

Johann Sebastian  
**BACH**

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**Jesu, der du meine Seele**

Jesus, you have freed my spirit

BWV 78

Kantate zum 14. Sonntag nach Trinitatis  
für Soli (SATB), Chor (SATB)

Flöte, 2 Oboen, Horn

2 Violinen, Viola und Basso continuo

herausgegeben von Reinhold Kubik

Cantata for the 14th Sunday after Trinity  
for soli (SATB), choir (SATB)

flute, 2 oboes, horn

2 violins, viola and basso continuo

edited by Reinhold Kubik

English version by Vernon and Jutta Wicker

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

Partitur / Full score



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Carus 31.078

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
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komplettes Orchestermaterial (Carus 31.078/19).

The following performance material is available:  
full score (Carus 31.078), study score (Carus 31.078/07),  
vocal score (Carus 31.078/03), choral score (Carus 31.078/05),  
complete orchestral material (Carus 31.078/19).

## Vorwort

Die Kantate *Jesu, der du meine Seele* BWV 78 gehört heute zu Johann Sebastian Bachs bekanntesten Vokal-kompositionen. Ihre Beliebtheit verdankt sie nicht zuletzt der außergewöhnlichen Kombination von kontrapunktischer Dichte im Eingangssatz, eingängiger Thematik in den Arien und eindringlicher Drastik in den Rezitativsätzen. Diese Choralkantate, die auf einem Passionslied von Johann Rist (1641) basiert, erklang erstmals am 10. September 1724.

Der Eingangssatz ist eine Passacaglia über eine chromatisch fallende Baßlinie, die im Barockzeitalter als Sinnbild für Leid und Schmerz galt. Die instrumentalen Oberstimmen, sofern sie nicht selbst an der Chromatik teilhaben, bilden Gegenmelodien im Sarabandenrhythmus aus. Alt, Tenor und Baß entwickeln kunstvolle Imitationen über stets neue Themenvarianten, die den Choraltext auslegen, ehe die Sopranstimme, verstärkt durch Corno (Zink) und Querflöte, wieder mit einer neuen Choralzeile einsetzt. Der Kontrast zwischen dem schmerzvollen Eingangschor und dem nachfolgenden Duett könnte kaum größer sein: Mit einer freudig bewegten Melodie zeichnen Sopran- und Altstimme die „schwachen, doch emsigen Schritte“ nach. Mit dem dritten und vierten Satz, einem ausgedehnten Rezitativ und einer Arie, werden wieder neue Klangwelten erschlossen: Bach hat sie der Tenorstimme zugewiesen, die in seinen Vokalwerken oftmals Symbol für den sündenbehafteten Menschen ist. Das Rezitativ unterstreicht mit seiner ausdrucksvollen Expressivität und kühnen Harmonik die angeborene Sündhaftigkeit des Menschen, die Arie mit Soloflöte schöpft Hoffnung aus der Gewißheit, daß Jesus sein Blut zur Vergebung der Sünden vergossen hat. Diese Gedanken werden im folgenden Satzpaar für Baß weiter ausgeführt: In seiner dramatischen Grundhaltung und in der Textwahl erinnert das *Accompagnato*-Rezitativ „Die Wunden, Nägel, Kron und Grab“ an Bachs Passionsmusiken. Es endet mit einem Gebet, das Bach als *Arioso* gesetzt hat und das die Chormelodie durchscheinen läßt. Dieses von Gottvertrauen erfüllte Gebet findet in einer energischen c-Moll-Arie seine Fortführung. Die letzte Strophe des Kirchenlieds bildet in einem gewohnt schlichten vierstimmigen Choralatz den Abschluß der Komposition.

Die Originalpartitur ist verschollen, der Originalstimmensatz, an dessen Herstellung im wesentlichen Johann Andreas Kuhnau und Christian Gottlob Meißner unter Bachs Aufsicht beteiligt waren, gelangte aus Anna Magdalena Bachs Erbteil noch 1750 an die Leipziger Thomasschule und wird heute als Dauerleihgabe im Bach-Archiv Leipzig aufbewahrt. Der im Zuge der Erbteilung angefertigte Umschlag der Stimmen trägt folgenden Titel: *Dominica 14. post Trinit. | Jesu der du meine Seele. | â | 4 Voc. | 1. Traversa. | 2. Hautbois. | 2. Violini. | Viola | e | Continuo | di Sigl. | J. S. Bach.* Der Schrift- und Quellenbefund läßt erkennen, daß die Flötenstimme zu Satz 1 und 7 erst im Zuge einer Wiederaufführung nach 1735 hinzugefügt wurde. Bei dieser oder einer anderen Gelegenheit wurde auch die Continuo-Stimme zu Satz 2 durch Ausschreiben

einer separaten Violone-Stimme (auf der Rückseite der Corno-Stimme) differenziert.

Die Kantate wurde erstmals 1870 durch den Thomaskantor Wilhelm Rust in Band 18 der Ausgabe der Bachgesellschaft herausgegeben, in der Neuen Bach-Ausgabe liegt sie, herausgegeben von Werner Neumann, seit 1958 vor (NBA I/21, S. 115–146). Für den vorliegenden Neudruck der Partitur wurden die Originalstimmen noch einmal herangezogen.

Leipzig, im August 1999

Ulrich Leisinger

## Foreword

The cantata *Jesu, der du meine Seele* (Jesus, you have freed my spirit) BWV 78 is today one of Johann Sebastian Bach's best known vocal compositions. Its popularity is not least due to the extraordinary combination of contrapuntal density in the opening movement, accessible themes in the arias, and drastic intensity in the recitative movements. This chorale cantata is based on a Passion chorale by Johann Rist (1641) and was first performed on 10 September 1724.

The opening movement consists of a passacaglia over a chromatically descending bass line which was regarded as symbolic of anguish and pain during the Baroque era. The upper instrumental voices – insofar as they do not take part in the chromaticism themselves – form countermelodies in a sarabande rhythm. Contralto, tenor and bass develop ingenious imitations over ever new variants of the theme, illustrating the chorale text, before the soprano, reinforced by corno (cornetto) and transverse flute enters again with a new line of the chorale. The contrast between the painful opening chorus and the following duet could hardly be greater: soprano and contralto portray the "schwachen, doch emsigen Schritte" (feeble, most desperate longing) in a joyfully animated melody. The third and fourth movements – an extended recitative and an aria – once again reveal new worlds of sonority: Bach allocated them to the tenor voice which, in his vocal works, is often symbolic of the sinful human being. With its eloquent expressivity and audacious harmonies, the recitative emphasizes man's inborn sinfulness; the aria with solo flute gains hope from the certainty that Jesus has spilled His blood for the forgiveness of sins. These thoughts are further elaborated in the following pair of movements for bass: in its dramatic fundamental attitude and in the choice of text, the accompanato recitative "Die Wunden, Nägel, Kron und Grab" (All wounding, scoffing, nails and grave) is reminiscent of Bach's Passion compositions. It ends with a prayer which Bach set as an arioso, in which the chorale melody shines through. This prayer suffused with faith in God finds its continuation in an energetic aria in C minor. The last verse of the church chorale concludes the composition in the usual unadorned four-part chorale setting.

The original score is lost. The original set of parts, which was copied essentially by Johann Andreas Kuhnau and Christian Gottlob Meißner under Bach's supervision, was part of Anna Magdalena Bach's portion of the inheritance and found its way to St. Thomas's School in Leipzig already in 1750. It is now kept in the Bach-Archiv Leipzig on permanent loan. The cover for the set of parts which was made in the course of the division of Bach's estate bears the following title: *Dominica 14. post Trinit.* | *Jesu der du meine Seele.* | â | 4 Voc. | 1. *Traversa.* | 2. *Hautbois.* | 2. *Violini.* | *Viola* | e | *Continuo* | di *Sigl.* | *J. S. Bach.* Analysis of the handwriting and the sources reveals that the flute part for movements 1 and 7 was only added in the course of a repeat performance later than 1735. On this or some other occasion, the continuo part for move-

ment 2 was also elaborated by writing out a separate violone part (on the back of the corno part).

