sixteenth-note patterns. Staff 4 (measures 13-16) shows eighth-note pairs and sixteenth-note patterns, with dynamics *p* and *f*. Staff 5 (measures 17-20) contains eighth-note pairs and sixteenth-note patterns. Staff 6 (measures 21-24) includes eighth-note pairs and sixteenth-note patterns. Staff 7 (measures 25-28) shows eighth-note pairs and sixteenth-note patterns, with a dynamic *p*. Staff 8 (measures 29-32) includes eighth-note pairs and sixteenth-note patterns, with a dynamic *f*. Staff 9 (measures 33-36) contains eighth-note pairs and sixteenth-note patterns.

Fagotto

3

40

44

49

54 Allegro

57

61

65

69

72

75

79

Violino I

Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

Andante

BR-CPEB F 8

The sheet music consists of ten staves of musical notation for Violin I. The key signature is one sharp (F#), and the time signature is common time (indicated by 'C'). The music is labeled 'Andante'. Measure numbers are provided at the beginning of each staff: 1, 6, 11, 14, 18, 23, 27, 30, 33, and 36. Measure 1 starts with a single eighth note followed by a sixteenth-note pattern. Measure 6 features eighth-note pairs. Measure 11 contains a trill over a sixteenth-note pattern. Measure 14 includes dynamic markings 'p' and 'f', and a trill. Measure 18 shows eighth-note pairs again. Measure 23 has a sixteenth-note pattern. Measure 27 includes a trill. Measure 30 features a sixteenth-note pattern and a dynamic 'ff'. Measure 33 has a sixteenth-note pattern. Measure 36 ends with a sixteenth-note pattern.

40

45

50

54 Allegro

58

61

64

68

72

76

79

This block contains 15 staves of musical notation for Violin I. The music begins in common time with a key signature of two sharps. It features various dynamic markings such as *p*, *f*, and *tr*. The tempo changes to *Allegro* at measure 54, indicated by a bold *A* above the staff. Measure 54 also marks a change in time signature to $\frac{6}{4}$. The music continues with a mix of eighth and sixteenth-note patterns, including slurs and grace notes. Measures 72 through 79 conclude with a series of chords.

2. tacet

3. Arie

Allegretto

7

7

Violin I part of a musical score. It shows a melodic line with dynamic markings 'tr' (trill), 'p' (piano), and 'f' (fortissimo).

13

13

Violin I part of a musical score. It shows a melodic line with dynamic markings 'tr' (trill), 'p' (piano), and 'f' (fortissimo).

18

18

Violin I part of a musical score. It shows a melodic line with dynamic marking 'tr' (trill) and 'p' (piano).

24

24

Violin I part of a musical score. It shows a sustained note followed by a series of eighth notes.

31

31

Violin I part of a musical score. It shows a melodic line with a sharp sign indicating a key change.

38

38

Violin I part of a musical score. It shows a melodic line with a sharp sign indicating a key change.

45

45

Violin I part of a musical score. It shows a melodic line with a sharp sign indicating a key change.

52

52

Violin I part of a musical score. It shows a melodic line with a sharp sign indicating a key change and a dynamic marking 'f' (fortissimo).

Violino I

5

The image shows ten staves of musical notation for cello, arranged vertically. The staves are numbered 58, 63, 71, 78, 85, 92, 97, 102, 108, and 115 from top to bottom. The key signature varies throughout the piece, with sections in G major, F major, and C major. The time signature is mostly common time. The music includes various dynamics such as trills (tr), forte (f), piano (p), and accents. Performance instructions like "Fine" at measure 102 and "pizz." at measure 108 are also present. Measure 115 concludes with a repeat sign and the instruction "D.C." (Da Capo).

4. Choral

Musical score for piano, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music begins with a rest followed by a series of eighth-note chords. Measure 10 concludes with a repeat sign and a double bar line, indicating a section repeat.

19

A musical staff in G major (one sharp) and common time. It features a continuous melodic line consisting of eighth and sixteenth notes. The notes have various stem directions (up or down) and some are grouped by vertical lines. There are two short rests indicated by a dash followed by a vertical bar.

5. Arie

Mezzo allegro

The image shows a page from a musical score. It features a treble clef staff with two flats in the key signature. The time signature is 2/4. The section title 'Molto animato' is written above the staff. The music consists of two measures. The first measure starts with a quarter note followed by an eighth note, then a sixteenth-note group (two groups of four), and a half note. The second measure starts with a half note, followed by a sixteenth-note group (two groups of four), and a half note.

7

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 12 begins with a sixteenth-note grace note followed by eighth-note pairs.

14

Musical score for orchestra, page 10, measures 11-12. The score consists of two systems of music. The top system is for the strings (Violin I, Violin II, Viola, Cello) and the bottom system is for the woodwinds (Oboe, Clarinet, Bassoon). The key signature is one flat, and the time signature is common time. Measure 11 starts with a forte dynamic (f) for the strings, followed by a piano dynamic (p) for the woodwinds. Measure 12 begins with a piano dynamic (p) for the strings, followed by a forte dynamic (f) for the woodwinds.

21

poco *f*

f

ff

p

27

A musical score for piano in G minor (indicated by a treble clef and a single flat sign) and common time. The score consists of two staves. The top staff shows a melodic line with various note values and dynamics, including a forte dynamic (f) and a piano dynamic (p). The bottom staff shows harmonic notes and rests. Measure 11 ends with a fermata over the final note. Measure 12 begins with a dynamic marking 'f' under a note.

