

Johann Sebastian
BACH

Brich dem Hungrigen dein Brot

Give the hungry ones thy bread

BWV 39

Kantate zum 1. Sonntag nach Trinitatis

für Soli (SAB), Chor (SATB)

2 Blockflöten, 2 Oboen

2 Violinen, Viola und Basso continuo

herausgegeben von Ulrich Leisinger

Cantata for the 1st Sunday after Trinity

for soli (SAB), choir (SATB)

2 recorders, 2 oboes

2 violins, viola and basso continuo

edited by Ulrich Leisinger

English version by Henry S. Drinker

revised by Gordon Paine

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

Organo



Carus 31.039/49

29

6 4/2 6 5 7b 5k 6 9 4 8 3 7 6k 5 6k 4/2 6

34

5 6 5k 9k 4 8 3 6 7 6 5 9 4 8 3 5 6

39

6 6 7

43

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

47

6 6b 5 4k 2 6 7 # 6 # 4 6k 5 7 5 7 #

52

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

57

4 # 6 6k 5 6 5 9 # 8 # 7 6 7 6 6b 5 4k 6 7 5 6 5

62

6 # 6 6h 9 8 7 6 5 7 b 6b 5 4+ 6 7 5 6h

67

9 8 6 5 7 9h 8 5 7 # 4 6 5 6 4 7 5 6 5

72

5 5 6 6 5 6 5 6 5 6h

77

6h 6 6h 6 6 9h 6h 5 4+ 6 7h 5 6h 5h

82

9h 8 7 5 6 5 9 4 8 6 7 5 6 6 5 6h

87

6h 5 # 6 4 7 #

91

7 6 4 2h # 6 6 6 6h 6 6h #

137

6 # 6/5 7 4b 6 4/2 6b 6

145

6 4 5 3 7b/4 2 6 7 6 5 b 6b 6 4b 2 6

153

6 4 6 4 2 6 6 4 3 9 8 7 4b 3 5

160

9 4 8 3 7 6 3 8 7 5 6 4 5 3 7 4 2

168

b 6 6 6 7 6 b 7 b

175

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

182

6 9 6 5 # 6 9 6 6 b 6 # 7 4b 6 5

189

196

203

211

2. Recitativo, Continuo

Der rei - che wir - nen Ü - ber - fluß auf uns, die wir ohn ihn auch nicht den O - dem
The Lord pours his rich - es down on us. With - out this noth - ing here on earth would

4

ha - ben. Sein ist es, was wir sind; er gibt nur den Ge - nuß, doch nicht, - daß
flour - ish. All that we are is his, he gives us all our joy. These gifts, - not

7

uns al - lein nur sei - ne Schät - ze la - ben. Sie sind der Pro - be - stein, wo - durch er macht be -
 on - ly serve his fa - voured ones to nour - ish. They are as well the means by which he shows to

2 4h
6 4 2

10

kannt, daß er der Ar - mut auch die Not - durft aus - ge - spen - det, als er mit mil - der Hand, was je - ner
 us that for the meek and low - ly he doth in - ter - cede: _ With out - stretched hand, the Lord provides the

6 5b 8 7 6

13

nö - tig ist, uns reich - lich zu - ge - wen - det. Wir sol - len ihm für sein ge - lehn - tes Gut die
 poor with bread, their hun - gry mouths to feed. _ As com - pen - sation his gra - cious gifts, he

6 7 5 6h 5b 6 5

16

Zin - se nicht in - ne - men zu - ren brin - gen; Barm - her - zig - keit, die auf dem Näch - sten ruht, kann
 asks no trib - utes a mor - tal cof - fer. Kind - heart - ed - ness to neigh - bours in dis - tress, will

7b 6 4h 2 6 7 5 6 4h 2

19

mehr als al - le Gab ihm an das Her - ze drin - - gen. _
 deep - er touch his heart than all that we - could of - - fer. _

[2] 7 5 4 #

3. Aria (Alto, Oboe, Violino solo, Continuo)

Musical notation for measures 1-8. The score is in 3/8 time with a key signature of one flat. The right hand features chords and eighth notes, while the left hand has a bass line with fingerings: 7, 6, 8, 7, 6 \sharp , 7, 6, 6, 5, 8, 7.

