

J.S. Bach  
Cantata No. 53  
Schlag doch, gewünschte Stunde

**Aria.**

(Larghetto  $\text{♩} = 80.$ )

Pianoforte.

The first system of the piano accompaniment for the Aria. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The music begins with a *mf* dynamic marking. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

The second system of the piano accompaniment. The right hand continues with complex chordal textures and melodic fragments, while the left hand maintains a consistent rhythmic accompaniment.

The third system of the piano accompaniment. The right hand features more intricate chordal patterns and some grace notes, while the left hand continues its supporting role.

The fourth system of the piano accompaniment. The right hand includes a trill (*tr*) in the upper register. The left hand continues with a steady bass line.

**Contralto.**

Sound your knell, blest hour of part - ing; quick - ly dawn, o hap - py day!  
Schla - ge doch, ge - wünsch - te Stun - de, brich doch an, du schö - ner Tag,

The piano accompaniment for the Contralto section. It consists of a treble and bass clef with a key signature of three sharps and a 3/2 time signature. The right hand plays chords and moving lines, while the left hand provides a steady bass line. There are section markers (§) at the beginning and end of the system.

o hap-py day! Sound your knell, blest hour of parting,  
du schö-ner Tag; schla-ge doch, ge-wünschte Stunde,

Sound your knell; quick-ly dawn, quick-ly dawn, quick-ly dawn, o hap-py day!  
schla-ge doch, brich doch an, brich doch an, brich doch an, ge-wünsch-ter Tag!

Sound your knell;  
Schla-ge doch,

Sound your knell, Sound your knell, blest hour of part-ing,  
schla-ge doch, schla-ge doch, ge-wünsch-te Stun-de,

blest hour of parting, Sound your knell, gewünschte Stunde, schla - ge doch, blest hour of parting, Sound your knell, gewünschte Stun-de, schla - ge doch,

Sound your knell; quick-ly dawn, o hap-py day! schla-ge doch, brich doch an, gewünschter Tag, quick-ly dawn, o hap-py brich doch an, gewünschter

day! quickly dawn, quick-ly dawn, o hap-py day! Tag, brich doch an, brich doch an, gewünschter Tag!

Blest hour of parting, Sound your knell; quickly dawn, o hap-py day! quickly dawn, Sound your gewünschte Stunde, schla-ge doch, brich doch an, du schöner Tag! brich doch an, schla-ge

knell, blest hour of parting; quick ly dawn, o hap - py day!  
 doch, gewünschte Stunde, brich doch an, gewünschter Tag!

*mf*

*p* *tr* *mf*

*p* L. H. *mf* *(tr)*

An - gels! haste to my re - lease!  
 Kommt, ihr En - gel, auf mich zu,

*p* *pp* *mf*

haste, haste, haste, haste to my re - lease!  
 kommt, kommt, kommt, kom - met auf mich zu, Waft me to the realm ssu -  
 öff - net mir die Him - mels -

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per - nal,      Where in Je - su's arms e - ter - nal      I shall rest in per - fect  
 au - en,      mei - nen Je - sum bald zu      schauen      in ver - gnüg - ter      See - len -

peace. \_\_\_\_\_      Let me hear the last hour tolling, That shall  
 ruh! \_\_\_\_\_      Ich be - gehr' von Her - zens Grunde nur den

*p*      *mf*

call my soul a - way.      Let me hear the last hour tol - ling, the last hour  
 letz - ten Stun - denschlag,      ich be - gehr' von Her - zens Grun - de, von Her - zens

tol - ling, That shall call me,      shall call my soul a - way.      Sound your  
 Grun - de nur den letz - ten,      den letz - ten Stun - denschlag.      Schla - ge

Dal Segno.