35

40

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of one flat. The score consists of two staves of music. The first staff begins with a sixteenth-note rest followed by a eighth note, a sixteenth note, another sixteenth note, and a eighth note. It then features a measure with a eighth note, a sixteenth note, and a eighth note, with a fermata over the eighth note. The second staff begins with a eighth note, followed by a sixteenth note, a eighth note, and a eighth note. There are several measures of rests and eighth notes, with some notes having grace marks.

47

Musical score for piano, measures 11-12:

- Measure 11:
 - Treble clef
 - Key signature: one flat
 - Tempo: quarter note = 120
 - Dynamic: *p*
 - Notes: eighth notes, sixteenth notes, rests
- Measure 12:
 - Bass clef
 - Dynamic: *f*
 - Notes: eighth notes, sixteenth notes, rests

55

60

66

71

76

83

Fine

D.C.

6. tacet

7. Chor [= 1. Chor]

8. Choral

(10)

19

Violino II

Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

Andante

BR-CPEB F 8

The musical score consists of 14 staves of Violin II parts. The key signature is A major (two sharps). The time signature is common time. The score includes dynamic markings such as *p*, *f*, and *ff*, and performance instructions like *tr* (trill) and *rit.* (ritardando). The music begins with a melodic line in measures 1-5, followed by a section of eighth-note patterns from measure 6 to 10. Measures 11-14 feature a continuous eighth-note pattern with trills. Measures 15-17 show a return to the melodic line with trills. Measures 18-21 continue the eighth-note patterns. Measures 22-25 show another section of eighth-note patterns with trills. Measures 26-29 return to the melodic line with trills. Measures 30-34 conclude with eighth-note patterns. Measure 35 ends the piece.

39

This musical score for Violino II consists of ten staves of music. The key signature is A major (two sharps). Measure 39 starts with a sixteenth-note pattern followed by eighth-note pairs. Measures 40-43 continue this pattern with some eighth-note pairs and a dynamic marking of *p*. Measure 44 begins with eighth-note pairs, followed by sixteenth-note patterns. Measures 45-48 show a mix of eighth-note pairs and sixteenth-note patterns. Measure 49 starts with a dynamic of *f p*, followed by *f*, then *f* again. Measures 50-53 show a mix of eighth-note pairs and sixteenth-note patterns. Measure 54 is labeled "Allegro" and starts with a sixteenth-note pattern. Measures 55-58 continue this pattern. Measure 59 begins with eighth-note pairs. Measures 60-63 show a mix of eighth-note pairs and sixteenth-note patterns. Measure 64 begins with a sixteenth-note pattern. Measures 65-68 continue this pattern. Measure 69 begins with eighth-note pairs. Measures 70-73 show a mix of eighth-note pairs and sixteenth-note patterns. Measure 74 begins with a sixteenth-note pattern. Measures 75-78 continue this pattern. Measure 79 concludes with a final chord.

44

49

54 Allegro

58

61

64

68

72

76

79

2. tacet

3. Arie

Allegretto

7

7

Violin I part of a musical score. It shows a melodic line with dynamic markings 'tr' (trill), 'p' (piano), and 'f' (fortissimo).

13

13

Violin I part of a musical score. It shows a melodic line with dynamic markings 'tr' (trill), 'p' (piano), and 'f' (fortissimo).

18

18

Violin I part of a musical score. It shows a melodic line with dynamic marking 'tr' (trill) and 'p' (piano).

24

24

Violin I part of a musical score. It shows a sustained note followed by a series of eighth notes.

31

31

Violin I part of a musical score. It shows a melodic line with a sharp sign indicating a key change.

38

38

Violin I part of a musical score. It shows a melodic line with a sharp sign indicating a key change.

45

45

Violin I part of a musical score. It shows a melodic line with a sharp sign indicating a key change.

52

52

Violin I part of a musical score. It shows a melodic line with a sharp sign indicating a key change and a dynamic marking 'f' (fortissimo).

Violino II

5

58

63

71

78

85

92

f

97

p

f

102

Fine

p

108

pizz.

115

f

arco

f

D.C.

1

4. Choral

(10)

19

5. Arie

Mezzo allegro

7

14

tr

f

p

21

poco *f*

f

ff

p

26

f

p

f

p

34

f

p

f

p

38

f

46

p

tr

f

tr

53

59

65

70

75

83

6. tacet

7. Chor [= 1. Chor]

8. Choral

(10)

19

Viola

Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

Andante

BR-CPEB F 8

1

6

11

16

21

25

30

35

39

43



48



53

Allegro



57



61



65



69



72



76



80



2. tacet

3. Arie

Allegretto

8

Musical staff in B-flat major, 3/4 time. Measures 8-10. Dynamics: *p*, *tr*, *f*, *p*.

15

Musical staff in B-flat major, 3/4 time. Measures 15-17. Dynamics: *f*, *p*.

23

Musical staff in B-flat major, 3/4 time. Measures 23-25.

30

Musical staff in B-flat major, 3/4 time. Measures 30-32.

37

Musical staff in B-flat major, 3/4 time. Measures 37-39.

44

Musical staff in B-flat major, 3/4 time. Measures 44-46.

