

Johann Sebastian
BACH

Wie schön leuchtet der Morgenstern

How beautiful is the morning star

BWV 1

Kantate zum Fest Mariae Verkündigung
für Soli (STB), Chor (SATB)

2 Hörner, 2 Oboen da caccia

2 Violinen solo, 2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the Annunciation
for soli (STB), choir (SATB)

2 horns, 2 oboes da caccia

2 violins solo, 2 violins, viola and basso continuo
edited by Reinhold Kubik
English version by Jean Lunn

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



Carus 31.001

Inhalt

Vorwort	2
Foreword	3
1. Coro	5
Wie schön leuchtet der Morgenstern <i>How beautiful is the morning star</i>	
2. Recitativo (Tenore)	62
Du wahrer Gottes und Marien Sohn <i>Thou Son of God and blessed Mary's child</i>	
3. Aria (Soprano)	63
Erfüllet, ihr himmlischen göttlichen Flammen <i>Come fill now, o heavenly flames</i>	
4. Recitativo (Basso)	76
Ein ird'scher Glanz, ein leiblich Licht <i>An earthly lamp, the body's light</i>	
5. Aria (Tenore)	77
Unser Mund und Ton der Saiten <i>With our music and our singing</i>	
6. Choral	95
Wie bin ich doch so herzlich froh <i>How joyful then my heart shall be</i>	

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.001), Studienpartitur (Carus 31.001/07),
Klavierauszug (Carus 31.001/03),
Chorpartitur (Carus 31.001/05),
komplettes Orchestermaterial (Carus 31.001/19).

The following performance material is available for this work:
full score (Carus 31.001), study score (Carus 31.001/07),
vocal score (Carus 31.001/03),
choral score (Carus 31.001/05),
complete orchestral material (Carus 31.001/19).

Vorwort

Die Kantate *Wie schön leuchtet der Morgenstern* BWV 1 nimmt innerhalb von Johann Sebastian Bachs Kantatenschaffen eine besondere Stellung ein. Zwar ist sie keineswegs, wie die Nummer im Bach-Werke-Verzeichnis bei oberflächlicher Betrachtung glauben machen könnte, die erste Kantate des Komponisten. Mit diesem Stück wurde aber 1852 der erste Band der Gesamtausgabe seiner Werke eröffnet, die auf Initiative von Robert Schumann als Herausgeber der *Neuen Zeitschrift für Musik*, Moritz Hauptmann als amtierendem Thomaskantor und Otto Jahn als rührigem Philologen aus Anlaß der 100. Wiederkehr seines Todestages ins Leben gerufen worden war. Die Wahl gerade dieser Kantate als Eröffnungstück der Gesamtausgabe ist in mehr als einer Hinsicht Programm: Ihr liegt ein Choral zugrunde, dessen Rahmenstrophen unverändert für den Eingangschor und den Schlußsatz verwendet wurden, und dessen innere Textstrophen ein Zeitgenosse Bachs geschmackvoll und pragmatisch abgewandelt hat, damit sie als Rezitative oder Arien vertont werden konnten. Die Kantate unterlag damit nicht den Vorbehalten, die noch um die Mitte des 19. Jahrhunderts den „verruhten deutschen Kirchen-Texten“, wie sie Carl Friedrich Zelter einmal bezeichnet hatte, entgegengebracht wurden. Dank ihrer Bestimmung zum Fest Mariae Verkündigung durften die Herausgeber hoffen, auch die in den katholischen Gegenden des deutschen Sprachraums wirkenden Musiker und Wissenschaftler davon überzeugen zu können, daß die Edition der Werke Johann Sebastian Bachs ein nationales Anliegen war. Schließlich erweist sich die Kantate aufgrund der besonderen Umstände zum Zeitpunkt ihrer Entstehung als ein besonders sorgfältig gearbeitetes und ausgereiftes Stück, das sich vorzüglich in das seit 1765 bei der Herausgabe der *Vierstimmigen Choralgesänge* durch Carl Philipp Emanuel Bach entworfene Bild einfügt, man sei von Johann Sebastian Bach „gewohnt gewesen, nichts als Meisterstücke zu sehen“.

Die vorliegende Kantate *Wie schön leuchtet der Morgenstern* ist zum 25. März 1725 entstanden, fünf Tage später erklang in der Karfreitagsvesper in St. Thomas die 2. Fassung der *Johannes-Passion*. Die Kantate bildet damit den Schlußstein in der langen Reihe von Choralkantaten, die Johann Sebastian Bach seit dem 1. Sonntag nach Trinitatis 1724 neu geschaffen und im Gottesdienst zur Aufführung gebracht hatte, denn ab dem Osterfest 1725 hat Bach wieder die üblichen Kantatendichtungen vertont. Für die Komposition des Werkes stand mehr Zeit als gewöhnlich zur Verfügung: In Leipzig entfielen während der Fastenzeit nach dem Sonntag Estomihi die regulären Kantatenaufführungen bis zum Osterfest; das Fest Mariae Verkündigung wurde als ein sogenanntes Mittelfest auch dann feierlich begangen, wenn es in die sonst kantatenlose Zeit des „tempus clausum“ fiel. Zudem hatte Bach mit der Passionsmusik des Jahres 1725 vergleichsweise wenig Arbeit, da er die im Vorjahr entstandene *Johannes-Passion* in einer revidierten Fassung wieder aufführen konnte, wobei obendrein wenigstens ein Teil der dabei eingefügten Sätze älteren Werken entstammte.

Ogleich der Eingangschor vielschichtig angelegt ist – außer den üblichen Streichern wirken zwei Soloviolen, zwei

Hörner und zwei Oboen da caccia mit – wirkt er ausgesprochen transparent. Der Chor bildet in der im Laufe des Jahres bewährten Manier eine eigenständige Schicht: Der Cantus firmus wird vom Sopran in langen Notenwerten vorgetragen und in den exponierten Lagen durch ein Horn klanglich verstärkt; die übrigen Choralstimmen liefern durch Imitationen, die gelegentlich auch die Choralmelodie aufgreifen, die klangliche Grundlage. Die Wirkung des Orchestersatzes wird durch die beiden Soloviolen und die Bläser bestimmt, die nach Art eines Concerto grosso paarweise miteinander wetteifern. Das Eingangsritornell und die Zwischenspiele sind recht umfangreich gehalten. Sie dienen einerseits dazu, die Soloinstrumente zur Geltung kommen zu lassen, andererseits nutzt Bach hier den Raum zu einer Erweiterung des harmonischen Spektrums, da sich die Choralmelodie, die für die Vokalabschnitte bindend ist, fast durchgängig in der Grundtonart F-Dur aufhält.

Satz 2, von Bach als Secco-Rezitativ dem Tenor zugewiesen, ist eine Paraphrase der 2. Strophe des Kirchenliedes, in die der Textdichter mit der Erwähnung des Erzengels Gabriel geschickt eine Anspielung auf den Lesungstext zum Fest Mariae Verkündigung (Luk 1, 26–38) eingeflochten hat.

Die nun folgende Sopranarie, vom Dichter in daktylischen Versen gesetzt, ruft den Gläubigen zur Liebe auf. Als Begleitinstrumente hat Bach nur die Oboe da caccia und den Generalbaß gewählt. Der Quellenbefund ist insofern ungewöhnlich als der Oboenpart zweimal vorliegt, einmal wie für die Oboe da caccia üblich im Altschlüssel notiert, ein zweites Mal in „Griffnotation“ umgeschrieben. Ob diese zweite Abschrift des Kantatensatzes nur eine aufführungspraktische Hilfe für einen im Umgang mit der Oboe da caccia unerfahrenen jungen Musiker darstellt, oder ob beide Oboen gemeinsam spielen sollen, um den anstrengenden Part bewältigen und unbemerkt atmen zu können, ist bislang ungeklärt.

Das Baßrezitativ faßt die Choralstrophen 4 und 5 zusammen: Nichts Irdisches bereitet der Seele Vergnügen, sondern allein der von Gott gesandte Freudenschein (für den der Morgenstern naheliegenderweise als Bild dienen kann). Freudig beschwingt ist die nun folgende Tenorarie, die die Choralstrophe „Zwingt die Saiten in Cythara“ paraphrasiert: Die Erwähnung der Saiten, die zum Lobe des Himmelskönigs erschallen sollen, legt es nahe, in diesem Satz – wie im Eingangschor – die Soloviolen heranzuziehen, während auf die Mitwirkung von Blasinstrumenten ganz verzichtet wird. Der Schlußchoral weicht von der Norm insofern ab, als das zweite Horn einen selbständigen Part zugewiesen bekommt und nicht mit einer der Vokalstimmen verläuft.

Die Originalpartitur der Kantate, die mutmaßlich dem Erbeil Wilhelm Friedemann Bachs angehört haben dürfte, ist nicht überliefert; erhalten ist jedoch der Originalstimmansatz, der aus dem Erbeil Anna Magdalena Bachs 1750 an die Thomasschule verkauft wurde und heute als Dauerleihgabe im Bach-Archiv Leipzig verwahrt wird. Im Zuge der Erbteilung wurde von unbekannter Hand ein Umschlag vorbereitet, der folgenden Titel trägt und wohl – wie

anhand anderer, besser belegter Fälle, vermutet werden kann – den Titel der Partitur recht getreu widerspiegelt: *Testo* [statt: *Festo*] *Annunciationis / Mariæ / Wie schön leuchtet der Morgenstern / â / 4. Voc. / 2 Corn. / 2 Hautbois. / 2. Violini Concert[.] / 2. Violini Rip. / Viola. / e / Continuo / di Signor / J. S. Bach.*

Der Stimmansatz wurde von Bachs Hauptkopisten Johann Andreas Kuhnau angefertigt, die für die Aufführung benötigten Dubletten (erhalten ist nur eine unbezifferte Continuo-Stimme sowie die Neuschrift der Oboe da caccia für Satz 3) wurden von Christian Gottlob Meißner, Johann Heinrich und Wilhelm Friedemann Bach ausgeschrieben. Johann Sebastian Bach hat die Stimmen durchgesehen und mit Vortragsbezeichnungen versehen. Somit stehen der Edition keine grundsätzlichen Hindernisse im Wege, auch wenn Bach einige Schreibfehler seiner Kopisten übersehen hat und die Bogensetzung, insbesondere in den Sätzen 3 und 5, nicht durchweg einheitlich und eindeutig erfolgt ist. Eine kritische Ausgabe der Kantate ist mittlerweile auch in Band 28.2 der Neuen Bach-Ausgabe, hrsg. von Matthias Wendt (1995), erschienen. Für die Neuauflage der Partitur wurde der Originalstimmansatz noch einmal zu Rate gezogen.

