

Johann Sebastian
BACH

Ich hatte viel Bekümmernis
Lord my God, my heart and soul were sore distressed
BWV 21

Kantate zum 3. Sonntag nach Trinitatis und für jede Zeit
für Soli (STB oder SB/TB/SATB), Chor (SATB)
Oboe, Fagott, 3 Trompeten, Pauken
2 Violinen, Viola und Basso continuo
ad libitum: 4 Posaunen
herausgegeben von Klaus Hofmann (Herbipol.)

Cantata for the 3rd Sunday after Trinity and for all occasions
for soli (STB or SB/TB/SATB), choir (SATB)
oboe, bassoon, 3 trumpets, timpani
2 violins, viola and basso continuo
ad libitum: 4 trombones
edited by Klaus Hofmann (Herbipol.)
English version by Henry S. Drinker
revised by Gordon Paine

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

Klavierauszug / Vocal score
Paul Horn



Vorwort

Die Kantate *Ich hatte viel Bekümmernis* BWV 21 hat in den bald anderthalb Jahrhunderten seit ihrer Veröffentlichung durch Wilhelm Rust in Band 5/1 der Gesamtausgabe der Bach-Gesellschaft (1855) die anhaltende Wertschätzung von Kennern und Liebhabern auf sich gezogen, zugleich aber auch der Forschung manches Rätsel aufgegeben. Das Werk ist in einem Konvolut von 28 Originalstimmen unter den Beständen der Staatsbibliothek zu Berlin überliefert (Signatur: *Mus. ms. Bach St 354*); eine Partitur ist nicht erhalten. Das nicht ganz vollständige Stimmenmaterial stammt von mindestens drei Aufführungen, nämlich je einer in Bachs Weimarer, Köthner und Leipziger Zeit, und spiegelt je spezielle Umstände: Die Weimarer Aufführung erfolgte ohne Beteiligung eines Solosoprans; die Solopartien für hohe Stimme (Satz 3–5, 7–8, 10) waren sämtlich dem Tenor zugeteilt. Die Tonart war Kammermerton c-Moll. Bei der Aufführung der Köthner Zeit waren ebenfalls nur zwei Vokalsolisten beschäftigt, allerdings trat nun ein Sopran an die Stelle des Tenors. Die Tonart war diesmal Kammermerton d-Moll. Für die Leipziger Aufführung verteilte Bach die hohen Solopartien auf Sopran (Satz 3, 7, 8) und Tenor (Satz 4, 5, 10), richtete die Chorpartien der Sätze 6, 9 und 11 für den Wechsel von Soloquartett und Tutti ein und fügte bei Satz 9 Posaunen zur Verstärkung des Ripienchors hinzu. Die Tonart war wieder Kammermerton c-Moll.

Die Weimarer Aufführung ist durch einen Vermerk Bachs auf dem Stimmenumschlag bezeugt für den 3. Sonntag nach Trinitatis 1714, den 17. Juni des Jahres. Die Aufführung in Bachs Köthner Jahren wird in der biographischen Literatur seit langem mit Bachs Bewerbungsreise nach Hamburg im Herbst 1720 in Verbindung gebracht: Der Hamburger Musikgelehrte Johann Mattheson äußert sich in der von ihm herausgegebenen Zeitschrift *Critica Musica* 1725 kritisch und sehr detailliert über Textwiederholungen in Bachs Kantate, und in der Tat liegt der Gedanke nahe, daß er die Kenntnis des Werkes einer Hamburger Darbietung unter Bach verdankte. Die Leipziger Materialien wurden wahrscheinlich für eine Aufführung am 3. Sonntag nach Trinitatis 1723, dem 13. Juni des Jahres, angefertigt.

Der originale Stimmenumschlag trägt im Titel den Vermerk „Per ogni Tempo“ (für alle Zeit); damit verleiht Bach dem Werk die denkbar weiteste liturgische Bestimmung. Tatsächlich scheint der Kantatentext auf keinen bestimmten Sonntag des Kirchenjahres zugeschnitten. Auch zu dem in Bachs Aufführungsvermerk genannten 3. Sonntag nach Trinitatis besteht nur eine schwache und gewissermaßen indirekte Beziehung: Während Bachs Kantaten gewöhnlich ebenso wie die Predigt des Hauptgottesdienstes das Evangelium des Tages zum Vorwurf haben (am fraglichen Sonntag Lukas 15,1–10 mit dem Gleichnis vom verlorenen Schaf und dem Gleichnis vom verlorenen Groschen), ergibt sich hier nur eine inhaltliche Verbindung zur Sonntagsepistel, 1. Petrus 5,6–11, und zwar speziell zwischen Vers 7 des Textes („Alle eure Sorge werfet auf ihn; denn er sorget für euch“) und Satz 9 der Kantate („Was helfen uns die schweren Sorgen ...“) sowie zwischen Vers 11 („Ihm sei Ehre und Macht von Ewigkeit zu Ewigkeit! Amen“) und

Satz 11 („Lob und Ehre und Preis und Gewalt ...“). Es erscheint fraglich, ob dieser Zusammenhang nach damaliger Praxis ausreichte, die Aufführung im Hauptgottesdienst am 3. Sonntag nach Trinitatis zu begründen; möglicherweise waren jedoch besondere Umstände an jenem Sonntag des Jahres 1714 für die Textzusammenstellung maßgeblich: Wie Reinhold Jauernig im *Bach-Jahrbuch* 1954 dargelegt hat, stand die fragliche Zeit am Weimarer Hofe im Zeichen des bevorstehenden Abschieds des schwer erkrankten jugendlichen Prinzen Johann Ernst von Sachsen-Weimar (1696–1715), der, Linderung seiner „Schmerzhaften Maladie“ von einer Brunnenkur in Bad Schwalbach erhoffend, am 4. Juli des Jahres zu einer Reise aufbrach, von der er nicht mehr zurückkehren sollte. Die tröstliche Botschaft der Kantate wäre gleichsam Gegenbild jener bedrückenden Situation.

Die madrigalischen Texte der Kantate werden in der Bach-Literatur meist dem Weimarer Hofpoeten Salomo Franck zugeschrieben. Die beiden in Satz 9 mit der gängigen Melodie als Cantus firmus vertonten Textstrophen entstammen dem Kirchenlied „Wer nur den lieben Gott läßt walten“ (EG 369) von Georg Neumark (1621–1681).

Unsere Ausgabe ermöglicht die Aufführung der Kantate in den verschiedenen von Bach praktizierten Besetzungsformen. Bei den Besetzungsangaben zu den Solopartien für hohe Stimme ist jeweils zuerst die von Bach in Leipzig vorgenommene Zuweisung und danach in Klammern die aus den Weimarer und Köthner Stimmen sich ergebende Alternative angeführt. Bachs nachträgliche Aufteilung der Chorpartien auf Soloquartett und Tutti ist in der Ausgabe durch Ad-libitum-Vermerke als fakultativ gekennzeichnet.

Göttingen, im Sommer 1995

Klaus Hofmann

Foreword

The cantata *Ich hatte viel Bekümmernis*, BWV 21, has won the lasting appreciation of music lovers during nearly a century and a half since its publication, edited by Wilhelm Rust, in Volume 5/1 of the Complete Edition of the Bach-Gesellschaft (1855). At the same time it has posed various problems for musicologists. The work survived in the form of a set of 28 original vocal and instrumental parts kept at the Staatsbibliothek in Berlin (catalogue number *Mus. ms. Bach St 354*); there is no score. That set of parts, not quite complete, had been used for at least three performances, one each during the periods which Bach spent at Weimar, Cöthen and Leipzig, and each performance was marked by particular circumstances: at Weimar there was no solo soprano, the solos for a high voice (movements Nos. 3–5, 7–8, 10) all being allotted to the tenor. The key was C minor chamber pitch. At the performance given during Bach's years at Cöthen, too, there were only two solo singers, but on that occasion a soprano replaced the tenor. In this instance the tonality was D minor chamber pitch. For the Leipzig performance Bach divided the high solo parts between soprano (movements Nos. 3, 7, 8) and tenor (movements Nos. 4, 5, 10), he adapted the choral sections in movements Nos. 6, 9 and 11 for solo quartet and tutti, and in movement No. 9 he added trombones to support the ripieno choir. The tonality was again chamber pitch C minor.