51

Musical staff in B-flat major, 3/4 time. Measures 51-53. Dynamics: *f*.

58

Musical staff in B-flat major, 3/4 time. Measures 58-60. Dynamics: *p*, *tr*.

Viola

5

65



72



79



86



93



Fine

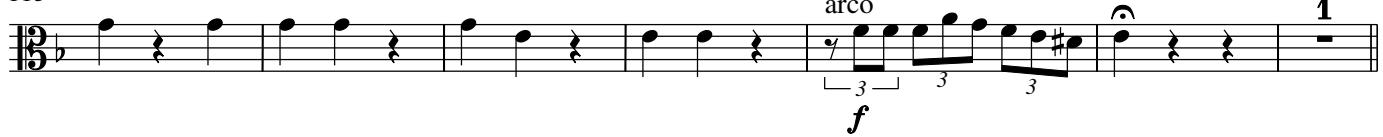
100



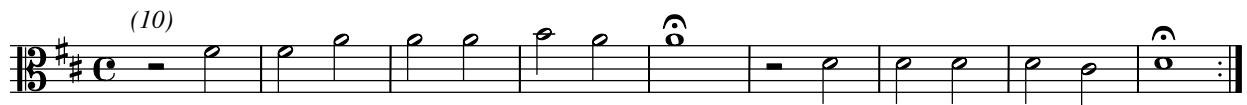
108



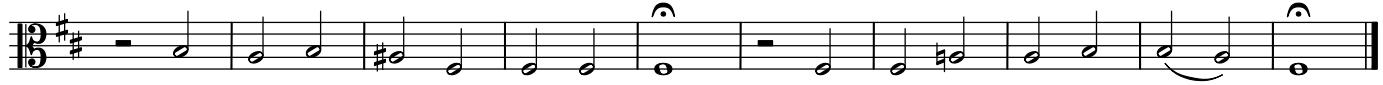
115



4. Choral



19



5. Arie

Mezzo allegro



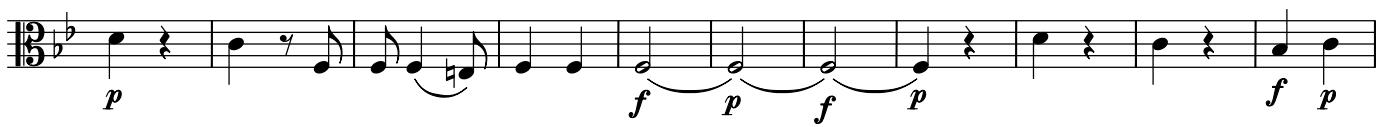
8



17



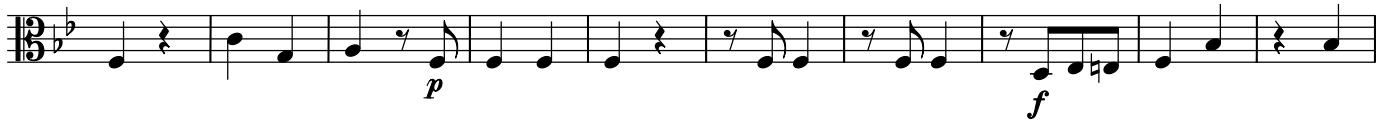
25



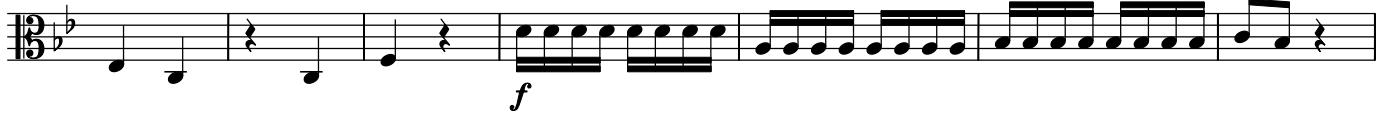
36



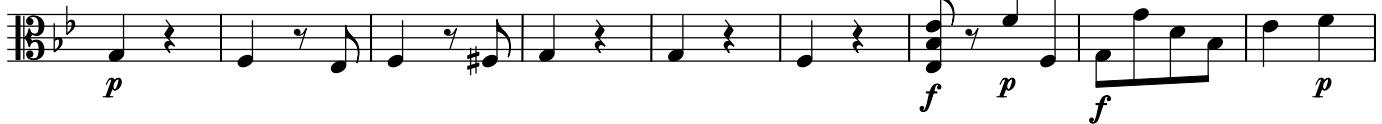
45



55

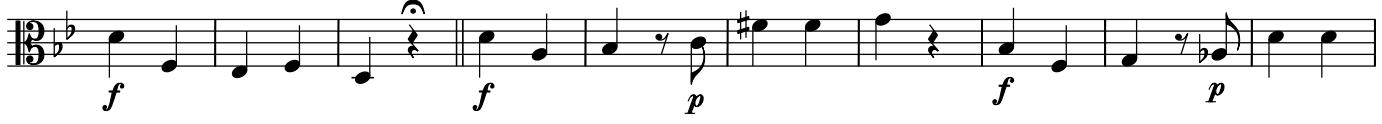


62



71

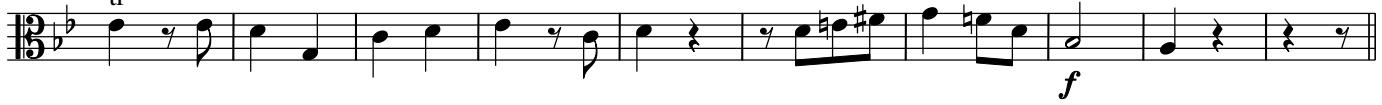
Fine



81

tr

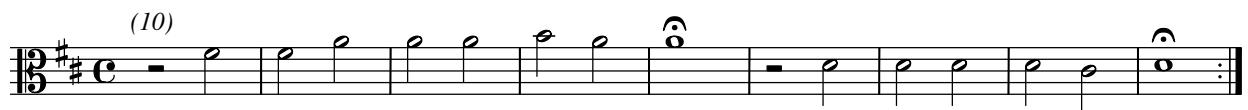
D.C.



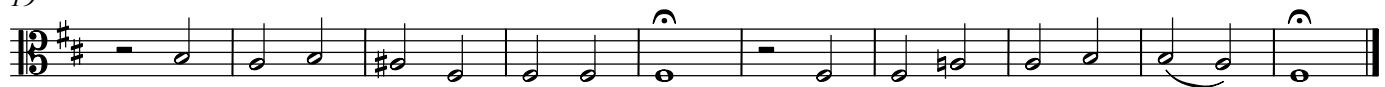
6. tacet

7. Chor [= 1. Chor]

8. Choral



19



Violoncello obbligato

Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

Andante

BR-CPEB F 8

The sheet music consists of eight staves of musical notation for cello. The key signature is A major (two sharps). The time signature is common time. The music is divided into measures by vertical bar lines. Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 13, 18, 23, 27, and 31. Measure 1 starts with a bass clef, a key signature of two sharps, and a common time signature. The first measure ends with a half note. Measures 2 through 7 continue with eighth-note patterns. Measure 8 begins with a bass clef, a key signature of one sharp, and a common time signature. Measures 9 through 12 show eighth-note patterns. Measure 13 begins with a bass clef, a key signature of one sharp, and a common time signature. Measures 14 through 17 show eighth-note patterns. Measure 18 begins with a bass clef, a key signature of one sharp, and a common time signature. Measures 19 through 22 show eighth-note patterns. Measure 23 begins with a bass clef, a key signature of one sharp, and a common time signature. Measures 24 through 27 show eighth-note patterns. Measure 28 begins with a bass clef, a key signature of one sharp, and a common time signature. Measures 29 through 32 show eighth-note patterns. Measure 33 begins with a bass clef, a key signature of one sharp, and a common time signature. Measures 34 through 37 show eighth-note patterns.

