
Johann Sebastian
BACH

Die Himmel erzählen die Ehre Gottes

BWV 76

Kantate zum 2. Sonntag nach Trinitatis
für Soli (SATB), Chor (SATB) und Orchester
(Trompete, 2 Oboen, Oboe d'amore, Viola da gamba,
Violine solo, 2 Violinen, Viola und Basso continuo)
herausgegeben von Reinhold Kubik
Generalbaßaussetzung: Paul Horn

The heavens are telling of
Cantata for the 2nd Sunday
for soli (SATB), choir (SATB) and orchestra
(trumpet, 2 oboes, oboe d'amore, viola da gamba,
violin solo, 2 violins, viola and basso continuo)
edited by Reinhold Kubik · Bass realization by Paul Horn
English version by Annette Wicker

Beste Bach-Ausgaben

Partitur / Full score



Carus 31.076

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Aufführungsmaterial vor:
 Sopran (Carus 31.076/01),
 Alt (Carus 31.076/02),
 Tenor (Carus 31.076/03),
 Bass (Carus 31.076/04),
 Bassbariton (Carus 31.076/05),
 Bass (Carus 31.076/06),
 Bass (Carus 31.076/07),
 Bass (Carus 31.076/08),
 Bass (Carus 31.076/09),
 Bass (Carus 31.076/10),
 Violino (Carus 31.076/11),
 Violino (Carus 31.076/12), Viola (Carus 31.076/13),
 Violoncello/Contrabbasso (Carus 31.076/14),
 Viola da gamba (Carus 31.076/16),

Vorwort

Die Kantate *Die Himmel erzählen die Ehre Gottes* BWV 76 ist die zweite Kantate, die Bach im Frühsommer 1723 als *Cantor zu St. Thomae* und *Director Musices Lipsiensis* an seinem neuen Wirkungsort aufführte. Die vielsätzigen Kantatendichtungen, die ihm einer der Leipziger Geistlichen für die ersten Sonntage seiner Amtszeit bereitgestellt haben dürfte, hat Bach nicht zuletzt dazu eingesetzt, um den Gottesdienstbesuchern die außergewöhnliche Vielseitigkeit seiner Kunst vorzustellen. Bach hat hierfür vorzugsweise moderne Satztypen ausgewählt und – außer in der Chorfüge „Es ist keine Sprache noch Rede“ des Eingangssatzes – auf die Anwendung tiefsinniger kontrapunktischer Verfahren weitgehend verzichtet. Der neue Thomaskantor hoffte auf diese Weise vielleicht den Vorbehalten gegen seine Berufung begegnen zu können, wußte er doch, daß er seine Chance erst nach der Absage der vom Rat der Stadt Leipzig favorisierten Mitbewerber Georg Philipp Telemann und Christoph Graupner erhalten hatte.

Die Kantate, die am 6. Juni 1723 in der Thomaskirche erstmals aufgeführt wurde, besteht aus zwei selbständigen Teilen, die jedoch durch die Verwendung zweier verschiedener Strophen desselben Chorsatzes zum Abschluß der beiden Teile äußerlich als eine Einheit gekennzeichnet sind.

Die Lesung zum 2. Sonntag nach Trinitatis aus dem 14. Kapitel des Evangeliums nach Lukas, die vom großen Abendmahl handelt, wird vom Textdichter als Anlaß für einen Lobpreis Gottes genommen. Die Einladung zum „Liebesmahl“ wird in den Sätzen 2 und 3, einem Tenor-Rezitativ mit Orchesterbegleitung und einer beschwingten, eingängigen Sopran-Arie mit Solo-Violine, ausgesprochen. Das folgende Satzpaar ist dem Baß zugewiesen, zunächst in einem Rezitativ die Absage der zum Geladenen als Absage von Christus verwirft. In wird die „abgöttische Zunft“ verdammt und Unverrückbarkeit des wahren Glaubens beschworen. Im Rezitativ, das den 6. Satz bildet und das Baßstimme zugewiesen hat, wird die Überzeugung geäußert, daß wir die von der Straße kommenden Menschen sind. Der Satz endet mit der Arie „Gott genädig sein“ (152:3). Die Arie wird in einer Weise verbunden, die die Gemeinde erschauern läßt. Der Chor tritt selbständig gefolgt von der Orgel besonders feierlich. Diesen auf die Vorstellung des weitbaren Gedanken ist es vorangestellt. Bach hat die Verwendung einer Chorstimme dem Satz besonderen Glanz verliehen. Der Komponist – wie zuvor schon in den Kantaten BWV 23 – von der Gegenüberstellung der Stimmen und dem ganzen Chorklang Gebrauch macht. Der weite Teil des Eingangssatzes bildet eine sogenannte Permutationsfüge, die schließlich durch den Einsatz des Themas in der Solotrompete und die Wiederaufnahme der letzten Takte des Orchestertitornells, in die

die Singstimmen kunstvoll einbezogen werden, zu einem prächtigen Abschluß führt.

Der zweite Kantatenteil ist nicht mehr unmittelbar auf die Evangelienlesung bezogen, sondern handelt allgemeiner von Gottes Segen: Alle Anfeindungen werden durch den Opfertod Jesu überwunden. Im Zentrum dieses Teils steht die Arie „Liebt, ihr Christen, in der Tat“ mit der erlesenen Besetzung Alt, Oboe d'amore, Viola da gamba und Basso continuo; die gleiche Instrumentalbesetzung zeichnete die Einleitungssinfonia dieses Teils, die später in das Orgeltrio BWV 528 übernommen wurde, aus. Die Anspielung auf das Abendmahl und die kammermusikalische Besetzung lassen vermuten, daß der zweite Teil der Kantate nicht einfach, wie es in den Originalquellen heißt „der Predigt“, sondern während der Austeilung des Abendmahls erklang. Als Abschluß dient nur die zweite Strophe des Liedes „Es woll uns Gott genädig sein“.

Außer der autographen Partitur für die Stimmen sind den Besitz von Carl Philipp Bach. Die Partitur war, sind Teile des Originals erhalten. Die Partitur trägt die Aufschrift „Domenicus Bach 1723“, der autographen Partitur von 1750 nur noch die Originalaufzeichnung folgt beschriftet: *Domenicus Bach 1723*. Die Stimmen befinden sich in der handschriftlichen Vermerk „Friedrich“ e. So ist die Partitur des zweitjüngsten Bach-Sohnes, Friedrich.¹ Eine von Johann Sebastian Bach gefertigte Gambenstimme, die nun in der Partitur für die Sätze 9 bis 11 enthält, ist vor allem für den Choralkantatenjahr 1723. Das Wasserzeichen (Mondsichel mit Gegenmarke = NBA IX/1, Nr. 96) erkennen, dessen der zweite Teil des Werkes im Jahre 1724. 25 erneut zur Aufführung kam. Geringfügige Revidierungen im Stimmenmaterial in Bachs charakteristischer Handschrift stehen mit einer weiteren Aufführung in Zusammenhang, die aber nicht sicher datiert werden kann. Die erhaltenen Stimmen wurden zwar mit Ausnahme einer Violinstimme von Bach durchgesehen, sie sind aber insgesamt nur spärlich bezeichnet und bieten gegenüber der Partitur nur wenige zusätzliche Informationen hinsichtlich der Dynamik und Artikulation.