The cantata was first published in 1870 by Wilhelm Rust, kantor of St. Thomas's Church, in volume 18 of the complete edition of the Bach-Gesellschaft; in 1958, Werner Neumann edited the work for the *Neue Bach-Ausgabe* (NBA I/21, pp. 115–146). For the present edition, the original parts were once again consulted.

Leipzig, August 1999  
Translation: David Kosviner

Ulrich Leisinger

# Jesu, der du meine Seele

*Jesus, you have freed my spirit*

BWV 78

Johann Sebastian Bach

1685–1750

## 1. Coro

Corno

Flauto traverso\*

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

*p*

\* Zur M... der Flauto traverso siehe das Vorwort. / For the participation of the flauto traverso, see the Fore

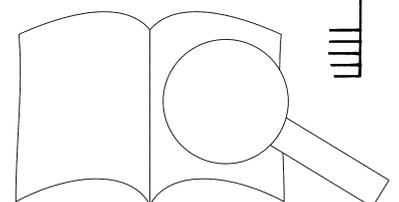
Aufführungsdauer / Duration: ca. 21 min.

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... by Reinhold Kub...  
Generalbassaussetzung: Paul Horn  
English version by  
Vernon and Jutta Wicker



The image shows a musical score for guitar, consisting of several systems of staves. The first system includes a treble clef staff with a key signature of two flats and a 6/8 time signature. The second system contains five staves, with dynamic markings such as *f* and *tr*. The third system has four staves. The fourth system consists of five empty staves. The fifth system has two staves. The sixth system features a diagram of a guitar with a magnifying glass over the sound hole, and a small staff with notes below it. The seventh system has two staves with notes and a 6/8 time signature. The eighth system has two staves with notes and a 6/4 time signature.

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The musical score on page 12 consists of several systems of staves. The first system has four staves, with the top two containing rests and the bottom two containing melodic lines. The second system has five staves, with the top two containing melodic lines and the bottom three containing accompaniment. The third system has four staves, with the top two containing melodic lines and the bottom two containing accompaniment. The fourth system has four staves, with the top two containing rests and the bottom two containing accompaniment. The fifth system has four staves, with the top two containing rests and the bottom two containing accompaniment. The sixth system has four staves, with the top two containing rests and the bottom two containing accompaniment. The seventh system has four staves, with the top two containing rests and the bottom two containing accompaniment. The eighth system has four staves, with the top two containing rests and the bottom two containing accompaniment. The ninth system has four staves, with the top two containing rests and the bottom two containing accompaniment. The tenth system has four staves, with the top two containing rests and the bottom two containing accompaniment. The score is in a key signature of two flats and a 4/4 time signature. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. The watermark includes the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' and a logo of a magnifying glass over an open book.

Je - su, Je - sus, Je - su, Je - sus, der du je - sus, mei - ne freed my - ne See - spir - freed my -

6 6 # 6 7 5# 5b 6 5

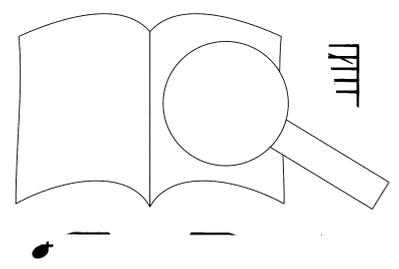
First system of musical notation, including vocal line and piano accompaniment. The piano part features a prominent bass line with a forte (*f*) dynamic marking.

Second system of musical notation, including vocal line and piano accompaniment. The piano part continues with a forte (*f*) dynamic marking.

Je - su, der du mei See - - le  
 Je - sus, you have spir - - it  
 - - le, Je u, ei - ne See - le hast durch  
 - - it, - freed my spir - it through your  
 See - le, er du mei - ne See - le  
 spir - it you have freed my spir - it

u have mei - ne See - - le  
 have freed my spir - - - it

9 8 6 6 6 5 4 6 4 5



*p*

*tr* *tr*

dei - nen bit tern hast durch dei - nen  
 cross and b: through your cross and

*tr*

hast through bit - tern Tod, durch dei - nen  
 through bitter death, through your cross

hast durch dei - nen  
 through your cross and

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7 7 b # b b b

6b 7b 6



Musical score for the first system, including vocal lines and piano accompaniment. The score consists of six staves. The top staff is a vocal line. The second and third staves are piano accompaniment. The fourth and fifth staves are vocal lines. The sixth staff is piano accompaniment. Dynamics include *p* (piano) and *f* (forte). There are also markings for *tr* (trills).

Tod  
death

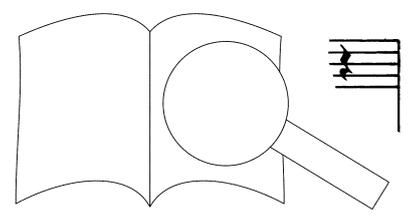
Tod  
death

Tod  
death

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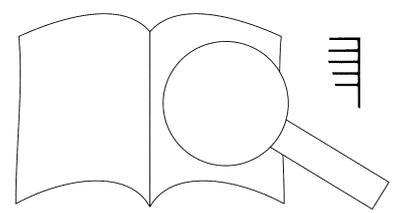
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Musical score for the second system, including piano accompaniment. The score consists of two staves. The top staff is piano accompaniment. The bottom staff is piano accompaniment. Dynamics include *p* (piano).



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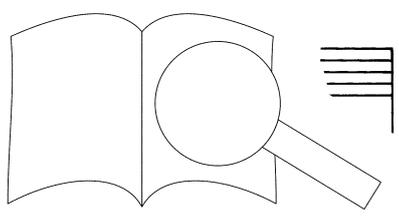
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av - eu - fels fin - stern  
 dev - il's gloom - y—  
 aus des Teu - fels  
 from the dev - il's

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6 6 5 # 6 7 5 5# 5b



Musical score for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with a forte (*f*) dynamic.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a forte (*f*) dynamic.

aus from des fin - stern  
 Hö - - - - - aus des Teu - fels fin -  
 cav - - - - - from the dev - il's gloom -  
 fin - - - - - le, aus des Teu - fels fin -  
 gloom - - - - - ern, from the dev - il's gloom -  
 aus from des Teu - fels fin - stern  
 from the dev - il's gloom - y

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a forte (*f*) dynamic.

Diagram of a hand holding a magnifying glass over a musical staff, likely indicating a specific area of interest or a correction.

6 5 9 8 6 6 6 5 4

tr

tr

tr

tr

*p*

*p*

Höh - - le  
cav - - ern

- stern Höh - - le und  
- y cav - - len

See - len - not,  
of the soul,

stern H  
y ca

und der schwe-ren See - len -  
and that bur - den of the

re  
ern

*p*

6 4 5 # 7 7 b b # b b

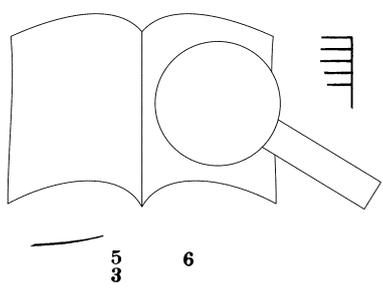
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Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It includes a large watermark: "PROBENPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag".