Violoncello obbligato

3

38

42

46

50

54 Allegro

58

63

67

71

75

79

Continuo

Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

Andante

BR-CPEB F 8

The musical score consists of six staves of basso continuo music. The first staff begins with a bass clef, a key signature of two sharps, and common time. It features a continuous bass line with various harmonic progressions indicated by Roman numerals above the notes. The second staff continues the bass line with similar harmonic markings. The third staff introduces a melodic line above the bass, also with harmonic markings. The fourth staff continues this pattern. The fifth staff shows a more complex harmonic progression with multiple changes per measure. The sixth staff concludes the section with a final harmonic marking. The score is labeled "Andante" and "BR-CPEB F 8".

Continuo

3

The image shows a page of sheet music for bassoon, consisting of eight staves of musical notation. The music is in common time and uses a bass clef. Measure numbers 26 through 50 are indicated at the beginning of each staff. The notation includes various note heads with numerical subscripts (e.g., 6, 7, 5, 4, 3) and sharp symbols, likely representing fingerings or specific performance techniques. Measure 26 starts with a sixteenth-note pattern. Measure 30 begins with a dynamic 'p' and ends with a dynamic 'f'. Measure 34 features a sixteenth-note pattern with a key change indicated by a 'h' symbol. Measure 37 consists entirely of eighth-note patterns. Measure 40 contains a mix of sixteenth and eighth notes. Measure 43 includes a grace note-like figure. Measure 46 features a melodic line with a sixteenth-note run. Measure 50 concludes the page with a sixteenth-note pattern.

Allegro

54 | $\begin{matrix} 6 \\ 4 \end{matrix}$ 6 2 $\begin{matrix} 6 \\ 4 \end{matrix}$ 6 6 $\begin{matrix} 6 \\ 4 \end{matrix}$ 6 6

57 6 5 $\begin{matrix} 4+ \\ 2 \end{matrix}$ 6 4 2 6 $\begin{matrix} 4+ \\ 2 \end{matrix}$ 6 6 5 6 4 5 \sharp

61 6 6 5 9 8 9 4 3 4 6 4 5 6 7 6 5 9 8 4 3

65 5 7 9 4 3 6 2 6 — 6 7

68 6 6 6 7 2 6 6 6 — 6 7

71 6 6 — 6 — 6 2 6 6

74 9 4 7 5

77 6 — 6 — $\begin{matrix} 6 \\ 4 \end{matrix}$ 5 $\begin{matrix} 6 \\ 4 \end{matrix}$ 6 5 4 3

