

# CANTICORUM JUBILO

extrait de *Josué* (HWV 64)

Georg Friedrich HAENDEL (1685 - 1759)

**Joyeux**

Musical score for three voices (Soprano, Alto, Bass) in 2/4 time, F major. The vocal parts sing "Can - ti - co - rum ju - - - bi - lo". The bass part provides harmonic support with sustained notes and rhythmic patterns.

Continuation of the musical score. The vocal parts sing "Re - - - gi ma - gno psal - li - te." The bass part continues to provide harmonic support.

Continuation of the musical score. The vocal parts sing two variations of the phrase "re - sul - tent" and "so - nan - tes". The bass part provides harmonic support.

© pour l'arrangement by ÉDITIONS À CŒUR JOIE, "Les Passerelles"

13

Un - - - da, tel - lus, si - - - de - ra.  
Ju - - - bi - la - te, plau - - - di - te.

Un - - - da tel - lus si - - - de - ra.  
Ju - - - bi - la - te, plau - - - di - te.

Un - - - da tel - lus si - - - de - ra.  
Ju - - - bi - la - te, plau - - - di - te.

17

Can - ti - co - rum

Can - ti - co - rum

Can - - - - - ti - co - rum

21

Re - - - gi ma - gno psal - li - te.

Re - - - - gi ma - gno psal - li - te.

Re - - - - gi ma - gno psal - - - li - te.

# LASCIA CH'IO PIANGA

extrait de *Rinaldo* (HWV 7a et 7b)

Georg Friedrich HAENDEL (1685 - 1759)

**Largo**

Refrain

S. La - scia ch'io pian-ga la du - ra sor - te,  
A. La - scia ch'io pian-ga la du - ra sor - te,  
H. La - scia ch'io pian-ga la du - ra sor - te, La-scia ch'io

**FIN**

li - ber - tà.  
la li - ber - tà.  
la li - ber - tà.

Trio 1

D.C.

9 E che sos - pi - ri, e che sos - pi - ri la li - ber - tà.  
E che sos - pi - ri, e che sos - pi - ri la li - ber - tà.  
E \_che sos - pi - ri, e \_che sos - pi - ri la li - ber - tà. La-scia \_

© pour l'arrangement by ÉDITIONS À CŒUR JOIE, "Les Passerelles"

## 15 Trio 2

Il duol in fran - ga ques - te ri - tor - te  
Il duol in fran - ga ques - te ri - tor - te  
Il duol in fran - - ga ques - te ri - tor - te de'\_\_

19

de' miei mar - ti - ri,  
de' miei mar - ti - ri, per pie - tà, per pie - tà  
miei mar - ti - ri, per pie - tà,

23

*D.C. al Fine*

de' miei mar - ti - ri sol per pie - tà.  
de' miei mar - ti - ri sol per pie - tà.  
tà, miei mar - ti - ri sol per pie - tà, la - scia\_\_

# REGINA CŒLI

Gregor AICHINGER (1564 - 1628)

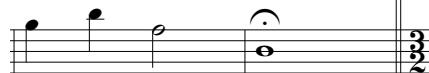
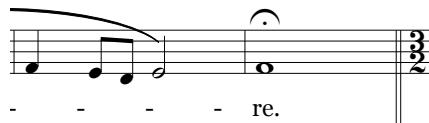
S. Re - gi - na cœ - li lae - ta - - - re, lae -  
A. Re - gi - na cœ - li lae - ta - - - re, lae -  
H. Re - gi - na cœ - li lae - ta - - - re, lae -

6  
ta - - re, al - le - lu - ia, al - - le - lu - ia.  
ta - - re, al - le - lu - ia, al - - le - lu - ia.  
ta - - re, al - le - lu - ia, al - - le - lu - ia.

13  
Qui - a quem me - ru - i - sti, por - ta - re, por - ta -  
qui - a quem me - ru -  
Qui - a quem me - ru - i -

© pour l'arrangement by ÉDITIONS À CŒUR JOIE, "Les Passerelles"

24 avenue Joannès Masset 69009 Lyon. Tous droits réservés



re, por - ta - re.