The performance at Weimar is known, from a note made by Bach on the cover for the parts, to have been given on the 3rd Sunday after Trinity in 1714, the 17th June. The performance given during Bach's years at Cöthen has long been associated by writers on Bach with his visit to Hamburg, when seeking a position as organist there, during the autumn of 1720. The Hamburg musician Johann Mattheson wrote in 1725 in the periodical "Critica Musica" which he edited, critically and in detail concerning repetitions of words in this Bach cantata, and it certainly appears likely that he owed his knowledge of the work to a performance of it under Bach in Hamburg. Research has indicated that the Leipzig material was produced for a performance during Bach's first months as Thomascantor; Dürr believes it to have been made for a performance on the 3rd Sunday after Trinity in 1723, the 13th June.

The original cover for the parts bears in its title the annotation "Per ogni Tempo" (for all time); in so doing, Bach bestows on the work the broadest liturgical assignation imaginable. In point of fact, the cantata text does not seem to have been intended for any specific Sunday in the ecclesiastical year. In addition, there is only a tenuous and, to some extent, indirect relationship to the 3rd Sunday after Trinity Sunday as mentioned in Bach's performance indication – whereas Bach's cantatas, just like the sermon of the main church service, usually grappled with the Gospel of the day (on the Sunday in question this was Luke 15:1–10 with the Parable of the Lost Sheep and the Parable of the Lost Coin), in this case there is only a contextual connection with the Sunday epistle, 1 Peter 5:6–11, and specifically verse 7 of the text ("Cast all your care upon him; for he careth for you") and movement 9 of the can-

tata ("What use are the weighty cares to us...") as well as between verse 11 ("To him be glory and dominion for ever and ever. Amen") and movement 11 ("Praise and honor and reward and power ..."). It seems questionable whether this connection was, according to the practice of the time, sufficient to justify a performance during the main church service on the 3rd Sunday after Trinity Sunday – special circumstances were possibly of greater significance for the compilation of the text on that Sunday in 1714. As Reinhold Jauernig explained in the *Bach-Jahrbuch* 1954, the Weimar court was overshadowed at the time in question by the imminent departure of the gravely ill young prince Johann Ernst von Sachsen-Weimar (1696–1715) who, hoping to relieve his "painful malady" by taking the waters in Bad Schwalbach, set out on a journey on 4 July of that year on from which he would not return. The comforting message of the cantata would have been, under these circumstances, a counterpart of that oppressive situation.

Bach scholarship attributes the madrigal-like texts of the cantata primarily to the Weimar court poet Salomo Franck. The two verses in movement 9, which have been set as the cantus firmus to the established melody, originate from the hymn "Wer nur den lieben Gott läßt walten" (He who lets God rule alone) by Georg Neumark (1621–1681).

Our edition allows for the performance of this cantata in the various forms which Bach himself used. The solo parts for high voice are always allotted primarily to the voice specified by Bach in Leipzig, with the alternative authorized by the Weimar and Cöthen parts placed afterwards in brackets. Bach's later division of the choruses into solo quartet and tutti sections is given in this edition as "ad libitum".

Göttingen, summer 1995

Klaus Hofmann

Translation: John Coombs / David Kosviner

Ich hatte viel Bekümmernis

Lord my God, my heart and soul were sore distressed
BWV 21

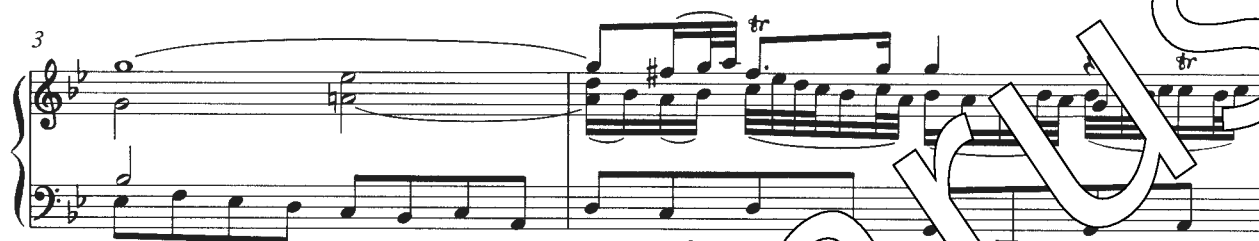
Johann Sebastian Bach
1685–1750

Klavierauszug: Paul Horn (1922–2016)

1. Sinfonia

Adagio assai

Oboe
Archi
Fagotto
Organo



Aufführungsdauer / Duration: ca. 45 min.

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Urtext
edited by Klaus Hofmann (Herbipol.)
English version by Henry S. Drinker
revised by Gordon Paine

10

Musical notation for measures 10-11. The piece is in B-flat major (two flats) and 4/4 time. Measure 10 features a complex piano accompaniment with sixteenth-note patterns in the right hand and a steady eighth-note bass line. Measure 11 continues this texture with a trill (tr) in the right hand.

12

Musical notation for measures 12-13. Measure 12 shows a continuation of the piano accompaniment with a trill (tr) in the right hand. Measure 13 features a melodic phrase in the right hand with a trill (tr) and a sustained bass line.

14

Musical notation for measures 14-15. Measure 14 has a melodic line in the right hand with a trill (tr) and a bass line. Measure 15 continues with a melodic phrase in the right hand and a bass line.

15

Musical notation for measures 15-16. Measure 15 features a melodic phrase in the right hand with a trill (tr) and a bass line. Measure 16 continues with a melodic phrase in the right hand and a bass line.

Musical notation for measures 16-18. Measure 16 has a melodic phrase in the right hand and a bass line. Measure 17 continues with a melodic phrase in the right hand and a bass line. Measure 18 features a melodic phrase in the right hand and a bass line.

19

Musical notation for measures 19-20. Measure 19 features a melodic phrase in the right hand with a trill (tr) and a bass line. Measure 20 continues with a melodic phrase in the right hand and a bass line.

2. Chorus

Lente

Soprano
 Ich, Lord ich, my ich, God: ich hat-te viel Be-küm-mer-nis, ich hat-te viel Be-
 my heart and soul were sore dis-tressed, my heart and soul were

Alto
 Ich, Lord ich, my ich, God:

Tenore
 Ich, Lord ich, my ich, God: ich hat-te viel Be-küm-mer-nis, ich
 my heart and soul were sore dis-tressed, my

Basso
 Ich, Lord ich, my ich, God:

Oboe
 Archi
 Fagotto
 Organo

4

Lente

Her-zen, in mei-nem Her-zen,
 trou-bled, my spir-it trou-bled;

ich hat-te viel Be-küm-mer-nis, ich hat-te viel Be-
 my heart and soul were sore dis-tressed, my heart and soul were

hat-te viel Be-küm-mer-nis in mei-nem Her-zen,
 heart and soul were sore dis-tressed, my spir-it trou-bled;

ich hat-te viel Be-küm-mer-nis, ich
 my heart and soul were sore dis-tressed, my

Tutti

Organo

ich hat-te viel Be-küm-mer-nis, ich hat-te viel Be-
 my heart and soul were sore dis-tressed, my heart and soul were

küm-mer-nis in mei-nem Her-zen, in mei-nem Her-zen, in mei-nem Her-
 sore dis-tressed, my spir-it trou-bled, my spir-it trou-bled, my spir-it trou-

ich hat-te viel Be-küm-mer-nis, ich
 my heart and soul were sore dis-tressed, my

hat-te viel Be-küm-mer-nis, Be-küm-mer-nis in mei-nem Her-zen, in mei-nem
 heart and soul were sore dis-tressed, were sore dis-tressed, my spir-it trou-bled, my spir-it

Org

Archi, Fag

küm-mer-nis in mei-nem Her-zen, in mei-nem Her-zen, in mei-nem Her-zen,
 sore dis-tressed, my spir-it trou-bled, my spir-it trou-bled, my spir-it trou-bled;

zen, ich hat-te viel Be-küm-mer-nis, ich hat-te viel Be-küm-mer-nis, mei-nem
 bled; my heart and soul were sore dis-tressed, my heart and soul were sore dis-tressed, spir-it

hat-te viel Be-küm-mer-nis in mei-nem Her-zen, in mei-nem Her-zen, in mei-nem
 heart and soul were sore dis-tressed spir-it trou-bled, my spir-it trou-bled, my spir-it trou-bled;

Her-zen, hat-te viel Be-küm-mer-nis hat-te viel Be-küm-mer-nis in
 trou-bled; heart and soul were sore dis-tressed, my heart and soul were sore dis-tressed, my

Tutti Org

ich hat-te viel Be-küm-mer-nis, ich
 my heart and soul were sore dis-tressed, my

Her-zen, in mei-nem Her-zen, in mei-nem Her-zen, in mei-nem Her-zen,
 trou-bled, my spir-it trou-bled, my spir-it trou-bled, my spir-it trou-bled, my spir-it trou-

