

Johann Sebastian  
**BACH**

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# Herr Christ, der einge Gottessohn

Lord Christ, the one begotten son

BWV 96

Kantate zum 18. Sonntag nach Trinitatis  
für Soli (SATB), Chor (SATB)

Horn, Flauto piccolo / Flöte, 2 Oboen

2 Violinen, Viola und Basso continuo

herausgegeben von Reinhold Kubik

Cantata for the 18th Sunday after Trinity  
for soli (SATB), choir (SATB)

horn, flauto piccolo / flute, 2 oboes

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 31.096/07

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## Vorwort

Die Kantate erklang in Leipzig erstmals am 8. Oktober 1724. Sie gehört zu jenem Jahrgang von Kantaten, der – nach einer Formulierung des Bach-Biographen Johann Nikolaus Forkel aus dem Jahre 1803 – „so vortrefflich über Chormelodien gearbeitet ist“. Dem Konzept dieses sogenannten Choralkantaten-Jahrganges zufolge basiert die Textvorlage auf einer Kirchenlieddichtung, die teils wörtlich beibehalten ist, teils in Richtung auf die Erfordernisse der Komposition von Rezitativ- und Ariensätzen umformuliert und hierfür erweitert oder verkürzt wurde. Normalerweise wurde für eine solche Choralkantate ein Hauptlied des betreffenden Sonntags gewählt und dieses – sofern erforderlich und naheliegend – um Textbezüge zum Evangelium desselben Sonntags bereichert. Hinsichtlich der Kantate *Herr Christ, der einge Gottessohn* sind Anleihen aus dem Evangelientext allerdings nur in geringem Maße festzustellen. Dieser steht im 22. Kapitel bei Matthäus und berichtet von Jesu Gesprächen mit den Pharisäern, die von ihm die „vornehmsten und größten Gebote“ von der Gottesliebe und der Nächstenliebe erfahren, außerdem die von ihnen nicht zu beantwortende Frage gestellt bekommen, wie Christus zugleich Davids Sohn und Davids Herr sein könne.

Daß das Kantatenlibretto mit Bezügen zum Evangelium des 18. Trinitatissonntags so sparsam umgeht, mag mit der Ambivalenz des Choraltexes zusammenhängen. Zwar gehört das Lied „Herr Christ, der einge Gottessohn“ durchaus zu den Hauptliedern jenes Sonntags, doch wird es bevorzugt mit anderen Festen in Verbindung gebracht. Ist es im 16. Jahrhundert noch allgemein „Ein geistlich lied von Christo“ überschrieben, so erscheint es in Gesangbüchern des 18. Jahrhunderts in den Kapiteln „Von der Menschwerdung Jesu Christi (Auf den Advent)“ beziehungsweise „Aufs Fest der Verkündigung Mariä“. Als Autorin des fünfstrophigen Kirchenliedes ist Elisabeth Cruciger, auch Creutziger genannt, belegt. Die aus einem in Polen eingewanderten Adelsgeschlecht stammende und kurz nach 1500 geborene Dichterin gehörte zum engsten Kreis um Martin Luther in Wittenberg, insbesondere nach ihrer im Frühjahr 1524 erfolgten Verheiratung mit Caspar Cruciger. Zwar wurde Cruciger im Jahre 1525 als Rektor an die Johannisschule in Magdeburg berufen, doch kehrte die Familie schon drei Jahre später wieder nach Wittenberg zurück. Hier erhielt Caspar Cruciger zunächst eine philosophische Professur an der Universität, wechselte aber wenig später auf Betreiben Luthers zur Theologie. Cruciger gehörte zu den engsten Mitarbeitern Martin Luthers, seine Frau Elisabeth war mit Luthers Frau Catharina befreundet. Elisabeth Cruciger starb im Mai 1535 nach kaum elfjähriger Ehe. Das Lied „Herr Christ, der einge Gottessohn“, das sich an den Weihnachtshymnus „Corde natus ex parentis“ des Prudentius anlehnt, soll sie schon „als zarte Jungfrau“ gedichtet haben, ganz sicher aber vor 1524. In jenem Jahre nahm Luther den Text in das erste von ihm herausgegebene Gesangbuch auf, zunächst noch ohne Erwähnung der Verfasserin. In einer späteren Gesangbuchausgabe verzichtete er auf die Geheimhaltung und verriet die Herkunft des Textes. Die von alters her mit dem Choral der

Elisabeth Creutziger verbundene Melodie ähnelt der Weise eines weltlichen Liedes, das sich mit dem Textbeginn „Mein Freud möcht sich wohl mehren“ bereits Mitte des 15. Jahrhunderts in dem aus der Nürnberger Gegend stammenden sogenannten Lochamer-Liederbuch nachweisen läßt.