21

Musical notation for the first line of the hymn at measure 21. The key signature is A major. The melody consists of quarter notes and eighth notes, ending with a fermata over the last note and the word "re, lae -".

Re - gi - na cœ - li lae - ta - - - re, lae -

Musical notation for the second line of the hymn at measure 21. The key signature is A major. The melody consists of quarter notes and eighth notes, ending with a fermata over the last note and the word "re, lae -".

Re - gi - na cœ - li lae - ta - - - re, lae -

Musical notation for the third line of the hymn at measure 21. The key signature is F major. The melody consists of quarter notes and eighth notes, ending with a fermata over the last note and the word "re, lae -".

Re - gi - na cœ - li lae - ta - - - re, lae -

26

Musical notation for the first line of the hymn at measure 26. The key signature is A major. The melody consists of quarter notes and eighth notes, ending with a fermata over the last note and the word "ia, ia.". The vocal line continues on the next page.

-ta - re, al - le - lu - ia,

ia.  
ia.

Musical notation for the second line of the hymn at measure 26. The key signature is A major. The melody consists of quarter notes and eighth notes, ending with a fermata over the last note and the word "ia, ia.". The vocal line continues on the next page.

-ta - re, al - le - lu - ia,

ia.  
ia.

Musical notation for the third line of the hymn at measure 26. The key signature is F major. The melody consists of quarter notes and eighth notes, ending with a fermata over the last note and the word "ia, ia.". The vocal line continues on the next page.

-ta - re, al - le - lu - ia,

ia.  
ia.

33

Re - sur - re - - - - xit, si - cut di - xit, si -  
Re - sur - re - xit, re - sur - re - - - - xit, si -  
Re - sur - re - xit, re - sur - re - - - - xit, si -

38

- cut di - xit. O - ra - um,  
- cut di - xit. De - um,  
- cut di - xit. - bis,

42

Al - le - lu - - ia! O - ra pro no - bis, o - ra pro no -  
Al - le - lu - - ia! O - ra pro no - - - -  
Al - le - lu - - ia! o - ra pro no -

46

-bis, De - um, al - le - lu - ia!

-bis, De - um, Al - le - lu - ia, al - le - lu - ia!

-bis, De - um, Al - le - lu - ia, al - le - lu - ia!

lae -  
lae -  
lae -

55

-ta - re, al - le - lu - ia, al - le - lu - ia.

-ta - re, al - le - lu - ia, al - le - lu - ia.

-ta - re, al - le - lu - ia, al - le - lu - ia.

# JESU MEINE FREUDE

1<sup>er</sup> mouvement extrait du motet BWV 227

Jean-Sébastien BACH (1685 - 1750)

S. Je - su, mei - ne Freu - de, mei - nes Her - zens  
A. Je - su, mei - ne Freu - de, mei - nes Her - zens  
H. Je - su, mei - ne Freu - de, mei - nes Her - zens

4  
Wei - - de,  
Wei - - de,  
Wei - - de,

Zier.  
Zier.  
Zier.

7  
Ach wie lang, ach lan - ge  
Ach wie lang, ach lan - ge  
Ach wie lang, ach lan - ge ist dem Her - zens

© pour l'arrangement by ÉDITIONS À CŒUR JOIE, "Les Passerelles"

10

ban - ge und ver - langt nach dir! Got - tes Lamm, mein  
 ban - ge und ver - langt nach dir! Got - tes Lamm, mein  
 ban - ge Got - tes Lamm, mein

14

Bräu - ti - gam,  
 Bräu - ti - gam,  
 Bräu - ti - gam, aus - - - ser dir soll mir auf Er - -

17

- den nichts sonst Lie - bers wer - - - den.  
 - den nichts sonst Lie - bers wer - - - den.  
 - den Lie - bers wer - - - den.

# LA NUIT

sur le thème extrait de l'opéra *Hippolyte et Aricie*

**Andante**

**Jean-Philippe RAMEAU (1683 - 1764)**

S.