Her-zen, in mei-nem Her-zen, ich hat-te viel Be-küm-mer-nis, ich hat-te viel Be-
 trou-bled, my spir-it trou-bled; my heart and soul were sore dis-tressed, my heart and soul were

mei-nem Her-zen, in mei-nem Her-zen, in mei-nem Her-zen,
 spir-it trou-bled, my spir-it trou-bled, my spir-it trou-bled, my spir-it trou-bled,

Archi

Ob

hat-te viel Be-küm-mer-nis in mei-nem Her-zen, in mei-nem Her-zen, in mei-nem Her-zen,
 heart and soul were sore dis-tressed, my spir-it trou-bled, my spir-it trou-bled;

zen, bled; ich hat-te viel Be-küm-mer-nis, ich hat-te viel Be-küm-mer-nis in
 my heart and soul were sore dis-tressed, my heart and soul were sore dis-tressed, my

küm-mer-nis in mei-nem Her-zen, in mei-nem Her-zen, in mei-nem Her-zen, in
 sore dis-tressed, my spir-it trou-bled, my spir-it trou-bled, my spir-it trou-bled, my

zen, bled; Org my heart and soul were sore dis-tressed, my heart and soul were sore dis-tressed, my spir-it trou- Org

Tutti

ich hat-te viel Be-küm-mer-nis, ich hat-te viel Be-küm-mer-nis in
 my heart and soul were sore dis-tressed, my heart and soul were sore dis-tressed, my

mei-nem Her-zen, in mei-nem Her-zen, in mei-nem Her-zen, in
 spir-it trou-bled, my spir-it trou-bled, my spir-it trou-bled, my

mei-nem Her-zen, in mei-nem Her-zen, in mei-nem Her-zen, in
 spir-it trou-bled, my spir-it trou-bled, my spir-it trou-bled, my

zen, in mei-nem Her-zen, in mei-nem Her-zen, in mei-nem Her-zen, in
 bled, my spir-it trou-bled, my spir-it trou-bled, my spir-it trou-bled, my

Org Archi, Fag Org

Her-zen, in mei-nem Her-zen, in mei-nem Her-zen, in
 trou-bled, my spir-it trou-bled, my spir-it trou-bled, my spir-it trou-bled, my

mei-nem Her-zen, ich hat-te viel Be-küm-mer-nis, ich hat-te viel Be-küm-mer-nis in
 spir-it trou-bled; my heart and soul were sore dis-tressed, my heart and soul were sore dis-tressed, my

mei-nem Her-zen, in mei-nem Her-zen, in mei-nem Her-zen, in
 spir-it trou-bled, my spir-it trou-bled, my spir-it trou-bled, my

küm-mer-nis in mei-nem Her-zen, ich hat-te viel Be-küm-mer-nis, ich hat-te viel Be-
 sore dis-tressed, my spir-it trou-bled; my heart and soul were sore dis-tressed, my heart and soul were

Org Org

Tutti Tutti

mei-nem Her - zen, in mei-nem Her - zen, in mei-nem Her - zen, in
 spir - it trou - bled, my spir - it trou - bled, my spir - it trou - bled, my

mei - nem Her - zen, in mei-nem Her - zen, in
 spir - it trou - bled, my spir - it trou - bled, my

mei-nem Her - zen, ich hat-te viel Be - küm-mer-nis, ich hat-te viel Be-küm-mer-nis in
 spir - it trou - bled; my heart and soul were sore dis-tressed, my heart and soul were sore dis-tressed, my

küm-mer-nis in mei - nem Her-zen, ich hat-te viel Be - küm-mer-nis, ich hat-te viel Be -
 sore dis-tressed, my spir - it Tutti trou - bled; my heart and soul were sore dis-tressed, my heart and soul were
 Org Tutti Org

mei-nem Her - zen, ich hat-te viel Be - küm-mer-nis, ich hat-te viel Be-küm-mer-nis
 spir - it trou - bled; my heart and soul were sore dis-tressed, my heart and soul were sore dis-tressed, my

mei-nem Her - zen, in mei-nem Her - zen, in mei-nem Her - zen, in
 spir - it trou - bled, my spir - it trou - bled, my spir - it trou - bled, my

mei - nem Her - zen, in mei-nem Her - zen, ich
 spir - it trou - bled, my spir - it trou - bled; my

küm-mer-nis in Her-zen, ich hat-te viel Be - küm-mer-nis, ich hat-te viel Be -
 sore dis-tressed, my heart and soul were; my heart and soul were sore dis-tressed, my heart and soul were
 Org Tutti Org

nem Her ich
 my

ich hat-te viel Be - küm-mer-nis, Be-küm-mer-nis, ich hat-te viel Be-küm-mer-nis in
 my heart and soul were sore dis-tressed, were sore dis-tressed, my heart and soul were sore dis-tressed, my

hat-te viel Be-küm-mer-nis, Be - küm-mer-nis, ich hat-te viel Be - küm-mer-nis, Be-küm-mer-nis in
 heart and soul were sore dis-tressed, were sore dis-tressed, my heart and soul were sore dis-tressed, were sore dis-tressed, my

küm-mer-nis, Be-küm-mer-nis, ich hat-te viel Be-küm-mer-nis, Be - küm-mer-nis in mei - - nem
 sore dis-tressed, were sore dis-tressed, my heart and soul were sore dis-tressed, were sore dis-tressed, my spir - - it
 Tutti Org Tutti Org Tutti Org

hat - te viel Be - küm - mer - nis, ich hat - te viel Be - küm - mer - nis in
 heart and soul were sore dis - tressed, my heart and soul were sore dis - tressed, my

mei - - - - - nem Her - zen, ich hat - te viel Be - küm - mer - nis in
 spir - it - - - - - it - - - - - trou - bled; my heart and soul - - - - - were sore dis - tressed, my

mei - nem Her - zen, ich hat - te viel Be - küm - mer - nis, ich hat - te viel Be -
 spir - it trou - bled, my heart and soul were sore dis - tressed, my heart and soul were

Her - - - - - zen, ich hat - te viel Be - küm - mer - nis, ich
 trou - - - - - bled; my heart and soul were sore dis - tressed, my

mei - nem Her - zen, in mei - nem Her - zen; adagio
 spir - it trou - bled, my spir - it trou - bled; da - ber Lord,

mei - - - - - nem Her - zen, in mei - - - - - nem Her - zen; a - - - - - ber Lord,
 spir - it - - - - - trou - bled, my spir - it - - - - - trou - bled; but Lord,

küm - mer - nis in mei - nem Her - zen, mei - nem Her - zen, a - - - - - ber Lord,
 sore dis - tressed, my trou - bled, spir - it - - - - - bled; but Lord,

hat - te küm - mer - nis in mei - nem Her - zen; a - - - - - ber Lord,
 heart and soul were sore dis - tressed, my spir - it trou - bled; but Lord,

Trö - stun - gen er - quik - ken mei - ne See - - - - - le, mei - ne See - le,
 my com - fort - ing my spir - it is de - light - ed, is de - light - ed,

dei - ne Trö - stun - gen er - quik - ken mei - ne See - - - - - le, mei - ne See - le,
 by thy com - fort - ing my spir - it is de - light - ed, is de - light - ed,

dei - ne Trö - stun - gen er - quik - ken mei - ne See - - - - - le, mei - ne
 by thy com - fort - ing my spir - it is de - light - ed, is de -

dei - ne Trö - stun - gen er - quik - ken mei - ne See - - - - - le, mei - ne
 by thy com - fort - ing my spir - it is de - light - ed, is de -

vivace

vivace

Tutti

dei - ne Trö - stun - gen er - quik - ken mei - ne See -
 by thy com - fort - ing my spir - it is de - light -

dei - ne Trö - stun - gen er - quik - ken mei - ne See -
 by thy com - fort - ing my spir - it is de - light -

See - le, -
 light - ed, -

dei - ne Trö - stun - gen er - quik - ken mei - ne See -
 by thy com - fort - ing my spir - it is de - light -

See - le, -
 light - ed, -

Org Ob, Vl Va, Fag

- le, mei - ne See - le,
 ed, is de - light - ed,

- le, mei - ne See - le,
 ed, is de - light - ed,

- le, mei - ne See - le,
 ed, is de - light - ed,

dei - ne Trö - stun - gen er - quik - ken mei - ne See -
 by thy com - fort - ing my spir - it is de - light -

dei - ne Trö - stun - gen er - quik - ken mei - ne
 by thy com - fort - ing my spir - it is de -

dei - ne Trö - stun - gen er - quik - ken mei - ne
 by thy com - fort - ing my spir - it is de -

dei - ne Trö - stun - gen er - quik - ken mei - ne
 by thy com - fort - ing my spir - it is de -