Durch den Verlust wesentlicher Teile der entsprechenden Stimmen ist der Einsatz regulärer Oboen nur für den Eingangsschor durch einen Vermerk in der Partitur verbürgt. Man wird sie aber sicherlich auch für die beiden Chorsätze, aus Gründen der Balance mit Gewinn auch für Satz 5 zur Klangverstärkung heranziehen wollen. Die Ausgabe folgt hierin den Anregungen der Neuen Bach-Ausgabe. Da die Oboenstimmen im Eingangsschor nicht durchweg eigene Systeme erhalten haben, sondern mit den Violinstimmen

¹ Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signaturen: *Mus. ms. Bach P 67* und *St 13b*.

colla parte geführt werden, ergeben sich gelegentlich Umfangsunterschreitungen (Oboe II in T. 32, 4. Note, T. 109, 6. Note und T.123, 4. Note), denen hier mit Höherlegung der betreffenden Noten begegnet wurde.

Die Position und Länge der Bögen in Satz 2 ist in der autographen Partitur nicht immer zweifelsfrei erkennbar. Bei konkurrierender Bogensetzung – vor allem zwischen den beiden Violinstimmen – kann oft weder aus quellenkritischen noch aus musikalischen Gründen eine der beiden Lesarten verworfen werden, so daß die Entscheidung, welche Stimme an die andere anzugleichen ist, dem Aufführenden überlassen bleiben muß. Entgegen der Entscheidung des Herausgebers, die sich an die Neue Bach-Ausgabe anlehnt, ließe sich nach den Lesarten der Originalpartitur und der – nicht-autographen – Stimme der Violine 2 auch argumentieren, daß die Bögen in Takt 4 und an vergleichbaren Stellen jeweils alle Noten einer Sechzehntelgruppen einschließen sollen. In Satz 12 hat der Herausgeber die differenzierte Artikulation der autographen Gembenstimme per Analogie auch auf die übrigen Stimmen ausgedehnt, für die die Partitur nur vereinzelte Angaben enthält.

Abschriften, die der Leipziger Musikalienhändler Johann Christoph Breitkopf seit 1761 anbot, lassen – ebenso wie die bereits erwähnte Neuschrift der Gembenstimme – vermuten, daß die beiden Kantatenteile nach 1723 in Leipzig auch getrennt zur Aufführung kamen. Den Einträgen im Katalog Breitkopf zufolge behielt dabei nur der zweite Kantatenteil seine ursprüngliche Bestimmung, wohingegen der erste dem Reformationsfest zugeordnet wurde.² Von dieser reizvollen aufführungspraktischen Möglichkeit wird heute leider zu selten Gebrauch gemacht.

Eine Bezifferung ist nur in einer auf Breitkopf zurückgehenden Abschrift des ersten Kantatenteils erhalten, die sich wegen der Übereinstimmung der 14 auch auf den Schlußchor übertragen läßt. Es ist nicht bewiesen, daß die Bezifferung in allen L. Johann Sebastian Bach selbst zurückzuführen ist. Aufgrund der zeitlichen und räumlichen Distanz ist in jedem Fall unsere Aufmerksamkeit zu erfordern.

Die Kantate ist 1870 erstermal von der Bach-Gesellschaft herausgegeben. Die erste Ausgabe liegt seit 1921 bei der Bachgesellschaft. Die Taschenpartitur ist 1921 ebenfalls von der Bachgesellschaft herausgegeben. Die Originalquellen sind die Autographen.

Leipzig, 1921. Herausgegeben von Ulrich Leisinger

² *Die Kantaten Bachs III. Dokumente zum Nachwirken Johann Sebastian Bachs 1723–1800.* Vorgelegt und erläutert von Hans-Joachim Schulze. Leipzig: Bachgesellschaft, 1972, Dok. 711, S. 162.
³ Staatliche Bibliothek zu Berlin. Signatur: Am.B. 44, 11 (Abschrift, wohl aus der Zeit nach 1777, aus dem Besitz der Prinzessin Amalia von Preußen).
⁴ BG 18, S. 189–232 (Wilhelm Rust, Vorwort datiert Juli 1870); NBA I/16, S. 1–77 (Robert Moreen), Krit. Bericht 1984.

Die Himmel erzählen die Ehre Gottes

BWV 76

Johann Sebastian Bach

1685–1750

I. Teil 1. Coro

Tromba

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

P

1.

6 7 6 6 7 6

Aufführungsdauer / Duration: ca. 32 min.

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Herausgeber: Reinhold Kubik

Generalbaßaussetzung: Paul Horn

English version by

Vernon and Jutta Wicker

The image displays a musical score for a multi-instrument ensemble. It features several staves of music. The top section consists of five staves, likely for vocal parts, with various melodic lines and some rests. Below these are four empty staves, possibly for additional instruments or voices. The bottom section shows a piano accompaniment with two staves (treble and bass clef) containing chords and a bass line. The score is marked with a large watermark 'PROBEPARTITUR' and includes a copyright notice for Carus-Verlag.

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First system of musical notation, featuring a vocal line with a trill (tr) and piano accompaniment.

Second system of musical notation, featuring a vocal line with a trill (tr) and piano accompaniment.

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

...nel er - zäh - len die Eh - - -re Got - tes,
 ...ens are tell - ing of God _____ in glo - ry,

Fourth system of musical notation, featuring piano accompaniment with chords and bass line.

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Musical score for a piece, page 17. The score includes vocal lines and piano accompaniment. The lyrics are:

Tutti
 Die
 The
Tutti
 Die
 The
Tutti
 Die
 The
Tutti
 die
 the

The piano accompaniment includes figured bass notation: 7, 7, 6, 7, 6, 7.

Him - mel er - zäh - len
heav - ens are tell - ing

Him - mel er - zäh - le
heav - ens are

Him - mel
heav - ens

Him
tell

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Musical staff with treble clef and 7/4 time signature, containing rhythmic patterns.

Two musical staves: the upper one with treble clef and 7/4 time signature, and the lower one with bass clef and 7/4 time signature.

Three musical staves: two with treble clef and 7/4 time signature, and one with bass clef and 7/4 time signature.

Vocal line with lyrics: Fe - - - - - ste ver -
fir - - - - - ma - ment

Vocal line with lyrics: und die Fe
and the fir ais - - - - -

Vocal line with lyrics: und die ver - kün - di - get sei - - - - - ner
and die ment prais - es the work his

Vocal line with lyrics: - ste ver - kün - di - get sei - - - - - ner
ir - ma - ment prais - es the work his

Piano accompaniment with bass clef, 7/4 time signature, and figured bass notation: 7 4 # 6 5 9 6 7

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kün - prais - di - get - sei - ner Hän - de
es the se' - ner Hän - de
Hän - hands - de Werk, sei - made, work
- de have

9 7 5 5 5 6 6 7

Werk, und Händ-
made, and hands
-ste ver - kün -
-ma-ment prais -
we, sei ner Händ-
work his hands

Werk
ma

6 6 6 5 4 6 6 5 4 2

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- de Werk;
 have made;

- di - get sei - ner Hän - de Wer
 - es the work his hand's

- ave Werk;
 made;

7 6 5 6 7 6 7

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The image shows a page of musical notation, page 38. It contains several systems of staves. The top system has three staves with musical notation. The second system has three staves. The third system has three staves. The fourth system has three staves. The fifth system has three empty staves. The sixth system has three empty staves. The seventh system has three empty staves. The eighth system has three empty staves. The ninth system has three staves with musical notation. At the bottom of the page, there are four numbers: 6/2, 6/4, 5, and 7/5. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page. Below the watermark, there is text: 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