80 2 6 — 6 — 6

2. Recitativ

Tenore

8 Wisst ihr es nicht, dass er den Tod be - zwang, ihr Jün - ger, und nach drei - en Ta - gen sein
6 4

4 Le - ben aus dem Kampf, da - rin er es ver - lor, mit Ruhm da-von - ge - tra - gen? Wisst ihr es
6 #

7 nicht, dass er durchs Tal des To - des drang, und, als er sei - nen Feind, den Tod, hin-ab - ge - schla - gen, her - vor - ging, dass der
4 3 6 6b 5b 6h

11 En - gel Chor mit Freu - den, mit Freu - den ihn emp - fing? Er ist's, der auf dem We - ge mit euch da - hin - geht, mit euch
2 6 6 7b 6

15 spricht. Blickt ihm ins An - ge - sicht. Ver - kennt ihr ihn, ihr Kin - der sei - ner Pfle - ge, brennt euch das
6 6

18 Herz nicht auf dem We - ge, da der, von dem ihr re - det, da Je - sus mit euch spricht?
5b 6h

3. Arie

Allegretto

Allegretto

1 6 5 8 7 4 3 2

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

p f

14 6 5 2 6 6 6 6 8 6 4 3

p f

21 6 5 7 9 4 8 2 6 7

p

28 9 4 8 3 6 5 6 4 5 7 9 4 8 3 6

35 7 6 2 7 5 7 6 5 3 8 6 7 5 6 4 7

42 6 4 7 5 6 4 5b 9 6 4 7

48 6 5 2 6 5 4 2 6 7b 9 4 8 3 7 7 6 4 2

f

55 8 5 7 5 4 8 6 6 6 6 4 5

Continuo

7

Musical score for double bass, page 11, featuring ten staves of music. The score includes dynamic markings such as *p*, *f*, and *pp*, and performance instructions like "Fine", "pizz.", "arco", and "D.C.". Fingerings are indicated above the notes, and measure numbers are provided at the start of each staff.

62 *p*

69

76

82

89 *f* *p*

96 *f* *p* *f*

103 *Fine*

110 *pizz.*

116 *arco* *f* *D.C.*

4. Choral

(10) 6 6 6 7 7 5b 7 4 #
19 6 4 3 # 5 #
 6 5 6 5

5. Arie

Mezzo allegro

6 9 8
4 3
6 7
6 6
5b 9 8 6 5
4 3
7 6 4 5

6 9 8
4 3
6 7
6 6
5b 9 8 6 5
4 3
7 6 4 5

6 9 8
4 3
6 7
6 6
5b 9 8 6 5
4 3
7 6 4 5

6 9 8
4 3
6 7
6 6
5b 9 8 6 5
4 3
7 6 4 5

6 9 8
4 3
6 7
6 6
5b 9 8 6 5
4 3
7 6 4 5

6 9 8
4 3
6 7
6 6
5b 9 8 6 5
4 3
7 6 4 5

Continuo

9

38 6 $\begin{smallmatrix} 6 \\ 5\flat \end{smallmatrix}$ $\begin{smallmatrix} 9 \\ 4\flat \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 9 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 6 \end{smallmatrix}$

44 $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ \natural \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 5\flat \end{smallmatrix}$ $\begin{smallmatrix} 9 \\ 4\flat \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ 7 $\begin{smallmatrix} 9 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$

51 $\begin{smallmatrix} 9 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 7\flat \\ 7\flat \end{smallmatrix}$ $\begin{smallmatrix} 9 \\ 4\flat \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ \natural \end{smallmatrix}$ $\begin{smallmatrix} 6\flat \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ 7 $\begin{smallmatrix} 9 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$

58 6 6 7 6 7 7 7 6

63 7 6 8 6 7 $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ 7 6 7 6 $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5\flat \end{smallmatrix}$

70 $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ \natural \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5\flat \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ \natural \end{smallmatrix}$ Fine 6 $\begin{smallmatrix} 9 \\ 7 \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ \sharp \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$

77 6 $\begin{smallmatrix} 9 \\ 7\flat \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 6 \end{smallmatrix}$ $\begin{smallmatrix} 7\flat \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 9 \\ 4\flat \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$ 6 7 $\begin{smallmatrix} 7 \\ 6\sharp \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ \natural \end{smallmatrix}$ 4 3 $\begin{smallmatrix} 9 \\ \sharp \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 5 \end{smallmatrix}$

84 7 6 6 $\begin{smallmatrix} \sharp \\ \sharp \end{smallmatrix}$ $\begin{smallmatrix} \sharp \\ 7 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ 6 7 $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} \sharp \\ \sharp \end{smallmatrix}$ D.C.

6. Recitativ

Soprano

O Hei - lig - ster, was kann der Mensch dir ge - ben, dir dank - bar

6

für den Sieg zu sein? Dein ist es, dass wir wie - der le - ben, durch dich ist uns die Schuld ver - ge - ben, durch

6

dich gehn wir zu Sa - lems To - ren ein. Mein Hei - lig - ster, nichts kann der Mensch dir

4 \natural
2

6

7 \flat

6

ge - ben, dir dank - bar für den Sieg zu sein. O dank - be - gie - ri - ges Ge - mü - te, er - ken - ne

7

6

#

6

12

de - muts - voll die wun - der - vol - le Gü - te! Dies kannst du, dies kannst du, dies al -lein.