See light

See light

See light

tr andante

le, mei-ne See - le, dei - ne Trö - stun - gen, ei - ne Trö - stun - gen er -
 ed, is de - light - ed, by thy com - fort - ing, by thy com - fort - ing my

le, mei-ne See - le, dei - ne Trö - stun - gen, ei - ne Trö - stun - gen er -
 ed, is de - light - ed, by thy com - fort - ing, by thy com - fort - ing my

le, mei-ne See - le, dei - ne Trö - stun - gen er - quik - ken mei - ne See - le, er -
 ed, is de - light - ed, by thy com - fort - ing my spir - it is de - light - ed, is de - light - ed, my

le, mei-ne See - le, Trö - stun - gen, ei - ne Trö - stun - gen er - quik - ken mei - ne See - le,
 ed, is de - light - ed, by thy com - fort - ing my spir - it is de - light - ed, Tutti

quik - ke spir - it mei - ne See - le, er - quik - ken mei - ne See - le,
 is de - light - ed, my spir - it is de - light - ed, is de - light - ed.

quik - ken mei - ne See - le, er - quik - ken mei - ne See - le, mei - ne See - le,
 spir - it is de - light - ed, my spir - it is de - light - ed, is de - light - ed.

quik - ken, er - quik - ken, er - quik - ken mei - ne See - le,
 spir - it, my spir - it, my spir - it is de - light - ed.

er - quik - ken, er - quik - ken mei - ne See - le, mei - ne See - le,
 my spir - it, my spir - it is de - light - ed, is de - light - ed.

3. Aria

Molt'adagio

Ob
Violoncello
Violone
Organo

7 Soprano (o Tenore)

(8) Seuf-zer, Trä-nen, Kum-mer, Not, — Seuf-zer
Sigh-ing, weep-ing, sor-row, grief, — sigh-

Org

10

(8) Furcht und Tod — na-gen mein be-klemm-tes
fear-and death, — nag and gnaw my ach-ing

Org

13

(8) Herz, ich emp-fin-de Jam-mer, Schmerz, Seuf-zer, Trä-nen, Kum-mer, Not, — Kum-mer,
heart, tear my trou-bled soul-a-part. Sigh-ing, weep-ing, sor-row, grief, — sor-row,

16

(8) Not, ängst-lich Seh-nen, Furcht und Tod, — Seuf-zer, Trä-nen, Kum-mer,
 grief, anx - ious yearn-ing, fear - and death, - sigh - ing, weep - ing, sor - row,

Org Ob Org Ob Org

19

(8) Not, — Seuf-zer, Trä-nen, Kum-mer, Not — na - gen mein beklemmtes — Herz, ich emp-fin - de am-mer,
 grief, — sigh-ing, weep-ing, sor-row, grief, — nag - and gnaw my ach - ing — heart, tear my trou-bled soul - a -

Ob

22

(8) Schmerz. Trä - nen Kum-mer Kum-mer, Not!
 part. weep-ing, sor - row sor-row, grief.

28

4. Recitativo

Tenore
(o Soprano)

Wie hast du dich, mein Gott, in mei-ner Not, in mei-ner Furcht und Za-gen denn
Why hast thou, Lord, my God, in this my need, my fear and trep-i-da-tion, thus

Archi
Fagotto
Organo

p

4

ganz von mir ge-wandt? Ach! kennst du nicht dein Kind? Ach! hörst du nicht d
so for-sak-en me? Ah! Know'st thou not thy child? Ah! Hear'st thou not

7

Kla-gen von de-nen, die dir sind mit Bunde n' Treu ver-wandt? Du wärest mei-ne Lust und
wail-ing of those whose hearts are bound in faith and truth to thee? Thou wast all my joy, but

11

ist mir grau-sam wor- Ich su-che dich an al-len Or-ten; ich ruf und schrei dir
now hast turned a word me. In eu'-ry place I vain-ly seek thee; a-lone, I call and

14

nach, al-lein: mein Weh und Ach scheint itzt, als sei es dir ganz un-be-wußt.
cry to thee! My grief and woe are sore, if I am loved by thee no more.

5. Aria

Largo

Archi
Fagotto
Organo

3

5 Tenore (o Soprano)

Bä - che von ge - salz - nen Zäh - ren,
From my eyes salt tears are flow - ing,

p *f*

7

9

Bä - che von ge - salz - nen Zäh - ren, Flu - ten rau - schen stets ein -
from my eyes salt tears are flow - ing, stream - ing cease - less ev - er -

p Org

11

her, forth, Flu - ten - rau - schen stets ein - her, stets
 stream - ing - cease - less - ev - er - forth, ev -

Archi *f* Org *p* Archi *p*

13

ein - her, Flu - ten - rau - schen stets ein
 - er - forth, stream - ing - cease - less - ev - er -

Org

15

her, stets, stets ein - her, Bä - che von ge - salz - nen
 n - ceas - ing - forth, from my - eyes salt tears - are -

tr

17

Zäh - ren, Flu - ten - rau - schen stets ein - her, Flu - ten rau - schen stets ein -
 flow - ing, stream - ing - cease - less ev - er - forth, stream - ing cease - less - ev - er -

tr

19

her, ein - her, stets, stets ein - her.
 forth, un - ceas - ing, ev - er - forth.

21

24

un poc' allegro

Sturm und Wel-len mich ver-seh -
 An - gry bil - lows o - ver - whelm

27

ren, Stu - und - seh - ren, mich ver-seh -
 me, ar - ge bil - lows ver - whelm me, o - ver - whelm

28

adagio

ren, und dies trüb - sals - vol - le
 me, and - this - trou - ble - lad - en -

30

Meer will mir Geist und Le - ben schwä - chen, Mast und An - ker wol - len
 sea will en - gulf my - fee - ble spir - it, cast a - drift with - out a

32

bre - chen, wol - len bre - chen, hier ver - sink ich in den
 com - pass, sail, or an - chor. Weighed with more than I can

34

Grund, dort seh in der Höl le Schlund.
 bear, down I sink in he des

36

ge - salz - nen Zäh -
 salt - tears are flow

38

ren.
 ing.

Da capo dal segno

6. Chorus

Adagio *solo** *tr* *tutti*

Soprano
 Was be - trübst du dich, mei - ne See - le, was be -
 What doth trou - ble thee, o my spir - it?

Alto
 Was be - trübst du dich, mei - ne See - le, was be -
 What doth trou - ble thee, o my spir - it?

Tenore
 Was be - trübst du dich, mei - ne See - le, was be -
 What doth trou - ble thee, o my spir - it?

Basso
 Was be - trübst du dich, mei - ne See - le, was be -
 What doth trou - ble thee, o my spir - it?

Oboe
 Archi
 Fagotto
 Organo

Adagio *Org*

6 *tr* *spiritoso*

du dich, - ne See - le, mei - ne See - le,
 thee, my spir - it, o my spir - it?

trübst du dich, mei - ne See - le, mei - ne See - le, und
 trou - ble thee, o my spir - it, o my spir - it? Why

8
 trou - ble thee, mei - ne See - le, mei - ne See - le,
 o my spir - it, o my spir - it?

trübst du dich, mei - ne See - le, mei - ne See - le,
 trou - ble thee, o my spir - it, o my spir - it?

tr *tr* *spiritoso*

* Ad libitum.

und bist so un - ru - hig, und bist so un - ru - hig, und bist so un -
 Why art thou so rest-less, why art thou so rest-less, why art thou so

bist so un - ru - hig, und bist so un - ru - hig, und bist so un - ru - hig, und
 art thou so rest-less, why art thou so rest-less, why art thou so rest-less, why

und bist so un - ru - hig, und bist so un - ru - hig, und bist so un - ru - hig,
 Why art thou so rest-less, why art thou so rest-less, why art thou so rest-less,

und bist so un - ru - hig, und bist so un - ru - hig, und bist so un - ru - hig,
 Why art thou so rest-less, why art thou so rest-less, why art thou so rest-less,