1. Ô Nuit, qu'il est pro - fond ton si - len - ce,  
2. Ô Nuit, toi qui fais naî - tre les son - ges,

A.

1. Ô Nuit, qu'il est pro - fond ton si - len - ce,  
2. Ô Nuit, toi qui fais naî - tre les son - ges,

H.

1. Ô Nuit, qu'il est pro - fond ton si - len - ce,  
2. Ô Nuit, toi qui fais naî - tre les son - ges,

dans les cieux.  
son ré - duit.

dans les cieux.  
son ré - duit.

dans les cieux, dans les  
son ré - duit. Com - pa -

9

J'ai - me ton man-teau ra - di - eux, ton calme est in - fi -  
Sois com - pa - tis - san - te pour lui, Pro - lon - ge son som -

J'ai - me ton man - teau ra - di - eux, ton calme est in - fi -  
Sois com - pa - tis - san - te pour lui, Pro - lon - ge son som -

cieux ra - di - eux,  
- tis pour lui,

© pour l'arrangement by ÉDITIONS À CŒUR JOIE, "Les Passerelles"

24 avenue Joannès Masset 69009 Lyon. Tous droits réservés

13

- ni, ta splen-deur est im-men-se, ton calme est in-fi-  
-meil, prends pi-tié de sa pei-ne, Dis-si-pe la dou-

- ni, ta splen-deur  
-meil, prends pi-tié

- ni, ta splen-deur  
-meil, prends pi-tié

ton calme est in-fi-  
Dis-si-pe la dou-

ton calme est in-fi-  
Dis-si-pe la dou-

17

- ni, ta splen-deur est  
-leur, nuit lim-pide et

Ou

- ni, ta splen-deur est im-men-se. Ou  
-leur, nuit lim-pide et se-rei-ne.

- ni, ta splen-deur est im-men-se. Ou  
-leur, nuit lim-pide et se-rei-ne.

**FIN**

D.C. al Fine

# CLAIR FLAMBEAU

extrait de l'opéra *Les Indes galantes*

Jean-Philippe RAMEAU (1683 - 1764)

Refrain

Soprano (S.) part:

A. Alto (A.) part:

Bass (H.) part:

The vocal parts are in 3/4 time, G major (two sharps). The lyrics are:

Clair flam-beau du mon-de, L'air, la terre et l'on-de Res-  
sen-tent tes bien-faits!

Continuation of the Refrain section, starting at measure 5.

Soprano (S.) part:

A. Alto (A.) part:

Bass (H.) part:

The lyrics are:

-sen-tent tes bien-faits!

Continuation of the Refrain section, ending with a repeat of the lyrics.

Soprano (S.) part:

A. Alto (A.) part:

Bass (H.) part:

The lyrics are:

la terre et l'on-de Te doi-vent leurs at-trait !  
la terre et l'on-de Te doi-vent leurs at-trait !  
la terre et l'on-de Te doi-vent leurs at-trait !

**FIN**

© pour l'arrangement by ÉDITIONS À CŒUR JOIE, "Les Passerelles"

Couplet 1

Par toi, dans nos champs tout a - bon - de;  
Par toi, dans nos champs tout a - bon - de;  
Par bon - de;

16

Nous ne pou-vons comp-ter Chan-tons-  
les biens que tu nous fais! Chan-tons-  
les biens, les biens que tu nous fais! Chan-tons-

20

-les seu - le - ment: Que l'é - cho nous ré - pon - de, Que ton  
-les, pon - de, Que ton  
-les, Que l'é - cho nous ré - pon - de, Que ton

24

D.C.

nom dans nos Bois re - ten - tisse à ja - mais.  
nom dans nos Bois re - ten - tisse à ja - mais.  
nom dans nos Bois re - ten - tisse à ja - mais.