Musical score for the second system, including vocal lines and piano accompaniment. The lyrics are: "und der selbe See - len - not, und der and that of the soul, and that not, der that of the soul, and that".

Musical score for the third system, including vocal lines and piano accompaniment. The lyrics are: "en den See - len - not, und der of the soul, and that".



First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a treble clef and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The system contains four measures of music.

Second system of musical notation, continuing the vocal line and piano accompaniment from the first system. It contains four measures of music.

schwe - ren See - len  
 bur - den of the

Third system of musical notation, continuing the vocal line and piano accompaniment. It contains four measures of music.

schwe - ren See  
 bur - den of

Fourth system of musical notation, continuing the vocal line and piano accompaniment. It contains four measures of music.

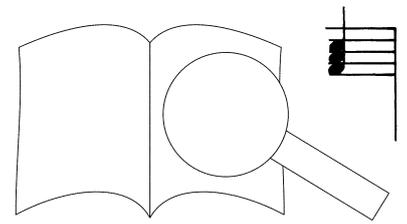
schwe - not  
 bur - ne soul;

Fifth system of musical notation, continuing the vocal line and piano accompaniment. It contains four measures of music.

See - len the - not  
 of the soul;

Sixth system of musical notation, continuing the vocal line and piano accompaniment. It contains four measures of music.

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



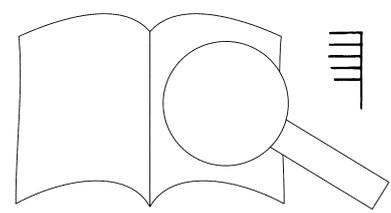
7 6 4 2 #  
 2 #

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kräf - tig -  
might - i -

kräf - tig - lich her - aus - ge -  
might - i - ly re - deemed and

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lich her - aus - ge - ris - sen, her - aus -  
 ly re - deemed ar - cued, re - deemed

ris - sen, kräf - tig - lich her - aus -  
 res - cued, might - i - ly re - deemed

lich her - aus - ge - ris - sen, kräf - tig -  
 ly re - deemed and res - cued, might - i -

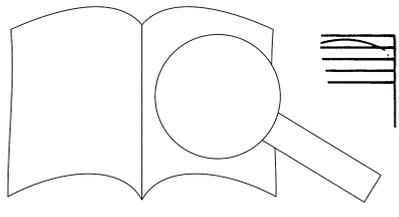
5♯

5♭

6  
4  
2♯

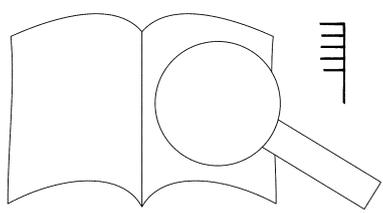
6  
5

6



- ge - ris - - - - - au - - - - - ge -  
 and res - - - - - - - - - - - and  
 - - - - - sen, her - aus - - - - - ge -  
 - - - - - cued, re - deemed - - - - - and  
 li' - - - - - ris - sen, her - aus - ge - ris - sen,  
 and res - cued, re - deemed and res - cued,

7 6 7 6 #



kräf - - - tig - - - lic - - - aus - - -  
 might - - - i - - - h, - - - deemed

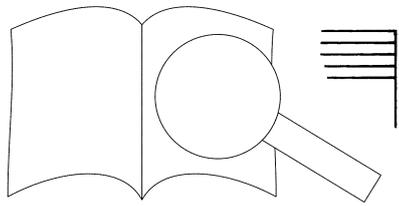
ris - sen, her - us - - her - aus - - her - aus - -  
 res - cued, re - deemed, re - deemed, re - deemed, -

ris - sen, h her - aus - - her - aus - -  
 res - cued re - deemed, re - deemed, re - deemed, -

- - - tig - - - lich her - - - aus - - - ge - - -  
 - - - i - - - ly re - - - deemed and

6 4 6 4 6 4 6 4

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ge - ris - - sen  
and res - - cued,

- ge - ris - -  
and res - -

her - aus  
re-deemea

ri - sen  
cued,

*p*

6  
4

5

6

6

6

6  
4

5

Musical score for piano accompaniment, including treble and bass clefs with various notes and dynamics like "f" and "p".

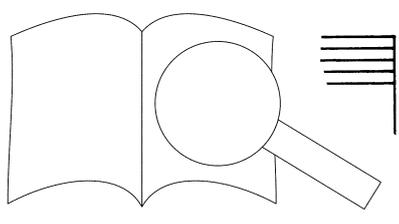
und mich sol - ches las - sen wis - sen, mich sol - ches las - sen  
 of this all you have as - sured me, of this you have as -

ich sol - ches las - sen wis - sen, mich sol - ches las - sen  
 this all you have as - sured me, of this

und mich sol - ches las - sen  
 of this all you have as -

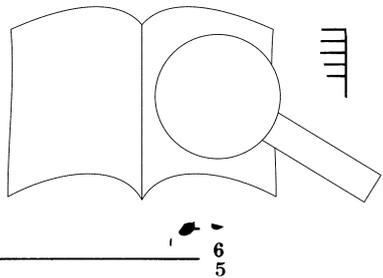
6 6 4 6 6 4 3 6 6

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wis - sen, mich sol - len, las - sen wis - - -  
 sured me, of this you have as - sured \_\_\_\_\_  
 \_\_\_\_\_ sen, und mich  
 \_\_\_\_\_ me, of this  
 \_\_\_\_\_ - ches las - sen wis - - -  
 \_\_\_\_\_ you have as - sured \_\_\_\_\_

5/4      6      7/5b      6      6/4      6/5





tr

p

p

p

p

p

p

sen wis sen  
as - sured me

sen

las -  
have

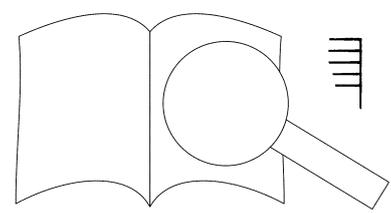
sen  
me

p

6 4    5 3    6    6    6 4    5 3

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*p*

*p*

*p*

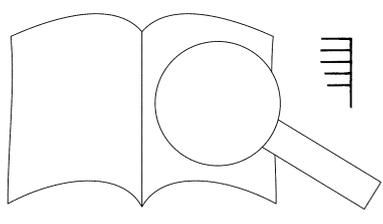
*tr*

durch dein an - - ge -  
 through your com - - fort -

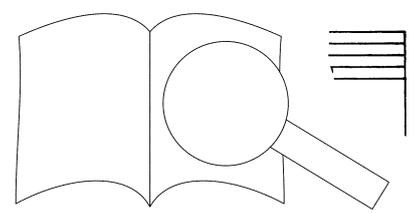
durch dein  
 through ge - neh - - mes Wort, durch dein  
 fort - giv - - ing word, through your

4 # 6 5 6 6 6 4 # 6

4 5 6 4 2



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



First system of musical notation, including piano and violin parts. Dynamics include *f* and *tr*.

Second system of musical notation, including vocal lines with German and English lyrics.

Wort, durch dein  
word, through your

neh - - mes  
giv - - ing

durch dein  
through your

neh - - mes  
giv - - ing

dein  
your

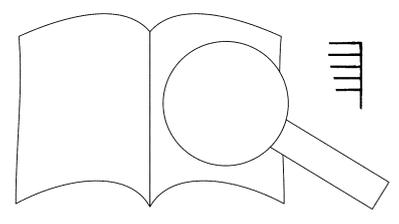
an - ge - neh - mes  
com - fort - giv - ing

Wort, durch dein  
word, through your

Third system of musical notation, including piano and violin parts.

