

Johann Sebastian
BACH

Gleichwie der Regen und Schnee
vom Himmel fällt

Just as the rain and snow fall from heaven

BWV 18

Leipziger Fassung / Leipzig version

Kantate zum Sonntag Sexagesimae
für Soli (STB), Chor (SATB)

2 Blockflöten, Fagott, 4 Violen und Basso continuo
herausgegeben von Frieder Remp

Cantata for Sexagesima
for soli (STB), choir (SATB)

2 recorders, bassoon, 4 violas and basso continuo
edited by Frieder Remp

English version by Henry S. Drinker
revised by Robert Scandrett

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

Organo



Carus 31.018/49

Gleichwie der Regen und Schnee vom Himmel fällt

Organo

Just as the rain and snow fall from heaven

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Johann Sebastian Bach

1685–1750

1. Sinfonia

Generalbassaussetzung: Paul Horn

First system of musical notation (measures 1-4). The bass clef part features a continuous eighth-note pattern. The treble clef part is mostly rests.

tasto solo

Second system of musical notation (measures 5-8). The treble clef part has chords and moving lines. The bass clef part continues the eighth-note pattern. Fingerings are indicated below the bass line.

Third system of musical notation (measures 9-16). The treble clef part has chords and moving lines. The bass clef part continues the eighth-note pattern. A dynamic marking *p* is present. Fingerings are indicated below the bass line.

Fourth system of musical notation (measures 17-16). The treble clef part has chords and moving lines. The bass clef part continues the eighth-note pattern. Fingerings are indicated below the bass line.

Fifth system of musical notation (measures 17-20). The treble clef part has chords and moving lines. The bass clef part continues the eighth-note pattern. A dynamic marking *f* is present.

tasto solo

21

7 8 9 8 7 7 7 5 # 6 6 9 8 6 7 6 5

25

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

29

7 # 7 #

33

7 8 6 6 6 6 # 5 4 3 4

39

7^b 5 7 # 8 6 # 3

45

p

7 8 6 6 6 6 7 7 6 6 6 5

50

6 7 6 6 5 6 5 # 6 5 # # tasto solo

55

6 5 # 9 8 6 5 5 6 5 # 6 5 6 5 5 6

60

p

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

64

6 5 6 6 6 6 7 7 6 6

68

f

tasto solo

6 5 6 6 6 6 7 7 6 6

2. Recitativo (Basso)

Gleich- wie der Re- gen und Schnee vom Him- mel fällt und nicht wie- der da- hin kom- met, son- dern
Just as the rain— and snow fall from heav- en and do not re- turn a- gain— but go

4 **andante**
 feuch- - tet die Er- de und macht sie frucht- bar und wach- send, dass sie gibt Sa- men zu sä- en und Brot zu
forth— in- to the earth and make it fruit- ful and fer- tile, that it bears seed for the sow- er and bread for

7
 es- sen: al- so soll das Wort, aus mei- nem Mun- de, auch_ sein; es
eat- ing: so too shall the Word, that goes forth— from my mouth, sure- ly; it

10 **andante**
 wie- der zu mir im- - mer, son- dern tun, das mir ge- fäl- let, und soll ihm ge- lin- gen,
re- turn to me at fruit, but shall do, what I in- tend- ed and ful- fill the pur- pose

13
 da- zu ich's sen- de.
for which I spoke it.

3. Recitativo con Coro

Adagio
Tenore

Mein Gott, hier wird mein Her - ze sein: ich öff - ne dir's in mei - nes Je - su
My God, here will my heart a - bide: I o - pen it to you in Je - sus

4 Na - men; so streu - e dei - nen Sa - men als in ein gu - tes Land hi - nein. Mein Gott, hier wird mein Her - zen:
name:— then scat - ter there the seeds as if it were a fer - tile field. My God, here shall my hear - bide:

8 lass sol - ches Frucht und hun - - fäl - tig — brin en. O Herr, Herr, hilf O Herr, lass wohl - ge - lin - gen.
let it bear fruit, a b fold be — bring g. O Lord, Lord, my O Lord now let it pros - per.

12 **Andante** wol - lest dei - nen Geist und Kraft zum Wor - te ge -
- stow up - on your ho - ly word your pow'r and spir -

16 **Coro** ben. Er - hör uns, lie - ber Her - re Gott!
it. O hear our pray'r; O Lord - re our God!