31

dans u - ne nuit pro - fon - de Lors - que tu dis - pa -  
- vers Lors - que tu dis - pa -  
- fon - de Lors - que tu dis - pa -

34

-rais! Et nos yeux  
-rais! Et nos yeux  
-rais!  
Et nos yeux en per - dant ta lu -  
re fé -  
re fé -  
re fé -

38

-con - de, Per - dent tous leurs plai - sirs,  
-con - de, Per - - - - dent tous  
- miè - re, Per - - - - dent tous

41

D.C. al Fine

per - dent tous leurs plai - sirs; la Beau - té perd ses traits.  
leurs  
la Beau - té perd ses traits.  
la Beau - té perd ses traits.

## MENUET

extrait du *Bourgeois Gentilhomme*

**Jean-Baptiste LULLY (1632 - 1687)**

S.      La, la, la, la, en ca - den - ce, s'il vous plaît, la,  
A.      La, la, la, la, en ca - den - ce, s'il vous plaît,  
H.      La, la, la, la, la, la, la, en ca - den - ce, s'il vous plaît,

13  
Soprano: Ne re - muez  
Alto/Bass: la, la, la, la, la,  
Bass: Ne re - muez pas tant les é - pau - les; la, la, la, la, la,  
Soprano: Ne re - muez pas tant les é - pau - les; la, la, la, la, la,

© pour l'arrangement by ÉDITIONS À CŒUR JOIE, "Les Passerelles"

19

la, la, la, la, la, vos deux bras sont es - tro - piés; la, la, la,  
 la, la, la, la, la, la, la, la, la, vos deux bras sont es - tro - piés; la, la, la,

26

la, la, haus - sez la tête - te, du  
 la, la, haus - sez la tête - te, du  
 la, la, haus - sez la tête - te, du

31

*D.C. al Fine*

pied en de - hors; la, la, la, dres - sez vo - tre corps.  
 la, la, la, la, la, dres - sez vo - tre corps.  
 pied en de - hors; la, la, la, la, la, la, dres - sez vo - tre corps.

# JE LANGUIS NUIT ET JOUR

extrait du *Bourgeois Gentilhomme*

**Jean-Baptiste LULLY (1632 - 1687)**

S. — Je lan - guis nuit\_ et jour, et mon  
A. Je lan - guis, je lan - guis nuit et jour, et mon mal  
H. Je lan - guis \_\_\_\_\_ nuit et jour, et mon mal

5  
mal est ex - trê - me, de - puis qu'à vos ri - gueurs vos beaux  
est ex - trê - me, de - puis qu'à vos ri - gueurs vos beaux yeux  
est ex - trê - me, vos beaux yeux

Si vous trai - tez ain -  
 m'ont sou - mis. - mis. Si vous trai -  
 m'ont sou - mis. - mis. Si vous trai - tez ain -

ai - me, hé - las, hé -  
 ai - me, hé - las,  
 ai - me, hé - las,

17  
 -las! Que pour-riez-vous faire à vos en - ne - mis? Si  
 hé-las! Que pour-riez-vous faire à vos en - ne - mis? Si  
 en - ne - mis? Si

21

vous trai - tez ain - si, belle I - ris, qui vous  
vous trai - tez ain - si, belle I - ris, qui vous  
vous trai - tez ain - si, belle I - ris, qui vous

Que pour-  
  
Que pour-  
  
Que pour-

27

-riez-vous faire à vos en - ne - mis? Si - mis?  
-riez-vous faire à vos en - ne - mis? - mis?  
-riez-vous faire à - vos en - ne - mis? Si - mis?

# PETITE SUITE

extraite de *Didon et Énée*

Henry PURCELL (1659 - 1695)

1

S.

Ba-nish sor-row, ba-nish care, Grief should ne'er ap-proach the

A.

Ba-nish sor-row, ba-nish care, Grief should ne'er ap-proach the

H.

Ba-nish sor-row, ba-nish care, Grief should ne'er ap-proach the

4

fair. Ba - nish sor - row, ba - nish care, Grief

fair. ba - nish

fair. ba - nish

7

should ne'er

care, Grief should ne'er, should ne'er ap - proach the fair.

care, Grief should ne'er ap - proach the fair.

