

J. S. Bach

Part V

On the Sunday after New Year's Day

Nº 43. "Glory be to God"

Chorus

Vivace (♩ = 80)

Piano

The piano accompaniment is written for grand staff (treble and bass clefs) in G major and 3/4 time. It features a lively, rhythmic texture with frequent sixteenth-note patterns in the right hand and steady eighth-note accompaniment in the left hand. The tempo is marked 'Vivace' with a quarter note equal to 80 beats per minute.

Soprano

K

*f*

Alto

*f*

Tenor

*f*

Bass

*f*

K

The vocal staves are arranged in a four-part setting. Each part begins with a rest followed by the lyrics "Glo - ry be to God, glo - ry be to God!". The Soprano and Alto parts are marked with a forte (*f*) dynamic. The piano accompaniment continues below the vocal staves, providing harmonic support and rhythmic drive.

glo - ry be to God Al - might - y, —  
 glo - ry be to God Al - might - y, glo - ry be to  
 glo - ry be to God Al - might - y, — glo - ry be to  
 glo - ry be to God Al - might - y,

glo - ry be to God, L glo - ry be to God Al -  
 God, glo - ry be to God, glo - ry be to God Al -  
 God, glo - ry be to God, glo - ry be to God Al -  
 glo - ry be to God, L glo - ry be to God Al -

might - y, — glo - ry be to God,  
 might - y, — glo - ry be to God,  
 might - y, glo - ry be to God, glo - ry be to God,  
 might - y, glo - ry be to God, glo - ry be to God,

**M**

glo - ry be to God Al-might-y, —  
 glo - ry be to God Al-might-y,  
 glo - ry be to God Al-might-y, — Glo - ry, thanks — and praise be  
 glo - ry be to God Al-might-y.

**M**

Glo - ry, thanks — and praise be giv'n, thanks and praise, —  
 giv'n, thanks and praise, — thanks and praise be giv'n, glo - ry, thanks and  
 Glo - ry, thanks — and praise be  
 — thanks — and praise — be giv'n, — thanks and praise be  
 praise, thanks and praise be giv'n, glo - ry, thanks and praise — be

Glo - ry, thanks — and praise be  
 — thanks — and praise — be giv'n, — thanks and praise be  
 praise, thanks and praise be giv'n, glo - ry, thanks and praise — be

giv'n, thanks — and praise, ——— thanks — and praise be—  
giv'n, glo - ry, thanks and praise, thanks and praise be  
giv'n, thanks — and praise be giv'n, thanks and praise be—  
glo - ry, thanks ——— and praise be—

**N**  
giv'n, glo - ry, thanks and praise, ———  
giv'n, glo - ry, thanks and praise, ——— thanks and praise be  
giv'n, glo - ry, thanks and praise, thanks and praise, ———  
giv'n, thanks and praise, ——— glo-ry, thanks and praise, ——— yea,  
**N**

— thanks and praise be giv'n, ——— glo - ry, thanks and  
giv'n, ——— glo - ry, thanks and praise  
— thanks and praise be giv'n, glo - ry, thanks and praise thanks ——— and  
thanks and praise be ——— giv'n, ——— glo - ry, thanks and

praise  
praise,  
praise, thanks and praise, thanks and  
O  
be giv'n, glo - ry, thanks  
be giv'n, yea, thanks  
and praise be giv'n, glo - ry, thanks  
praise, glo - ry, thanks  
O  
and praise be giv'n.  
and praise be giv'n.  
and praise be giv'n.  
and praise be giv'n.

The image displays a musical score for the 'Glory to God' section of Bach's Christmas Oratorio. It consists of three systems of staves. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts begin with the lyrics 'Glo - ry' and 'Glo - ry'. The piano accompaniment features a complex, rhythmic pattern. The second system continues the vocal parts with the lyrics 'ry be to God Al - might - y!' and 'Glo - ry, glo - ry be to God Al - might - y!'. The piano accompaniment continues with a similar rhythmic pattern. The third system shows the vocal parts and piano accompaniment continuing, with the vocal parts ending on a final note. The piano accompaniment also concludes with a final chord. The score is written in G major and 3/4 time.