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

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tr

an - ge - neh - mes  
com - fort - giv - ing

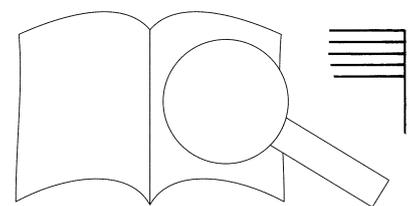
an - ge - neh - - r  
com - fort - giv - -

an - ge  
com - for.

Wort,  
word.

- mes  
- ing

Wort,  
word.



6  
4  
2

7  
5

6

6  
4  
2

6

8

7

6  
4

6  
4  
2

7

7  
4  
#

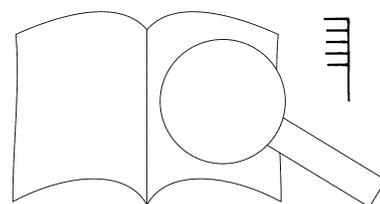
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Musical score for page 123, featuring multiple staves with musical notation, including treble and bass clefs, and various musical symbols like notes, rests, and dynamics.

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Musical notation for the bottom section of page 123, including a bass line and a treble line with notes and rests.



sei doch itzt, o Gott, mein  
Shield me now, O God, my

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

sei doch itzt, o Gott mein  
 Shield me now, O God, my

Hort, o  
 Lord, O

Hort, sei doch itzt, o Gott, o Gott, mein  
 Lord, shield me now, O God, O God, my

sei doch itzt, o Gott, mein  
 Shield me now, O God, my

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

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noch itzt, o  
me now, O

Hort, o Gott, mein ort, sei  
Lord, O God, my God, o Gott, mein Hort,  
Lord, O God, my Lord, O God, mein Hort, o

Hort, Gott hitzt, o Gott, mein Hort, o Gott, mein Hort, o  
Lord, God. I me now, O God, my Lord, O God, my Lord, O

Hort, sei doch itzt, o Gott, o  
Lord, shield me now, O God, O

6 6 6 6 6 5 4

Gott, mein Hort!  
 God, my Lord!

— o Gott, mein He  
 — O God, my I

Gott, o Gott,  
 God, O God

ort!  
 Lord!

## 2. Aria. Duetto

Soprano

Alto

Violone\*  
staccato e pizzicato

Basso continuo

6 — 5 — 3 — 6 — 5 — 3

4

6 — 5 — 3 — 6 — 6 — 4 — 6 — 5 — 6

\* Zur Mitwirkung der Violone siehe das Vorwort. / For the participation of the violone, see the Foreword.

Wir ei - - - - - len mit schwa-chen, doch em - si - gen  
 We has - - - - - ten with fee - ble, most des - per - ate

Wir ei - - - - -  
 We has - - - - -

*p*

*p*

6 5 6 6 6  
 4 3

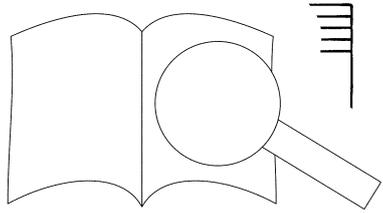
Schrit - ten, o Je - su, er, o Je - su, o  
 long - ing to Je - sus, ter, O Je - sus, O

„, doch em - si - gen Schrit - ten, o Je - su, o  
 le, most des - per - ate long - ing to Je - sus, O

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*p*

6 6 6  
 4 4 5  
 3 3 5







o Mei-ster, wir ei - - - - - len mit  
 O Mas-ter, we has - - - - - ten with

Je - su, o Mei-ster, wir ei - - - - - len mit  
 Je - sus, O Mas-ter, we has - - - - - ten with

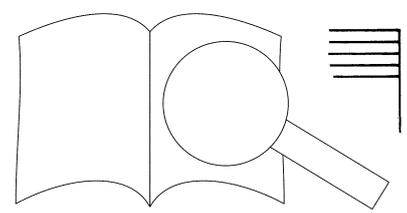
5 7 5 7 5 5 6

schwa - chen, doch em - si - gen Sc  
 fee - ble, most des - p

schwa - chen, e - ten, o Je - su, o Mei - ster, zu hel - fen zu  
 fee - ble, n. g - ing to Je - sus, O Mas - ter; for help we do

6 6 6 6 5

6 4 3 6 4 5 3



dir, zu dir, zu dir, wir ei - len mit schwa - chen, doch em - si - gen  
 plea, do plea, do plea, we has - ten with fee - ble, most des - per - ate

dir, zu dir, zu dir, wir ei - len mit schwa - chen, doch em - si - gen  
 plea, do plea, do plea, we has - ten with fee - ble, most des - per - ate

6 6 4 b

Schrit - ten, o Je - su, o ter hel - fen zu dir, zu dir.  
 long - ing to Je - su, O help we do plea, do plea.

Schrit - ten, o a - ster, zu hel - fen zu dir, zu dir.  
 long - ing to mas - ter; for help we do plea, do plea.

5 6 7 8 6 6 5 3

*f*

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Musical score for page 43, measures 43-46. The score includes two vocal staves and a piano accompaniment. The piano part includes a large watermark 'PROBE-PARTITUR' and a diagonal watermark 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

Musical score for page 43, measures 47-48. The score includes two vocal staves and a piano accompaniment. The piano part includes a large watermark 'PROBE-PARTITUR' and a diagonal watermark 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

*Fine*

Du  
For

*p*

Musical score for page 44, measures 49-51. The score includes two vocal staves and a piano accompaniment. The piano part includes a large watermark 'PROBE-PARTITUR' and a diagonal watermark 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

*Fine*

su - chest die Kran - ken und Ir - ren - den treu - lich, die Kran - ken und  
*all those in need you are faith - ful - ly search - ing, for those you are*

Du su - chest die Kran - ken und  
*For all those in need you are*

6 6 6 6 6  
 5 4 4 6 6

Ir - ren - den ach, die Kran - ken und  
*faith - ful - ly ing, for those you are*

Ir - ren - den + du su - chest die Kran - ken, du  
*faith - ful - ly for all those in need you, for*

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

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Ir - - - - - ren-den treu - lich, die Kran-ken und Ir - ren - den  
 faith - - - - - ful - ly search - ing, for those you are faith-ful - ly

su - chest die Kran - ken und Ir - ren - den treu - lich, die Kran - ken und Ir - ren - den  
 all - those in need you are faith - ful - ly search - ing, for those you are faith - ful - ly

6 4 6 6 9 5b 7 6 6 6

3b 4 2

5b

treu - lich.  
 search - ing.

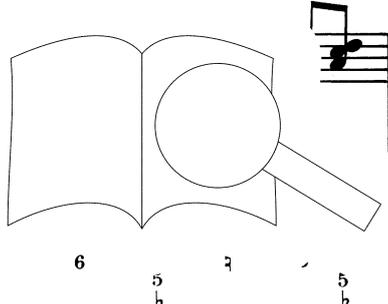
treu - lich  
 search - ir

6 5 6 6 6 6

4 4 5b 6

5b 4 5b

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Ach hö - re, ach hö - re,  
*O* hear us, *O* hear us,

Ach hö - re, ach hö - re,  
*O* hear us, *O* hear us,

*p*

*p*

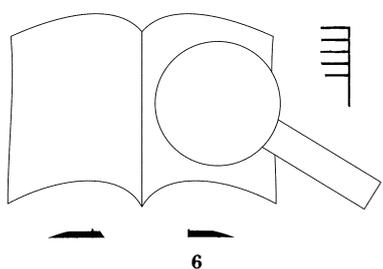
6/4 5/4 6/5 7/4 9/4 6/4 6/5 7/5 6/4 6/4

ach hö - re, wie wir die Stim - me er -  
*O* hear us, *O* hear we lift up our

ach hö - r e er - he - - - ben, um Hül - fe  
*O* hear ap our voic - - - es to ask you

*p*

5/5 6/5 4+/2 6/5 7/5 7/5 6/5 7/5



he - - - - ben, um Hül - fe zu bit - ten, um Hül - fe zu  
 voic - - - - es to ask you for heal-ing, to ask you for

zu bit - ten, um Hül - - fe zu bit - ten, um Hül - - fe zu  
 for heal - ing, to ask \_\_\_\_\_ you for heal-ing, to ask you for

6 6 5 6 6 9 6  
 4 4 4 4 4 # 4

bit - - - - ten, um 1 - - - - ten, um Hül - fe zu bit - ten, um  
 heal - - - - inc - - - - heal - ing, to ask you for heal - ing, to

bit - - - - - - - - - - - - - - - - fe zu bit - ten, um  
 heal - - - - - - - - - - - - - - - - you for heal - ing, to

6 9 6 4+ 6 6 9 6 6  
 5 # 4 3 4 6 8 6 8

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Hül - fe, um Hül - fe zu bit - ten!  
ask you, to ask you for heal - ing.