Leipzig, im September 1998

Ulrich Leisinger

Foreword

The cantata *Wie schön leuchtet der Morgenstern* BWV 1 (How beautiful is the morning star) occupies a special position in Johann Sebastian Bach's cantatas. It is, indeed, not the composer's first cantata, even though a superficial glance at its Bach-Werke-Verzeichnis (Bach Works Catalog) number may give a different impression. However, this was – in 1852 – the opening work of the first volume of the first complete edition of his works that was published on the initiative of Robert Schumann as editor of the *Neue Zeitschrift für Musik*, Moritz Hauptmann as incumbent Thomaskantor and Otto Jahn as active philologist on the occasion of the 100th anniversary of Bach's death. The choice of exactly this cantata as the opening work of the complete edition captures the spirit of the project in more ways than one: it is based on a chorale whose framing verses were utilized unchanged for both the opening chorus and the concluding movement, and whose inner text verses were tastefully and pragmatically modified by a contemporary of Bach so that they could be set either as recitatives or arias. Thus the cantata was not subject to the reservations concerning the “disreputable German church texts” – as Carl Friedrich Zelter once called them – that were still circulating around the middle of the 19th century. Thanks to its designation for the Feast of the Annunciation, the editors hoped that the musicians and musicologists active in the Catholic areas of the German-speaking world could be convinced that the edition of Johann Sebastian Bach's works was a matter of national concern. After all, the cantata proved to be – due to the special circumstances at the time of its composition – a particularly carefully wrought and matured work which

fitted superbly into the image of one “being used to considering” Johann Sebastian Bach’s oeuvre “as nothing but masterpieces,” which had been created by Carl Philipp Emanuel Bach since 1765 with the publication of the *Vierstimmigen Choralgesänge*.

The present cantata *Wie schön leuchtet der Morgenstern* was composed for 25 March 1725; five days later the 2nd version of the *St. John Passion* was performed during the Good Friday Vespers in St. Thomas’s Church. The cantata thus forms the capstone of the long series of chorale cantatas which Johann Sebastian Bach had composed anew since the 1st Sunday after Trinity Sunday in 1724 and had performed during church services, as after Easter 1725, Bach again went back to setting the usual cantata librettos. Bach had more time than usual at his disposal for the composition of the work: The regular cantata performances in Leipzig were omitted during Lent after Quinquagesima Sunday until Easter; the Feast of the Annunciation, a so-called intermediate feast, was solemnly celebrated even when it fell during the “tempus clausum” a period that was otherwise free of cantata performances. In addition, Bach had comparatively little work with the Passion music in 1725, as he was able to perform the *St. John Passion*, which had been written the previous year, again in a revised version. Furthermore, at least some of the movements inserted during the revision process originated from older works.

Even though the opening chorus has a multilayered structure – there are, in addition to the usual strings, two solo violins, two horns and two oboes da caccia – its effect is one of pronounced transparency. The choir forms an independent layer, a technique which proved its worth during that year: The cantus firmus is presented by the sopranos in long note values and is reinforced in exposed positions by the horn. The remaining choral voices provide the sonoric foundation by means of imitation which, on occasion, also takes up the chorale melody. The effect of the orchestral writing is determined by the two solo violins and the winds which, similar to a concerto grosso, has pairs of instruments vying with each other. The opening ritornello and the interludes are quite substantial. On the one hand, they serve to allow the solo instruments to come into their own and, on the other hand, they are Bach’s vehicle for expanding the harmonic spectrum as the chorale melody, which is binding for the vocal sections, remains almost consistently in the tonic key of F major.

Movement 2, which Bach assigned to the tenor as a secco recitative, is a paraphrase of the 2nd verse of the hymn, into which the librettist, by referring to the Archangel Gabriel, has skillfully woven an allusion to the text of the reading for the Feast of the Annunciation (Luke 1:26-38).

The soprano aria which now follows, set by the librettist in dactylic verses, calls on the believers to follow the path of love. Here, Bach only chose the oboe da caccia and the basso continuo as the accompanying instruments. The source findings are unusual inasmuch as the oboe part is present twice – once notated in alto clef, as was usual for the oboe da caccia, and a second time transcribed into

“fingering notation.” Whether this second copy of the cantata movement was merely intended to help a young musician with little experience of the oboe da caccia in its performance practice or whether both the oboes were meant to play together, thus making the strenuous part more playable and the breathing unnoticeable, remains unclear up to the present.

The bass recitative condenses the chorale verses 4 and 5: Nothing worldly pleases the soul, only that semblance of joy which is sent by God alone (for which the morning star can evidently serve as an image). The following tenor aria is joyfully elated and paraphrases the chorale verse “Zwingt die Saiten in Cythara” [Pluck the strings of the cittern]. The mention of the strings, which should sound in praise of the King of Heaven, suggest using the solo violins in this movement, just as in the opening chorus. No wind instruments are used. The concluding chorale differs from the norm only in that the second horn now has an independent part and not one that doubles the vocal parts.

The original score, which may have been part of Wilhelm Friedemann Bach’s inheritance, is no longer extant; however, the original set of parts from Anna Magdalena Bach’s inheritance has survived and was sold in 1750 to St. Thomas’s School and today is stored in the Bach-Archiv Leipzig as a permanent loan. During the distribution of the estate, an envelope in an unknown handwriting was prepared and bears the following title and which – as can be assumed in analogy to other, better documented cases – faithfully represents the title of the score: *Testo* [instead of: *Festo*] *Annunciationis / Mariæ / Wie schön leuchtet der Morgenstern / â / 4. Voc: / 2 Corn. / 2 Hautbois. / 2. Violini Concert[.] / 2. Violini Rip. / Viola. / e / Continuo / di Signor / J. S. Bach.*

The set of parts was produced by Bach’s chief copyist Johann Andreas Kuhnau, the duplicates needed for the performance (only an unfigured continuo part as well as the re-written 3rd movement of the oboe da caccia are extant) were copied by Christian Gottlob Meißner, Johann Heinrich and Wilhelm Friedemann Bach. Johann Sebastian Bach checked the parts and inserted expression marks. Thus there were no fundamental obstacles to hinder this edition, even when Bach overlooked some writing errors made by his copyists and the positioning of slurs, particularly in movements 3 and 5, is not consistently uniform and clear. A critical edition of the cantata has subsequently appeared in volume 28.2 of the *Neue Bach-Ausgabe*, edited by Matthias Wendt (1995). The original set of parts was consulted again for the new edition of the score.

Leipzig, September 1998

Ulrich Leisinger
Translation: David Kosviner

Wie schön leuchtet der Morgenstern

How beautiful is the morning star

BWV 1

Johann Sebastian Bach

1685–1750

1. Coro

Corno I

Corno II

Oboe da caccia I

Oboe da caccia II

Violino concertato I

Violino concertato II

Violino I

Violino II

Viola

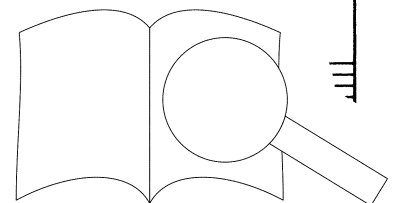
Soprano

Alto

Tenore

Basso

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Aufführungsdauer / Duration: ca. 25 min.

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Herausgeber: Reinhold Kubik

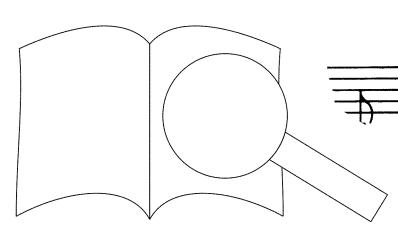
Generalbassbearbeiter:

Paul Horn

English version by Jean Lunn

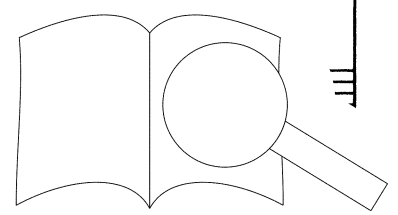
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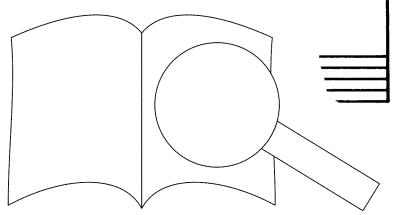
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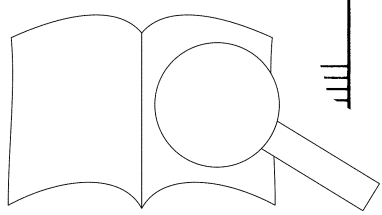
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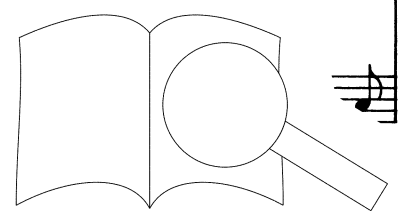


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The musical score on page 11 consists of several systems of staves. The first system includes a vocal line with a long note and a piano accompaniment. The second system shows a piano part with a melodic line and a bass line. The third system features a complex piano part with multiple voices. The fourth system shows a piano part with a melodic line and a bass line. The fifth system consists of empty staves. The sixth system shows a piano part with a melodic line and a bass line. The score is partially obscured by a large watermark.