© pour l'arrangement by ÉDITIONS À CŒUR JOIE, "Les Passerelles"

24 avenue Joannès Masset 69009 Lyon. Tous droits réservés

10

Grief should ne'er, should ne'er ap - proach the fair.

Grief should ne'er, should ne'er ap - proach the fair.

Grief should ne'er ap - proach the fair.

19

well as you. E - ver gen - tle, e - ver smi - ling, And the

well as you. E - ver gen - tle, e - ver smi - ling, And the

well as you. E - ver gen - tle, e - ver smi - ling, And the

26

cares of life be - gui - ling,  
cares of life be - gui - ling,  
cares of life be - gui - ling,

to en -  
to en -  
to en -

32

-sue, The he - ro loves as well as you.  
-sue, the he - ro loves as well as you.  
-sue, The he - ro loves as well as you.

39

paths with  
paths with  
paths with

Pour finir, reprendre mes. 13 à 20  
ou enchaîner sur la variation

Ga - ther'd from E - ly - sian bowers.  
Ga - ther'd from E - ly - sian bowers.  
Ga - ther'd from E - ly sian bowers.

Variation (ad lib)

45

Fear no dan - ger to en - sue, The  
Fear no dan - ger to en - sue, The  
Fear no dan - ger to en - sue, The

49

he - ro loves as well as you.  
he - ro loves as well as you.  
he - ro loves as well as you.

57

-lis - sa dies to - night, And Car-thage flames to-mor-row!

-lis - sa dies to - night, And Car-thage flames to - mor-row! Ho ho

-lis - sa dies to - night, And Car-thage flames to - mor-row! Ho ho

61

ho ho ho ho ho ho, E -

ho ho ho ho ho ho, E -

ho ho ho ho ho ho, ho ho ho ho ho ho, E -

64

1.

-lis - sa dies to - night, and Car-thage flames to-mor-row! De -

-lis - sa dies to - night, and Car-thage flames to - mor-row! De -

-lis - sa dies to - night, and Car-thage flames to - mor-row! De -

68

2.

- night, and Car - thage flames to - mor - row!

- night,

- night,

mor - row!

mor - row!

# GLORIA

extrait du *Magnificat*

Antonio VIVALDI (1678 - 1741)

**Allegro**

Piano {

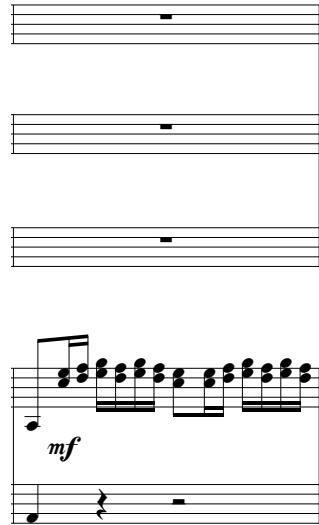
S.

A.

H.

Piano {

© pour l'arrangement by ÉDITIONS À CŒUR JOIE, "Les Passerelles"



14

*p*

in ex - cel - sis - De - o, in  
in ex - cel - sis - De - o, in  
*p*  
in ex - cel - sis - De - o, in

*p*

This section of the musical score consists of three systems of music. The first system contains three staves, all of which are blank. The second system begins with a bass clef, a key signature of one sharp, and a tempo marking of *mf*. It features a sixteenth-note pattern starting with a dotted half note. The third system contains three staves, all of which are blank.

18

A musical score for three voices (Soprano, Alto, Bass) and piano. The key signature is A major (two sharps). The vocal parts sing in homophony, repeating the phrase "ex - cel - sis De - o. Glo - ri - a," three times. The piano part provides harmonic support with eighth-note chords. Measure 18 begins with a piano dynamic of *mf*. The vocal entries start at the end of measure 17.

ex - cel - sis De - o. Glo - ri - a,  
ex - cel - sis De - o. Glo - ri - a,  
ex - cel - sis De - o. Glo - ri - a,

26

- cel - sis De - - - o.

- cel - sis De - - - o.

- cel - sis De - - - o.