42

Him - mel er -
 heav - ens are

die Him - mel er -
 the heav - ens are

die Him - mel er -
 the heav - ens are

die Him - mel er -
 the heav - ens are

7 6 7 6 7

zäh - len die Eh - re und die Fe - ry, and the fir -
 tell - ing of Go - g' in glo - ry, and the

zäh - len die Eh - re in Got - tes, und die
 tell - ing of Go - g' in glo - ry, and the

zäh - len die Eh - re in Got - tes, und die
 tell - ing of Go - g' in glo - ry, and the

Fe - ste ver - kün -
fir - ma - ment prais -

- - - - - ste ver -
- - - - - ma - ment

Fe - - - di - get sei - ner
fir - - - es the work his

ent - kün - di - get sei - - - ner
prais - es the work his

6 6 5 9

- di - get sei - - - - - ner Hän - de
 - es the work - - - - - his hands have
 kün - - - - - get sei -
 prais - - - - - the work
 Hän - - - - - de Werk, sei -
 hands - - - - - have made, work
 - - - - - de
 - - - - - have

9
 7
 5 5 6

Werk, und die Fe - ste ver - kün -
made, and the fir - ma - ment prais -

- ner Hän -
his hands

- er, sei - ner Hän -
ade, work his hands

2 6 6 2 5 4 6 6 5 4 2

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di - get sei - ner Hän - de Werk.
 es the work his hands have made.

- de Wer
 hr n

ve Werk.
 made.

9 7 6 5

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The musical score consists of several systems of staves. The first system includes a treble clef staff with a melodic line, a guitar staff with a 7/8 time signature, and a bass clef staff with a bass line. The second system continues the melodic and bass lines. The third system shows the continuation of the piece. The fourth system contains empty staves. The fifth system contains empty staves. The sixth system contains empty staves. The seventh system contains empty staves. The eighth system contains empty staves. The ninth system contains empty staves. The tenth system contains empty staves. The eleventh system contains empty staves. The twelfth system contains empty staves. The thirteenth system contains empty staves. The fourteenth system contains empty staves. The fifteenth system contains empty staves. The sixteenth system contains empty staves. The seventeenth system contains empty staves. The eighteenth system contains empty staves. The nineteenth system contains empty staves. The twentieth system contains empty staves. The twenty-first system contains empty staves. The twenty-second system contains empty staves. The twenty-third system contains empty staves. The twenty-fourth system contains empty staves. The twenty-fifth system contains empty staves. The twenty-sixth system contains empty staves. The twenty-seventh system contains empty staves. The twenty-eighth system contains empty staves. The twenty-ninth system contains empty staves. The thirtieth system contains empty staves. The thirty-first system contains empty staves. The thirty-second system contains empty staves. The thirty-third system contains empty staves. The thirty-fourth system contains empty staves. The thirty-fifth system contains empty staves. The thirty-sixth system contains empty staves. The thirty-seventh system contains empty staves. The thirty-eighth system contains empty staves. The thirty-ninth system contains empty staves. The fortieth system contains empty staves. The forty-first system contains empty staves. The forty-second system contains empty staves. The forty-third system contains empty staves. The forty-fourth system contains empty staves. The forty-fifth system contains empty staves. The forty-sixth system contains empty staves. The forty-seventh system contains empty staves. The forty-eighth system contains empty staves. The forty-ninth system contains empty staves. The fiftieth system contains empty staves. The fifty-first system contains empty staves. The fifty-second system contains empty staves. The fifty-third system contains empty staves. The fifty-fourth system contains empty staves. The fifty-fifth system contains empty staves. The fifty-sixth system contains empty staves. The fifty-seventh system contains empty staves. The fifty-eighth system contains empty staves. The fifty-ninth system contains empty staves. The sixtieth system contains empty staves. The sixty-first system contains empty staves. The sixty-second system contains empty staves. The sixty-third system contains empty staves. The sixty-fourth system contains empty staves. The sixty-fifth system contains empty staves. The sixty-sixth system contains empty staves. The sixty-seventh system contains empty staves. The sixty-eighth system contains empty staves. The sixty-ninth system contains empty staves. The seventieth system contains empty staves. The seventy-first system contains empty staves. The seventy-second system contains empty staves. The seventy-third system contains empty staves. The seventy-fourth system contains empty staves. The seventy-fifth system contains empty staves. The seventy-sixth system contains empty staves. The seventy-seventh system contains empty staves. The seventy-eighth system contains empty staves. The seventy-ninth system contains empty staves. The eightieth system contains empty staves. The eighty-first system contains empty staves. The eighty-second system contains empty staves. The eighty-third system contains empty staves. The eighty-fourth system contains empty staves. The eighty-fifth system contains empty staves. The eighty-sixth system contains empty staves. The eighty-seventh system contains empty staves. The eighty-eighth system contains empty staves. The eighty-ninth system contains empty staves. The ninetieth system contains empty staves. The ninety-first system contains empty staves. The ninety-second system contains empty staves. The ninety-third system contains empty staves. The ninety-fourth system contains empty staves. The ninety-fifth system contains empty staves. The ninety-sixth system contains empty staves. The ninety-seventh system contains empty staves. The ninety-eighth system contains empty staves. The ninety-ninth system contains empty staves. The hundredth system contains empty staves.

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7 7 6 7

Solo

Es ist kei - ne Spra - che noch
 There is not a na - tion or

Re - de, da man nicht ih - re Stim - me hö - - - re, da man
 lan - guage, which would not com - pre - hend their mes - - - sage, which would

6 6 7 7 6

nicht ih - re Stir
 not comprehe

Es ist kei - ne Spra - che noch Re - de, da man nicht ih - re
 There is not a na - tion or lan - guage, which would not compre -

6 7 6 5 5 6 5b

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- re, da man nicht ih-re Stim-me hö -
 - sage, which would not com-pre-hend their mes -
 Stim-me hö -
 hend their mes -
 - re, da man nicht ih-re Stim -
 - sage, which would not com-pre-hend

Es ist kei - ne Spra - che n
 There is not a na - tio ch would not com - pre -
 re, e
 sage, na
 hö

Stim-me hö - re, da man nicht ih-re Stim - me
 hend their mes - sage, which would not compre-hend their

- re, da man nicht ih - re Stim - me hö -
 - sage, which would not com-pre-hend their mes -

6 5 6 5 6 5 3

hö - mes -
Solo

Es ist kei - ne lan - guage, which would not com - pre -
 There is not a lan - guage, which would not com - pre -

- de, da man nicht
 - guage, which would not

kei - ne Spra -
 not a na -

6 5 6 6

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84

re, da man nicht ih-re Stim-me
 sage, which would not com-pre-hend their

Stim-me hö-re, da man
 hend their mes-sage, which would

ih-re Stim-me, ih-re
 com-pre-hend, which would not

6 7 6

86

hö-re, da man nicht ih-re
 mes-sage, which would not com-pre-

nicht ih-re Stim-me
 not com-pre-hend

Stim-me - re,
 com-pre their,

che, es ist kei-ne Spra-che noch
 tion, there is not a na-tion or

6 4 5 6 7

Stim - me hö -
 hend their mes -

-re,
 -sage,

da man nicht ih - re Stim - me hö -
 which would not com - pre - hend their mes -

Re - de, da man nicht
 lan - guage, which would r

- re;
 - sage;

da man nicht
 which wou' ht

- me hö -
 d their mes -

- re, da man nicht ih - re
 - sage, which would not com - pre -

St.