Fag

und so un - ru - hig, so un - ru - hig, und bist so un -
 why thou so rest-less, thou so rest-less, why art thou so

bist so un - ru - hig, und bist so un - ru - hig, und bist so un - ru - hig, und
 art thou so rest-less, why art thou so rest-less, why art thou so rest-less, why

und bist so un - ru - hig, und bist so un - ru - hig, und bist so un - ru -
 why art thou so rest-less, why art thou so rest-less, why art thou so rest-

ru - hig, und bist so un - ru - hig, und bist so un - ru - hig, und bist
 rest-less, why art thou so rest-less, why art thou so rest-less, why art

ru - - hig, und bist so un - ru - - hig, und bist so un - ru - - hig,
 rest - - less, why art thou so rest - - less, why art thou so rest - - less,
 bist so un - ru - - hig, und bist so un - ru - - hig, und bist so un -
 art thou so rest - - less, why art thou so rest - - less, why art thou so
 - hig, und bist so un - ru - - hig, und bist so un - ru - - hig, und
 less, why art thou so rest - - less, why art thou so rest - - less, why
 so un - ru - - hig, und bist so un - ru - - hig, und bist so un - ru -
 thou so rest - - less, why art thou so rest - - less, why art thou so rest -

und bist so un - ru - - hig, und bist so un - hig in
 why art thou so rest - - less, why art thou so - less
 ru - - hig, und bist so un - ru - - hig, und bist so un - ru - hig in
 rest - - less, why art thou so rest - - less, why art thou so rest - less in
 8 bist so un - ru - - hig, und bist so un - ru - less in
 art thou so rest - - less, why art thou so rest - less in
 - hig, un - ru - - hig, und bist so un - ru - hig in
 less, why art thou so rest - - less, why art thou so rest - less in
 tr

Har - re, har -
 Hope now, hope
 mir? Har - re, har - re, har - re auf Gott, har - re,
 me? Hope now, hope now, hope in thy God, hope now,
 mir? Har - re, har - re, har - re auf
 me? Hope now, hope now, hope in thy
 mir? Har - re, har - re,
 me? Hope now, hope now,

Vc

re auf Gott! / in thy God! / Denn ich / I shall

har-re auf Gott! / hope in thy God! / Denn ich / I shall

Gott, auf Gott! / God, thy God! / Denn ich / I shall

har-re auf Gott! / hope in thy God! / Denn ich / I shall

p *f*

wer-de ihm noch dan-ken, denn-ich wer-de ihm noch dan-ken, / thank the Lord for-ev-er, I shall thank the Lord for-ev-er,

wer-de ihm noch dan-ken, denn-ich wer-de ihm noch dan-ken, / thank the Lord for-ev-er, I shall thank the Lord for-ev-er,

wer-de ihm noch dan-ken, denn-ich wer-de ihm noch dan-ken, / thank the Lord for-ev-er, I shall thank the Lord for-ev-er,

wer-de ihm noch dan-ken, denn-ich wer-de ihm noch dan-ken, / thank the Lord for-ev-er, I shall thank the Lord for-ev-er,

solo

daß er mei-nes An-ge-sich-tes / for He doth up-hold my spir-it,

daß er mei-nes An-ge-sich-tes Hül-fe und mein Gott ist, daß er mei-nes An-ge-sich-tes / for He doth up-hold my spir-it, He my God, my Lord God, for He doth up-hold my spir-it,

ken, er,

ken, er,

Org

Hül - fe und mein Gott ist, daß er mei - nes An - ge - sich - tes Hül - fe und mein Gott
 He my God, my Lord God, for He doth up - hold my spir - it, He my God, my Lord

Hül - fe und mein Gott ist, daß er mei - nes An - ge - sich - tes Hül - fe und mein Gott
 He my God, my Lord God, for He doth up - hold my spir - it, He my God, my Lord

solo

daß er mei - nes An - ge - sich - tes Hül - fe und mein Gott
 for He doth up - hold my spir - it, He my God, my Lord

ist, daß er mei - nes An - ge - sich - tes Hül - fe und mein Gott
 God, for He doth up - hold my spir - it, He my God, my Lord

ist, mei - nes An - ge - sich - tes Hül - fe und mein Gott
 God, He up - holds my spir - it, He my God, my Lord

solo

daß er mei - nes An - ge - sich - tes Hül - fe und mein Gott
 for He doth up - hold my spir - it, He my God, my Lord

ist, daß er mei - nes An - ge - sich - tes Hül - fe und mein Gott ist;
 God, for He doth up - holds my spir - it, He my God, my Lord God.

ist, daß er mei - nes An - ge - sich - tes Hül - fe und mein Gott, mein Gott ist;
 God, for He doth up - hold my spir - it, He my God, my Lord, my Lord God.

ist, daß er mei - nes An - ge - sich - tes Hül - fe und mein Gott ist;
 God, for He doth up - hold my spir - it, He my God, my Lord God.

ist, daß er mei - nes An - ge - sich - tes Hül - fe und mein Gott ist;
 God, for He doth up - hold my spir - it, He my God, my Lord God.

Ob

tr VI I

tr VI II tr

tutti

daß er mei - nes An - ge - sich - tes
For He doth up - hold my spir - it,

Fag col Basso

tr

tutti

daß er mei - nes An - ge - sich - tes
For He doth up - hold my spir - it,

Hül - fe und mein Gott
He my God, my Lord

ist, daß er mei - nes An - ge - sich - tes
God, for He doth up - hold my spir - it,

tr

Hül - fe und mein Gott ist, daß er mei - nes An - ge -
 He my God, my Lord God, for He doth up - hold my
 spir - it, He my God, my Lord God, He up - holds my
 spir - it, He my God, my Lord God, for He doth up - hold my spir - it,

sich - tes Hül - fe und mein Gott ist, daß er mei - nes An - ge -
 spir - it, He my God, my Lord God, for He doth up - hold my spir - it
 spir - it, He my God, my Lord God, for He doth up - hold my spir - it,
 Hül - fe und mein Gott mein Gott ist, daß er mei - nes An - ge -
 He my God, my Lord my Lord God, for He doth up - holds my
 Hül - fe und mein Gott daß er mei - nes An - ge -
 He my God my Lord my Lord doth up - hold my spir - it,

adagio

Hül - fe und mein Gott ist, und mein Gott ist.
 He my God, my Lord, my Lord God, He, my Lord, my Lord God.
 spir - it, He my God, my Lord God, He, my Lord God.
 Hül - fe und mein Gott ist, und mein Gott ist.
 He my God, my Lord God, He, my Lord God.

adagio

Nach der Predigt

7. Recitativo

Soprano
(o Tenore)

(8) Ach Je - su, mei - ne Ruh, mein
Ah, Je - sus, my re - pose, my

Basso

Archi
Fagotto
Organo

p

3

(8) Licht, wo blei - best du? Bei mir? Hier
light, where art thou now? By me? Here

O See - le, Ich bei dir.
But look, o h! For am here.

(8) ist ja lau - ter Nacht.
is but dark - est night.

Ich bin dein treu - er Freund, der
I am thy faith - ful friend; through -

(8) Brich
Break

auch im Dun - keln wacht, wo lau - ter - Schal - ken sind.
out the night I watch to keep - thee - safe from harm.

(8) doch mit dei - nem Glanz und Licht des Tro - stes ein!
forth your bright - est ray, to light me on my way.

(8) a tempo

met sch da dei - nes Kamp - fes Kron dir
har when all thy strug - gles done, thy

a tempo

(8)

wird ein sü - Bes Lab - sal sein.
crown of peace and rest is won.

8. Duetto

Soprano
(o Tenore)

Basso

Violoncello
Violone
Organo

8) *tr*
Komm, mein Je - su, und er - quik - ke -
Come, my Je - sus, and re - store me. -

Ja, ich kom - me und er -
Yea, I come now to re -

3
und er - freu mit dei - nem Blik - ke, -
Shed thy grace and glad - ness o'er me. -

quik - ke - dich mei - nem Gna - den -
store thee, shed my grace and glad - ness -

5
- su, komm, mein Je - su, und er -
- sus, come, my Je - sus, and re -

ja, ich kom - me, ja, ich kom - me und er -
Yea, I come now, yea, I come now to re -

7
quik - ke und er - freu mit dei - nem
store me. Shed thy grace and glad - ness

quik - ke dich mit mei - nem Gna - den - blik - ke, dich mit mei - nem Gna - den -
store thee, shed my grace and glad - ness o'er thee, shed my grace and glad - ness

Blik-ke! Die-se See-le, die soll ster-ben, die-se See-le,
 o'er me. This my-spir-it soon will per-ish, this my spir-it

blik-ke. Dei-ne See-le, die soll le-ben, dei-ne
 o'er thee. Lo, thy spir-it I will cher-ish, lo, thy

die soll ster-ben und nicht le-ben, die-se See-le, die soll ster-ben
 soon will per-ish, soon will per-ish, this my spir-it soon will per-

See-le, die soll le-ben und nicht ster-ben, dei-ne See-le, die soll le-ben
 spir-it I will cher-ish, I will cher-ish, lo, thy spir-it I will cher-

- ben nicht le-ben und in ih-rer Un-glücks-höh-le
 ish, will per-ish. In the vale of sor-row would the-

ish, nicht ster-ben. Hier aus
 ched. From the

ganz ver-der-ben. Ich muß
 Fiend en-slave me. I must

die-ser Wun-den Höh-le sollt du er-ben
 vale of sor-row I thy Sav-iour save thee.