30

*Cresc.*

glo - ri - a in ex -

glo - ri - a in ex -

glo - ri - a in ex -

*Cresc.*

34

Musical score for three cellos and one basso. The top two staves are cello staves, and the bottom two staves are basso staves. The key signature is A major (two sharps). The music consists of sustained notes with grace notes above them, followed by a section of eighth-note chords.

38

Musical score for three cellos and one basso. The top two staves are cello staves, and the bottom two staves are basso staves. The key signature is A major (two sharps). The first two measures show sustained notes with grace notes. The third measure begins with a dynamic *Dim.* followed by a section of eighth-note chords. The fourth measure ends with a dynamic *p*.

42

*f*

Glo - ri - a in ex - cel - sis,

*f*

Glo - ri - a in ex - cel - sis,

*f*

Glo - ri - a in ex - cel - sis,

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts sing the phrase "Gloria in excelsis" three times. The piano part provides harmonic support with eighth-note chords in the right hand and eighth-note patterns in the left hand. The score is in common time, key signature of two sharps, and includes dynamic markings "f" (fortissimo).

49

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G major, common time. The piano part is in G major, common time, with a basso continuo line. The vocal parts sing "glo - ri - a in ex - cel - sis De - - - o;" three times. The piano part features eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

glo - ri - a in ex - cel - sis De - - - o;  
glo - ri - a in ex - cel - sis De - - - o;  
glo - ri - a in ex - cel - sis De - - - o;

60

De - o.

De - o.

De - o.

**Adagio**

64

Qui tol - lis pec - ca - ta mun - di, pec - ca - ta  
Qui tol - lis pec - ca - ta mun - di,  
Qui tol - lis pec - ca - ta mun - di,

69

mun - di, su - sci - pe,  
pec - ca - ta mun - di,  
pec - ca - ta mun - di,

73

de - pre-ca - ti - o-nem,

de - pre-ca - ti - o-nem,

de - pre-ca - ti - o-nem,

no -

no -

no -

D.C.

-stram, de - pre-ca - ti - o - - - nem no - stram.

-stram,

-stram,

p

-stram, de - pre-ca - ti - o - nem no - stram.

p

# QUANDO CORPUS MORIETUR

extrait du *Stabat mater*

Giovanni Battista PERGOLÈSE (1710 - 1736)

**Largo assai**

Piano

The piano part features a continuous sequence of eighth-note chords, primarily consisting of G major (G-B-D) and A major (A-C#-E). The chords are played in a repeating pattern across the four measures shown.

A.

H.

**p**

Quan - do cor - pus mo - ri -

**p**

Quan - do cor - pus mo - ri - e -

Piano

The vocal parts (A and H) enter in measure 2. The soprano (A) begins with a sustained note followed by eighth notes. The alto (H) enters in the next measure with eighth notes. The piano part continues its harmonic progression.

© pour l'arrangement by ÉDITIONS À CŒUR JOIE, "Les Passerelles"

10

- e - tur, fac ut a - ni - mae do - ne - tur  
- e - tur, fac ut

- tur, fac ut a - ni - mae do - ne - tur, fac ut

13

pa - ra - di - - - si

a - ni - mae do - ne - tur pa - ra - di - si glo - ri -

a - ni - mae do - glo - ri -

16

-a. Quan - do cor - pus mo -  
-a. Quan - do cor - pus mo -  
-a. Quan - do cor - pus mo - ri - e - -

19

-ri fac ut a - ni - mae do -  
-ri ut a - ni - mae do -

22

-ne - tur      pa - ra - di - si glo - ri -

- ne - tur

fac ut

24

- a,      pa - ra -

pa - ra - di - - - si glo - ri - a,

- tur      pa - ra - di - si glo - ri - a,

27

- di - - - si glo - ri - a.

pa - ra - di - si glo - ri - a.

pa - ra - di - si glo - ri - a.

paradisi gloria

37

Musical score for page 37. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. The lyrics "men," appear at the end of the first line, "men, a - - - - - men," at the end of the second line, and "A - men," at the end of the third line. The music includes various note heads and stems, with a dynamic marking "f" on the bass staff.