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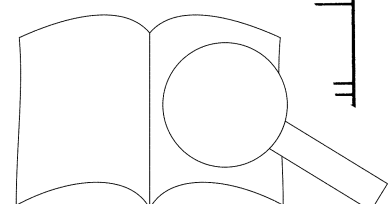


Wie
How

leuch
teous

Wie schön leuch- tet_ der Mor - gen -
How beau - teous is_ the morn - ing

Wie schön leuch-
How beau - teous



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Musical score for instruments including strings (tr) and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and articulation marks.

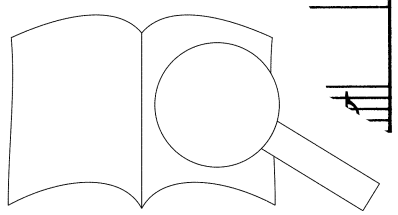
tet is der the gen - ing

Wie tet der Mor - gen - stern, der Mor - gen - is the morn - ing star, the morn - ing

stern, der Mor star, the morn - ing leuch - tet der Mor - gen - stern, der Mor - gen - teous is the morn - ing star the morn - ing

stern, der Mor - gen - stern, wie schön leuch - tet der Mor - gen - star, the morn - ing star, how beau - teous is the morn - ing

Vocal score with lyrics in German and English. The lyrics describe the morning star and its beauty. The score includes vocal lines with lyrics and a bass line with figured bass notation (6, 6, 6, 7).



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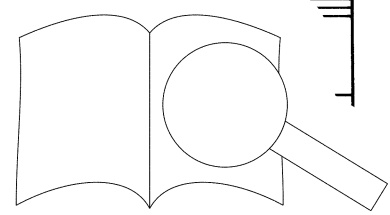
stern
star

stern, wie schön leuch ten - stern
star, how beau - teo ing star

stern, wie Mor - gen - stern
star, how the morn - ing star

stern tet der Mor - gen - stern
s is the morn - ing star

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Musical notation for the first system, including vocal line and piano accompaniment.

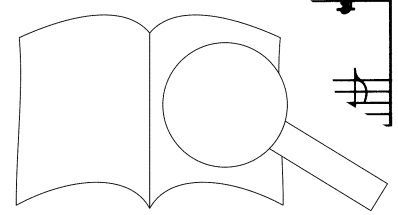
Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

voll Gnad und Wahr - heit von dem
 that shows God's great - ness from a -

voll Gnad und
 that shows God's

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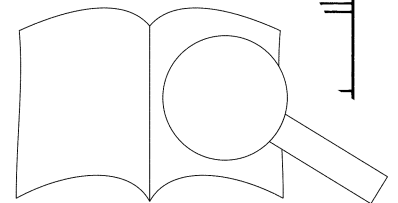


Herrn, voll Gnad und Wahr-heit, voll Gnad und
far, — that shows — — — — — d's gr — — — — — ness, that shows God's

Wahr - - heit Herrn, voll Gnad und Wahr - heit von - dem
great - - nes — — — — — far, that shows God's great - ness from - a

heit von - dem Herrn, voll Gnad und Wahr - - -
- ness from a - far, — that shows — — — — — God's great - - -

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Wahr - heit vor dem Herrn, voll Gnad und Wahr - heit von dem
 great - ness far, - that is, at - ness, that shows God's great - ness from a -

Wahrheit von dem Herrn, voll Gnad und Wahr - heit von dem
 greatness from a - far, that shows God's great - ness from a -

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Gnad
shows

und
God's

- - - -heit
- - - -ness

Herrn,
far,

voll Gnad und Wahr - heit von dem
that shows God's great - ness from a -

Herrn, voll Gn
far, that

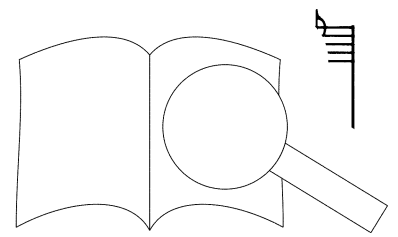
dem Herrn, voll Gnad und Wahr - heit von dem
rom a - far, that shows God's great - ness from a -

Her

voll Gnad und Wahr - heit, Wahr - - - -heit von dem
that shows God's great - ness, great - - - -ness from a -

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Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various rhythmic patterns and melodic lines.

von from dem a - -

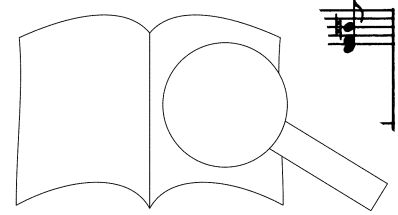
Herrn, voll Gnad un' Herrn, voll Gnad und Wahr - heit von dem
 far, that shows C fr 1 - far, that shows God's great - ness from a -

Herrn, voll Wahr - - heit, voll Gnad und Wahr - heit von dem
 far d's great - - ness, that shows God's great - ness from a -

Wahr - heit von dem Herrn, voll Gnad und Wahr - heit von dem
 d's great - ness from a - far, that shows God's great - ness from a -

Musical score for vocal parts with lyrics in German and English. The lyrics are: "von from dem a - -", "Herrn, voll Gnad un' Herrn, voll Gnad und Wahr - heit von dem far, that shows C fr 1 - far, that shows God's great - ness from a -", "Herrn, voll Wahr - - heit, voll Gnad und Wahr - heit von dem far d's great - - ness, that shows God's great - ness from a -", "Wahr - heit von dem Herrn, voll Gnad und Wahr - heit von dem d's great - ness from a - far, that shows God's great - ness from a -".

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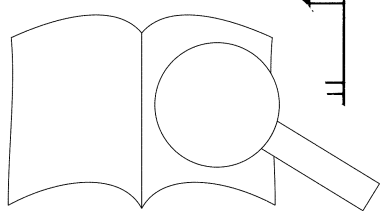
The first system of the musical score consists of two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The vocal lines feature a melodic phrase with eighth and sixteenth notes. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

The second system continues the musical piece with similar vocal and piano parts. The vocal lines show a continuation of the melodic theme, while the piano accompaniment maintains its harmonic support.

The third system features vocal lines with the lyrics "Herrn, far," and piano accompaniment. The vocal parts are written in a clear, legible font, and the piano accompaniment continues to support the vocal melody.

The fourth system concludes the musical piece with vocal lines and piano accompaniment. The piano part includes figured bass notation (6, 6, 5, 6, 6, 6, 6, #) at the bottom of the staff.

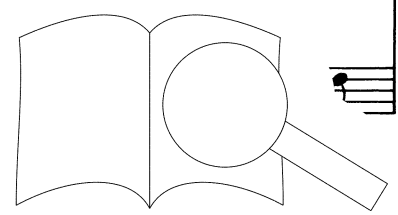
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die
the

die
the

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Musical score for instruments including strings, woodwinds, and brass. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings.

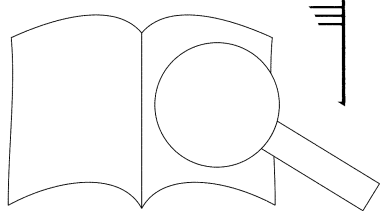
sü - - - - - Be - - - - - zel
sweet - - - - - *est* - - - - - *of*

die sü - - - - - se, die sü - - - - -
the sweet - - - - - *of Jes - - - - - se, die sü - - - - -*

- Be Wur - zel Jes - - - - - se, die sü - - - - -
 - - est root of Jes - - - - - se, the sweet - - - - -

sü - - - - - se, die sü - Be Wur - zel Jes - - - - - se, die
 - - - - - se, the sweet - est root of Jes - - - - - se, the

Vocal score with lyrics in German and English. The lyrics describe the 'Sweetest Root of Jesse, the sweetest of Jesse, the sweetest of Jesse, the sweetest of Jesse'.



First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

Jes - - -
Jes - - -

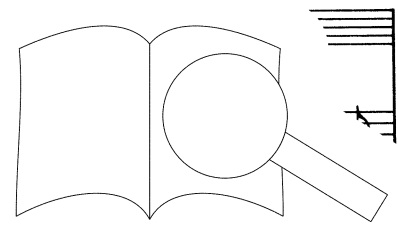
- - - Be Wur - - - se, die sü - - Be Wur - zel Jes - - -
- - - est root - - - es - se, the sweet - est root - of Jes - - -

- - - Be - - - se, die sü - - Be Wur - zel Jes - - -
- - - the sweet - est root - of Jes - - -

Jes - - - se, die sü - - Be Wur - zel Jes - - -
Jes - - - se, the sweet - est root - of Jes - - -

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Fourth system of musical notation, featuring piano accompaniment.



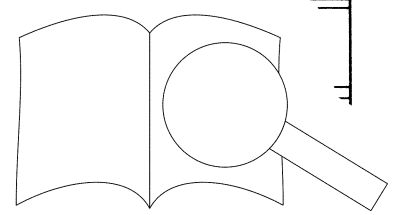
tr

se!
se!

se!
se!

se!
se!

3 5 6 5



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40

First system of musical notation, measures 40-41. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including a trill (tr) in measure 41. The lower staff is in bass clef and contains a bass line with rests and eighth notes.

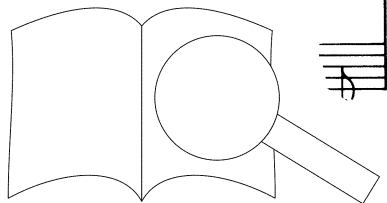
Second system of musical notation, measures 40-41. It consists of two staves. The upper staff is in alto clef (C-clef on the third line) with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, including a trill (tr) in measure 41. The lower staff is in bass clef and contains a bass line with rests and eighth notes.

Third system of musical notation, measures 40-41. It consists of six staves. The top two staves are in treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes. The middle two staves are in bass clef, containing a bass line with rests and eighth notes. The bottom two staves are in bass clef, containing a bass line with rests and eighth notes.