Glo - ry, thanks and praise, thanks and praise be  
Glo - ry, thanks and praise be giv'n, thanks and praise be  
Glo - ry, thanks and praise be giv'n, thanks and praise be

giv'n! Glo - ry be to God, glo - ry be to God, glo - ry be to  
giv'n! Glo - ry be to God,  
giv'n! Glo - ry be to God,  
giv'n! Glo - ry be to God, glo - ry be to God, glo - ry be to

God, glo - ry be to God, glo - ry be to God, glo - ry be to  
glo - ry be to God, glo - ry be to God, glo - ry be to  
glo - ry be to God, glo - ry be to God, glo - ry be to  
God, glo - ry be to God, glo - ry be to God, glo - ry be to

**R**

God, be— to God Al might - ty,  
 God, be to God Al might - ty,  
 God, be— to God Al might - ty,  
 God, be— to God Al might - ty, glo - ry, thanks— and praise be

glo - ry, thanks— and praise be giv'n, thanks— and praise,—  
 giv'n thanks and praise— thanks and praise be giv'n, glo - ry thanks and

glo - ry, thanks— and praise be  
 — thanks— and praise— be giv'n,— thanks and praise be  
 praise thanks and praise be giv'n, glo - ry, thanks and praise— be



glo - ry, thanks and praise be giv'n, thanks and praise —  
giv'n, thanks and praise, — thanks and praise be giv'n, glo - ry, thanks and  
giv'n, glo - ry, thanks and praise, thanks and praise be giv'n,  
giv'n, thanks and praise be giv'n, yea, thanks and praise be giv'n, thanks and praise be  
be giv'n, — thanks and praise be giv'n,  
praise, — thanks and praise be  
— glo - ry, thanks and praise, — thanks and praise be  
giv'n, glo - ry, thanks and praise, — yea, thanks and praise be —  
glo - ry, thanks and praise  
giv'n, — glo - ry, thanks and praise  
giv'n, glo - ry, thanks and praise, thanks and praise,  
giv'n, glo - ry, thanks and praise,

be-  
be-  
and praise be  
— thanks and praise, thanks and praise, glo - ry,

**T**  
giv'n, yea, glo -  
giv'n, glo - - ry, thanks  
giv'n, glo - - ry, thanks  
thanks

**T**

*Fine*  
— ry, thanks and praise be\_ giv'n. All the world — doth wor-ship  
— and praise be giv'n. All — the world — doth wor-ship  
— and praise\_ be\_ giv'n. All — the world — doth wor-ship  
— and praise\_ be giv'n. All — the world — doth wor-ship

*Fine*

Thee, Thou that  
Thee, Thou that  
Thee, Thou that  
Thee, Thou that wilt our

wilt our Fa - - ther be,  
wilt our Fa - - ther be,  
wilt our Fa - - ther be,  
Fa - - ther be,

Thou that wilt hence - forth grant our ut-most  
Thou that wilt hence - forth grant our ut-most  
Thou that wilt hence - forth grant our ut-most  
Thou that wilt hence - forth grant our ut-most

long - ings, and bring Thy chil - dren with joy un-to heav'n.  
long - ings, and bring Thy chil - dren with joy un-to heav'n.  
long - ings, and bring Thy chil - dren with joy un-to heavh.  
long - ings, and bring Thy chil - dren with joy un-to heav'n.

All the world doth wor-ship  
All the world doth wor-ship  
All the world doth wor-ship  
All the world doth wor-ship

Thee, Thou that wilt  
Thee, Thou that  
Thee, Thou that wilt  
Thee, Thou that

The score consists of four systems of music. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are printed below the vocal staves. The first system repeats the phrase 'long - ings, and bring Thy chil - dren with joy un-to heav'n.' in four different vocal parts. The second system features the phrase 'All the world doth wor-ship' repeated in four parts. The third system features 'Thee, Thou that wilt' repeated in four parts. The piano accompaniment provides harmonic support throughout.

our Fa - - ther be,  
 wilt our Fa - ther be,  
 our Fa - - ther be,  
 wilt our Fa - ther be,

W  
 Thou that wilt hence-forth grant our ut-most  
 Thou that wilt hence - forth grant our ut-most  
 Thou that wilt hence - forth grant our ut-most long - -  
 W  
 Thou that wilt hence-forth grant our ut-most

*D. C.*  
 long - ings, and bring Thy chil - dren with joy un - to heavn. *D. C.*  
 long - ings, and bring Thy chil - dren - with joy un - to heavn. *D. C.*  
 - ings, and bring Thy chil - dren - with joy un - to heavn. *D. C.*  
 long - ings, and bring Thy chil - dren with joy un - to heavn. *D. C.*

### No 44. "Now when Jesus was born in Bethlehem"

Recit.