6 6 6 6 5

Stim - me hend their hö n. ... e, da man nicht ih - re sage, which would not com - pre - hend their mes -

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Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line consists of a series of eighth notes, while the piano accompaniment provides a steady rhythmic foundation.

Tutti

Musical score for the second system, including German and English lyrics. The vocal line is marked with a forte dynamic and includes a crescendo. The piano accompaniment features a steady eighth-note pattern.

es ist kei - ne Spra - che n
 there is not a na - tion
 man nicht ih - re
 auch would not com - pre -

Stim - me hö - re;
 hend their mes - sage;

5

6

Stim - me hö - re ih - re Stim - me
 hend their mes - t com-pre-hend their

nicht ih - re Stim - me hö -
 suld not com-pre-hend their mes -

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

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

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

hö - mes -

Tutti

es ist kei - ne Spr ue, da man nicht ih - re
 there is not a na r guage, which would not com - pre -

- re;
 - sage;

kei - ne Spra -
 not a na -

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6 4 2 6 5 6 4 6

re, da man nich' re Stim - me
 sage, which would not - pre-hend their
 Stim - me hö -
 hend their mes -
 -re, da man
 -sage, which would

5 5 7 6 6 6

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h ö - - - - - kei - ne
 mes - - - - - is not a

nicht ih - re Stim - - -
 not com - pre - hend tr.

es ist kei - ne Spra - che noch
 there is not a na - tion or

- che;
 - tion;

6 6 5 5
 4 4 # 3
 2

Spra - - -
na - - -

Re - de, da
lan - guage, whic'

Stim - me hö -
pre - hend their mes -

age, da man
which would

6 5 5

The musical score consists of several systems. The top system shows a vocal line with a trill (tr) and a piano accompaniment. The second system continues the vocal line with lyrics in German and English. The third system shows the vocal line with lyrics: "nicht ih - re Sti / not com - pre - he.". The fourth system shows the vocal line with lyrics: "ould nicht ih - re Stim - me / not com - pre - hend their". The bottom system shows a guitar chord progression with numbers 9, 6, 6, 7, 6, 4, 5, 3.

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- re, es ist kei
- sage, their is not

hö -
mes -

Tutti

es ist kei
there is not

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na - che noch Re - de, da man nicht ih - re
na - tion or lan - guage, which would not com - pre -

re, sage, nicht da nicht ih - re Stim - me com - pre - hend their

Stim her - re, da man sage, which would

noch or

6 5 7 7 7 5 7 #

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Re - lan - d - guä -

da man nicht ih - re
n, which would not com - pre -

hö - mes - re, sage,

nicht ih me hö - mes -
not their mes -

6 6 5 6 4 2

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Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of two staves with a treble and bass clef. The vocal line is on a single staff with a treble clef. The music is in a major key and 4/4 time.

es ist kei - ne Spra - che noch
 there is not a na - tion or

Stim - me hö -
 hend their mes -

d- re Stim - me hö -
 m - pre - hend their mes -

Piano accompaniment for the second system, showing the bass line and chordal accompaniment.

Piano accompaniment for the third system, showing the bass line and chordal accompaniment.

Piano accompaniment for the fourth system, showing the bass line and chordal accompaniment.

5

6

6
4
2

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- re, da man
 -sage, which would

Musical staff with notes and a flat symbol (b).

Musical staff with notes and a flat symbol (b).

Musical staff with notes and a flat symbol (b).

Musical staff with notes and a flat symbol (b).
- de, da man me
- guage, which would n their

Musical staff with notes and a flat symbol (b).
- re, es ist kei -
- sage, there is no. - - -

Musical staff with notes and a flat symbol (b).
- - man nicht ih - re
- - would not com - pre -

Musical staff with notes and a flat symbol (b).
nicht Stim - me hö -
pre - hend their mes -

Musical staff with notes and a flat symbol (b).
7 6 7 6 7b 5 4 5

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h ö - re, da man nicht ih - re St i -
 mes - sage, which would not com - pre - h e n d

- - che,
 - - tion,

8 Stim - hend

da man nicht ih - re
 which would not com - pre -

- - me h ö -
 their mes -

9 7 6 8

re, hö -
sage, mes -

Stim - me hö -
hend their mes -

re, da re Stim - me hö -
sage, w' i - pre - hend their mes -

da man nicht ih - re
which would not com - pre -

8 7

- re,
 - sage,

nicht ih - re
 ald not com - pre -

re,
 sage,

Stim - me
 henc'

9
7

8

6
4
2

6
4
2

Stim - me hö - - - - - man nicht ih - re
 hend their mes - - - - - would not com - pre -

da man nic' - - - - - ne, da man nicht ih - re
 which would no. - - - - - their, which would not com - pre -

- re Stim - me hö - - - - -
 m - pre - hend their mes - - - - -

nicht ih - re Stim - me hö - - - - -
 ald not com - pre - hend their mes - - - - -

7 6 # 9 8 6
4
2

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Stim - me hö -
 hend their mes -

Stim - me hö -
 hend their mes -

- re, da
 - sage, whi

- re dē n aucht ih - re Stim - me hö -
 - not com - pre - hend their mes -

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Musical score for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line contains the following lyrics:

- - - - - nicht ih - re
 - - - - - would not com - pre -
 - re, da ih - re Stim - me
 - sage, who com - pre - hend their
 hö - re, es Spra - che, kei - ne Spra - che noch
 mes - sage, th na - tion, not a na - tion or

Musical score for the third system, including vocal line and piano accompaniment. The piano part continues with the same accompaniment pattern. At the bottom of the system, there are some numerical markings: 6, 6, 4, 2.

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6

7

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a 7/8 time signature and a trill (tr) in the final measure.

man nicht ih - re Stim - re.
 would not com - pre - hend - - - - - sage.

re, da man nicht ih - re hö - re.
 sage, which would not com - pre - hend their mes - sage.

de, da man me hö - re.
 guage, which would not com - pre - hend their mes - sage.

hö - 1. ... nicht ih - re Stim - me hö - re.
 would not com - pre - hend their mes - sage.

Musical score for the second system, primarily piano accompaniment. It includes a 6/4 time signature and a 6/6 time signature.

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2. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Tenore

Basso continuo *p*

8 7 4 2 6 4 b

3

le Men - schen an: Dies al - les, al - les
ak to ev - ery - one and all this, all this

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Musical notation for measures 5 and 6. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has one sharp (F#).

hat ja Gott ge - tan, daß sich die
 God for us has done. The heav - en

Musical notation for measures 7 and 8. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff. Measure 8 features a trill (tr) above the vocal line.

6 4+ 2 6 5

Musical notation for measures 9 and 10. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff.

- - gen und Geist und
 - - cean, like mind and

Musical notation for measures 11 and 12. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff.

5 6 5 5 6 5 5 7 5 5 6 5

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9

Kör - per sich be - we -
 be - ing, are in mo -

9^b 6 5 7 6 5 7 6 5 6 5

11

und Kör - per sich _____ be - we -
 and be - ing, are _____ in mo -

7 7 6 3 7 7 6 5

13 Recitativo

gen. Gott selbst hat sich zu euch ge-nei-get und ruft durch Boten oh-ne if,
 tion. The Lord bends down to us in mer-cy and calls in man-y var-i-

16

zu mei - nem Lie - bes - mahl!
 his sup - per, give him praise!