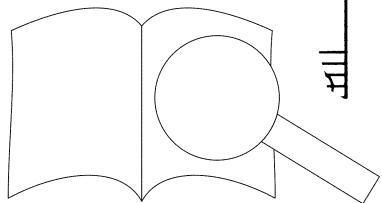
Four empty musical staves, two in treble clef and two in bass clef, with a key signature of one flat.

Fourth system of musical notation, measures 40-41. It consists of two staves. The upper staff is in treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with rests and eighth notes.

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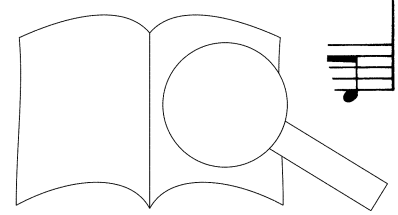


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45

5
6
4
2
5



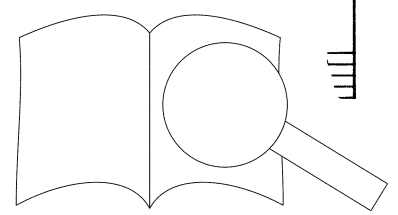
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The first system of music consists of two staves. The top staff is a vocal line in G-clef with a treble clef, featuring a melodic line with eighth and sixteenth notes. The bottom staff is a piano accompaniment in C-clef with a bass clef, providing harmonic support with eighth and sixteenth notes.

The second system continues the musical piece. The vocal line (top staff) has a more active melodic line with many sixteenth notes. The piano accompaniment (bottom staff) features a steady eighth-note accompaniment.

This section contains four empty musical staves, two in treble clef and two in bass clef, intended for additional parts or a second system of notation.

The fourth system shows piano accompaniment in two staves. The top staff is in treble clef and the bottom in bass clef. It contains several chords and melodic fragments. Below the staves, there are some numerical markings: 6 4, 5, 6 4.



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49

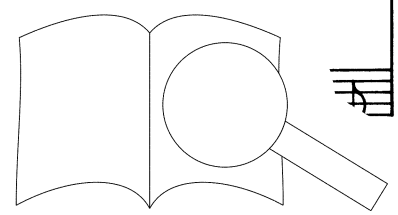
Musical notation for measures 49-50. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The vocal line consists of a melodic phrase with a trill-like ornament.

Musical notation for measures 51-52. The piano accompaniment continues with a similar rhythmic pattern. The vocal line features a melodic phrase with a trill-like ornament.

Empty musical staves for vocal and piano parts, indicating a section where the music is not present or is to be filled in.

Du
Thou

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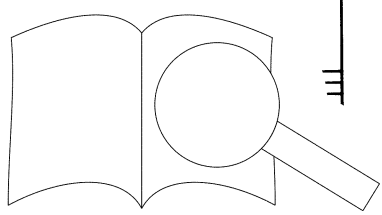


Sohn Da - - - - - Da - - - - - aus
Da - - - - - vid's of

Du Sohn - - - - - os Stamm, aus Ja - kobs Stamm, du Sohn - Da -
Thou Da - - - - - cob's line, - of Ja - cob's line, Thou Da - vid's

Sohn - - - - - Da-vid aus Ja - kobs Stamm, aus Ja - kobs
Thou Da - vid's son - of Ja - cob's line, - of Ja - cob's

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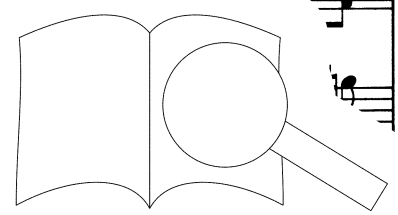
Ja - - - - -kobs
 Ja - - - - -cob's

Da-vid aus Ja - kobs St^{am} aus ^{am}, du Sohn Da-vid aus Ja - kobs
 son of Ja - cob's line, thou Da - vid's son of Ja - cob's

vid aus Ja - kobs Stamm, du Sohn Da-vid aus Ja - kobs
 son of cob's line, thou Da - vid's son of Ja - cob's

S⁺ aus Ja - - kobs Stamm, du Sohn Da - vid aus Ja - kobs
 son of Ja - cob's line, thou Da - vid's son of Ja - cob's

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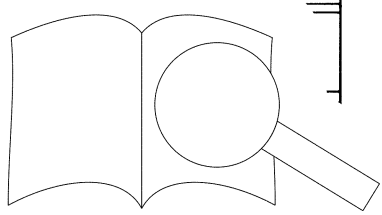
First system of musical notation, consisting of two staves in treble clef and two staves in bass clef.

Second system of musical notation, including a complex melodic line with many notes and some 'tr' markings.

Third system of musical notation, featuring three staves with the instruction "Stamm, line,".

Fourth system of musical notation, including a bass line with chord numbers 6, 7, and 7.

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Musical score for the first system, including vocal line and piano accompaniment. The score consists of two staves for the vocal line and two staves for the piano accompaniment. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes.

Musical score for the second system, including vocal line and piano accompaniment. The score consists of two staves for the vocal line and two staves for the piano accompaniment. The music continues with similar rhythmic patterns.

mein
my

gam, mein Kö - nig
own, my king,

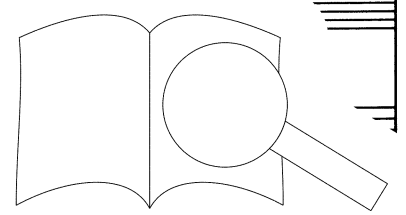
gam,
own,

gam, mein
own, my

au - ti - gam, mein Kö - nig und mein Bräu - ti -
n, and my own, my king, my bride-groom, and my

und mein Bräu - ti - gam, mein Kö - - nig
y bride-groom, and my own, my king, my

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Musical score for the first system, including vocal line and piano accompaniment.

und bride - - - - - mein groom, - - - - - ti my

mein Kö - nig und in an, mein Kö - nig und mein Bräu - ti -
 my King, my br - own, my King, my bride - groom, and my

gam, mein Kö - ti - gam, mein Kö - nig und mein Bräu - ti -
 own, my King and my own, my King my bride - groom, and my

un - - - - - ti - gam, mein Kö - nig und mein Bräu - ti -
 my own, my King, my bride - groom, and my

Musical score for the second system, including piano accompaniment and a graphic of an open book.

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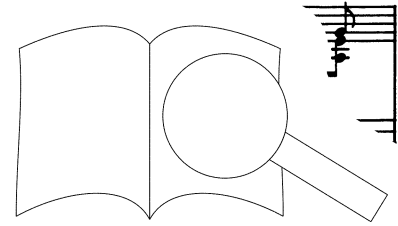
The first system of the musical score consists of a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical score. The vocal line has a whole rest, followed by the lyrics: "gam, mein Kö - - und - - ti - gam, own, my King, my own,". The piano accompaniment continues with its rhythmic pattern.

The third system continues the musical score. The vocal line has a whole rest, followed by the lyrics: "gam, mei - - - - - nig und mein Bräu - - ti - gam, own, my groom, and my own, my own, my own,". The piano accompaniment continues with its rhythmic pattern.

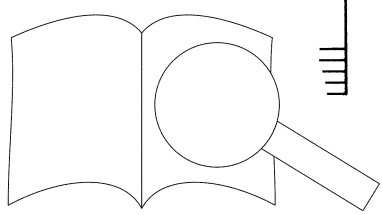
The fourth system continues the musical score. The vocal line has a whole rest, followed by the lyrics: "nig und mein Bräu - - ti - gam, my bride - groom, and my own, my own, my own,". The piano accompaniment continues with its rhythmic pattern.

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



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hast
my

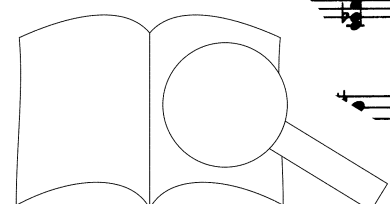
mein
is

hast mir _____ mein Herz _____
my heart _____ is thy _____

hast mir _____ mein
my heart _____ is

tr

hast mir mein Herz be - ses - - - sen, hast
my heart is thy pos - ses - - - sion, my



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Herz be - - - -
thy pos - - - -

be - ses - - - - st
pos - ses - - - -

mein Herz be - ses - - - -
is thy pos - ses - - - -

Herz be - ses
thy pos - ses

mein Herz be - ses - - - - sen,
is thy pos - ses - - - - sion,

sen, hast mir mein Herz be - ses - - - - sen, hast
ses - - - - sion, my heart is thy pos - ses - - - - sion, my

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First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

sen:
sion:

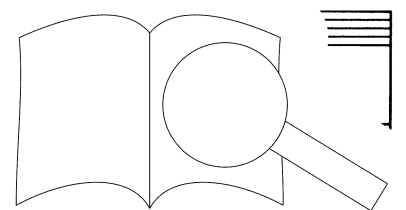
sen, hast mir mei-
sion, my heart

hast

ses - - - - sen:
os - ses - - - - sion:

- ses - - - - sen:
os - ses - - - - sion:

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Two musical staves, both containing rests for the duration of the measure.

Two musical staves, both containing rests for the duration of the measure.

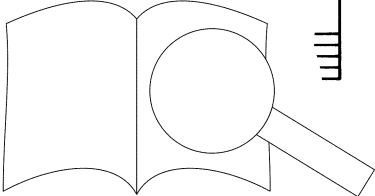
A system of five musical staves containing active notation. The top staff features a melodic line with eighth and sixteenth notes, including trills. The lower staves provide harmonic accompaniment with chords and rhythmic patterns. A watermark is visible across this system.

A system of five musical staves, all containing rests for the duration of the measure.

A system of two musical staves containing active notation, including chords and melodic fragments.

Two musical staves, both containing rests for the duration of the measure.

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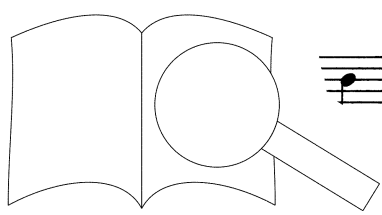
Two musical staves, likely for vocal parts, showing rests for the first two measures.