(8) stets in Kum-mer schwe -
 drink the cup of - sad

Heil durch die - sen Saft der - Re
 Nay, I bring the cup of - glad

- ben. Ja, ach ja, ich bin ver - lo - ren,
 - ness. Yea, ah yea, thou wilt re - ject me!

- ben. ein, a - nein, du bist er -
 - ness. Nay, ah nay, I shall pro -

(8) ja, ja, ach ja, ich bin ver - lo - ren, ja, ach ja;
 Yea, yea, ah yea, thou wilt re - ject me, - yea, ah yea.

ach ah nein, ach nein, ach nein, du bist er -
 ah Nay, ah nay, ah nay, I shall pro -

(8) nein, ach nein, ach nein, du has - sest mich, nein, ach nein;
 Nay, ah nay, ah nay, thou ha - test me, nay, ah nay!

ko - ren; ja, ach ja, ja, ach ja, ach ja, ich lie - be -
 tect thee! Yea, ah yea, yea, ah yea, ah yea, I cher - ish -

ja, ach ja, ach ja, ich bin ver-lo-ren; nein, ach
Yea, ah yea, ah yea, thou wilt re-ject me! Nay, ah

dich; thee. nein, Nay, ach ah nein, nay, du bist er-ko-ren; ja, ach ja,
I shall pro-tect thee! Yea, ah yea,

nein, ach nein du has-sest mich, nein, ach nein, ach nein, du has-sest
nay, ah nay, thou hat-est me, nay, ah nay, ah nay, thou has-est

ach ja, ich lie-be dich, ja, ach ja, ach ja, ah yea, I cher-ish thee, yea, ah yea, ah yea, cher-

mich! su, d i-be mir See-le und Her-ze, me. -sus, t ng-est me joy and-sal-va-tion!-
Ent-wei-chet, ihr Sor-gen, ver-Soon thou for thy sor-row wilt

ach Je-su, durch-sü-ße mir See-le und Her-ze, ach Je-su, durch-
Lord Je-sus, thou bring-est me joy and sal-va-tion, Lord Je-sus, thou

schwin-de, du Schmer-ze, ent-wei-chet, ihr Sor-gen, ver-schwin-de, du Schmer-ze, ent-
find con-so-la-tion, soon thou for thy sor-row wilt find con-so-la-tion, soon

(8) komm, mein Je - su, komm, mein Je - su, und er -
 Come, my Je - sus, come, my Je - sus, and re -
 quik - ke, ja, ich kom - me, ja, ich kom - me und er -
 store thee. Yea, I come now, yea, I come now to re -

(8) quik - ke mich, komm, mein Je - su, und er - quik - ke mich mit
 store me. Come, come, my Je - sus, and re - store me. She thy
 quik - ke dich mit - mei - nem Gna -
 store thee, shed my - grace and glad -

(8) dei - nen den - ke, mit der - nem Gna - den -
 grace nee - ness me, thy grace and glad - ness -
 den - blik e, mit mei - nem Gna - den - blik
 o'er e, my grace and glad - ness o'er -

(8) blik - ke!
 o'er me.
 ke.
 thee.

9. Chorus

2 (41)

*solo**

Soprano
 Sei nun wie - der zu - frie - den, zu - frie - den, mei - ne See -
 Come a - gain and be rest - ed, be rest - ed, o - my spir -

Alto
*solo**
 Sei nun
 Come a -

Tenore

Basso
*solo**
 Sei nun wie - der zu - frie - den, mei
 Come a - gain and be rest - ed, o - my

Org
 Oboe
 Trombone I-IV*
 Archi
 Fagotto
 Organo

7 (46)

se
cor

wie - der zu - frie - den, zu - frie - den, mei - ne
 gain and be rest - ed, be rest - ed, o - my

wie - der zu - frie - den, mei - ne See -
 gain and be rest - ed, o - my spir -

See - le,
 spir - it;

sei nun wie - der zu - frie - den,
 come a - gain and be rest - ed,

* Ad libitum.

See - le, zu - frie - den, mei - ne See - le, sei nun wie - der zu - frie - den,
 spir - it, be rest - ed, o my spir - it, come a - gain and be rest - ed,

- le, zu - frie - den, mei - ne See - le, mei - ne See - le, sei nun wie - der zu -
 - it, be rest - ed, o my spir - it, o my spir - it, come a - gain and be

tutti

Was	hel - - fen	uns	die
Was	hilft	es,	daß
How	pro - - fit	we - - less	wir
What	do	we gain,	our
			when

mei - ne See - le, sei nun wie - der zu - frie - den, zu - frie - den, sei nun
 o my spir - it, come a - gain and be rest - ed, be rest - ed, come a -

wie - der zu - frie - den, mei - ne See - - - le, mei -
 and be rest - ed, o my spir - it, o

frie - den, ne See - - le, zu - frie - - den, zu - frie - den, mei -
 rest - ed, o my spir - it, be rest - ed, be rest - ed, o

{	schwe - ren	Sor - - gen,	
	al - - le	Mor - - gen	
	bit - ter	sor - row,	
	ev' - ry	mor - row	

wie - der zu - frie - den, mei - ne See - - le, zu - frie - den, mei - ne See -
 gain and be rest - ed, o my spir - it, be rest - ed, o my spir -

ne See - le, sei nun wie - der zu - frie - den, mei - ne
 my spir - it, come a - gain and be rest - ed, o my

ne See - le, sei nun wie - der zu - frie - den, mei - ne See - le, mei - ne See -
 my spir - it, come a - gain and be rest - ed, o my spir - it, o my spir -

{	was	hilft	uns	un -	ser	Weh	und
{	be -	seuf -	zen	un -	ser	Un -	ge -
{	how	use	less	all	our	woe	and
{	our	sighs	be -	-	wail	lot	a -

le, sei nun wie - der zu - frie - den, mei - ne See - le, zu - frie - den, mei
 it, come a - gain and be rest - ed, o my spir - it, be rest - ed, my

See - le, sei nun wie - der zu - frie - den, sei nun
 it, come a - gain and be rest - ed, o my spir - it, come a -

le, sei nun wie - der zu - frie - den, mei - ne See - le,
 it, come a - gain and be rest - ed, o my spir - it,

mach?
 pain?
 gain?

See - le,
 spir - it, sei nun wie - der zu - frie - den,
 come a - gain and be rest - ed,

1.

2.

frie - den, zu - frie - den, mei - ne See - le, sei nun wie - der zu -
 rest - ed, be rest - ed, o my spir - it, come a - gain and be

See - le, sei nun wie - der zu - frie - den, zu -
 spir - it, come a - gain and be rest - ed, be

sei nun wie - der zu - frie - den, mei - ne See - le, sei nun
 come a - gain and be rest - ed, o my spir - it, come a -

frie - den, sei nun wie - der zu - frie - den,
 rest - ed, come a - gain and be rest - ed,

frie - den, mei - ne See - le, sei nun wie - der zu -
 rest - ed, o my spir - it, come a - gain and be

Wir ma - chen
 We make our

wie - der zu - frie - den, mei - ne See - le, mei - ne
 gain and be rest - ed, o my spir - it, o my

frie - den, sei nun wie - der zu -
 rest - ed, come a - gain and be

un - ser Kreuz und Leid
 care and our dis - tress

sei nun wie - der zu - frie - den, zu - frie - den,
 come a - gain and be rest - ed, be rest - ed,

See - le, sei nun wie - der zu - frie -
 spir - it, come a - gain and be rest -

frie - den, mei - ne See - le, sei nun wie - der zu -
 rest - ed, o - my spir - it, come a - gain and be

sei nun wie - der zu - frie - den, mei - ne See - le,
 come a - gain and be rest - ed, o - my spir - it,

nur the grö -
 great -

den, zu frie - den, sei nun wie - der zu - frie - den, nun
 ed, be rest - ed, ed, ne a -

frie - den, mei - ne See - sei nun wie - der zu - frie - den,
 rest - ed, o - my spir - it, come a - gain and be rest - ed,

Ber durch die Trau -
 er by # our bit - ter - keit.
 ness.