4+ 6 6+ 7
 2 5b 3 #

3. Aria

Violino solo

Soprano

Basso continuo

The first system of the musical score for '3. Aria' consists of four staves. The top staff is for Violino solo, the second for Soprano, and the bottom two for Basso continuo (treble and bass clefs). The music is in G major and common time. The Violino solo part begins with a fermata and a repeat sign. The Basso continuo part includes figured bass notation: ♯, 6, 4, 6, 6.

The second system of the musical score continues the piece. It features a triplet of eighth notes in the Violino solo part. The Basso continuo part includes figured bass notation: 6, #, 6, 6, 6, 6, #, 6, 4, 6, 4, 2.

The third system of the musical score continues the piece. The Basso continuo part includes figured bass notation: 6, 6, 4, 5, 6, 6, 4, 2, 6, 6.

7

Hört, ihr Völ - ker, Got - tes
 Na - tions, lis - ten to God's

9

Stim-me, hört, ihr Völ-ker, Got-tes Stim-me, zu den-thron, zu
 call-ing, na-tions, lis-ten to God's call-ing for one of grace, be-

11

ron; hört, ihr Völ - ker, Got - tes Stim-me, hört, ihr
 grace; na - tions, lis - ten to God's call - ing, na - tions,

13

Völ-ker, Gottes Stimme, eilt zu seinem Gnadenthron,
 lis - ten to God's calling, come before his throne of grace,

6 6 6 6 5 6 5 \sharp
 4 2

15

zu seinem Gna - den - thron, nem Gna - den -
 be - fore his throne of grace, his throne of

6 9 6
 4 3

17

thro - - - - - nem Gna - den - thron!
 gr his throne of grace!

6 6 4 6 6 5
 \sharp 2 4 3

19

Musical score for measures 19-20. The system includes a vocal line, a piano accompaniment, and a bass line. Fingerings are indicated as 6, 6, 5, 6, 4, 6, #, 6, 6, 6, 6, 6.

21

Musical score for measures 21-22. The system includes a vocal line with a trill (tr), a piano accompaniment, and a bass line. Fingerings are indicated as 6, #, 6, 6, 7#, 6, 5.

23

Musical score for measures 23-24. The system includes a vocal line with a trill (tr), a piano accompaniment, and a bass line. Fingerings are indicated as 6, 6, 6, 6, 5, 6, 9, 6.

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25 *Fine*

Al - ler Din - ge Grund und En - de ist sein ein - ge - bor - ner
 He is al - pha and o - me - ga; to the on - ly son be -

Fine 5 6 6 5 6 7 5

27

Sohn, al - ler Din - ge Grund und En - de in - bor - ner
 praise, he is al - pha and o - me - ga; y son be

6/4 6/4 6 6/4 6/4 6 6/4 6/4

29

Sohn, ge - bor - ner Sohn,
 r on - ly son be praise!

6/4 6 6 6 6/4 5 4 6 6 5 6

31

Musical notation for measures 31-32. The vocal line features a melodic phrase with a trill (tr) at the end. The piano accompaniment consists of chords and moving lines in both hands.

Piano accompaniment for measures 31-32. Fingering numbers are provided for the left hand: 6, 6, 4, 2, 3, 6, 4, 2, 6, 5, 7, 5.

33

Musical notation for measures 33-34. The vocal line includes German and English lyrics. The piano accompaniment continues with chords and moving lines.

daß sich al - les zu ihm wen-d' da - es tion zu ihm
 All cre-a - tion bow be-fore ' tion bow be -

Piano accompaniment for measures 33-34. Fingering numbers are provided for the left hand: 6, 6, 4, 2, 3, 6, 6, 6, 5, 7, #.

35

Musical notation for measures 35-36. The vocal line includes German and English lyrics. The piano accompaniment continues with chords and moving lines.

- de, daß sich al - les zu ihm wen -
 him, all cre - a - tion bow be-fore

Piano accompaniment for measures 35-36. Fingering numbers are provided for the left hand: 6, 4, 2, 6, 5, 6, 6, 4, 2, 5, #.

de, daß sich al - les zu ihm wen - de.
 him, all cre - a - tion bow be - fore him!

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

4. Recitativo

Basso

Wer a - ber hört, da Hau - fen zu
 Who will take heed, y peo - ple do

Basso continuo

5 6 4 2

3

an Der ält - ste Göt - ze eig - ner Lust be -
 The old - est i - dol: hu - man lust, en -

6 4 2 6 5

5

herrscht der Men - schen Brust. Die Wei - sen brü - ten Tor - heit aus, und
 tic - es, takes their trust. Their wis - dom turns to fool - ish - ness, and

4+ 6 7 5+

4+ 2

7

Be - li - al sitzt wohl in Got - tes Haus, weil a - ch - tis - ch - e Weis - heit ab - st - urzt
 Be - li - al in God's place brings dis - tress, whe - re - as wis - dom turns

7# 6 6 7b 6 5b

5

9

vc i - - - - fen. - - - - -
 - - - - - - - - - - vil. - - - - -

6 6 6 6 5 4 5

5. Aria

Tromba

Violino I (Oboe I)

Violino II (Oboe II)

Viola

Basso

Basso continuo

3

5

Fahr
Leave

p

7

hin, ab - göt - ti - sche Zunft!
ave now, pa - gan band so blind!

f

9

11

13

15

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Musical score for measures 13-14. It features a vocal line and piano accompaniment. The piano part includes a 'p' (piano) dynamic marking. The vocal line has lyrics: 'fahr hin, ab - göt - ti - sche Zunft, fahr hin, leave now, pa - gan band so blind, leave nc'.

fahr hin, ab - göt - ti - sche Zunft, fahr hin,
 leave now, pa - gan band so blind, leave nc

Piano accompaniment for measures 13-14. It includes a 'p' (piano) dynamic marking and fingering numbers: 6, 6, 6, 5, 6, 4, 5, 7.

Musical score for measures 15-16. It features a vocal line and piano accompaniment. The piano part includes a 'tr.' (trill) marking. The vocal line has lyrics: 'hin, fahr hin, fahr hin, ab - göt - - ti - sche ve now, leave now, leave now, pa - gan band so'.

hin, fahr hin, fahr hin, ab - göt - - ti - sche
 ve now, leave now, leave now, pa - gan band so

Piano accompaniment for measures 15-16. It includes a 'tr.' (trill) marking and fingering numbers: 6, 7, 6, 7, 6, 7, 6, 7, #.

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Musical score for measures 17-18. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a major key and 4/4 time. The vocal lines are melodic and expressive, with some slurs. The piano accompaniment provides harmonic support with chords and moving lines.

Zunft, fahr hin, ab - göt - ti - sche Zunft! Sollt sich die
 blind, leave now, pa - gan band so blind! And when the

Musical score for measures 19-20. It features two piano staves (Right and Left Hand). The piano accompaniment continues with chords and moving lines. There are some fingerings indicated (e.g., 6, 6, 6, 6).

Musical score for measures 21-22. It features two piano staves (Right and Left Hand). The piano accompaniment continues with chords and moving lines.

- ren, will ich doch Chri - stum ver -
 - rer, I will praise Christ, give him

Musical score for measures 23-24. It features two piano staves (Right and Left Hand). The piano accompaniment continues with chords and moving lines. There are some fingerings indicated (e.g., 9, 6, 5, 9, 6, 4, 2, 6, #, #).