Two musical staves with rhythmic notation, including eighth and sixteenth notes.

Five musical staves with complex notation, including sixteenth-note runs and various rests.

Four musical staves, mostly empty with rests.

Two musical staves with chordal accompaniment, showing block chords and some melodic fragments.



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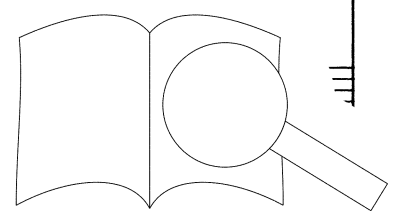
The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a series of eighth notes and quarter notes, some grouped with slurs and beams. There are several rests throughout the system.

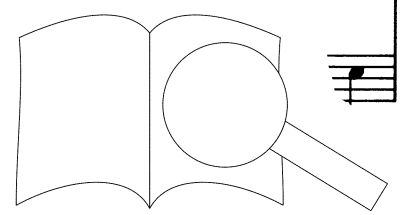
The second system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with eighth and quarter notes, some with slurs. There are several rests throughout the system.

The third system of music consists of four empty staves, two in treble clef and two in bass clef.

The fourth system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a series of eighth notes and quarter notes, some grouped with slurs and beams. There are several rests throughout the system.

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lieb - - - - - lich,
 love - - - - - ly,
 lieb - - - - - ly,
 love - - - - - ly,
 lieb - - - - - ch,
 love - - - - - ly,



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freund - - - - - lich,
 friend - - - - - ly,

freund - - - - - lich,
 friend - - - - - ly,

freund - - - - - lich,
 friend - - - - - ly,

freund - - - - - lich,
 friend - - - - - ly,

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88

schö

und
and

und
and

herr -
glo -

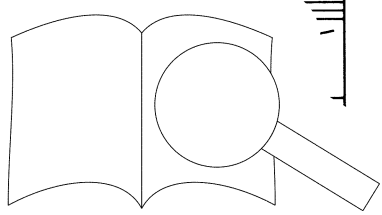
schön
fair

und
and

herr -
glo -

schön
fair

und
and



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ehr - - - - -lich,
to - - - - -rious,

von
most

reich,
grace,

reich.
gra

grace

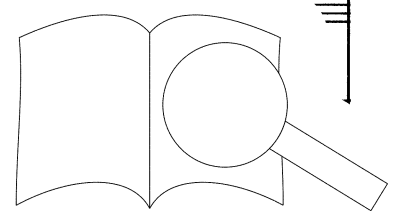
reich,
grace,

reich
grace

von Ga - - -
most splen - - -

und ehr - lich, reich
vic - to - rious, grace

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Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and articulation marks like *tr* (trills).

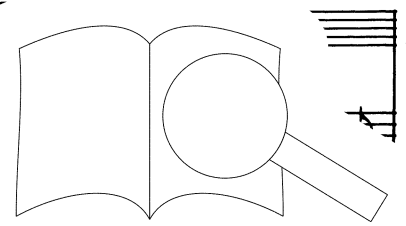
Ga
splen

er reich von Ga - - -
- did, grace most splen - - -

groß und ehr - lich, reich von Ga - - -
did, grace most splen - did, grace most splen - -

von Ga
most splen -

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Musical notation for the first system, including vocal line and piano accompaniment.

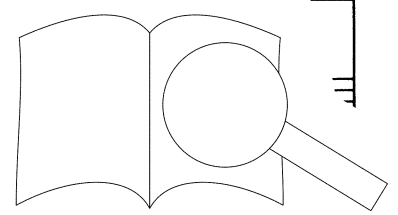
Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

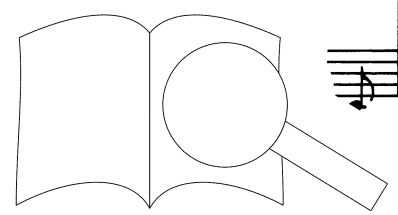
Musical notation for the fourth system, including vocal line and piano accompaniment.

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Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

Musical score for the second system, continuing the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment.

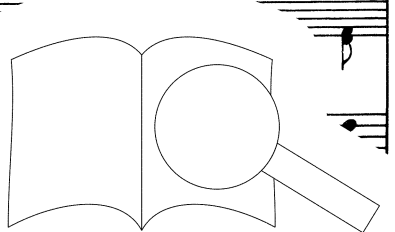
sehr and prächt-ig er - ex -

- ben, hoch und - tig er - ha - - - - - ben, sehr
- ed, high - - - - - ly ex - alt - - - - - ed, and

- - - - - ben, hoch
- - - - - ed, high

prächt-ig er - ha - - - - - ben, hoch und sehr prächt-ig er - ha - - -
d rich - ly ex - alt - - - - - ed, high - ly and rich - ly ex - alt - - -

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First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

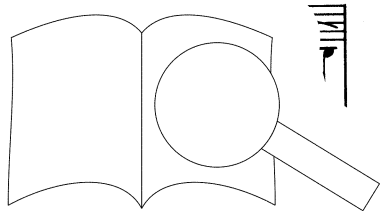
Fourth system of musical notation, featuring a vocal line and piano accompaniment.

Fifth system of musical notation, featuring a vocal line and piano accompaniment.

Sixth system of musical notation, featuring a vocal line and piano accompaniment.

Seventh system of musical notation, featuring a vocal line and piano accompaniment.

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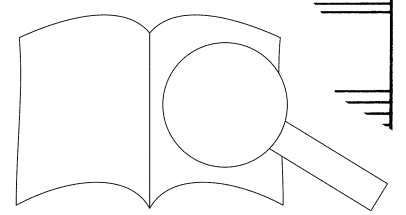


ben.
ed.

ben.
ed.

ben.

5
6
4
2
5



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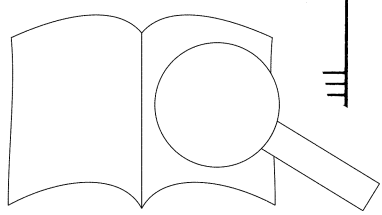
The first system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a key with one flat and a common time signature. It features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

The second system of music consists of six staves. It includes vocal parts and piano accompaniment. This system contains more complex rhythmic patterns, including sixteenth-note runs and triplets. There are also some slurs and dynamic markings like 'sf' (sforzando).

The third system of music consists of four empty staves, indicating a section where the music is not present or has been omitted.

The fourth system of music consists of two staves. The top staff has some notes and rests, while the bottom staff contains a sequence of chords labeled with the numbers 6, 7, and 7, indicating a specific harmonic progression.

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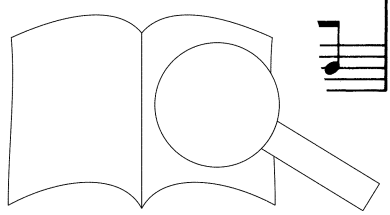
The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with similar rhythmic patterns.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and rests. The lower staff is in bass clef and contains a bass line with eighth notes and rests.

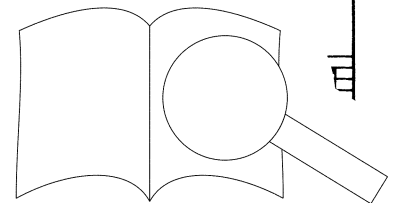
The third system of music consists of two empty staves, one in treble clef and one in bass clef.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and rests. The lower staff is in bass clef and contains a bass line with eighth notes and rests. Fingering numbers (6, 5, 6) are visible below the notes.

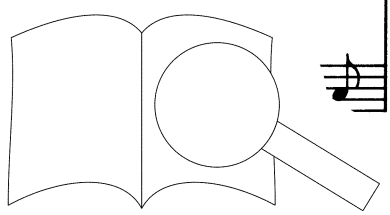
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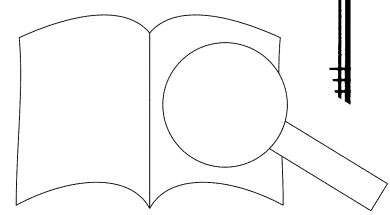


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2. Recitativo

Tenore

Du wah-*rer* Got-*tes* und Ma-*ri*-*en* Sohn, du Kö-*nig* de-*rer* Aus-*er*-*wähl*ten, wie süß ist
Thou Son of God and blessed Mary's child, thou Sovereign of God's e-lect-ed, how sweet is

Basso continuo

4

uns dies Le-*bens*wort, nach dem die er-*sten* Vä-*ter* schon so Jahr als
Thy most ho-ly word, by which the pa-tri-archs of old their years as

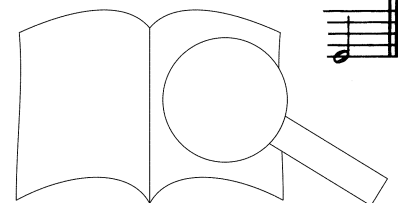
7

das Ga-*bri*-*el* mit Freu-*den* dort
which Gabri-el with joy-ful hear

er-*Ben!* O Sü-*Big*-*keit*,
promise! O love-li-ness,

10

Grab, Ge-*fahr*, noch Tod aus un-*sern* Her-*zen* rei-*Ben*.
er grave, nor fear, nor death can ev-er-more take from us.