sei nun wie - der zu - frie - den, mei - ne See - le,
 come a - gain and be rest - ed, o - my spir - it,

frie - den, zu - frie - den, mei - ne See - le, zu - frie - den, mei -
 rest - ed, be rest - ed, o - my spir - it, be rest - ed, o -

mei - ne See - le, zu - frie - den, zu - frie - den, mei -
 o - my spir - it, be rest - ed, be rest - ed, o -

sei nun wie - der zu - frie - den, mei - ne See - le, mei -
 come a - gain and be rest - ed, o - my spir - it, o -

ne See - le.
my spir - it.

tutti

ne See - le,
my spir - it,

Sei nun wie - der zu - frie - den, sei nun
Come a - gain and be rest - ed, tutti come a -

denn der
for - the -

(154)(strumenti colla parte) VI II

Va

- den, sei nun wie - der zu - frie - den, zu - mei - ne
- ed, come a - gain and be rest - ed, be rest - ed, o my

wie - der zu - frie - den, mei - ne See -
gain and be rest - ed, o my spir - it, o my spir - it

Herr tut dir Guts, tut dir Guts; sei nun
Lord doth thee bless, doth thee bless. Come a -

tutti

in dei - ner Drang -
Gott der im Scho -
when hot af - flic -
whom hun ger ne'er

See - le, denn der Herr tut dir Guts, sei nun wie - der zu -
spir - it, for - the - Lord doth thee bless. Come a - gain and be

le, denn der Herr tut dir Guts, sei nun wie - der zu - frie - den,
it, for - the - Lord doth thee bless. Come a - gain and be rest - ed,

wie - der zu - frie - den, mei - ne See - le, sei nun wie - der zu -
gain and be rest - ed, o my spir - it, come a - gain and be

Ob, VI I

sals - hit - ze,
 ße sit - ze,
 tion pres - ses,
 dis tres - ses,

frie - den, mei - ne See - le, zu - frie - den, mei - ne See - le, sei nun
 rest - ed, o my spir - it, be rest - ed, o my spir - it, come a -

sei nun wie - der zu - frie - den, zu - frie - den, mei - ne See - le, sei nun
 come a - gain and be rest - ed, be rest - ed, o my spir - it, come a -

frie - den, sei nun wie - der zu - frie - den, o my

rest - ed, come a - gain and be rest - ed, o my

du von Gott ver - las - sen
 sich mit ste - tem
 in has then for - got - ten
 drom trou - bles

wie - der zu - frie - den, denn der Herr tut dir Guts, sei nun wie - der zu -
 in and rest - ed, for - the Lord doth thee bless. Come a - gain and be

wie - der zu - frie - den, denn der Herr tut dir Guts, denn der
 gain and be rest - ed, for - the Lord doth thee bless, for - the

See - le, denn der Herr tut dir Guts, sei nun wie - der zu - frie - den,
 spir - it, for - the Lord doth thee bless. Come a - gain and be rest - ed,

seist
thee,

frie-den, mei-ne See-le, denn der Herr tut dir Guts, denn der Herr, der Herr tut dir Guts;
rest-ed, o my spir-it, for the Lord doth thee bless, for the Lord, the Lord doth thee bless.

Herr tut dir Guts, tut dir Guts, mei-ne See-le, denn der Herr tut dir Guts; sei nun
Lord doth thee bless, doth thee bless, o my spir-it, for the Lord doth thee bless. Come a -

denn der Herr tut dir Guts, der Herr tut dir Guts,
for the Lord doth thee bless, the Lord doth thee bless,

Va

Glück - ke speist.
whol - ly free.

Guts, denn der Herr tut dir Guts, denn der Herr tut dir Guts, mei-ne
bless, for the Lord doth thee bless, for the Lord doth thee bless, o my

Herr tut dir Guts, tut dir Guts; sei nun wider zu frie - den, mei -
Lord doth thee bless, doth thee bless; s. Come a - gain and be rest - ed, o -

frie - den, sei nun wie - der zu frie - den, denn der
rest - ed, come a - gain and be rest - ed, for the -

Die fol -
In God's

See - le, mei - ne See - le, sei nun wie - der zu frie - den,
spir - it, o my spir - it, come a - gain and be rest - ed,

ne See - le, sei nun wie - der zu frie - den, mei - ne See - le,
my spir - it, come a - gain and be rest - ed, o my spir - it,

Herr tut dir Guts; sei nun wie - der zu frie - den, sei nun wie - der zu -
Lord doth thee bless. Come a - gain and be rest - ed, come a - gain and be

g_oo_d Zeit ver - än - dert viel
 good time shall be dis - closed

mei - ne See - le, denn der Herr tut dir Guts, tut dir Guts; sei nun wie - der zu -
 o my spir - it, for the Lord doth thee bless, doth thee bless, come a - gain and be

denn der Herr tut dir Guts, denn der Herr tut dir Guts; sei nun wie - der zu - frie -
 for the Lord doth thee bless, for the Lord doth thee bless. Come a - gain and be rest -

frie - den,
 rest - ed, denn der Herr tut dir Guts;
 for the Lord doth thee bless,

und set - zet jeg - li
 how each one's lot

frie - den, denn der Herr tut dir Guts, sei nun wie - der zu - frie - den,
 rest - ed, for the Lord doth thee bless, o - gain and be rest - ed,

- den, mei - See - le, me See - le, denn der
 ed, o spir - it, my spir - it, for the

sei nun - frie - denn der Herr tut dir Guts, mei - ne
 come rest - ed, for the Lord doth thee bless, o my

hem ein Ziel.
 dis - posed.

denn der Herr tut dir Guts, sei nun wie - der zu - frie - den, der Herr tut dir Guts.
 for the Lord doth thee bless, come a - gain and be rest - ed, the Lord doth thee bless.

Herr tut dir Guts, tut dir Guts, sei nun wie - der zu - frie - den, der Herr tut dir Guts.
 Lord doth thee bless, doth thee bless, come a - gain and be rest - ed, the Lord doth thee bless.

See - le, denn der Herr tut dir Guts, denn der Herr tut dir Guts.
 spir - it, for the Lord doth thee bless, for the Lord doth thee bless.

10. Aria

Violoncello
Organo

6 Tenore (o Soprano)

(8) Er - freu - e dich, See - le, er - freu - e dich,
Re - joice, o my spir - it, re - joice in thy -

12

(8) Her - ze, freu - e dich,
glad - ness, re - joice, o my -

18

See - le, er - freu - e dich,
ir - it, re - joice

Her - ze, ent - wei - che nun, Kum - mer, ver - schwin - de, du
glad - ness, be gone now all sor - rows, a - way with all

24

(8) Schmer - ze, ent - wei - che nun, Kum - mer, ver - schwin - de, du Schmer - ze;
sad - ness, be gone now all sor - rows, a - way with all sad - ness,

(8) er - freu - e - dich, See - le, - er - freu - e - dich, Her - ze, - er - freu - e - dich,
 re - joice, o - my - spir - it, - re - joice - in - thy - glad - ness, re - joice, o - my

(8) See - le, - er - freu - e - dich, Her - ze, - ent - wei - che nun, Kum - mer, ver - schwin - de
 spir - it, - re - joice in - thy, glad - ness, be gone now all, sor - rows, a - way all

(8) Schmer - ze, ent - wei - che nun, Kum - mer, ver - schwin - de, Schmer - ze, ent - wei - che nun,
 sad - ness, be gone now all, sor - row, a - way with, - ness, be gone now all

Kum - mer, ver - schwin - de, du Schmer - ze!
 sor - rows, way with all sad - ness!

(8) Ver - wand - le - dich,
 Trans - form thy - self -

Fine

60

(8) Wei - nen, in - lau - te - ren - Wein, ver - wand - le - dich, Wei - nen, in - lau - te - ren -
 tears in - to - pure drops of - wine, trans - form thy - self - tears in - to - pure drops of -

66

(8) Wein! Es wird nun - mein Ach - zen ein Jauch - zen mir sein.
 wine. Give thanks un - to - God for the joy that is thine!

72

(8) Es bren - net - und - an - et die - rei - ne - ste -
 A love in - my - heart can - dle - is -

78

er - ze der Tro - stes in See - le - und Brust, weil Je - sus mich
 rn - ing; it flame that is stead - y - and clear, for Christ is my

84

(8) trö - stet mit himm - li - scher Lust, weil Je - sus mich trö - stet mit himm - li - scher Lust.
 glad - ness, my com - fort - and - cheer, for Christ is my glad - ness, my com - fort - and - cheer.