Musical notation for measures 21-22. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Measure 21 contains a whole rest for the vocal line and a half note G4 for the piano. Measure 22 contains a half note A4 for the vocal line and a half note G4 for the piano.

eh - - - - ren, er ist d
 hon - - - - our. He is

Piano accompaniment for measures 21-22. The right hand is in treble clef and the left hand is in bass clef. Figured bass notation is present below the left hand: 6 5, 9 6 4 2, 6, 5 6.

Musical notation for measures 23-24. The vocal line is in treble clef. The piano accompaniment is in bass clef. Measure 23 contains a whole rest for the vocal line and a half note G4 for the piano. Measure 24 contains a half note A4 for the vocal line and a half note G4 for the piano.

Licht der Ver - nunft.
 light of our mind.

Piano accompaniment for measures 23-24. The right hand is in treble clef and the left hand is in bass clef. Figured bass notation is present below the left hand: 6 4 2, 6 5 2, 9 7 5 4 #, 6 4, 6.

Musical score for measures 25-26. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in a major key with a 7/8 time signature.

Musical score for measures 27-28, showing piano accompaniment with fingering numbers (6, 4, 5, 5, 6, 7, #, 5, 6) and dynamic markings.

Musical score for measures 29-30. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music continues in the same key and time signature.

Sollt sich die Welt gleich ver-
 And when the world stays in

Musical score for measures 31-32, showing piano accompaniment with a dynamic marking 'p' and fingering numbers (5, 6, 4, 5, 6, 4, 5, #).

First system of musical notation, including vocal lines and piano accompaniment.

keh - er - ren, will ich doch Chri -
ror, I will praise Chri

Second system of musical notation, including piano accompaniment and guitar chords (6 7 6, 5 9 8 7, 6).

Third system of musical notation, including vocal lines and piano accompaniment.

Fourth system of musical notation, including piano accompaniment and guitar chords (7, 7, 7, 7, 7, 7, 6).

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- ren, er ist das Licht der Ver-nunft, das Licht, d:
 - our, He is the light of our mind, the light,

n:
 " is das Licht der Ver-nunft, er ist das Licht der Ver-
 is the light of our mind, he is the light of our

37 a tempo

Musical score for measures 37-39. The score consists of four staves. The first three staves are for the piano, and the fourth is for the bass. The music is marked with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, rests, and accidentals.

nunft.
mind.

Musical score for measures 39-40. The score consists of four staves. The first three staves are for the piano, and the fourth is for the bass. The music is marked with a forte (*f*) dynamic. The notation includes chords, eighth notes, and rests. Below the bass staff, there are fingering numbers: 6, 6, 4, 5, 7, 6, 5, 6, #.

Musical score for measures 40-41. The score consists of four staves. The first three staves are for the piano, and the fourth is for the bass. The music is marked with a forte (*f*) dynamic. The notation includes eighth notes, sixteenth notes, and trills (*tr*). Below the bass staff, there are fingering numbers: 6, 7, 6, 9, 6, #, 6, 6, 6, 6, 6.

Fahr
Leave

Musical score for measures 41-42. The score consists of four staves. The first three staves are for the piano, and the fourth is for the bass. The music is marked with a piano (*p*) dynamic. The notation includes eighth notes, sixteenth notes, and rests. Below the bass staff, there are fingering numbers: 6, 7, 6, 9, 6, #, 6, 6, 6, 6, 6, 6, 6, 4, 2.

43

hin, fahr hin, ab - göt - ti - sche Zunft, fahr hin,
 now, leave now, pa - gan band so blind, leave now,

6 6/4 6/5 7

45

hin
 ne fahr leave hin, now, fahr hin, leave now, fahr leave

6/5b 7b 6/5b 7b 6/5 7# 6/5 7#

47

Musical notation for measures 47-48. The system includes vocal staves and piano accompaniment. Trills (tr) are indicated above certain notes in the vocal lines.

hin, fahr hin, ab - göt - - ti-sche Zunft, fahr hin, a'
 now, leave now, pa - gan band so blind, leave now

Musical notation for measures 49-50, primarily piano accompaniment. A watermark 'PROBE-PARTITUR' is visible across the page.

49

Musical notation for measures 51-52, primarily piano accompaniment. A watermark 'PROBE-PARTITUR' is visible across the page.

z.

Musical notation for measures 53-54, primarily piano accompaniment. A watermark 'PROBE-PARTITUR' is visible across the page.

51

6 5b 7b 6 5b 7b 6 7

53

6 7 6 6 6 6 6

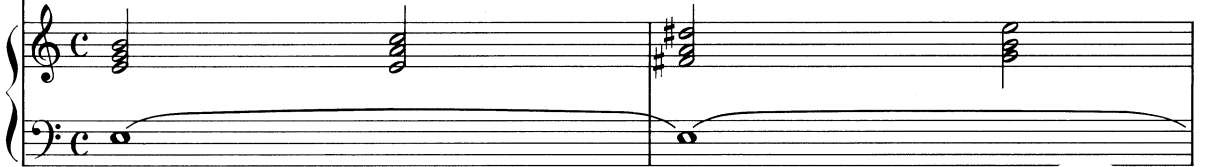
6. Recitativo

Alto



Du hast uns, Herr, von al - len Stra - ßen zu dir ge - ruft, als
 From ev - 'ry - where, my Lord, you called us to come to you, when

Basso continuo



6
4

7
4
2

8
5



wir im Fin - ster - nis der Hei - den sa - ßen, das die
 we were still all lost in deep - est dark - ness, so



8

8
5b



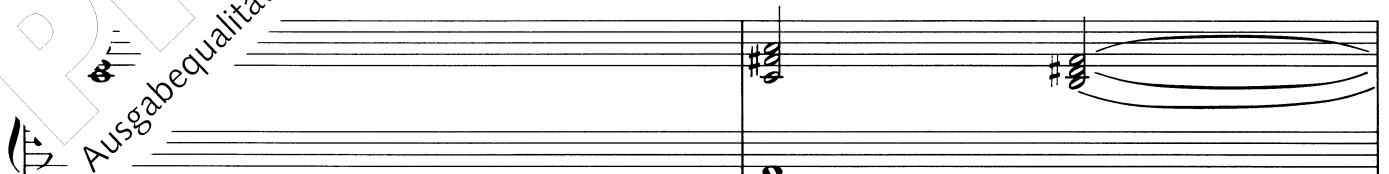
Luft be - le - t , uns auch er - leuch - tet und be -
 true you give us an en - light - en, guide our heart and



74



mit dir selbst ge - spei - set und ge - trän - ket und
 , you your - self do nour - ish us with plen - ty, your



8

8
4
2+

9

dei - nen Geist ge - schen - ket, der stets in un - serm Gei - ste schwe - bet. Drum
sup - per shows your mer - cy, and by your Spir - it we are guid - ed. Our

11 *Arioso*

sei dir dies Ge - bet de - mü - - - tigt zu - ge - schickt, de
prayer, O Lord, we ren - der hum - - - bly now to you,

13

- tigt zu - ge - schickt; drum Ge - bet de - mü - -
- bly now to you, we ren - der hum - -

15

, de - mü - - - tigt zu - ge - schickt:
, so hum - - - bly now to you:

7. Choral

Tromba

Oboe I, Violino I

Oboe II, Violino II

Viola

Soprano

Alto

Tenore

Basso

ay woll uns
 ay God be -

Es woll uns
 May God be -

Es woll uns
 May God be -

Es woll uns
 May God be -

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6 5 4+ 6 4 2 7 7 6 7 # 6 4+ 2+ # 6 5 4+

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

Gott ge - nä - dig sein
 stow on us his grace

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

Gott ge - nä - dig, ge - nä - dig se und
 stow on us, God be - stow his with

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

Gott ge - nä - dig und
 stow on us his grä e, with

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

Gott ge sein und
 stow grace with

Musical notation for the fifth system, including piano accompaniment and figured bass.