Exakt zweihundert Jahre nach der Erstveröffentlichung wurden Text und Weise Grundlage einer Choralkantate Johann Sebastian Bachs. Der unbekanntete Textbearbeiter hat nach dem üblichen Verfahren Eingangs- und Schlußstrophe unangetastet gelassen, hingegen die drei Binnenstrophen zu zwei Satzpaaren mit jeweils Rezitativ und Arie umgegossen. Geradezu als Vorgriff auf den Beginn des 75 Jahre später entstandenen Morgenstern-Liedes von Philipp Nicolai erscheint die erste Strophe von Crucigers Dichtung: „Herr Christ, der einge Gottessohn, / Vaters in Ewigkeit, / aus seinem Herz'n entsprossen, / gleichwie geschrieben steht. / Er ist der Morgensterne, / sein' Glanz streckt er so ferne / für andern Sternen klar.“ Die eigentümlich dichte, knappe, bilderreiche Sprache prägt auch die zweite Strophe: „Für uns ein Mensch geboren / im letzten Teil der Zeit, / der Mutter unverloren / ihr jungfräulich Keuschheit; / den Tod für uns zerbrochen, / den Himmel aufgeschlossen, / das Leben wiederbracht.“ Weitaus wortreicher ergeht sich der Kantatendichter in seinem ersten Rezitativ, das auf dieser zweiten Choralstrophe basiert: „O Wunderkraft der Liebe, / wenn Gott an sein Geschöpfedenket, / wenn sich die Herrlichkeit / im letzten Teil der Zeit / zur Erde senket.“ Wenig später flicht er eine Anspielung auf das Sonntagsevangelium ein: „Es trägt ein auserwählter Leib / den großen Gottessohn, / den David schon / im Geist als seinen Herrn verehrt.“ Die Schlußzeilen des Rezitativs klingen an den letzten Chorsatz der ein halbes Jahr vorher erstmals aufgeführten Johannes-Passion an: „O reiche Segenskraft, so sich auf uns gegossen, / da er den Himmel auf-, die Hölle zugeschlossen.“

Strophe 3 von Crucigers Lied, „Laß uns in deiner Liebe und / Erkenntnis nehmen zu“, ist zu einem lebhaft bewegten Arientext umgeformt worden: „Ach ziehe die Seele mit Seilen der Liebe, / o Jesu, ach zeige dich kräftig in ihr“. Diese und die weiteren Zeilen lehnen sich merklich an die Choralvorlage an, doch läßt sich unschwer auch eine Verbindung zu den im Evangelium festgehaltenen „vornehmsten und größten Geboten“ der Gottes- und der Nächstenliebe herstellen. Die Schlußzeilen der vierten Strophe von Crucigers Choral „und kehr ab unsre Sinnen, / daß sie nicht irren von dir“ bilden im Kantatenlibretto den Kern des zweiten Satzpaars Rezitativ und Arie, in denen Gott und der Heiland um sicheres Geleit auf dem Weg zum Himmel gebeten werden: „Ach führe mich, o Gott, zum rechten Wege, / mich, der ich unerleuchtet bin, / der ich nach meines Fleisches Sinn / so oft zu irren pflege“, heißt es im Rezitativ, und in der Arie: „Bald zur Rechten, bald zur Linken / lenkt sich mein verirrtter Schritt“. Daß der alte mit Sünden beladene Adam vergehen muß, um von dem glaubenserfüllten „neuen Menschen“ abgelöst zu werden, bekräftigt die Schlußstrophe aus der Feder Elisabeth Crucigers: „Ertöt uns durch dein' Güte, / erweck uns durch dein Gnad; / den alten Menschen kränke, / daß der neu' leben mag / wohl

hier auf dieser Erden, / den Sinn und all Begehren / und  
G'danken hab'n zu dir.“