Musical notation for measures 9-15. The right hand continues with chords and eighth notes. The left hand has a bass line with fingerings: 6, 5, 3, 6, 5, 6, 6, 4, 6, 5, 5, 7, 6, 4.

Musical notation for measures 16-23. The right hand features chords and eighth notes. The left hand has a bass line with fingerings: 7, 6, 5, 6, 7, 8, 7, 6, 7, 6, 6, 6, 5, 4, 6, 5.

Musical notation for measures 24-31. The right hand features chords and eighth notes. The left hand has a bass line with fingerings: 6, 5 \flat , 6, 5, 4, 3, 6, 5 \flat , 8, 7.

Musical notation for measures 32-39. The right hand features chords and eighth notes. The left hand has a bass line with fingerings: 6, 6 \sharp , 6, 5, 7, 6, 4, 6, 5, 6, 5.

Musical notation for measures 40-49. The right hand features chords and eighth notes. The left hand has a bass line with fingerings: 6, 6, 6, 5, 6, 6, 4, 6, 5, 4, 6, 7, 8, 7, 5, 6, 6.

47

6 7 8 7b 6 7 5 7 6 7 9 6 5

This system contains measures 47 through 53. The right hand features a melodic line with various intervals and accidentals, while the left hand provides a harmonic accompaniment. Fingering numbers are indicated below the notes.

54

9 6 6 5 9 6 6 6 4 5 5

This system contains measures 54 through 60. The musical texture continues with similar melodic and harmonic patterns. A dynamic marking of *f* is present in measure 57.

61

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

This system contains measures 61 through 68. The music features a mix of eighth and sixteenth notes. A dynamic marking of *p* is present in measure 65.

69

6 6 6 6 6

This system contains measures 69 through 76. The right hand has a more active melodic line with slurs and accents. A dynamic marking of *f* is present in measure 71.

77

5b 3 7 6 6 4 2 6 4 6 5b 5 6

This system contains measures 77 through 83. The music includes a triplet in measure 78 and various accidentals. A dynamic marking of *f* is present in measure 80.

84

6b 6 6 5 3 6b 6 4 2 7 5 6 4 7 5 # 7 5 5 6 4 6 5 #

This system contains measures 84 through 90. The music features a complex melodic line with many accidentals and slurs. A dynamic marking of *f* is present in measure 86.

91

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

This system contains measures 91 through 96. The music concludes with a strong melodic phrase. A dynamic marking of *f* is present in measure 91.

98

p

7 # 6 7 5 6 7b 7 6 7 6 5 7 7 3

106

9 8 9 8 9 6 4 8 7b 6 5 7 6 6 7 5 3 6 5 6 4 2

114

6 6 5 6 6 5 3 6 5 6

121

6 5 6 6 5 6 6 7 8 7 5 7 5 6 4 2 6 5b 7b

128

7 6 8 7 6b 7 6 6 5

136

8 7 6 5 3 6 5 6 6 4

143

6 5 5 7 6 6 4 7 6 5 6 7 8 7 5 6 5 7 5

Fine della prima parte

Seconda parte

4. Aria (Basso, Continuo)

Measures 1-4 of the Aria. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 5-8 of the Aria. Measure 5 is marked with a '5' above the staff. Measure 6 includes a dynamic marking of *p* (piano). The melodic line continues with eighth notes, and the accompaniment remains consistent.

Measures 9-12 of the Aria. Measure 9 is marked with a '9' above the staff. Measure 10 includes a dynamic marking of *f* (forte). The melodic line continues with eighth notes, and the accompaniment remains consistent.

Measures 13-16 of the Aria. Measure 13 is marked with a '13' above the staff. The melodic line continues with eighth notes, and the accompaniment remains consistent.

Measures 17-20 of the Aria. Measure 17 is marked with a '17' above the staff. Measure 19 includes a dynamic marking of *simile*. The melodic line continues with eighth notes, and the accompaniment remains consistent.

Measures 21-24 of the Aria. Measure 21 is marked with a '21' above the staff. The melodic line continues with eighth notes, and the accompaniment remains consistent.