6 6 7 7 6 7 6 7 6 5 6

4 4 2 4 2 4 2 4 2 4 2

#

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7

sei - nen Se - gen ge - - - ben;
 bless - ings rich pro - vide _____ us.

sei - nen Se - gen ge - -
 bless - ings rich pro - vide _____

sei - nen Se - gen ge
 bless - ings rich p' - vide _____ us.;

sei - r - - - - ben;
 bless - vide _____ us.

6 6 5 7 9 2 7 # 6 5 4+ 6 4 2

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

sein Ant - litz uns
 His coun - te - nance

sein Ant hel - lem, mit
 His cot n, make bright, make

litz uns mit hel - lem
 - te - nance make bright our

sein Ant - litz uns mit hel - lem
 His coun - te - nance make bright our

Musical notation for the second system, including piano accompaniment and figured bass.

7 7 6 7 # 6 4# 7# 6 5 4# 6 6 4 7 7 6

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

Schein _____
 days, _____

er - leucht _____
 to life _____

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

hel - lem Schein _____
 bright our days,

zum ew - gen _____
 e - ter - nal

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

Schein, mit hellem Schein _____
 days, make bright our days,

er - leucht zum ew - gen _____
 to life e - ter - nal

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

Schein _____
 days, _____

er - leucht zum ew - gen _____
 to life e - ter - nal

Musical notation for the fifth system, including piano accompaniment with figured bass.

7 # 6 # 7# 6 5 # 6 5# 6 6 4 2 5

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Le - ben, daß wir
guide us. *We* rec -

Le - ben, wi ken - nen
guide us. *we* - nize his

Le - ben, wir er - ken - nen
guide us. *We* rec - og - nize his

Le - daß wir er - ken - nen
guide *We* rec - og - nize his

7 9 2 7 # 7 9 8 4 2 6 5 6 7 4 #

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

sei - ne Werk und was
might - y deed, and what

sei - ne Werk lieb auf
might - y deed, God is

sei - ne Werk und was ihm lieb auf
might - y deed, and what to God is

sei - ne und was ihm lieb auf
might - y and what to God is

Musical notation for the sixth system, primarily piano accompaniment with figured bass.

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Er - den, pleas - ing. und All Je - na - tions Je - sus Chri - stus from their

Er - den, pleas - ing. Je - sus Chri - stus from their

Er - den, pleas - ing. All Je - sus Chri - stus from their

Er - den, pleas - ing. und All Je - sus Chri - stus from their

5 6 6 7 6 5

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Heil und Stärk be - kannt
 sin be freed, con - vert

Heil und Stärk - k en Hei - den
 sin be freed, ed to be -

Heil und Stärk be - kannt den Hei - den
 sin be freed, con - vert - ed to be -

Heil und be - kannt den Hei - den
 sin und con - vert - ed to be -

4 7# 5 7 6 6 4+ 5 6 6

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wer - den
 liev - ing

und sie
 through Je

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wer - den
 liev - ing

Je - sus Gott be -
 Christ - our

wer - den
 liev - ing

und sie - zu Gott be -
 through Je - sus Christ our

wer -
 liev -

und sie - zu Gott be -
 through Je - sus Christ our

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

keh - ren.
Sav - iour.

keh - ren, und sie zu Gott, sie eh - ren.
Sav - iour, through Je-sus Christ, Je Sav - iour.

keh - ren, und sie zu zu Gott be - keh - ren.
Sav - iour, through us Ch sus Christ our Sav - iour.

keh - - - ren.
Sav - - - iour.

7 # 6 5 6 7 6 4 6 5 6 4 2 6 6 5 4 # 4 #

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II. Teil. Nach der Predigt 8. Sinfonia

Adagio

Oboe d'amore

Viola da gamba

Basso continuo

4 *Vivace*

8

12

Musical score for measures 12-14. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some slurs and ties. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

15

Musical score for measures 15-17. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The music continues with similar rhythmic patterns. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

18

Musical score for measures 18-20. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The music concludes with a final cadence. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

22

Musical score for measures 22-24. It consists of three systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The third system has a grand staff with a treble clef staff and a bass clef staff. The key signature has one sharp (F#).

25

Musical score for measures 25-27. It consists of three systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The third system has a grand staff with a treble clef staff and a bass clef staff. The key signature has one sharp (F#).

28

Musical score for measures 28-30. It consists of three systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The third system has a grand staff with a treble clef staff and a bass clef staff. The key signature has one sharp (F#).

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31

35

38

42

Musical score for measures 42-45. The score is written for a piano and includes a vocal line. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

46

Musical score for measures 46-49. The score continues with the vocal line and piano accompaniment. The vocal line has a melodic contour with some slurs. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

50

Musical score for measures 50-53. The score concludes with the vocal line and piano accompaniment. The vocal line features a long note with a slur. The piano accompaniment continues with the established rhythmic and harmonic patterns.

54

57

61

9. Recitativo accompagnato

Violino I *p*

Violino II *p*

Viola *p*

Basso

Gott seg - ne noch die treu - e Schar, da - r
 May God bless here his faith - ful flock, that

Basso continuo,
 Viola da gamba *p*

3

E¹

Lie - be, Hei - lig - keit er - wei - se und ver - meh - re.
 love and ho - li - ness be seen and prov - en strong - er.

7 4

Sie ist der Him - mel auf der Er - den und muß durch
His flock on earth is part of heav - en; it will en -

Strick ... at Ge - fahr in die - ser Welt ge - rei - nigt wer - den.
bit - ter - ness, and thus be pu - ri - fied and prov - en.

10. Aria

Tenore

Basso continuo,
Viola da gamba

8
- se nur, has - se mich recht
- me now, hate me with glee,
1, has - se mich recht,
10, now, hate me with glee,

14
has -
hate

19

- se nur, has - se mich recht, has - se nur, has-se mich recht, feind -
me now, hate me with glee, hate me now, hate me with glee, foes

23

- lichts Ge - schlecht, feind - lichts Ge - schlecht; has -
that I see, foes - that I see, hate

27

- se .., n glee, hate me now, recht, has - se nur,
n glee, hate me now,

30

feind - lichts Ge - schlecht, has - se nur, has - se mich
foes - that I see, hate me now, hate me with

33

recht, has - se nur, has - se mich recht, feind - liches Ge - schlecht!
 glee, hate me now, hate me with glee, foes that I see!