Hül - fe, um Hül - fe zu bit - ten!  
ask you, to ask you for heal - ing.

*f*

6 6 $\sharp$  6 6 6 $\sharp$  6 5 $\sharp$  6

Es  
O

83

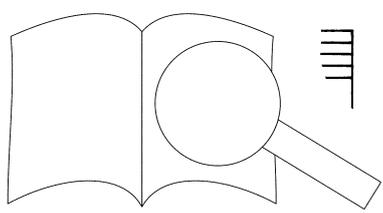
sei uns dein  
let now you

sei uns dein gnä - di - ges  
let now your mer - ci - ful

...ine up - on us, up - on

*f*

6 6 $\sharp$  6 6



Ant - litz er - freu-lich, es sei uns dein gnä - di - ges Ant - litz er - freu -  
 face\_ shine up - on us, O let now your mer - ci - ful face shine up - on \_\_\_\_\_

- - - - lich, es sei uns dein gnä - di - ges Ant - litz er - freu - -  
 \_\_\_\_\_ us, O let now your mer - ci - ful face shine up - on \_\_\_\_\_

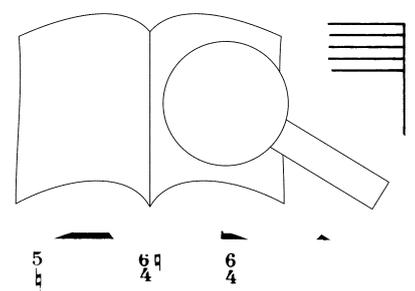
6♯ 6 6 6♯

- - - - lich, er - freu - - - -  
 \_\_\_\_\_ us, u' us, up - on \_\_\_\_\_

- - - - lich, er - freu - - - -  
 \_\_\_\_\_ us, up - on \_\_\_\_\_

6 5 6 4 5 5♯ 6♯ 6 4

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lich, er - freu - lich, es  
us, up - on us, O

lich, es sei uns dein gnä - di - ges Ant - litz er - freu - lich, es  
us, O let now your mer - ci - ful face shine up - on us, O

5 4 6 6 6  
4 2 4 5

sei uns dein gnä - di - ges Ant - l. lich, er - freu - lich!  
let now your mer - ci - ful face shine us, up - on us!

sei uns dein gnä - di - ges Ant - l. lich!  
let now your mer - ci - ful face shine us!

Da capo

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

5 4

### 3. Recitativo

Tenore



Ach! ich bin ein Kind der Sün-den, ach! ich ir - re weit und  
*O, by na-ture I am sin-ful, so be-wil-dered, rest-less*

Basso continuo



*p*  
 6<sup>+</sup><sub>4</sub><sub>3</sub>                      7                      3<sup>b</sup><sub>4</sub><sub>6</sub>



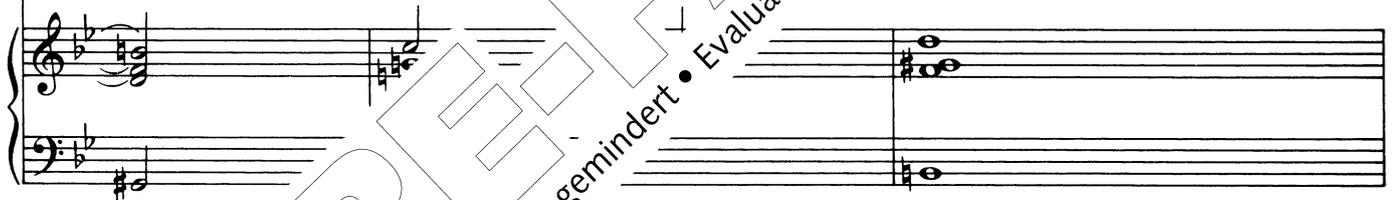
breit. Der Sün - den Aus-satz, so an mir zu fin-den,  
*here. My sin des-roys like lep-ro-sy most dread-ful;*



8                      7                      5                      7                      6<sup>+</sup><sub>4</sub>                      7                      5



die - ser Sterb-lich - keit. Meir Bö-sen. Der Geist zwar spricht: ach!  
*will not dis - ap - pear. M e - vil. My spir - it cries: O,*



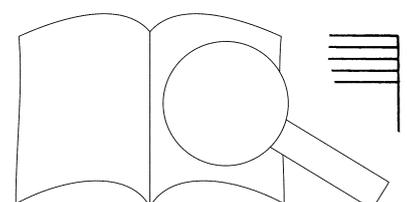
2<sup>+</sup>                      8                      5



er - lö - sen? A - ber Fleisch und Blut zu  
*om the dev - il! But my flesh and blood re -*



6<sup>+</sup><sub>4</sub><sub>3</sub>                      #                      7<sup>b</sup><sub>5</sub>



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10

zwin-gen und das Gu - te zu voll - brin-gen, ist ü - ber al - le mei - ne Kraft.  
*sist not, and the good I want, I do not. Yes, all my striv-ing is in vain.*

6 4 2 ♯  
 6 5  
 6

(12)

Will ich den Scha-den nicht ver - heh-len, so kann ich nicht, wie  
*When I ac - knowl-edge my trans-gress-ing, I can-not count th*

b 6 b 6 5b 7b 6 4 2 ♯

15

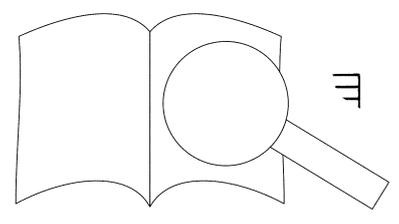
zäh - len. Drum nehm ich nicht die Pein und mei - ner Sor - gen  
*fess - ing. To you I do not take and pain, and all my heav - y*

6 4 3 b 7b 5

18

...ar sonst un - er - träg - lich wür - de, ich liebe dich,  
*I no long - er can be bear - ing. I*

b 7b 5b 6 4 2 6 4 2 ♯



20

a tempo

Je - su, seuf - zend ein.      Rech-ne nicht die Mis - se - tat,      die dich, Herr, er -  
 Je - sus, who was slain.      All my sin your wrath de-serves;      your grace, Lord, re -

7<sup>b</sup>/<sub>5</sub>      b      6<sup>b</sup>      6<sup>b</sup>/<sub>4</sub> 2      6

(22)

zur - - - - - net ha'  
 jects - - - - - the c

7<sup>b</sup>/<sub>5</sub>      6<sup>b</sup>/<sub>4</sub>      6<sub>5</sub>      b      6<sup>b</sup>/<sub>4</sub>      5<sub>F</sub>