44

Musical score for page 44. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. The lyrics "men, a - - - - - men, a - - - - men," appear at the end of the first line, "men," at the end of the second line, and "men," at the end of the third line. The music includes various note heads and stems, with a dynamic marking "f" on the bass staff.

51

men, a - - - -

a - - - -

a - - - -

56

-men, a - - - -

men, a - - - -

-men,

Musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time.

The vocal parts are:

- Soprano:** men,
- Alto:** men,
- Bass:** a - - -

The music consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The bass staff is grouped with curly braces.

71

men, a - - -  
men, a - - -  
men,

a - men,

a - men, a -

— a - - - men, a - men,

89

The musical score consists of four staves. The top three staves represent vocal parts: Treble, Alto, and Bass. The bottom staff represents the piano. The vocal parts sing the word "amen" in a repeating pattern. The piano part features a harmonic progression. Measure 89 begins with a piano dynamic. The vocal entries occur at the end of each measure. The vocal parts sing "a - men," followed by a short pause. This pattern repeats three times. The final measure (Measure 90) concludes with a forte dynamic (f) and a half note, followed by a repeat sign and a bass clef, indicating a new section or key.

a - men, a - men, a - men, a - men, a - men.

- men, a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men, a - men.

f

*f*

*f*

# CHORAL “JÉSUS QUE MA JOIE DEMEURE”

extrait de la cantate BWV 147

Jean-Sébastien BACH (1685 - 1750)

Piano

mf

3/4 time signature, key of G major. The piano part consists of eighth-note chords in the treble and bass staves. Measure 1 starts with a forte dynamic (mf) followed by a series of eighth-note chords. Measures 2-4 continue with similar patterns of eighth-note chords.

5

3/4 time signature, key of G major. The piano part continues with eighth-note chords. Measure 5 begins with a forte dynamic (mf). Measures 6-8 show a continuation of the harmonic pattern.

S. 9 f

A.

H.

Piano

1. Je - sus blei - bet mei - ne Freu - de,  
2. Je - sus weh - ret al - lem Lei - de,

1. Je - sus blei - bet mei - ne Freu - de,  
2. Je - sus weh - ret al - lem Lei - de,

1. Je - sus blei - bet mei - ne Freu - de,  
2. Je - sus weh - ret al - lem Lei - de,

1. Je - sus blei - bet mei - ne Freu - de,  
2. Je - sus weh - ret al - lem Lei - de,

The vocal parts (Soprano, Alto, Bass) enter sequentially, each singing two lines of the chorale melody. The piano part provides harmonic support with sustained notes and eighth-note chords.

© pour l'arrangement by ÉDITIONS À CŒUR JOIE, “Les Passerelles”

Her - zens Trost \_\_\_\_\_ und  
 mei - ne Le - - bens  
 Her - zens Trost \_\_\_\_\_ und  
 mei - ne Le - - bens  
 Her - zens Trost \_\_\_\_\_ und  
 mei - ne Le - - bens

17

Saft;  
 Kraft,  
 Saft;  
 Kraft,  
 Saft;  
 Kraft,

21

Musical score for piano and voice, page 21. The top three staves are empty. The bottom staff shows a piano part with eighth-note chords and a vocal line with eighth notes and grace notes.

Son - ne,

Son - ne,

Son - ne,

*p*

Musical score for piano and voice, page 21 (continued). The piano part features eighth-note chords with dynamic 'p'. The vocal line continues with eighth notes and grace notes.

29

*mf*

mei - ner See - le

mei - ner See - le

mei - ner See - le

33

Schatz und Won - ne;

Schatz und Won - ne;

Schatz und Won - ne;

41

A musical score for piano and voice. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "Her - zen und Ge -" are written below the notes. The bottom staff is for the piano, showing a bass clef and a common time signature. The piano part consists of eighth-note chords.

Her - zen und Ge -

Her - zen und Ge -

Her - zen und Ge -

45

- sicht.

- sicht.

- sicht.

49

53