3. Aria

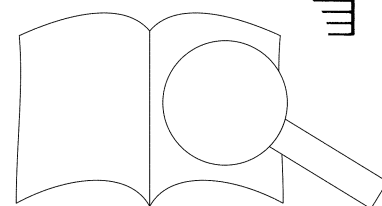
Oboe
da caccia

Soprano

Basso
continuo

3

6



8

p

Er - fül - let, ——— ihr himm - li - schen gött - - - -
 Come fill now, ——— o heav - en - ly flames ———

p

10

- - li - - - chen Flam - - men, die nach euc' - - - - gen - de
 of God's splen - - dor, the faith - fr. - - - - ers who

12

gläu - long

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14

16

p

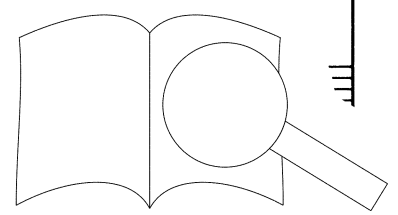
Er - - fül - let - - h. gött - -
 Come fill - - hea - - flames

18

- - li - - men, - - ihr himm - li - schen gött - -
 of - - - - - dor, - - o heav - en - ly flames

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20

li - - - chen Flam - - - - men, die nach euch ver - lan - - - - gen - de
of God's splen - - - - dor, the faith - ful be - liev - - - - ers who

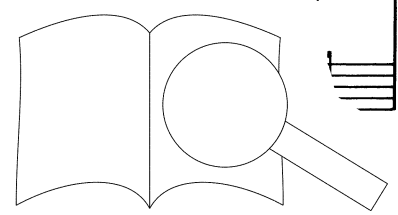
22

gläu - bi - - - ge Brust, die nach euch - - - - -
long for your fire, the faith - fu! lie

24

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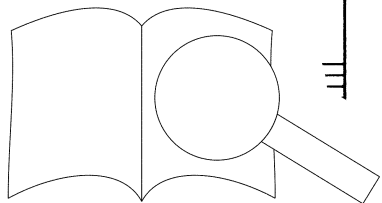
- gen-de gläu - bi-ge Brust. Er - fül - let, — ihr himm - - li - schen
 - ers who long for your fire. Come fill now, — o heav - - en - ly

gött - li - - - chen Flam - - - men, die nach ev - - - er
 flames of — God's splen - - - dor, the faith - - -

- gen-
 - ers

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39



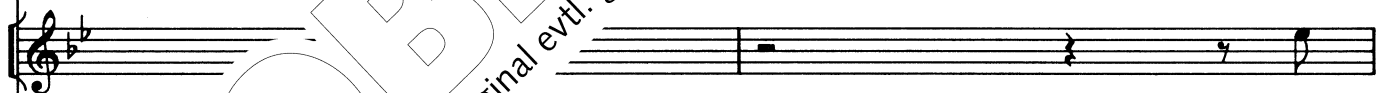
schmek - ken auf Er - den die himm - - - - - li - sche Lust.
taste here on earth of a heav'n - - - - - ly de - sire.



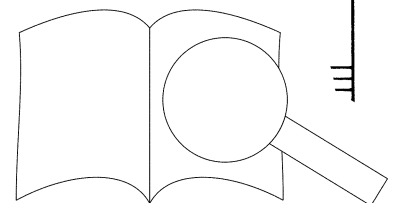
41



43



Die
Their

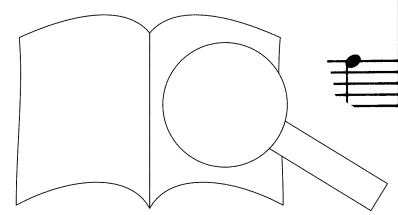


See - len emp - fin - den die kräf - - - - - tig - - - - - sten Trie - be der
 souls shall be filled with the might of blest pas - - - - - sion, of

brün - stig - - - - - sten Lie - be, der brün - si - je, und
 fer - vent af - fec - tion, of fer at - tion, and

schme r - den die himm - - - - - li - sche Lust.
 taste e. arth of a heav'n - - - - - ly de - sire.

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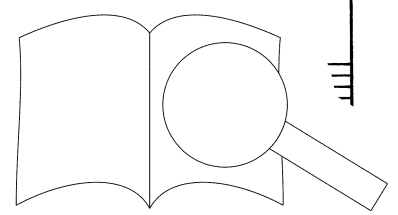


51

54

56

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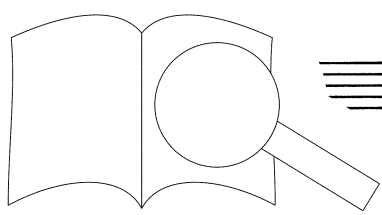


Er - fül - let, ___ ihr himmli - schen gött - - - li - chen Flam - men, die
 Come fill now, ___ o heav - en - ly flames ___ of ___ God's splen - dor, the

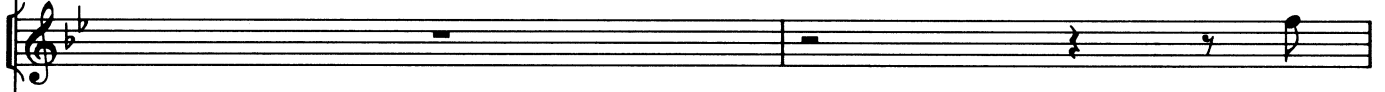
nach euch ___ ver - lan - - - - gen - de gläu - bi -
 faith - ful ___ be - liev - - - - ers who long fr

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65



Er - -
Come



p

67



p



fül - let, — ihr himm - li - schen gött — — — — — li -
fill now, — o heav - en - ly flames — — — — — of.

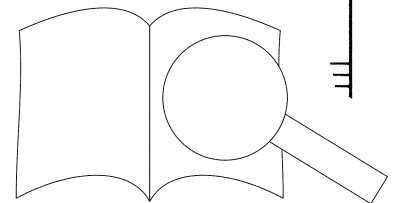
Fl.
vel



69



- - me — — — — — n gött — — — — — li — — — — — chen Flam — — — — — men, die
- - ly — — — — — ly flames — — — — — of — — — — — God's splen — — — — — dor, the



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71

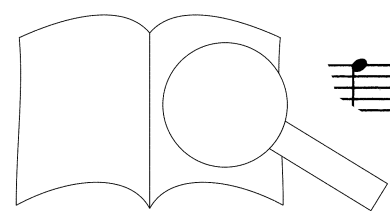
nach euch verlan - - - - - gen-de gläu - bi - - - ge Brust, er - fül - let, ihr
 faith - ful be - liev - - - - - ers who long for your fire, come fill now, o

73

himm - li - schen gött - li - chen Flam - - - - -
 heav - en - ly flames of God's splen - - - - -

75

ich euch verlan - - - - - gen-de gläu - bi - ge Brust.
 faith - ful be - liev - - - - - ers who long for your fire.



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77

77

80

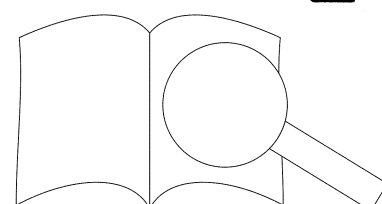
80

82

82

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4. Recitativo

Basso

Bin ird'-scher Glanz, ein leib-lich Licht, rührt mei-ne See-le
An earth-ly lamp, the bo-dy's light, can-not re-fresh my

Basso continuo

3

nicht; ein Freu - - - - - den-schein ist mir von Gott ent-sta
heart. A joy - - - - - ful light has come to me from

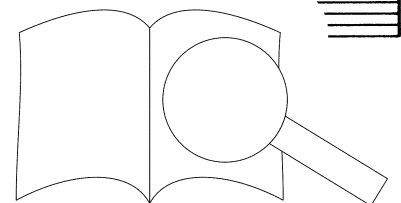
5

ein voll-komm-nes Gut, des Hei-lands Leib und - - - - - quik - kung da. So
a more per-fect good, the Sav-iour's f... g me health... and strength. So

8

muß u
there-

rei - che Se - gen, der uns von E - wig - keit be -
- bun - dant bless - ing, which had been prom - ised us of



stimmt, und un-ser Glau-be zu sich nimmt, zum Dank und Preis be-we-gen.
 old, and now in faith we take and hold, must move us to re-joic-ing.

5. Aria

Violino concertato I

Violino concertato II

Violino I

Violino II

Viola

Tenore

Basso contir

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5

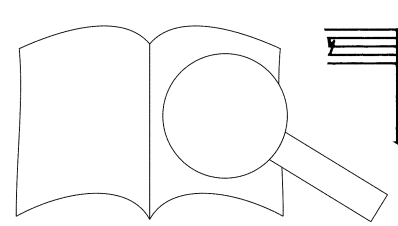
f *p* *f* *p* *f*

10

p *p*

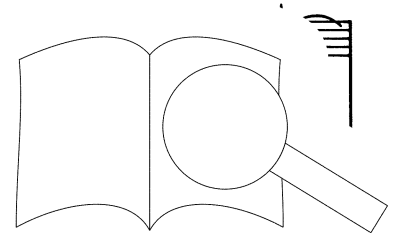
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16

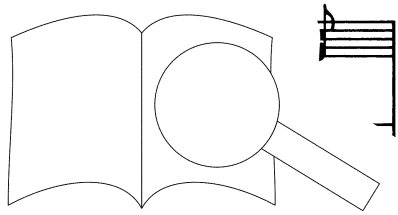
21



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26

31



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36

Musical score for measures 36-40. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Trills are marked with 'tr' above certain notes.

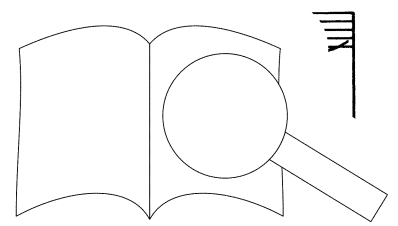
für _____ Dank und Op - fer zu - - be - - rei -
 more _____ gifts of praise and of _____ thanks - giv

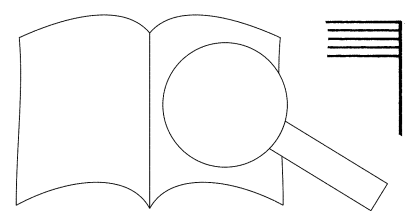
Vocal line with lyrics and piano accompaniment for measures 41-45. The lyrics are: "für _____ Dank und Op - fer zu - - be - - rei - more _____ gifts of praise and of _____ thanks - giv". The piano accompaniment continues with a similar rhythmic pattern as the previous section.

41

Musical score for measures 41-45. It consists of five staves: four vocal staves and one piano accompaniment staff. The music continues with the same complex rhythmic pattern. Dynamics markings include *f* (forte) and *p* (piano).