### 4. Aria

Flauto traverso

Tenore

pizzicato

6<sub>4</sub>      4<sub>2</sub>      6<sub>5</sub>      6      7<sub>5</sub> #      6      4<sub>2</sub>      6      8

4

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

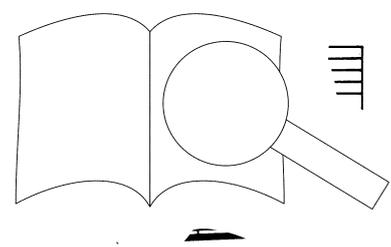
8

5 6 7 # 6 # 4 2 6

12

Das Blut, so mei - ne Schuld durch-streicht,  
 The blood, that wipes my guilt a way

6 6 # 6 4 4 6 6 7 #



15

6 5 6 7 6 5 6 5 #

18

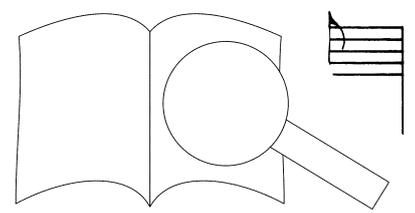
das Blut, so mei 'hu n-streicht,  
 the blood, that my a - way,

6 5 # 6 5 6 7 5 #

21

wie - der leicht, macht mir das Her - ze  
 with joy to - day, fills all my heart with

5 3 4 2 7 5 6 4 5 7



wie - der leicht und spricht mich frei, und spricht mich frei.  
 joy to - day and sets me free, and sets me free.

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

Ruft  
When

6 4 6 6 7 6 6 4 3 6 6

- len Heer zum Strei - te, zum Strei - te, zum  
 ne with - in through e - vil, through e - vi<sup>l</sup> through

6 7 4 6 6 6 6 6 6 6

5b 5 2 6 6 6 6 6 6 6

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34

Strei - te, zum Strei - - - - te, so  
e - vil, through e - - - - vil, and

7 6 5 6 7

37

ste - het Je - sus mir zur Sei -  
Je - sus helps my faith so fee -  
et, be-herzt,  
sure se - cure,

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

40

und sieg - - - - haft, be-herzt und sieg - haft sei.  
and stead - - fast be, se - cure and stand fast he.

6 4 7b 5 6 7 5

43

Ruft mich der Höl - len  
 When con - flicts come with -

5 6 4 6  
 2 5

6 6 6 6 5

46

Heer zum Strei - te, zum Strei - te,  
 in through e - vil, through e - vil,

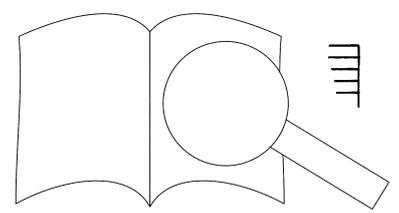
zum  
 through

6 6 6 6 6

49

te, zum Strei -  
 vil, through e

# 6 5 5 6 4



te, so ste - - - -  
 vil, and Je - - - -

5 6 6 5 6 4 3 6 5 6 5

- - het Je - sus, so ste - het Sei - te, daß  
 - - sus helps my faith, Je - sus m, fee - ble, I

6 6 6 # 6 # 6

be-herzt, daß ich be - herzt, ich be-herzt und sieg - haft sei.  
 se-cure, I will se - cure, will se-cure and stead-fast be.

5 6 5 6 4 6 5

6 5 #

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62

6  
4

4  
2

6  
5

6

7  
5

#

6

4  
2

6

6

6

6  
5

66

6

7

6

6

7

7<sup>b</sup>

6

5

6

5

70

7  
#

6  
5

6  
5

6  
5

#

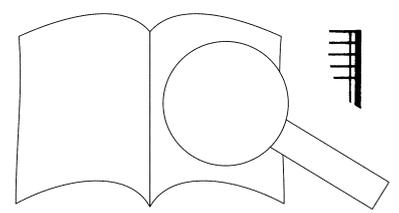
4  
2

6

6

5

#



# 5. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Basso

Die Wun-den, Nä - gel, Kron und  
*All wound-ing, scoff-ing, nails and*

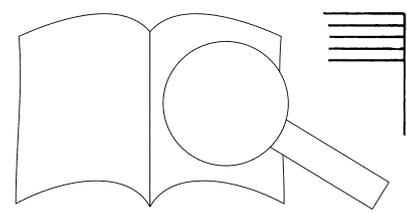
Basso continuo *p*

col arco 7<sup>b</sup> 6 4<sup>b</sup> 5

(3)

dem Hei-land gab, sind ihm nun-meh-ro Sie-ges - zeichen und  
*wn of thorns they gave, are now tri-um-phant signs of glo - ry, which*

6 4 3<sup>b</sup> 7<sup>b</sup> 5 b 6 4 2



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6 Vivace

*con ardore*

kön - nen mir ver - neu - te Kräf - te rei - chen. Wenn ein  
*strength-en me when my strength fails so poor - ly. The ju'*

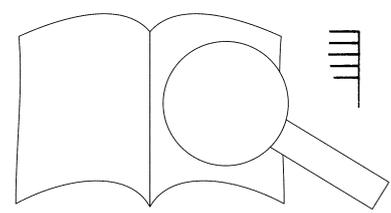
6 7

8

*schr* *Lente*

den Fluch vor die Ver-damm-ten spricht, so  
*the curse of hearts so deaf and blind, you,*

8 6 7 6 4



Adagio

*p*

*p*

*p*

kehrst du ihn in Se - gen. Mich kann kein Schmerz und kei - ne Pein be - we - r' weil  
 Lord, trans - form to bless - ing. No harm, no pain can ev - er be de - pres' ice

*p*

6  
b

6  
5

4  
2

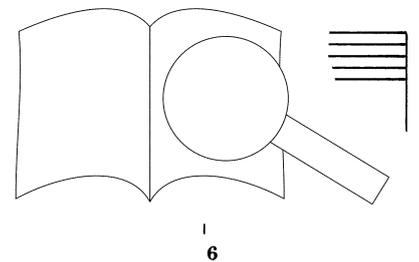
7  
b  
5

(12)

kennt; und da dein Herz vor mich in Lie - be brennt, so  
 r, know, and your great love for me the Cross does show. Thus

7  
b

6  
4  
2



15

Andante

Musical notation for measures 15-17. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante'. There are trills (tr) indicated above some notes in the vocal line.

le - ge ich hin-wie-der das mei - ne vor dich nie - - - der. Dies  
 all I have I ren-der: my life with-out great splen- - - - dour. This

Piano accompaniment for measures 15-17. The right hand plays chords and single notes, while the left hand plays a bass line. The tempo is 'Andante'.

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

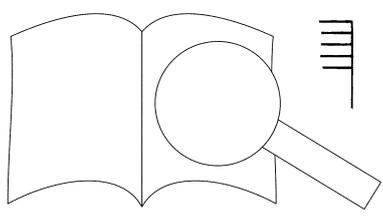
18

Musical notation for measures 18-20. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats. There are trills (tr) indicated above some notes in the vocal line.

He- er - men - - get, so dein - - - teu - res -  
 with suff'r - - - ing, through your - - - pre - cious -

Piano accompaniment for measures 18-20. The right hand plays chords and single notes, while the left hand plays a bass line. The tempo is 'Andante'.

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



6 5b 3 3

Musical score for measures 21-23. It includes a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line starts with a treble clef and a bass clef. The piano accompaniment is in a grand staff.

Blut be - spren - - get, so am Kreuz ver - gos sen  
 blood finds cleans - - ing. You have won the bat tle,

Piano accompaniment for measures 21-23, showing the grand staff with treble and bass clefs.