7

6

6

2

6

#

#

7. Chor [= 1. Chor]

8. Choral

(10)

6

6

6

7

7

5 \flat

5

4

#

19

6

3

4

5

#

6

5

Carl Philipp Emanuel Bach
Ist Christus nicht auferstanden

I. Chor

BR-CPEB F 8

Andante

Soprano

Alto

Tenore

Basso

Continuo

The Continuo staff features a bass clef, a key signature of two sharps, and a common time signature. The bass line consists of eighth and sixteenth note patterns. Figured bass notation is provided below the bass line, indicating harmonic progressions such as 6/4, 5/3, 6/5, 6/4, 5/3, 6, 7, 6, 6/5, 9/4, 3, 5, 6, 9/4, and 8.

5

The Tenore and Alto staves are silent (indicated by dashes). The Basso staff features a bass clef, a key signature of two sharps, and a common time signature. The bass line consists of eighth and sixteenth note patterns. Figured bass notation is provided below the bass line, indicating harmonic progressions such as 7, 6, 9/7, 6, 5/4, 6, 6/4, 6, 6/5, 5b, 7b, 6b, 6/5, 9/4, and 8.

15

Ist

Ist

Ist

Ist

7 5 6 4 5 3 6 9 8 6 6 6 6 6 6 6 4 5 3

f

19

Chri - stus nicht auf - er - stan - - - - den, so

Chri - stus nicht auf - er - stan - - - - den, so

Chri - stus nicht auf - er - stan - - - - den, so

Chri - stus nicht auf - er - stan - - - - den, so

$\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 7 & 6 \\ 5 & 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 9 & 8 & 6 & 5 \\ 5 & 4 & 3 & 4 & 3 \end{matrix}$

22

ist eu - er Glau - be ei - tel, so seid ihr noch in eu - ren

ist eu - er Glau - be ei - tel, so seid ihr noch in eu - ren

ist eu - er Glau - be ei - tel, so seid ihr noch in eu - ren

$\begin{matrix} 6 & 5 \\ 5 & 7 \end{matrix}$ $\begin{matrix} 6 & 5 \\ 4 & \sharp \end{matrix}$ $\begin{matrix} 7 & 6 \\ 5 & \natural \end{matrix}$ $\begin{matrix} 6 & 5 \\ 4 & \natural \end{matrix}$ $\begin{matrix} 9 & 8 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 7 & \natural \\ 5 \end{matrix}$

25

Sün - - den, so seid ihr noch in eu - ren Sün - den.

Sün - - den, so seid ihr noch in eu - ren Sün - den.

Sün - - den, so seid ihr noch in eu - ren Sün - den.

Sün - - den, so seid ihr noch in eu - ren Sün - den.

28

Ist Chri-stus nicht auf - er -

Ist Chri-stus nicht auf - er -

Ist Chri - stus nicht

Ist Chri - stus nicht

$\begin{matrix} 6 \\ 4 \end{matrix}$ 7 $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ 3 $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 7 \\ 4 \end{matrix}$

p f

33

stan - - den, so ist eu - er Glau-be ei - tel, so seid ihr
stan - - den, so ist eu - er Glau-be ei - tel, so seid ihr
auf - er - stan-den, so ist eu - er Glau-be ei - tel, so seid ihr
auf - er - stan-den, so ist eu - er Glau-be ei - tel, so seid ihr

$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ \sharp \end{matrix}$ 6 $\begin{matrix} \natural \\ 6 \end{matrix}$ $\begin{matrix} 4 \\ \sharp \end{matrix}$ 5 $\begin{matrix} 4 \\ 2 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ 7

36

noch in eu - ren Sün - - den. Ist Chri - stus nicht auf - - - er - -
noch in eu - ren Sün - - den. Ist Chri - stus nicht auf - er - stan - -
noch in eu - ren Sün - - den. Ist Chri - stus nicht auf - er - stan - -

$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ 6 9 6 9 6 9 6

39

stan - - den, so ist eu - er Glau - be ei - tel, so

- - - den, so ist eu - er Glau - be ei - tel, so

8
- - - den, so ist eu - er Glau - be ei - tel, so

- - - den, so ist eu - er Glau - be ei - tel, so

9 6 2 6 6 5 9 7 6

Bass:

9 6 2 6 6 5 9 7 6

42

seid ihr noch in eu - ren Sün - den.

seid ihr noch in eu - ren Sün - den.

8
seid ihr noch in eu - ren Sün - den.

seid ihr noch in eu - ren Sün - den.

9 8 5 6 5 6 6 6 6 5 5 6 7 6

Bass:

9 8 5 6 5 6 6 6 6 5 5 6 7 6

46

8

6 7 6 8 7 5 7 5

50

6 5 3 6 5 6 5 6 6 6 6 6 6 6 4 5 3

Allegro

54

Nun aber ist Chri - stus auf - er - stan - den von den
Nun aber ist Chri - stus auf - er - stan - den von den
Nun aber ist Chri - stus auf - er - stan - den von den
Nun aber ist Chri - stus auf - er - stan - den von den

57

To-ten, von den To-ten, von den To-ten, ist Chri - stus auf - er - stan - den.
To-ten, von den To-ten, von den To-ten, ist Chri - stus auf - er - stan - den.
To-ten, von den To-ten, von den To-ten, ist Chri - stus auf - er - stan - den.