Bachs Komposition dieses Librettos wird geprägt durch den überaus umfangreichen Eingangssatz, dessen zeitliche Ausdehnung der Komponist durch die Vortragsanweisung „Vivace“ wohl ein wenig einzuschränken versuchte. Das heiter-bewegte 9/8-Taktmaß, die Tonart F-Dur, die ruhigen Harmoniefolgen der Streichinstrumente und Holzbläser – das alles erscheint fast als Vorgriff auf die einige Monate später komponierte Choralkantate über Philipp Nicolais schon erwähntes Morgensternlied. Die unablässigen Figurationen einer in sehr hoher Lage geführten Blockflöte – in späterer Fassung einer Piccolo-Violine – sollen sicherlich das Funkeln des Morgensterns sinnbildlich verdeutlichen. Mehr Spielraum als in den Choralkantaten üblich, ist diesmal dem Chorsopran eingeräumt, denn der Choral-Cantus-firmus ist ausnahmsweise nicht ihm, sondern der Altstimme übertragen.

Solistisch beschäftigt sind in dieser Kantate alle vier Stimm-lagen. Der Alt beginnt mit einem Rezitativ, ihm folgt der Tenor mit seiner Arie „Ach ziehe die Seele mit Seilen der Liebe“, wobei die obligate Flöte mit ihren bald fließenden, bald stockenden und von Seufzermotiven durchsetzten Passagen die Bittgebärde des Textes nachhaltig unterstreicht und die Mühsal des Unterfangens sinnfällig werden läßt. Dem Rezitativ des Soprans folgt die zweite Arie für Baß mit Begleitung der Streich- und Holzblasinstrumente. Ungeachtet des subtil gehandhabten Wechselspiels beider Instrumentengruppen wird die Textaussage „Bald zur Rechten, bald zur Linken lenkt sich mein verirrter Schritt“ in diesem Satz fast zu nachhaltig unterstrichen. Sollte nämlich die Aufführung der Kantate ehemals in der Leipziger Thomaskirche und nicht in St. Nicolai stattgefunden haben, wäre der ständige Richtungswechsel nicht nur hörbar, sondern auch sichtbar gewesen: Denn die Spieler der Streich- und der Blasinstrumente standen sich hier – rechts und links von den Chor- und Solosängern – auf zwei sogenannten Stadtpfeiferemporen gegenüber, waren also teils zur Rechten, teils zur Linken plaziert. Ohne vergleichbare Ambitionen bleibt der schlicht gesetzte vierstimmige Schlußchoral, der im Unterschied zum Eingangssatz die Choralweise wie üblich dem Sopran überläßt und so eine insgesamt tiefere Lage als jener erreicht – ein betont ruhiger und beruhigend gemeinter Ausklang.

Hans-Joachim Schulze

aus: H.-J. Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*, Leipzig und Stuttgart 2006 (Carus 24.046).

## Foreword

The cantata was first performed on 8 October 1724 in Leipzig. It belongs to that annual cycle of cantatas which, as Bach's biographer Johann Nikolaus Forkel expressed in 1803, "were so superbly fashioned on chorale melodies." In accordance with the fundamental concept of this so-called "chorale cantata cycle," the underlying text is based on hymn texts which is used partly verbatim and partly adapted to suit the requirements of the composition of recitatives and arias – being expanded or abridged as required. Normally, for such a chorale cantata one of the principal hymns of the particular Sunday was selected and – where necessary and appropriate – enriched with textual references to the gospel reading for the same Sunday. With respect to the cantata *Herr Christ, der ein'ge Gottessohn*, only minor borrowings from the gospel readings can be ascertained. These are taken from Matthew, chapter 22 and they relate Jesus's dialogs with the Pharisees, to whom he explains the "most noble and greatest commandments" – love of God and love of one's fellow man – and who are confronted with the unanswerable question how Christ could at the same time be David's son and David's Lord.