25

f

Musical score for measures 25-29. The piece is in 3/4 time with a key signature of one flat (B-flat). The music features a complex texture with many chords and moving lines in both the treble and bass staves. A dynamic marking of *f* (forte) is present.

30

p

Musical score for measures 30-34. The music continues with a similar complex texture. A dynamic marking of *p* (piano) is present.

35

Musical score for measures 35-38. The music continues with a similar complex texture.

39

Musical score for measures 39-42. The music continues with a similar complex texture.

43

Musical score for measures 43-46. The music continues with a similar complex texture.

47

f

Musical score for measures 47-50. The music continues with a similar complex texture. A dynamic marking of *f* (forte) is present.

51

Musical score for measures 51-54. The music continues with a similar complex texture.

5. Aria (Soprano, Flauti, Continuo)

First system of the musical score, measures 1-5. The music is in 6/8 time and B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of the musical score, measures 6-10. Measure 6 is marked with a '6'. A piano dynamic marking (*p*) appears in measure 9. The melodic line continues with grace notes and slurs.

Third system of the musical score, measures 11-15. Measure 11 is marked with an '11'. The musical texture remains consistent with the previous systems.

Fourth system of the musical score, measures 16-20. Measure 16 is marked with a '16'. The notation includes various rests and note values.

Fifth system of the musical score, measures 21-25. Measure 21 is marked with a '21'. The piece continues with its characteristic rhythmic patterns.

Sixth system of the musical score, measures 26-30. Measure 26 is marked with a '26'. A forte dynamic marking (*f*) is present in measure 27. The system concludes with a final cadence.

31

Measures 31-35 of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present in measure 35.

36

Measures 36-40 of a piano score. The right hand continues the melodic development with various intervals and rests. The left hand maintains a consistent rhythmic pattern.

41

Measures 41-45 of a piano score. A dynamic marking of *f* (forte) is present in measure 43. The melodic line in the right hand becomes more active.

46

Measures 46-50 of a piano score. A dynamic marking of *p* (piano) is present in measure 47. The right hand features a series of chords and moving lines.

51

Measures 51-55 of a piano score. The right hand has a more melodic and flowing line, while the left hand continues with a steady accompaniment.

56

Measures 56-61 of a piano score. A dynamic marking of *f* (forte) is present in measure 59. The right hand features a complex melodic structure with many sixteenth notes.

62

Measures 62-66 of a piano score. The right hand has a melodic line with some rests, and the left hand provides a steady accompaniment. The piece concludes with a final chord in measure 66.

6. Recitativo (Alto, Archi, Continuo)

Wie soll ich dir, o Herr, denn satt-sam-lich ver - gel - ten, was du an Leib und
How might I then, O Lord, suf - fi - cient - ly re - pay thee for all that thou hast

4
 Seel mir hast zu - gut ge - tan? Ja, was ich noch emp - fang, und sol - ches ar nicht
done, my flesh and soul to feed? Yes, of - ten come thy gifts; they nour - ish and sus -

7
 sel - ten, weil ich mich i - de Stund noch dei - ner i - mer kann? Ich hab nichts als den
tain me, and thus I use thy name, in thought and wo - rd deed. I've noth - ing of my

11
 geist, die - sen zu er - ge - ben, dem Näch - sten die Be - gierd, daß ich ihm dienst - bar
thee but my spir - it; but hon - or thee I can, by car - ing for my

13
 werd, der Ar - mut, was du mir ge - gönnt in die - sem Le - ben, und, wenn es dir ge -
kin, by giv - ing what I own, what thou hast deemed I mer - it; and then I ask of

16

fällt, den schwa-chen Leib der Erd. Ich brin-ge, was ich kann, Herr, laß es dir be -
 thee, a grave to lay me in. I bring thee what I can; Lord, let it be thy

19

ha - gen, daß ich, was du ver - sprichst, auch einst da - von mög tra - gen.
 pleas - ure that I may then ob - tain my prom - ised heav'n - ly treas - ure.

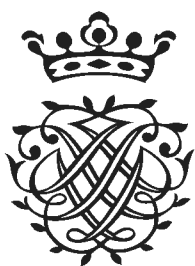
7. Choral (Coro, Flauti, Oboi, Continuo)

(5)

9

13

154321



Bach *vocal*

Gesamtedition · Complete Edition

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