**Evangelist (Tenor)**

**Voice**  
 Now when Je - sus was born in Beth - le - hem, in the land of

**Piano**

Ju - dah, in the days of Her - od the King, be - hold, there

came wise men - from the East to Je - ru - sa - lem,

### No 45. "Where is the new-born King?"

Chorus and Recitative

**Tempo moderato**

**Soprano**  
 Where, where, where is the new - born

**Alto**  
 Where, where, where, where

**Tenor**  
 say - ing, Where, where, where, where

**Bass**  
 Where, where, where, where

**Piano**  
**Tempo moderato**



**Chorus**

For we have seen, have seen His star, His  
 For we have seen, have seen His star, His star in the  
 seen, have seen His star, His star in the east,  
 star, His star in the east, for we have  
 star in the east, for we have seen, have seen His  
 east, have seen His star, for we have  
 for we have seen, have seen His star, His star— in the  
 seen, have seen His star, His star— in the east, for we have  
 star, for we have seen His star— in the east,— and are  
 seen, have seen His star, His star— in the east, and are  
 east, we have seen His star— in the east,—  
 seen, have seen His star, His star— in the east,



come, and are come to wor - ship, are come to wor -

come, and are come to wor - ship, are come to

and are come, and are come to wor - ship, are come to wor -

and are come, and are come to wor - ship, are come to wor -

- ship, are come to wor - ship - Him. **Recit.**  
**Alto Solo**

wor - ship, to wor - ship - Him. Re-joice that you this light be -

- ship, are come to wor - ship Him.

- ship, are come to wor - ship Him.

**Recit.**

*p*

hold, That doth its kind-ly beam un-fold. My Sav-iour, Thou, Thou art the light That shall up-

on the Gentiles shine: Thy beams shall make their darkness bright, And they shall surely hail it

Thine. How pure, how clear that light must be, That shines, O Lord, from Thee.

No 46. "All darkness flies"

Choral

*Andante*

**Soprano**  
All dark - ness flies be - fore Thy

**Alto**  
All dark - - ness flies be - fore Thy

**Tenor**  
ll - dark - ness flies be - fore Thy -

**Bass**  
All dark - ness flies be - fore Thy

*Andante* (♩ = 46)

**Piano**

face, The shades of night to day give place, In  
 face, The shades of night to day give place, In  
 face, The shades of night to day give place, In  
 face, The shades of night to day give place, In

Thy ways lead us ev - er, That from Thy sight and  
 Thy ways lead us ev - er, That from Thy sight and  
 Thy ways lead us ev - er, That from Thy sight and  
 Thy ways lead us ev - er, That from Thy sight and

glo - rious light Our hearts may wan - der nev - er.  
 glo - rious light Our hearts may wan - der nev - er.  
 glo - rious light Our hearts may wan - der nev - er.  
 glo - rious light Our hearts may wan - der nev - er.

# No 47. "O Lord, my darken'd heart enlighten"

## Air

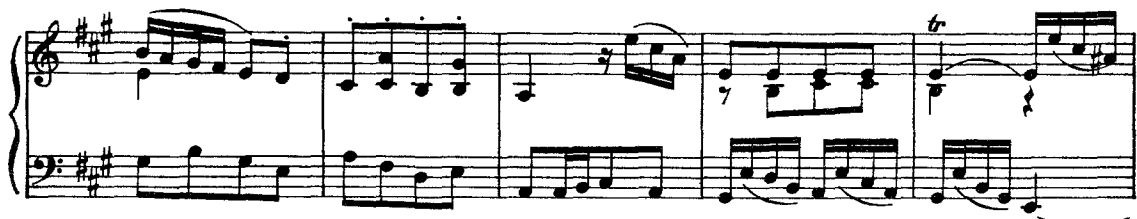
**Piano** *Andante* (♩ = 66)



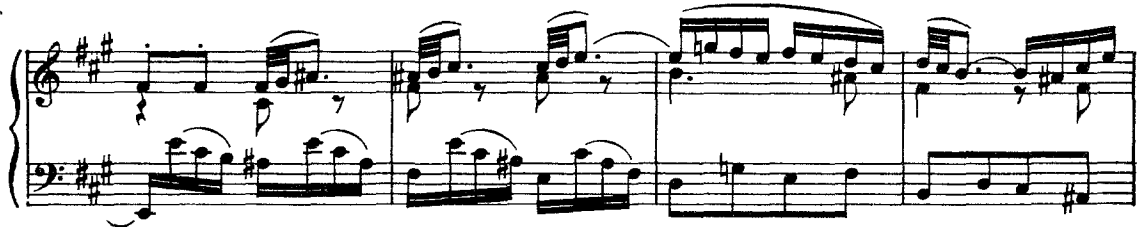
The first system of the piano introduction is in G major, 2/4 time, with a tempo of Andante (♩ = 66). It features a treble and bass clef with a grand staff. The music begins with a half rest in the bass and a quarter note G in the treble, followed by a series of chords and moving lines.