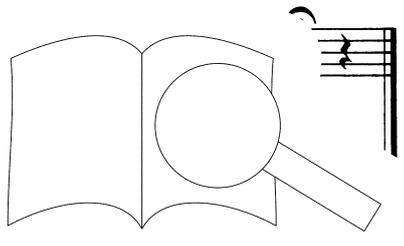
b 6 6b 7 6 5 5 3 6# b 6 # 5 6# 6b

Musical score for measures 24-26. It includes a vocal line with lyrics and a piano accompaniment. The key signature has two flats. The vocal line starts with a treble clef and a bass clef. The piano accompaniment is in a grand staff.

is+ dir, Herr Je - su — Christ.  
 life now be — a - dored!

Piano accompaniment for measures 24-26, showing the grand staff with treble and bass clefs.

6 4 6b 6 6 6 7 6 b 6 5 7 5b b 6# 6b 7. b 4 5



# 6. Aria

Oboe I

Violino I

Violino II

Viola

Basso

Basso continuo

3

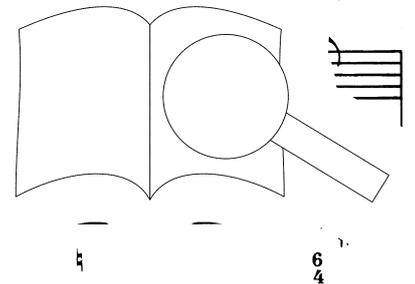
6

6 7 5 6 7 6 4 4 6 5

9

— mein Ge - wis - sen stil - len, so wi - der mich um  
 — com - fort you sur - round me, my

6 6 4 6 6 4



Musical score for measures 11-13. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It contains a melodic line with trills (tr) and a forte (f) dynamic marking. Below are three staves for piano accompaniment: two treble clefs and one bass clef.

Ra - - che, um Ra-che schreit,  
 bur - - dened, my bur-dened heart,

Piano accompaniment for measures 11-13. It consists of two treble clef staves and one bass clef staff. The music features chords and moving lines, with a forte (f) dynamic marking. Fingerings 5 and 6 are indicated at the bottom.

Musical score for measures 14-16. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It contains a melodic line with a piano (p) dynamic marking. Below are three staves for piano accompaniment: two treble clefs and one bass clef.

nun  
 with

Piano accompaniment for measures 14-16. It consists of two treble clef staves and one bass clef staff. The music features chords and moving lines, with a forte (f) dynamic marking. Fingerings 6, 5, 6, 7, 6, 4, 6, 6, 6, 6, 5 are indicated at the bottom. To the right is a diagram of a hand position with a magnifying glass over the fingers, and fingerings 6, 5, 4, 6 are shown below it.

Musical notation for measures 17-18. The vocal line features a melodic phrase with a trill. The piano accompaniment consists of chords and a bass line. Dynamics include *p* (piano).

du wirst mein Ge - wis - sen stil - len, so wi -  
 all your com - fort you sur - round me, my tr

Piano accompaniment for measures 17-18. Chord symbols: 6/4, 6 1/4, 7 1/4, 6, 6/4.

Musical notation for measures 19-20. The vocal line continues with a melodic phrase and a trill. The piano accompaniment includes chords and a bass line. Dynamics include *p* (piano).

- che, um Ra - che schreit, ja, dei - ne  
 - dened, my bur - dened heart,

Piano accompaniment for measures 19-20. Chord symbols: 5, 6, 6b.

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Musical score for measures 21-22. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat).

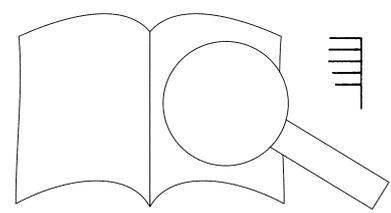
Treu - e wird's er - fül - len, weil mir dein Wort die Hoff  
 faith - ful - ness up - holds me. My hope is built up - on -

Musical score for measures 23-24, piano accompaniment. The key signature has two flats. Fingerings are indicated as 5, 6, 5, 6, 5.

Musical score for measures 25-26. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature has two flats. Dynamics include *f*.

mir dein Wort die Hoff -  
 hope is built up - on

Musical score for measures 27-28, piano accompaniment. The key signature has two flats. Fingerings are indicated as 5b, #, 6, #, 7, 5, 5, 5b, #, 6, 6, #.



tr

tr

nung, die Hoff - nung beut.  
 your, up - on your word.

6 6 6# 5b 4 2#

tr

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f

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

30

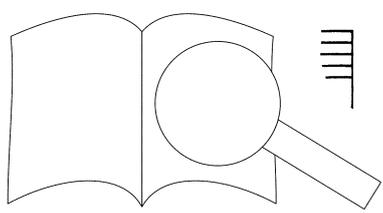
6 5 6 5 6 4 2 6 # 6 5 #

(32)

# 6 #

- sten an dich glau - ben, wenn Chri- sten an dich  
 - er we are trust - ing, when - ev - er we are

6 # 6 6 6 5 6 6b 6



35

tr

p

p

p

glau - ben, wenn Chri-sten an dich glau - ben, wird sie ke  
 trust - ing, when-ev - er we are trust - ing, no en -

37

6 6 6 4 4 6 5 4 3 6 5b

39

p

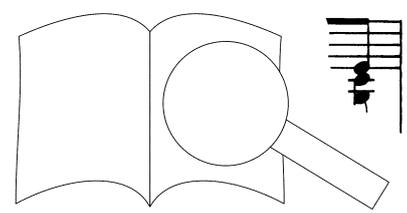
p

p

- wig-keit aus dei-nen Hän-den rau -  
 - er-more re - move us from your car -

41

5 6 4 6 6 6 5 6 5 6b 3 4 6



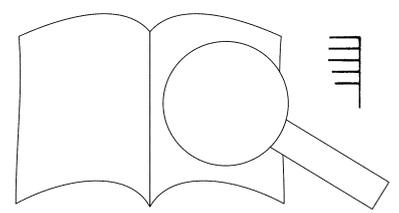
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40

- - - - - ben, aus dei - nen Hän - den  
 - - - - - ing, re - move us from - yc

43

Wenn Chri - sten an dich glau - ben, wird  
 When - ev - er we are trust - ing, no



sie kein Fēind in E - wig - keit aus dei - nen Hän - den rau  
 en - e - my can ev - er - more re - move us from your

5 6 5 6 5 6 7

- - - ben, kein Feind in E - - -  
 - - - ing, no one can ev - - -

6 6 6 6 6 6 7

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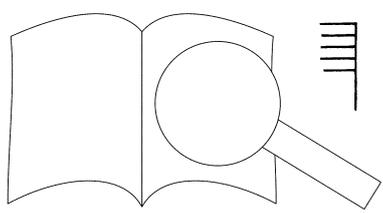
Musical score for measures 51-52. It includes vocal lines in treble and bass clefs and piano accompaniment in treble and bass clefs. The piano part features chords and a bass line with notes like G, F, E, D, C, B, A, G.

- wig - keit aus dei - nen Hän - den rau - - -  
 - er - more re - move us from your car - - -

Musical score for measures 53-54. It includes piano accompaniment in treble and bass clefs. Below the bass line is figured bass notation: 6, 6b, 6/5, 6/5, b, 4b/2, 6, 6/4, 6.

Musical score for measures 55-56. It includes vocal lines in treble and bass clefs and piano accompaniment in treble and bass clefs. The piano part features chords and a bass line with notes like G, F, E, D, C, B, A, G.

Musical score for measures 57-58. It includes piano accompaniment in treble and bass clefs. Below the bass line is figured bass notation: 6, 6, 6/5, b, 7, b.