61

Nun aber ist Chri - stus auf - er - stan - den
Nun____ a - ber ist Chri - stus auf - er - stan - den
Nun____ a - ber ist Chri - stus auf - er - stan - den
Nun____ a - ber ist Chri - stus auf - er - stan - den

6 6 6 5 9 4 8 3 9 6 4 5 6 7 6 6 5 9 4 8 3

65

von den To - ten, von den To - ten. Nun aber ist Chri - stus auf - er -
von den To - ten, von den To - ten. Nun aber ist Chri - stus auf - er -
von den To - ten, von den To - ten. Nun____ a - ber ist Chri - stus auf - er -

6 5 7 9 4 8 3 6 2 6 6 7 6 6 6 7

Musical score for Stan's solo in the 19th century section. The score consists of four staves:

- Top Staff:** Treble clef, key signature of two sharps. Notes include eighth and sixteenth notes, with slurs and grace notes.
- Second Staff:** Treble clef, key signature of two sharps. Notes include eighth and sixteenth notes, with slurs and grace notes.
- Third Staff:** Treble clef, key signature of one sharp. Notes include eighth and sixteenth notes, with slurs and grace notes.
- Bottom Staff:** Bass clef, key signature of one sharp. Notes include eighth and sixteenth notes, with slurs and grace notes.

The lyrics "stan" are written below each staff. Measure numbers 2, 6, 6, 6, 6, and 6 are indicated below the bass staff.

72

den von den To - ten.

6 6 2 6 6 9 4 7 5

75

Nun a - ber ist Chri - stus auf - er - stan - den von_ den To - ten, von_ den

Nun a - ber ist Chri - stus auf - er - stan - den von_ den To - ten, von_ den

Nun a - ber ist Chri - stus auf - er - stan - den von_ den To - ten, von_ den

Nun a - ber ist Chri - stus auf - er - stan - den von_ den To - ten, von_ den

79

To - - - - ten.

The continuo staff shows a bass line with various notes and rests, and the bass staff shows harmonic changes indicated by Roman numerals (4, 3, 2, 6) above the notes.

2. Recitativ

Tenore

Wisst ihr es nicht, dass er den Tod be - zwang, ihr Jün - ger,

und nach drei - en Ta - gen sein Le - ben aus dem Kampf, da - rin er es ver - lor, mit

Ruhm da-von - ge - tra-gen? Wisst ihr es nicht, dass er durchs Tal des To - des drang, und, als er sei - nen

Feind, den Tod, hin-ab - ge - schla-gen, her - vor - ging, dass der En - gel Chor mit Freu - den, mit

Freu - den ihn emp-fing? Er ist's, der auf dem We - ge mit euch da - hin - geht, mit euch

spricht. Blickt ihm ins An - ge - sicht. Ver - kennt ihr ihn, ihr Kin - der sei - ner Pfe - ge, brennt euch das

18

Herz nicht auf dem We - ge, da der, von dem ihr re - det, da Je - sus mit euch spricht?

3. Arie

Allegretto

Soprano

p

8

f

16

f

21

Ja, er ist's, so spricht das Herz, der das teu - re Blut ver -

p

28

gos-sen, das auf Gol-ga-tha, auf Gol-ga-tha ge - flos-sen. Flieht, ihr Kla - gen, flieh,

35

o Schmerz! Je - sus ist's, so spricht das Herz. Flieht, ihr

7 6 2 7 5 7 6 7 6 5 4

41

Kla

7 6 4 7

45

gen, flieht, ihr Kla - gen, flieh, o Schmerz!

5b 9 6b 6 5 2 6 5

50

Je - sus ist's, so spricht das

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

55

Herz, Je - sus ist's, so spricht das Herz.

8 7b 5 4 6 6b 6 6 4 5

Musical score for piano and voice, page 10, system 2. The vocal line continues with lyrics: "Ja, er ist's, so spricht das Herz, der das teu - re". The piano accompaniment features bass notes and harmonic changes indicated by Roman numerals (6, 5, 7, 9, 4, 8, 4+, 2). The dynamic marking *p* is present at the beginning of the system.

68

tr

Blut ver - gos - sen, das auf Gol - ga - tha, auf Gol - ga - tha ge - flos - sen.

6 5 6 7 9 4 3 6 2 6 5 6 4 5 3 6 4 2

74

Fieht, ihr Kla - gen, flieh, o Schmerz! Je - sus ist's, so

6 6
5b 4b 3
5 4
6 5
4 3
6 4
8
6 5
4 3
5b

Musical score for piano and voice, page 10, system 2. The vocal line continues with eighth-note patterns and grace notes. The piano accompaniment features sustained bass notes and eighth-note chords. Measure numbers 81-85 are indicated above the vocal line, with measure 85 ending on a double bar line. The vocal part includes lyrics: "spricht das Herz. Flieht, ihr Kla - - - - - - - -". The piano part has dynamic markings: 9, 4b, 8, 3, 7, 2, 7b, 7b, F, F.

Musical score for piano and voice, page 10, system 2. The vocal line continues with eighth-note patterns and grace notes, followed by a melodic line with sixteenth-note figures. The piano accompaniment features sustained notes and chords. Measure numbers 85-90 are indicated above the vocal line.