20 Recitativo
Basso

Nur weh-re, treu-er Va-ter, weh-re, dass mich und kei-nen Chris-ten nicht des Teu-fels Trug, des Teu-fels Trug,
De-fend us, faith-ful Fa-ther, keep us, lest I or an-y Christ-ians by the dev-il's wiles, the dev-il's wiles,

des Teu-fels Trug ver-keh-re. Sein Sinn ist ganz da-hin ge-richt', uns dei-nes Wor-tes zu be-
the dev-il's wiles be cast down. His goal is whol-ly to de-ceive, yes, of God's ho-ly word to

28 **allegro**
 rau - hey mit al - ler Se - lig -
rob to steal our hap - pi -

31 **allegro**
 Soprano
 al - ce - he - Den Sa - tan un - ter uns - re Fü - ße tre -
steal - pi - ness. Be - neath our feet will Sa - tan be down trod -

35 **Coro**
 ten. Er - hör uns, lie - ber Her - re Gott!
den. O hear our pray'r, O Lord our God!

Recitativo
Tenore

39

Ach! viel' ver-leug-nen Wort und Glau-ben und fäl- - len ab wie fau-les Obst, wenn sie Ver-
Ah! man-y have de-nied your teach-ing and fell - - a - way like rot-ten fruit when they have

p

42

fol-
suf - - - - -

44

- - - - - gung sol-len lei - den. So, so, so stür-zen sie in
- - - - - fered - per-se-cu tion. So now they sad-ly suf-fer

47

wig Her-ze-leid er end-ing pair a s ein zeit-lich Weh ver-meiden. Und uns für des Teu-fels und der
er end-ing pair ist to a-void a time of suf-fring. And from foes and un-be-liev-ers

allegro
Soprano

51

Feind grau-sa-men Mord und Läs- - te - run slay - gen, Wü - ten und
who would cru-el-ly tor-ment and us, from hate and

54

To - ben vä - ter - lich be - hü - - ten.
 an - ger. ja - ther - like, pro - tect us. (Coro)

tr

f

57

60 Recitativo

Basso

Ein and - rer sorgt nur für den Bauch; in - zwi - schen wird der See ge - ver - gessen; der Mam - mon auch hat
 An - oth - er cares but for his belly; and mean - while the sea left quite - gleamed; and wealth as well be -

p

64

Herz be - ses - sen. Wort zu kei - ner Kraft ge - lan - gen. Und wie - viel See - len hält die
 heart's ob - ses - sion. Word can - not re - veal its pow - er, and man - y hearts are cap - tive

67

Wol - lust nicht ge - fan - gen? So sehr ver - füh - ret sie die Welt, die Welt, die ih - nen muss an -
 in their search for plea - sure. They choose in - stead the fleet - ing world, the world which they em - brace in -

71

statt des Him- mels ste- hen, da- rü- ber sie vom Him- mel ir
 stead of heav- en's prom- ise, these fool- ish souls now heav- en's joy

74

re- ge- hen, da- rü- ber sie vom Him- mel
 re- ject- ing, these fool- ish souls now heav- en's

77

ir- re- ge hen, vom Him- mel
 joy- re- ject ing, now heav- en's

80

tr **allegro** *Soprano*
 re- ge hen. Al- le Ir- ri- ge und Ver- führ- te
 re- ject ing. Bring to your fold all those who strayed from

84

Coro
 wie- der- brin- gen. Er- hör uns, lie- ber Her- re Gott!
 heav- en's path- way. O hear our pray'r, O Lord our God!

4. Aria (Soprano)

Musical notation for measures 1-4 of the Aria (Soprano). The score is in common time (C) and features a soprano line and a piano accompaniment. The key signature has one flat (B-flat). The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

5

Musical notation for measures 5-8 of the Aria (Soprano). The piano accompaniment continues with the same rhythmic pattern. The soprano line has a melodic line with some grace notes.

10

Musical notation for measures 9-13 of the Aria (Soprano). The piano accompaniment continues with the same rhythmic pattern. The soprano line has a melodic line with some grace notes.

14

Musical notation for measures 14-17 of the Aria (Soprano). The piano accompaniment continues with the same rhythmic pattern. The soprano line has a melodic line with some grace notes.

18

Musical notation for measures 18-21 of the Aria (Soprano). The piano accompaniment continues with the same rhythmic pattern. The soprano line has a melodic line with some grace notes.

22

Musical notation for measures 22-25 of the Aria (Soprano). The piano accompaniment continues with the same rhythmic pattern. The soprano line has a melodic line with some grace notes.

26

Musical notation for measures 26-29 of the Aria (Soprano). The piano accompaniment continues with the same rhythmic pattern. The soprano line has a melodic line with some grace notes.

30

Musical score for measures 30-33. The piece is in 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat.

34

Musical score for measures 34-37. The right hand continues the melodic line with some grace notes and slurs. The left hand maintains the eighth-note accompaniment.

38

Musical score for measures 38-41. The right hand has some rests in the final measures. The left hand continues with eighth notes.

5. Choral

1/5

Musical score for measures 42-45. The right hand features a new melodic line with some accidentals. The left hand continues with eighth notes.

Musical score for measures 46-49. The right hand continues with a melodic line, and the left hand provides accompaniment.

13

Musical score for measures 50-53. The right hand has a melodic line with some accidentals. The left hand continues with eighth notes.