Da capo

11. Chorus

Grave *tutti**

Soprano
 Das Lamm, das er-wür-get ist, ist
The Lamb that was sac-ri-ficed is

Alto
 Das Lamm, das er-wür-get ist, ist
The Lamb that was sac-ri-ficed is

Tenore
 Das Lamm, das er-wür-get ist, ist
The Lamb that was sac-ri-ficed is

Basso
 Das Lamm, das er-wür-get ist, ist
The Lamb that was sac-ri-ficed is

Tromba I-III
 Timpani
 Oboe
 Archi
 Fagotto
 Organo.

4

zu neh-men Kraft und Reich-tum und
hold all might and rich-es and

wür-dig Kraft und Reich-tum und
wor-thy might and rich-es and

8
 wor-thy zu neh-men Kraft und Reich-tum und
to hold all might and rich-es and

wür-dig zu neh-men Kraft und Reich-tum und
wor-thy to hold all might and rich-es and

Archi
 Fag
 Tr
 Timp

* In T. 12ff. Soloquartett ad libitum.

Weis - heit und Stär - ke und Eh - re und
 wis - dom and pow - er and hon - or, and and

Weis - heit und Stär - ke und Eh - re und
 wis - dom and pow - er and hon - or, and and

Weis - heit und Stär - ke und Eh - re und
 wis - dom and pow - er and hon - or, and and

Weis - heit und Stär - ke und Eh - re und
 wis - dom and pow - er and hon - or, and and

Ob, Archi

Fag

+Tr

allegro

Preis und Lob.
 strength, and praise.

Preis und Lob.
 strength, and praise.

Preis und Lob.
 strength, and praise.

Preis und Lob. Eh - re und Preis und Ge-walt sei
 strength, and praise. Praise and hon - or and might be to God for -

allegro

Org

solo

Lob und Eh - re und Preis und Ge-
 Praise and hon - or and might be to

un-serm Gott von E - wig-keit zu E - wig-keit, a -
 ev - er and for - ev - er to e - ter - ni - ty. A -

so
Lob Praise und Eh-re and
and hon- or and

walt sei un-serm Gott von E-wig-keit zu E-wig-keit, a-
God for-ev-er and for-ev-er to e-ter-ni-ty. A-

-men, al-le-lu-ja, al-le-lu-
-men, al-le-lu-ja, al-le-lu-

so
Lob Praise und
and

Preis might und Ge-walt sei un-serm Gott E-wig-keit zu E-ter-ni-ty. A-
be to God for-ev-er and for-ev-er to e-ter-ni-ty. A-

ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,
ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

re Preis und Ge-walt sei un-serm Gott von E-wig-keit zu E-wig-
might be to God for-ev-er and for-ev-er to e-ter-ni-ty

ja, a-men, a-men.
ja, a-men, a-men.

keit, a - ty. A -
 men, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -
 men, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -
 ja, al - le - lu - ja, a - men, a - men.
 ja, al - le - lu - ja, a - men, a - men.

Lob und Eh - re und Preis und Ge - walt sei un - serm Gott von E - wig - keit zu
 Praise and hon - or and might be to God for - ev - er and for - ev - er to e -

Tutti
 Lob und Eh - re und Preis und Ge - walt sei un - serm Gott von E - wig - keit zu
 Praise and hon - or and might be to God for - ev - er and for - ev - er to e -

- men, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -
 - men, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -
 le - lu - ja, al - le - lu - ja, a - me - men.
 lu - lu - ja, al - le - lu - ja, a - me - men.
 tutti
 Lob Eh - re Preis und G sei un - serm Gott von
 Praise hon - or a might be to for - ev - er and for -

E - wig - keit zu E - wig - keit, a - ty. A -
 ter - ni - ty. A -

lu - ja, al - le - lu - ja, a - men, a -
 lu - ja, al - le - lu - ja, a - men, a -
 tutti
 Lob und Eh - re und Preis und Ge - walt sei
 Praise and hon - or and might be to God for -

E - wig - keit zu E - wig - keit, a - ty. A -
 ev - er to e - ter - ni - ty. A -

men, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -
 men, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -
 Fag

tutti

men. Lob und Eh- und Preis und Ge-
 men. Praise and hon- or and might be to

un-serm Gott von E- wig-keit zu E- wig-keit, a-
 ev- er and for- ev- er to e- ter ni- ty. A-

men, al- le- lu- ja, al- le- lu- ja, al-
 men, al- le- lu- ja, al- le- lu- ja, al-

ja, al- le- lu- ja, al- le- lu- ja, al- le- lu- ja, a- men, a-
 ja, al- le- lu- ja, al- le- lu- ja, a- men, a-

Fag

walt sei un-serm Gott von E- wig-keit zu E- wig-keit, al- le- lu- ja! A-
 God for- ev- er anā for- ev- er to e- ter ni- ty. le- lu- ja! A-

men, al- le- lu- ja!
 lu- lu- ja!

le- lu- ja, al- le- lu- ja, al- le- lu- ja, al- le- lu- ja! A-
 al- le- lu- ja, al- le- lu- ja, al- le- lu- ja! A-

men, al- le- lu- ja, al- le- lu- ja!
 lu- lu- ja, al- le- lu- ja!

a- men, al- le- lu- ja, al- le- lu- ja, al- le- lu- ja,
 a- men, al- le- lu- ja, al- le- lu- ja, al- le- lu-

A- men, a- men, a- men, al- le- lu- ja, al- le- lu- ja, al- le- lu-
 A- men, a- men, a- men, al- le- lu- ja, al- le- lu- ja, al- le- lu-

men, a- men, a- men, a- men, al- le- lu- ja, al- le- lu- ja, al- le- lu-
 men, a- men, a- men, a- men, al- le- lu- ja, al- le- lu- ja, al- le- lu-

A- men, al- le- lu- ja, al- le- lu- ja,
 A- men, al- le- lu-

Fag

ja! A - - men, a - men, a - - men, al - le - lu - ja, al - le - lu - ja!
 ja! A - - men, a - men, a - men, al - le - lu - ja, al - le - lu - ja!
 ja! A - - men, a - men, a - men, al - le - lu - ja, al - le - lu - ja!
 ja! A - - men, a - men, a - men, al - le - lu - ja, al - le - lu - ja!

ja!
 ja!
 ja!
 ja!

men.
 men.

Ob, Archi

Lob und Eh - re und Preis und Ge
 Praise and hon - or and might be to

Lob und Eh - re und und - walt
 Praise and hon - or and God sei
 for

Lob und Eh und Preis und Ge - walt, sei
 Praise and hon and might be to God for

Lob und und und
 Praise and and and

Tr

E - wig - keit zu E - wig - keit, a -
 ev - er to e - ter - ni - ty. A -

un - serm Gott von E - wig - keit zu E - wig - keit,
 ev - er and for - ev - er to e - ter - ni - ty.

un - serm Gott von E - wig - keit zu E - wig - keit, a -
 ev - er and for - ev - er to e - ter - ni - ty. A -

ja, a - - men,
 ja, a - - men,

le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!
 le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

- men, al - le - lu - ja!
 - men, al - le - lu - ja!

men, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja! A -
 men, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja! A -

walt sei un - serm Gott von E - wig - keit zu E - wig - keit, al - le - lu - ja! A -
 God for - ev - er and for - ev - er to e - ter - ni - ty. Al - le - lu - ja! A -
 Ob. Archi Tr

A - men, a - men, a - men, a - men, al - le - lu - ja!
 A - men, a - men, a - men, a - men, al - le - lu - ja!

A - men, a - men, a - men, a - men, al - le - lu - ja, Lob!
 A - men, a - men, a - men, a - men, al - le - lu - ja, Praise!

men, a - men, a - men, a - men, al - le - lu - ja, Lob!
 men, a - men, a - men, a - men, al - le - lu - ja, Praise!

a - men, Lob!
 men, Praise!

- men, a - men, al - le - lu - ja!
 - men, a - men, al - le - lu - ja!

A - men, a - men, a - men, al - le - lu - ja!
 A - men, a - men, a - men, al - le - lu - ja!

A - men, a - men, a - men, al - le - lu - ja!
 A - men, a - men, a - men, al - le - lu - ja!

A - men, a - men, a - men, al - le - lu - ja!
 A - men, a - men, a - men, al - le - lu - ja!

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Carus

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.021), Studienpartitur (Carus 31.021/07),
Klavierauszug (Carus 31.021/03),
Klavierauszug XL Großdruck (Carus 31.021/04),
Chorpartitur (Carus 31.021/05),
komplettes Orchestermaterial (Carus 31.021/19).

The following performance material is available for this work:
full score (Carus 31.021), study score (Carus 31.021/07),
vocal score (Carus 31.021/03),
vocal score XL in larger print (Carus 31.021/04),
choral score (Carus 31.021/05),
complete orchestral material (Carus 31.021/19).