36

41

gläu - big zu um
 faith I am em

45

48

sen, will ich al - le
ing and this worldly

51

Freu - de las - sen,
joy - re - ject - ing,

56

Chri - stum gläu - um - fas - sen,
Christ in - faith - em - brac - ing,

60

gläu - - big zu um - fas -
faith - - I am - em - brac -

64

- - - - -

68

- - - - - sen, will ich al - le Freu -
- - - - - ing and this wordly joy

71

- - - - - de las
- - - - - re - ject

76

- - - - -

81

8 *Has - se nur, has - se mich*
Hate me now, hate me with

84

8 *recht, has - - - se nur, has - se mich recht, feind - lic!*
glee, hate me now, hate me with glee, foes

87

8 *schlecht, has - se nur, has - se mich recht,*
see, hate me now, hate me with

- se mich recht, feind - liches Ge -
me with glee, foes that I

90

8 *sc'*

11. Recitativo

Alto

Ich füh - le schon im Geist, wie Chri - stus mir der Lie - be
 My spir - it here can feel the pre - cious - ness of love that

Basso continuo,
 Viola da gamba

3

Arioso

Sü - ßig - keit er - weist und mich mit Manna, und mich mit Man
 Je - sus does re - veal. He grants his manna here, grants his man

4
2

6

speist, da - mit sich un - ter uns
 here, so that a - mong us no

a - der - li - che Treu - e stets
 love may be ap - pear - ing, be

9

st. - er - neu - e.
 re - new - ing.

12. Aria

Oboe d'amore

Viola da gamba

Alto

Basso continuo

4

8

tr

12

Liebt, — ihr Chri - sten, in der Tat,
 Love — is shown — by what is done,

16

liebt, _____ ihr Chri - sten, in _ der
 love _____ is shown _____ by is

19

Tat, _____ in _ der Tat, _____ liebt, ihr Chri - sten,
 dr _____ e, _____ what is done, _____ love is shown by

in _____ der Tat!
 what _____ is done!

Je - sus stir - bet für die Brü - der,
 Je - sus died _____ for all be - liev - ers,

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30

und _____ sie ster - ben für sich
 and _____ they die _____ for an -

33

wie _____ weil _____ er
 as _____ in

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sich _____ ver - bun - den hat, weil er sich ver - bun - den
 him _____ they are all one, as in him they are _____ "

hat. Liebt, _____ ihr
Love _____ is

43

Chri - sten, in_ der Tat, liebt, — ihr
shown — by what is done, love is

47

der Tat, in_ der Tat, — in_ der Tat, —
at is done, what is done, — what is done, —

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50

— liebt, ihr Chri - sten, in _____ der _____ Tat!
 — love is shown by what _____ is _____ done!

53

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57

tr

tr

61

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13. Recitativo

Tenore

So soll die Chri - sten - heit die Lie - be Got - tes prei - sen und
 All Chris - tians shall a - dore the love of God with fer - vour and

Basso continuo

3
 sie an sich er - wei - sen: bis in die E -
 prove it by en - deav - our Un - til for ev

5
 Him - mel from - mer See - len Got - zäh -
 heav - ens are de - clar - ing G and car -

7
 - len, sein Lob er - zäh - len.
 - ing, God's praise and caring.

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14. Choral

Tromba

*Oboe I,
Violino I*

*Oboe II,
Violino II*

Viola

Soprano

Alto

Tenore

Basso

dan - ke,
il thanks and

Es dan - ke, -
All thanks and -

Es dan - ke,
All thanks and

Es dan - ke,
All thanks and

6 4+
5 4

6 4
4 2

7 7 6 7

6 7#
4+ 2 #

6 4+
5

Gott, und lo - be dich
 praise to God be shown

Gott, und lo - be, und lo - be di das
 praise to God, praise to God be through

Gott, und lo - be shov d' n das
 praise to God be shown through

Gott, un dich das
 praise shown through

6 6 7 7 6 7 # 6 7# 6 5 # 6
 4 4 4 4 4 4 4 4 4 4 4
 2 2 2 2 2 2 2 2 2 2 2

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7

Volk in gu - ten Ta - - - ten;
 deeds in great - est meas - - - ure;

Volk in gu - ten Ta - - -
 deeds in great - est meas - -

Volk in gu - ten Ta - - -
 deeds in great - est meas - - - ure;

Volk in - - - ten;
 deeds - as - - - ure;

6 6 5 7 9 2 7 6 4 6

4 2

2

#

#

2

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

das Land bringt Frucht
 the land im - proves,

das Land - bes - sert, und
 the land - fruit has, the

ngt Frucht und bes - sert
 im - proves, the - fruit has

das Land bringt Frucht und bes - sert
 the land im - proves, the - fruit - has

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

7 7 6 7 # 6 4 2 # 7 6 5 4 6 6 4 2 7 7 6

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

sich, _____
grown, _____

dein Wort
your wor

bes - sert sich,
fruit has grown,

in at wohl ge -
ur rings forth its

sich, und bessert sich,
grown, the fruit has grown,

dein Wort ist wohl ge -
your word brings forth its

sich, _____
grown, _____

dein Wort ist wohl ge -
your word brings forth its

Fingering and chord diagrams for the piano accompaniment.



ra - - - ten.
treas - - - ure.

Uns seg - r
May God



ra - - - ten.
treas - - - ure.

se - Va - ter
Goa - Fa - ther



ra - - - ten.
treas - - - ure.

seg - ne Va - ter
May God the Fa - ther



ra - - -
treas - - -

Uns seg - ne Va - ter
May God the Fa - ther



7 # 9 2 7 # 7 9 8 4 2 6 5 6 7 4 #

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

und der Sohn,
and the Son,

uns seg
the Ho

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

und der Sohn,
and the Son,

Gott der
Spir - it,

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

— und — der Sohn,
— and — the Son,

uns seg - ne Gott der
the Ho - ly Spir - it,

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

und — der
and — th

uns seg - ne Gott der
the Ho - ly Spir - it,

Musical notation for the fifth system, including piano accompaniment and figured bass.

6 6 9 5 6 4+ 6 6 6 6 3 6 7 5
2 2 3 4 #

Heil - ge Geist, dem al -
 three in One, to whom

Heil - ge Geist, Welt die
 three in One, who, world great

Heil - ge Geist, al - le Welt die
 three in One, to whom the world great

Heil - ge dem al - le Welt die
 three in to whom the world great

6 6 6 7 6 6

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

Eh - re tu,
hon - our brings,

für ihm
be feared

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

Eh - re tu,
hon - our brings,

fe. fürch - te
awe - by

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

Eh - re tu,
hon - our brings,

für ihm sich fürch - te
be feared in awe by

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

Eh - re
hon -

für ihm sich fürch - te
be feared in awe by

Musical notation for the fifth system, including piano accompaniment with figured bass.

Figured bass notation: # 4 2, # 7, 5 7 6, 6 4+, 5 6, # 6

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al - ler - meist
 ev - 'ry - one!

und sprech
 Now let

al - ler - meist
 ev - 'ry - one!

Her - zen:
 r - hearts say:

al - - ler - meist
 ev - - 'ry - one!

and sprech von Her - zen:—
 Now let our hearts say:—

al - ler - mei.
 ev - 'ry -

und sprech von Her - zen:
 Now let — our hearts say:

9 7 7 6 4 6 5 6 9 7 5 6 7 5 7 6

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Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

A - men!
 A - men!

Musical score for the second system, continuing the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with the same rhythmic pattern.

A - men, und sprech von Her-zen, A - men!
 A - men, now let our hearts say, A - men!

Musical score for the third system, showing the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with the same rhythmic pattern.

A - men, und sprech von von Her-zen: A - men!
 A - men, now let our he our hearts say: A - men!

Musical score for the fourth system, showing the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with the same rhythmic pattern.

A - - men!
 A - - men!

Musical score for the fifth system, showing the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with the same rhythmic pattern.

7 # 6 5 6 7 6 5 4 2 6 5 6 4 2 6 5 4 # 4 #

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