90

Schmerz! Flieht, ihr Kla - gen, flied, o Schmerz!
Je - sus ist's, so spricht das Herz.

f *p* *f*

97

Fine
Er

p *f* *p*

105

ist's, er ist's, des - sen Leib und Gü - te ihn für uns ins Grab ge -

tr

6 *5* *6* *9* *8* *6* *7* *6* *#* *6* *5*

112

legt. Freu - dig wallt mein ganz Ge - blü - te, und mein dank - bar Her - ze schlägt,

pizz.

2 *6* *6* *5* *2* *6* *6* *5*

117

mein dank-bar Her - ze schlägt.

tr *D.C.*

6 *5* arco *6* *5*

f

4. Choral

(10)

Nun ist des Höch-sten Wort er - füllt. Sei froh, mein gan - zer Sinn!
Nun ist des Her - ren Zorn ge - stillt, nun ist das Za - gen hin.

Nun ist des Höch-sten Wort er - füllt. Sei froh, mein gan - zer Sinn!
Nun ist des Her - ren Zorn ge - stillt, nun ist das Za - gen hin.

Nun ist des Höch-sten Wort er - füllt. Sei froh, mein gan - zer Sinn!
Nun ist des Her - ren Zorn ge - stillt, nun ist das Za - gen hin.

Nun ist des Höch-sten Wort er - füllt. Sei froh, mein gan - zer Sinn!
Nun ist des Her - ren Zorn ge - stillt, nun ist das Za - gen hin.

19

Mein Je - sus hat an mei - ner statt die Sün - den - schuld ge - bü - ßet.

Mein Je - sus hat an mei - ner statt die Sün - den - schuld ge - bü - ßet.

Mein Je - sus hat an mei - ner statt die Sün - den - schuld ge - bü - ßet.

Mein Je - sus hat an mei - ner statt die Sün - den - schuld ge - bü - ßet.

Mein Je - sus hat an mei - ner statt die Sün - den - schuld ge - bü - ßet.

5. Arie

Mezzo allegro

30

ver - kün - di - ge, ver - kün - di - ge dies al - ler

8 3 2 8 3 7 6 7 6 6 4 5

p **f** **p** **f** **p**

36

Welt, al - ler Welt.

6 6 5b 9b 8 6 5 7 5 6 5

f **p** **f**

43

Dein ist der Sieg, für uns sind sei - ne

9 4 8 3 7 6 4 5 6 6 5b 9b 8 6 5

p

49

Früch-te, für uns, für uns du star - ker Held! Des sind wir

7 9 4 8 6 5 9 4 8 6 7 6 4 5 5 3 5 6 4 6 7b

f **p**

55

froh, des sind wir froh. Eil, flie - gen-des Ge - rüch - te, eil,

9 4b 8 5 6 4 7 9 4 8 6 6 6

f

60

flie - gen-des Ge - rüch-te, ver - kün - di-ge, ver - kün - di-ge dies al - ler Welt, ver -

p

7 7 6 7 6 8 6 7 6 4 5 3

66

kün - di-ge, ver - kün - di-ge dies al - ler Welt, al - ler Welt.

7 6 7 6 6 4 3 6 5b 6 4 7 6 5b

f *p* *f* *p* *f*

72

Fine

Hal - le - lu - ja, der Herr kämpft für die Sün-der! Hal - le - lu -

6 4 5 6 9 7 8 6 5 6

f *p* *f*

79

ja, der Herr ist Ü - ber - win-der! Hal - le - lu - ja dem, der das Feld be -

9 7b 8 6 5 9 4b 3 6 7 6 4 3 9 8 7 6 6

p

85

D.C.

hält, der das Feld be - hält.

7 5 6 7 6 4

f

6. Recitativ

Soprano

O Hei - lig-ster, was kann der Mensch dir ge - ben, dir dank-bar

6

für den Sieg zu sein? Dein ist es, dass wir wie-der le-ben, durch dich ist uns die Schuld ver-ge-ben, durch

6b

7b

7b

dich gehn wir zu Sa - lems To - ren ein. Mein Hei - lig-ster, nichts kann der Mensch dir

6

4b 2 6 4 7 6 5

ge - ben, dir dank-bar für den Sieg zu sein. O dank-be - gie - ri-ges Ge - mü - te, er-ken-ne

7 6 # 6

de-muts-voll die wun-der-vol-le Gü-te! Dies kannst du, dies kannst du, dies al - lein.

7 6 # 4+ 6 #

7. Chor [= 1. Chor]

8. Choral

(10)

Dank sei dir, o du Frie - de - fürst, für das er - worb - ne Gut,
das du mir wohl er - hal - ten wirst. In dir mein Her - ze ruht.

Dank sei dir, o du Frie - de - fürst, für das er - worb - ne Gut,
das du mir wohl er - hal - ten wirst. In dir mein Her - ze ruht.

Dank sei dir, o du Frie - de - fürst, für das er - worb - ne Gut,
das du mir wohl er - hal - ten wirst. In dir mein Her - ze ruht.

Dank sei dir, o du Frie - de - fürst, für das er - worb - ne Gut,
das du mir wohl er - hal - ten wirst. In dir mein Her - ze ruht.

19

Und wenn es bricht, er - schreck ich nicht. Ich fah - re hin im Frie - den.

Und wenn es bricht, er - schreck ich nicht. Ich fah - re hin im Frie - den.

Und wenn es bricht, er - schreck ich nicht. Ich fah - re hin im Frie - den.

Und wenn es bricht, er - schreck ich nicht. Ich fah - re hin im Frie - den.