Musical score for measures 46-50, featuring piano accompaniment. It consists of two staves: a vocal line (mostly rests) and a piano accompaniment staff. Dynamics markings include *p* (piano).





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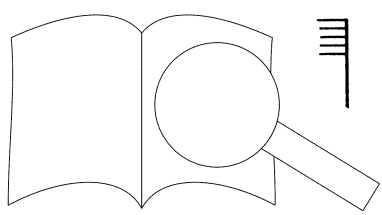
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55

für, für und für — Dank und Op —
 more, ev - er - - more — gifts of praise —

60

- - ten, un - ser — Mund und Ton — der —
 - - ing, with — our — mu - sic and — our —



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Musical score for measures 64-68. It includes a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

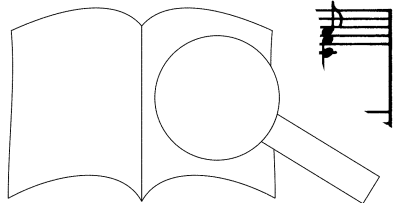
Sai - - - - - ten sol - len_ dir für_ und_ für, für un'
 sing - - - - - ing we_ pre - pare ev - er - more, ev -

Musical score for measures 69-73. The piano accompaniment continues with a consistent rhythmic pattern. The vocal line is partially obscured by the watermark.

Musical score for measures 69-73. The piano accompaniment continues with a consistent rhythmic pattern. The vocal line is partially obscured by the watermark.

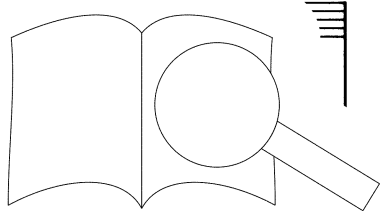
- fer zu - - - be - rei - - ten, Dank und Op -
 ise and of thankgiv - ing, gifts of praise

Musical score for measures 74-78. The piano accompaniment continues with a consistent rhythmic pattern. The vocal line is partially obscured by the watermark.



--- fer zu --- be rei --- ten.
 --- and of --- thanks-giv --- ing.

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85

85

f

tr

f

f

f

f

91

91

p

p

f

tr

f

p

f

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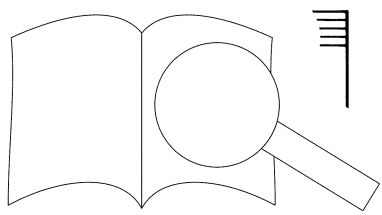
97

102

Fine

Herz und Sin - - nen sind er -
 Heart and soul - - - - - be -

Fine



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Musical score for measures 108-111. It includes a piano accompaniment with a treble and bass clef, and a vocal line in a single treble clef. The key signature has one flat (B-flat).

ho - - - ben, le - bens - lang mit Ge - - sang,
 fore - - - thee, our - life - long with our - sor

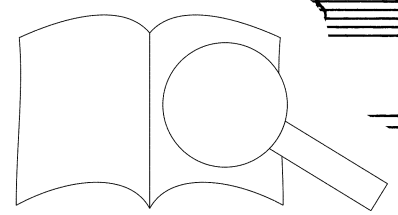
Musical score for measures 112-115. It includes a piano accompaniment with a treble and bass clef, and a vocal line in a single treble clef. The key signature has one flat (B-flat).

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Musical score for measures 116-119. It includes a piano accompaniment with a treble and bass clef, and a vocal line in a single treble clef. The key signature has one flat (B-flat).

gro - Ber Kö - - - -
 o great Mas - - - -

Musical score for measures 120-123. It includes a piano accompaniment with a treble and bass clef, and a vocal line in a single treble clef. The key signature has one flat (B-flat).



pp

pp

pp

pp

pp

pp

p

p

p

nig-
ter,

p

p

p

p

p

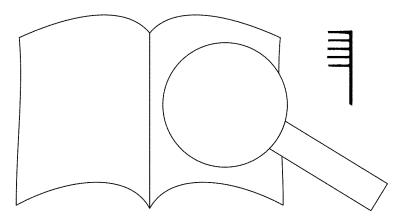
p

p

p

ben, —
thee, —

le - bens - lang mit Ge -
our



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126

Musical score for measures 126-130. It consists of five staves of piano accompaniment and one staff for the vocal line. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line begins in measure 128 with the lyrics: "sang, gro - ßer Kö - nig, dich zu lo - - ben." The dynamic marking *f* (forte) is present in measures 128 and 130.

sang, gro - ßer Kö - nig, dich zu lo - - ben.
 song, o great Mas - ter, to a - dore thee.

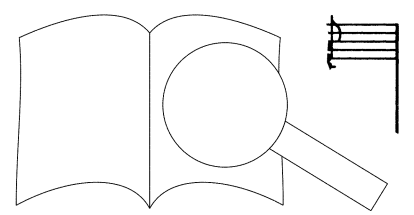
Musical score for measures 131-135. It consists of five staves of piano accompaniment and one staff for the vocal line. The piano part continues with the same rhythmic pattern. The vocal line continues with the lyrics: "sang, gro - ßer Kö - nig, dich zu lo - - ben." The dynamic marking *f* (forte) is present in measures 131 and 135.

131

Musical score for measures 131-135. It consists of five staves of piano accompaniment and one staff for the vocal line. The piano part continues with the same rhythmic pattern. The vocal line continues with the lyrics: "sang, gro - ßer Kö - nig, dich zu lo - - ben." The dynamic marking *f* (forte) is present in measures 131 and 135.

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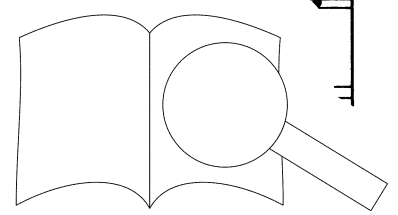
Musical score for measures 136-140. It consists of five staves of piano accompaniment and one staff for the vocal line. The piano part continues with the same rhythmic pattern. The vocal line continues with the lyrics: "sang, gro - ßer Kö - nig, dich zu lo - - ben." The dynamic marking *p* (piano) is present in measure 136.



136

141

und Sin - nen sind er - ho - ben,
 and soul rise up be - fore thee,



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Musical score for measures 146-149. It consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves (Right and Left Hand). The music is in a minor key and features a melodic line in the vocal parts and a supporting accompaniment in the piano.

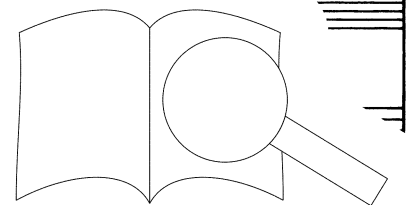
le - bens - lang mit Ge - - sang,
 our - life - long with our song,

Musical score for measures 150-153. It consists of five staves: three vocal staves and two piano staves. The vocal lines continue with the lyrics, and the piano accompaniment provides harmonic support.

Musical score for measures 154-157. It consists of five staves: three vocal staves and two piano staves. The music continues with the vocal melody and piano accompaniment.

gro - Ber Kö - -
 o great Mas - - - -

Musical score for measures 158-161. It consists of five staves: three vocal staves and two piano staves. The vocal lines conclude with the lyrics, and the piano accompaniment provides a final harmonic setting.



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154

pp

pp

pp

pp

pp

159

p

p

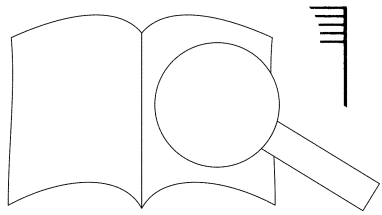
p

p

p

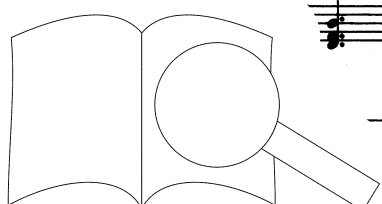
zu lo - - - ben, Herz und Sin - nen
 a - - - dore thee, Heart and soul rise

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sind er ho - - - - - ben, le - - - - - bens -
 up be - - - fore thee, our life

Mas nig, dich zu lo - - - ben.
 ter, to a - - - dore thee.



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6. Choral

Corno I

Corno II

Oboe da caccia I

Oboe da caccia II

Violino concertato I, II
Violino I

Violino II

Viola

Soprano

Wie bin ich doch so herzlich froh, daß mein Schatz ist das
How joy - ful then my heart shall be, for my be - lov - ed

Alto

Wie bin ich doch so herzlich froh, daß mein Schatz ist das
How joy - fu' all be, for my be - lov - ed

Tenore

Wie bin ich doch so herzlich froh, daß mein Schatz ist das
How joy - fu' all be, for my be - lov - ed

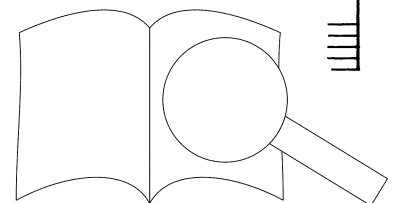
Basso

Wie bin ich doch so herzlich froh, daß mein Schatz ist das
How joy - fu' all be, for my be - lov - ed

P

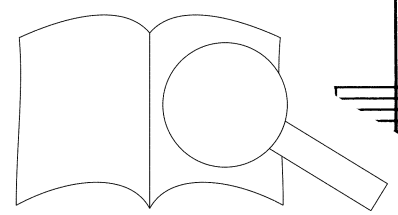
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A is	und O, der for me the	An - fang und das first, the last, the	de	wird mich doch zu I may ev - er
A is	und O, der for me the	An - fang first, the	de. Er - - - ing. That	wird mich doch zu I may ev - er
A is	und O, der for me	ur ne	En - - - - de. Er end - - - - ing. That	wird mich doch zu I may ev - er
A is	ng the	und das last, the	En - - - - de. Er end - - - - ing. That	wird mich doch zu I may ev - er