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56

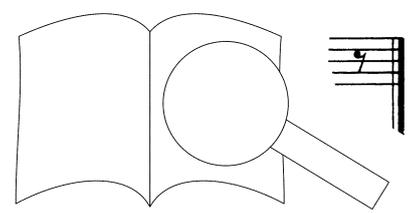
Musical score for measures 56-58. The system includes a vocal line with trills (tr.) and piano accompaniment. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand.

Musical score for measures 59-61. The system includes piano accompaniment with chords and a bass line. The right hand plays chords and a melodic line, while the left hand plays a bass line.

59

Musical score for measures 62-64. The system includes a vocal line and piano accompaniment. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand.

Musical score for measures 65-67. The system includes piano accompaniment with chords and a bass line. The right hand plays chords and a melodic line, while the left hand plays a bass line.



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# 7. Choral

Flauto traverso\*

Soprano, Corno  
Oboe I  
Violino I

Alto  
Oboe II  
Violino II

Tenore  
Viola

Basso

Basso continuo

Herr, ich glau-be, hilf mir Schwa-chen, laß mich ja ver - za - gen nicht;  
*Lord, I trust, please help my frail - ty; let me nev - er - more de - spair.*

Herr, ich glau-be, hilf mir Schwa-chen, laß mich ja ver - za - gen nicht;  
*Lord, I trust, please help my frail - ty; let me nev - er - more de - spair.*

Herr, ich glau-be, hilf mir Schwa-chen, laß mich ja ver - za - gen nicht;  
*Lord, I trust, please help my frail - ty; let me nev - er - more de - spair.*

Herr, ich glau-be, hilf mir Schwa-chen, laß mich ja ver - za - gen nicht;  
*Lord, I trust, please help my frail - ty; let me nev - er - more de - spair.*

5

du, du kannst mich stär - k  
*You a - lone can ev - er*

du, du kannst mich m  
*You a - lone*

du, du  
*You a*

stär - ker ma - chen, wenn mich Sünd und Tod an - ficht.  
*ev - er aid me, when my sin and death would scare.*

ma - chen, wenn mich Sünd und Tod an - ficht.  
*aid me, when my sin and death would scare.*

stär - ker ma - chen, wenn mich Sünd und Tod an - ficht.  
*ev - er aid me, when my sin and death would scare.*

\* Zur Mitwirkung der Flauto traverso siehe das Vorwort. / For the participation of the flauto traverso, see the Foreword.

Dei - ner Gü - te will ich trau - en, bis ich fröh - lich wer - de schau - en  
*I con - fide, Lord, in your mer - cy, then I see you in your glo - ry.*

Dei - ner Gü - te will ich trau - en, bis ich fröh - lich wer - de schau - en  
*I con - fide, Lord, in your mer - cy, then I see you in your glo - ry.*

Dei - ner Gü - te will ich trau - en, bis ich fröh - lich wer - de  
*I con - fide, Lord, in your mer - cy, then I see you in your*

Dei - ner Gü - te will ich trau - en, bis ich fröh - lich w  
*I con - fide, Lord, in your mer cy, then I see you*

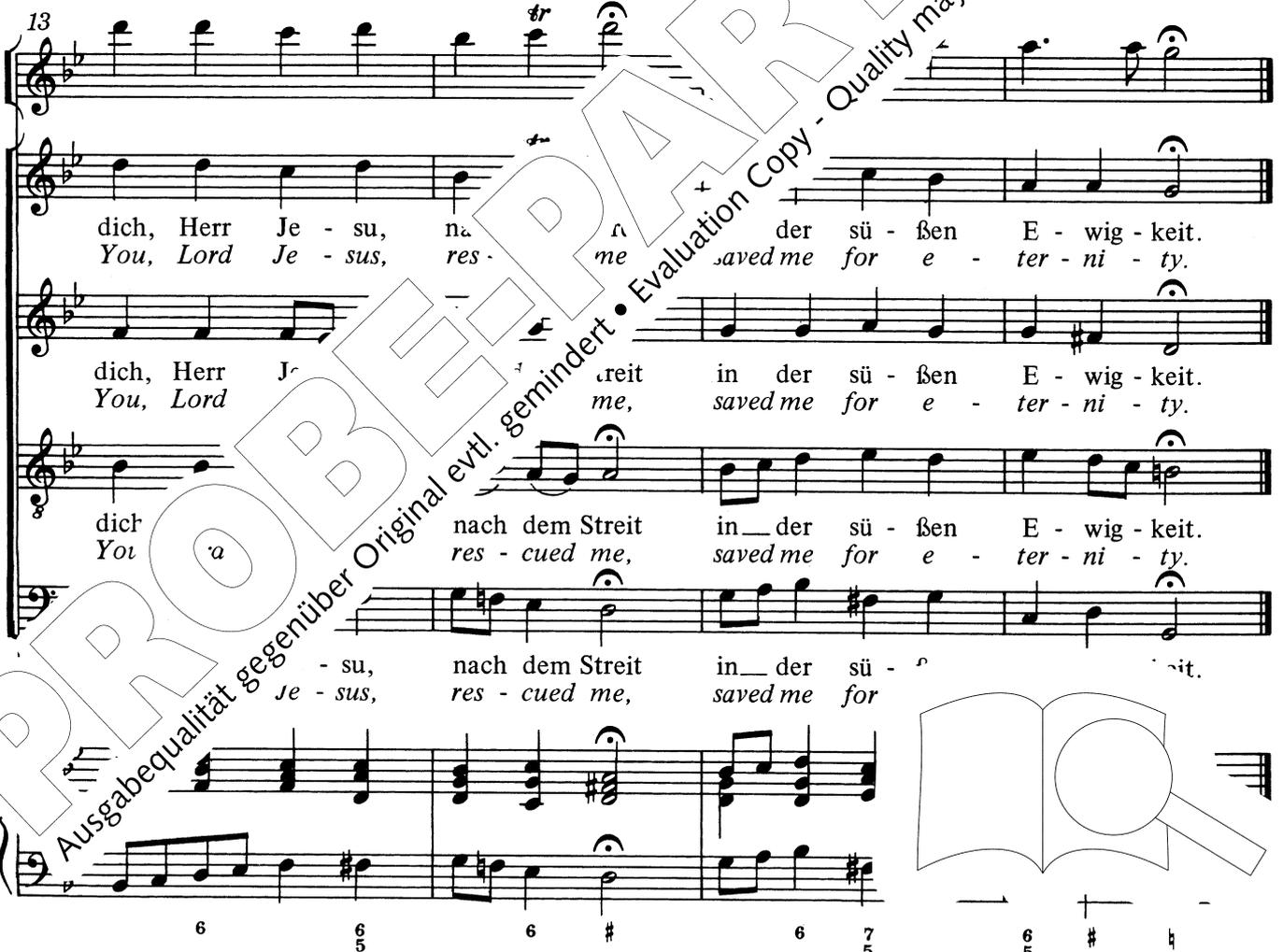


dich, Herr Je - su, na - ch dem Streit in der sü - ßen E - wig - keit.  
*You, Lord Je - sus, res - cued me, saved me for e - ter - ni - ty.*

dich, Herr Je - su, na - ch dem Streit in der sü - ßen E - wig - keit.  
*You, Lord Je - sus, res - cued me, saved me for e - ter - ni - ty.*

dich, Herr Je - su, na - ch dem Streit in der sü - ßen E - wig - keit.  
*You, Lord Je - sus, res - cued me, saved me for e - ter - ni - ty.*

dich, Herr Je - su, na - ch dem Streit in der sü - ßen E - wig - keit.  
*You, Lord Je - sus, res - cued me, saved me for e - ter - ni - ty.*



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