The second system continues the piano introduction, featuring a trill (tr) on the treble staff in the second measure.



The third system continues the piano introduction, featuring a trill (tr) on the treble staff in the fifth measure.




The fourth system continues the piano introduction.



The fifth system continues the piano introduction.

**A** **Bass**

O Lord, my — dark - en'd — heart — en - light - en, O



The sixth system contains the vocal line for the Bass and its piano accompaniment. The vocal line begins with a half rest followed by the lyrics "O Lord, my — dark - en'd — heart — en - light - en, O". The piano accompaniment starts with a piano (p) dynamic and includes a trill (tr) on the treble staff in the second measure.

Lord, — my dark - - end heart — en - - light - en, and

shew\_ to\_ Thy ser - vant the bright -

- ness of Thy face; O Lord — my dark-end heart —

— en-light-en, and shew — to Thy ser-vant the

bright - - - ness of Thy face; O Lord, —

— my dark-end heart en - light - en, and shew to Thy ser - vant the

bright - - - ness of Thy face.

**D**

**E**

Thy word doth — shed up - on — the path - way of

life ————— the

guid - - ing light — of grace,

and suf-fers not there-from my foot - steps to

wan - der. O Lord, ————— my dark - - end heart en -

light-en, and shew ————— to Thy ser - vant the bright - - - ness

of Thy face, en - light - - - en my

heart, O Lord, my dark - end heart en - -

light - en, and shew to Thy ser - vant the

bright - - - - ness of Thy face, shew the bright - ness

of Thy face.



The first system of piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The system consists of five measures.

The second system of piano accompaniment continues the melodic and harmonic development. The right hand has a more active role with sixteenth-note patterns, and the left hand maintains a consistent eighth-note accompaniment. The system consists of five measures.

The third system of piano accompaniment shows further melodic elaboration in the right hand, with some notes beamed together. The left hand continues its supporting role with eighth notes. The system consists of five measures.

The fourth system of piano accompaniment concludes the piece with a final melodic flourish in the right hand and a clear cadence in the left hand. The system consists of five measures.

No 48. "And when Herod the King heard it"

Recitative

Evangelist (Tenor)

Voice

The vocal line is written in a treble clef with a key signature of two sharps and a common time signature. It begins with a rest followed by a series of eighth and sixteenth notes. The lyrics are: "And when Herod the King heard it, he was troubled, and all Je-ru-sa-lem with him."

Piano

The piano accompaniment for the recitative is written in a grand staff with a key signature of two sharps and a common time signature. It features a simple harmonic accompaniment with chords and single notes in both hands.

No 49. "With fear why are ye taken?"

Recit.

**Voice** *Alto*

With fear why are ye tak-en? Why should the presence  
of the Lord in you such dread a - wak-en? O! greet with  
thank-ful-ness The love He is re - veal - ing, He comes that He may  
bless Our sin-ful race with per-fect heal - ing. And

**Piano**

**Evangelist (Tenor)**

No 50. "And gathering together"

Recit.

**Voice**

gather-ing together all the chief priests and scribes of the people, he enquir-ed of

**Piano**

them where the Christ should be born. And they said to him, in Beth-le-hem,

Andante (♩=50)  
in the land of Ju-dah, for thus it is written by the Prophet: And thou

Beth-le-hem, in the land of Ju-dah, art in no wise the least a-mong

— the princes of Ju-dah, for out of thee shall come forth a lead-er,

that shall be Shepherd of — my people Is-ra-el.

No 51. "Ah! when shall we see salvation"

Terzet

Andante (♩=58)

Piano

A Soprano

Ah! when shall we see sal - va - tion, when?

Tenor

Ah! when shall we see, when see - sal - va - tion, when?

Ah! when comes our con - so - la - tion, when? Ah! —

Ah! — when shall we see sal - va - tion, when? Ah! —  
 when comes, when comes — our con - so - la - tion?

when shall we see, — when see sal -  
 Ah! — when comes our con - so - la - tion, when?

**B**

va - tion? Ah! — when? Ah! when  
 Alto  
 Peace, peace, for sure - ly this is — He! Peace,  
 Tenor  
 Ah! — when? Ah! when

shall we see sal - va - tion?  
 peace, peace, peace, for sure - ly this is  
 comes our con - so - la - tion?

Ah! when shall we see sal - va - tion?

He! Peace, peace, peace, peace, for sure - ly this is

Ah! when comes our con - so - la - tion?

Ah! when shall we see sal -

He, for sure - ly this is He! Peace,

Ah! when comes our con - so -

va - - - - - tion?

for sure - ly this is - He! Peace, for surely

la - - - - - tion?