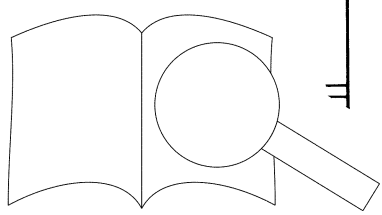
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sei - - nem Preis auf - neh - men in das Pa - ra-deis; des klopf ich in die
 sing his praise, he takes me in - to par - a-dise; I shout with praise re -

sei - - nem Preis auf - neh - men in das Pa - ra-deis; des klopf ich in die
 sing his praise, he takes me in - to par - a-dise; I shout with praise re -

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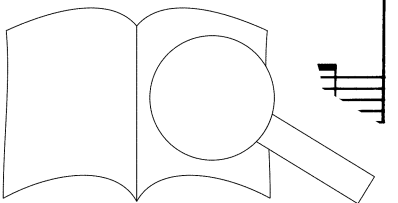


Hän - - - - de. A - - - - men, *tr* ne, du schö - ne
 sound - - - - ing. A - - - - men! ne, thou won - drous

Hän - - - - de. A - - - - men, komm, du schö - ne
 sound - - - - ing. A - - - - men! Come, thou won - drous

Hän - - - - de men, A - - - - men, komm, du schö - ne
 sound - - - - men! A - - - - men! Come, thou won - drous

Hän - - - - men, A - - - - men, komm, du schö - ne
 sound - - - - men! A - - - - men! Come, thou won - drous



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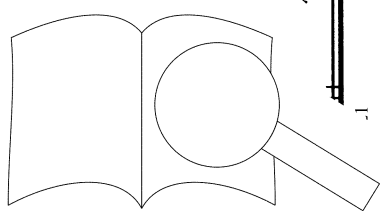
Freu - den - kro - ne, bleib nicht lan - - ge, dei - lan - - gen.
 crown of glad-ness, do not lin - - ger; for with long - - ing.

Freu - den - kro - ne, bleib nicht lan ich mit Ver - lan - - gen.
 crown of glad-ness, do not li. ait for thee with long - - ing.

Freu - den - kro - ne, bleib nicht lan ge, dei - ner wart ich mit Ver - lan - - gen.
 crown of glad-ness do not li. ger; for I wait for thee with long - - ing.

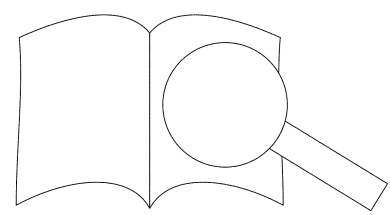
Freu - d lan - - ge, dei - ner wart ich mit Ver - lan - - gen.
 crown of glad-ness do not li. ger; for I wait for thee with long - - ing.

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- | | | | | | |
|----|---|-----|---|-----|--|
| 1 | Wie schön leuchtet der Morgenstern | 69 | Lobe den Herrn, meine Seele | 132 | Bereitet die Wege, bereitet die Bahn |
| 2 | Ach Gott, vom Himmel sieh darein | 70 | Wachet! betet! betet! wachet | 133 | Ich freue mich in dir |
| 3 | Ach Gott, wie manches Herzeleid | 71 | Gott ist mein König | 134 | Ein Herz, das seinen Jesum lebend weiß |
| 4 | Christ lag in Todes Banden | 72 | Alles nur nach Gottes Willen | 135 | Ach Herr, mich armen Sünder |
| 5 | Wo soll ich fliehen hin | 73 | Herr, wie du willst, so schicks mit mir | 136 | Erforsche mich, Gott, und erfahre mein Herz Δ |
| 6 | Bleib bei uns, denn es will
Abend werden | 74 | Wer mich liebet, der wird mein Wort halten | 137 | Lobe den Herren, den mächtigen König
der Ehren |
| 7 | Christ unser Herr zum Jordan kam | 75 | Die Elenden sollen essen | 139 | Wohl dem, der sich auf seinen Gott Δ |
| 8 | Liebster Gott, wenn werd ich sterben | 76 | Die Himmel erzählen die Ehre Gottes | 140 | Wachet auf, ruft uns die Stimme |
| 9 | Es ist das Heil uns kommen her | 77 | Du sollt Gott, deinen Herren, lieben | 143 | Lobe den Herrn, meine Seele |
| 10 | Meine Seel erhebt den Herren | 78 | Jesu, der du meine Seele | 144 | Nimm, was dein ist, und gehe hin |
| 11 | Lobet Gott in seinen Reichen
(Himmelfahrtsoratorium) | 79 | Gott, der Herr, ist Sonn und Schild | 146 | Wir müssen durch viel Trübsal |
| 12 | Weinen, Klagen, Sorgen, Zagen | 80 | Ein feste Burg ist unser Gott | 147 | Herz und Mund und Tat und Leben
- BWV 147a, reconstr.
- BWV 147, Leipzig version |
| 13 | Meine Seufzer, meine Tränen | 81 | Jesus schläft, was soll ich hoffen | 148 | Bringet dem Herrn Ehr |
| 14 | Wär Gott nicht mit uns diese Zeit | 82 | Ich habe genug
- version for Basso (MS) in C minor
- version for Soprano in E minor | 149 | Man singet mit Freu |
| 16 | Herr Gott, dich loben wir | 83 | Erfreute Zeit im neuen Bunde | 150 | Nach dir, Herr, vr |
| 17 | Wer Dank opfert, der preiset mich | 84 | Ich bin vergnügt mit meinem Glücke | 151 | Süßer Trost, m |
| 18 | Gleichwie der Regen und Schnee | 85 | Ich bin ein guter Hirt | 152 | Tritt auf dir |
| 19 | Es erhob sich ein Streit | 86 | Wahrlich, wahrlich, ich sage euch | 155 | Mein Gr |
| 20 | O Ewigkeit, du Donnerwort | 87 | Bisher habt ihr nichts gebeten
in meinem Namen | 157 | Ich la |
| 21 | Ich hatte viel Bekümmernis | 88 | Siehe, ich will viel Fischer aussenden | 158 | Dr |
| 22 | Jesus nahm zu sich die Zwölfe | 89 | Was soll ich aus dir machen, Ephraim | 159 | ehn |
| 23 | Du wahrer Gott und Davids Sohn | 90 | Es reißet euch ein schrecklich Ende | 16 | ehh |
| 24 | Ein ungefärbt Gemüte | 91 | Gelobet seist du, Jesu Christ | 17 | ehh |
| 25 | Es ist nichts Gesundes an meinem Leibe | 92 | Ich hab in Gottes Herz und Sinn | 18 | ehh |
| 26 | Ach wie flüchtig, ach wie nichtig | 93 | Wer nur den lieben Gott lässt walten | 19 | ehh |
| 27 | Wer weiß, wie nahe mir mein Ende | 94 | Was frag ich nach der Welt | 20 | ehh |
| 28 | Gottlob! nun geht das Jahr zu Ende | 95 | Christus, der ist mein Leben | 21 | ehh |
| 29 | Wir danken dir, Gott, wir danken dir | 96 | Herr Christ, der ein'ge Gottessof | 22 | ehh |
| 30 | Freue dich, erlöste Schar | 97 | In allen meinen Taten | 23 | ehh |
| 31 | Der Himmel lacht! Die Erde jubiliert | 98 | Was Gott tut, das ist woh! | 24 | ehh |
| 32 | Liebster Jesu, mein Verlangen | 99 | Was Gott tut, das ist w | 25 | ehh |
| 33 | Allein zu dir, Herr Jesu Christ | 100 | Was Gott tut, das ist w | 26 | ehh |
| 34 | O ewiges Feuer, o Ursprung der Liebe | 101 | Nimm von uns, H' du | 27 | ehh |
| 35 | Geist und Seele wird verwirret Δ | 102 | Herr, deine A' | 28 | ehh |
| 36 | Schwingt freudig euch empor Δ | 103 | Ihr werdet w | 29 | ehh |
| 37 | Wer da gläubet und getauft wird | 104 | Du H' | 30 | ehh |
| 38 | Aus tiefer Not schrei ich zu dir | 105 | H | 31 | ehh |
| 39 | Brich dem Hungrigen dein Brot | 106 | | 32 | ehh |
| 40 | Darzu ist erschienen die Liebe Gottes | 107 | Wa | 33 | ehh |
| 41 | Jesu, nun sei gepreiset | 108 | Er | 34 | ehh |
| 42 | Am Abend aber desselbigen Sabbats | 109 | | 35 | ehh |
| 43 | Gott fähret auf mit Jauchzen | 110 | | 36 | ehh |
| 44 | Sie werden euch in den Bann tun | 111 | | 37 | ehh |
| 45 | Es ist dir gesagt, Mensch, was gut ist | 112 | | 38 | ehh |
| 46 | Schauet doch und sehet | 113 | | 39 | ehh |
| 47 | Wer sich selbst erhöht | 114 | | 40 | ehh |
| 48 | Ich elender Mensch | 115 | | 41 | ehh |
| 49 | Ich geh und suche mit Verl' | 116 | | 42 | ehh |
| 50 | Nun ist das Heil und die | 117 | | 43 | ehh |
| 51 | Jauchzet Gott in allen La. | 118 | | 44 | ehh |
| 52 | Falsche Welt, dir + | 119 | | 45 | ehh |
| 54 | Widerstehe do | 120 | | 46 | ehh |
| 55 | Ich armer Me | 121 | | 47 | ehh |
| 56 | Ich will den K | 122 | | 48 | ehh |
| 57 | Selig i | 123 | | 49 | ehh |
| 58 | Ac' | 124 | | 50 | ehh |
| 59 | | 125 | | 51 | ehh |
| 65 | | 126 | | 52 | ehh |
| 66 | | 127 | | 53 | ehh |
| 67 | | 128 | | 54 | ehh |
| 68 | | 129 | | 55 | ehh |
| | | 130 | | 56 | ehh |
| | | 131 | | 57 | ehh |
| | | | | 58 | ehh |
| | | | | 59 | ehh |

Δ = in ... bereitung, ...eparation



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