**Alto** **D**  
this is He!

**E** **Soprano**  
Je - - sus, ah! then come

**Tenor**  
Je - - sus, ah! then come to me, Je -

to me, Je - sus, ah! then come  
 - sus, ah! then come, ah! Je - sus, come to

me, ah! Je - sus, ah! then come  
 to

**F**  
 me, Je - sus, ah! then come, then come to me,  
 to me, ah! then come to me,  
**F**

Je - sus, ah! then come, Je - sus, ah! then  
 ah! then come to me,  
*tr*  
*p*



**G**

come to me, Je - sus, ah! then come,

Je - sus, ah! then come to me, Je -

ah! Je - sus, come, ah! Je - sus,

- sus, ah! then come

come to me, ah! then

to me, Je - sus, ah! then come,

**H**

come to me. Ah!

come to me. Je - sus, ah! then

then come to me.  
come.

The first system of music consists of three staves. The top staff is a vocal line with the lyrics "then come to me." The middle staff is another vocal line with the lyrics "come." The bottom staff is a piano accompaniment with dynamic markings *f* and *p*.

**I**  
Ah! when —  
Ah! when shall we see sal-va-tion, when? Ah! when

The second system of music consists of three staves. The top staff is a vocal line with the lyrics "Ah! when —" and "Ah! when shall we see sal-va-tion, when? Ah! when". The middle staff is another vocal line with the lyrics "Ah! when shall we see sal-va-tion, when? Ah! when". The bottom staff is a piano accompaniment with a first ending bracket labeled **I**.

comes our con-so-la-tion, when? Ah! — when comes, when  
shall we see, when see sal-va-tion, when? Ah! — when

The third system of music consists of three staves. The top staff is a vocal line with the lyrics "comes our con-so-la-tion, when? Ah! — when comes, when". The middle staff is another vocal line with the lyrics "shall we see, when see sal-va-tion, when? Ah! — when". The bottom staff is a piano accompaniment.

**K**  
comes our con-so-la-tion? Ah! — when comes our con-so-  
shall we see sal-va-tion, when? Ah! — when shall we see.

The fourth system of music consists of three staves. The top staff is a vocal line with the lyrics "comes our con-so-la-tion? Ah! — when comes our con-so-". The middle staff is another vocal line with the lyrics "shall we see sal-va-tion, when? Ah! — when shall we see.". The bottom staff is a piano accompaniment with a first ending bracket labeled **K**.

la-tion,when? Ah! — when? Ah! when

Alto

Peace, peace, for sure-ly this is — He! Peace,

— when see sal - va - tion? Ah! — when? Ah! when

comes our con - so - la-tion? Ah! when

peace, peace, peace, for sure-ly this is He! Peace,

shall we see sal - va-tion? Ah! when

L

comes our con - so - la-tion?

peace, peace, peace, for sure-ly this is — He, for sure-ly

shall — we see sal - va - tion?

L.

Ah! when comes our con - so - la -  
this is He! peace, for sure -  
Ah! when shall we see sal - va -

- tion?  
- ly this is He! Peace, peace, peace, for  
- tion?

M  
sure-ly this is He!  
M

The first system of the piano accompaniment consists of two staves. The right hand features a continuous eighth-note pattern in the treble clef, while the left hand provides a steady bass line with occasional rests and chordal support in the bass clef.

No 52. "My Lord is King alone!"

Recit.

Voice *Alto*

My Lord is King a - lone! Each heart that for His glo - ry

Piano *p*

The first vocal entry is for an Alto, with the lyrics "My Lord is King a - lone! Each heart that for His glo - ry". The piano accompaniment is marked *p* and features a simple harmonic accompaniment in the right hand and a bass line in the left hand.

liv - eth, It - self to Him that free - ly giv - eth, Shall be the Sav - iour's throne.

The second vocal entry continues the lyrics: "liv - eth, It - self to Him that free - ly giv - eth, Shall be the Sav - iour's throne." The piano accompaniment continues with a similar harmonic structure, providing a steady accompaniment for the vocal line.

### No 53. "This proud heart" Choral

*Andante*  
*mf*

**Soprano**  
This proud heart with - in us swell - ing Is no pal - ace rich and fair,

**Alto**  
This proud heart with - in us swell - ing Is no pal - ace rich and fair,

**Tenor**  
This proud heart with - in us swell - ing Is no pal - ace rich and fair,

**Bass**  
This proud heart with - in us swell - ing Is no pal - ace rich and fair,

**Piano**  
*mf*

---

*p*

But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.

But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.

But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.

But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.

---

*mf*

When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.

When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.

When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.

When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.