The meager references made in the cantata to the gospel reading for the 18th Sunday after Trinity may be related to the ambivalence inherent in the chorale text. Although the chorale "Herr Christ, der ein'ge Gottessohn" is certainly one of the principal hymns for that Sunday, by preference it was associated with other feast days. During the 16th century, this chorale bore the general title of "Ein geistlich lied von Christo" [A sacred hymn of Christ]; in the 18th century hymnals, however, it is found in either the chapter "Von der Menschwerdung Jesu Christi (Auf den Advent)" [Of Christ becoming Man (For Advent)] or "Aufs Fest der Verkündigung Mariä" [For the Feast of the Annunciation]. The author of the five-verse hymn has been verified as Elisabeth Cruciger, also known as Creutziger. The poetess, born shortly after 1500 into a noble family that had immigrated to Poland belonged to the intimate circle centered around Martin Luther in Wittenberg, especially after she married Caspar Cruciger in the spring of 1524. Cruciger was appointed rector of the "Johannisschule" in Magdeburg in 1525, but already three years later the family returned to Wittenberg, where Caspar Cruciger initially held a professorship in philosophy, but soon – at the instigation of Luther – changed to theology. Cruciger was one of Martin Luther's closest collaborators, and his wife Elisabeth and Luther's wife Catharina were friends. Elisabeth Cruciger died in May 1535 after barely eleven years of marriage. She is said to have penned the chorale "Herr Christ, der ein'ge Gottessohn" – which was inspired by Prudentius's Christmas hymn "Corde natus ex parentis" – already as "a tender maid," most certainly before 1524. In that year, Luther included the text in the first hymnal which he published, initially without naming the authoress. In a later hymnal, however, he dispensed with the secrecy and revealed the text's provenance. The melody that has traditionally been associated with Elisabeth Creutziger's chorale resembles the secular tune "Mein Freud möcht sich wohl

mehren" [May my joy increase], which was already found around the middle of the 15<sup>th</sup> century in the so-called "Lochamer Liederbuch" from the Nuremberg region.

Exactly two hundred years after their first publication, text and melody became the basis for one of Johann Sebastian Bach's chorale cantatas. The unknown text editor left the first and final verses unchanged, as was customary. The three inner verses, however, were restructured into two movement pairs of recitative and aria, respectively. The first verse of Cruciger's poem seems almost to anticipate Philipp Nicolai's setting of the Morgenstern "morning star" hymn written 75 years later: "Lord Christ, the one begotten son, / from God eternally, / he left his heavenly kingdom, / as was foretold to be. / This morning star so radiant, / its light becomes now present, / most brilliant star of all." The second verse is likewise characterized by an idiosyncratically dense, concise language rich in imagery: "For us a man was born / in the last days / the mother did not lose / her virginal chastity, / He destroyed death for us / and opened heaven's door, / returned life to us." The author of the cantata is far more verbose in his first recitative, which is based on the second verse: "O wondrous, great compassion, / when God is mindful of our being / and in his majesty / hereafter then will be / to earth descending" A little further on he inserts a reference to the gospel reading for the Sunday: "A chosen womb does bear within / the son of God on high, / whom David long ago / did honor in his spirit." The recitative's final lines echo the final choral movement of the St. John Passion, first performed half a year previously: "O wealth of blessedness that is to us descending! / God opens heaven's gates and hell he is besieging."

Verse 3 of Cruciger's hymn "Let us grow in your love / and knowledge" has been reshaped into a lively aria text: "My soul, Lord, draw near you with love and compassion / O Saviour, reveal yourself mighty in me!" This and other lines are clearly related to the chorale model, but it is just as easy to establish the connection to the "most noble and greatest commandments" – love of God and love of one's fellow man – mentioned in the gospel reading. The final lines of the fourth verse of Cruciger's chorale, "and divert our senses, / that they may not stray from you," form the core of the second movement pair of recitative and aria in the cantata libretto: God and the Savior are implored to provide safe passage on the path to heaven: "O give me, Lord my God, your righteous guidance; / without you I can have no light. / In human sinfulness and night / I err in disobedience" is the text of the recitative, and in the aria we hear: "This way, that way, wand'ring, falt'ring, / lost I am without your rod; The final verse from Elisabeth Cruciger's pen confirms that the Old Adam, laden with sin, must perish before he can be superseded by the devout "new man": "Refine us in your mercy, / restore us by your grace. / Our old self is unworthy, / renewed we give you praise, / that here on earth our being, / with mind and all desiring / be seeking only you."

Bach's composition on this libretto is characterized by the exceptionally long introductory movement, although the

composer seems to have attempted to contain its temporal expansion by the performance instruction "Vivace." The blithely swinging 9/8 meter, the key of F major, the tranquil harmonic rhythms of strings and woodwinds – all these would seem to suggest an anticipation of the chorale cantata, composed some months later, on the above mentioned "morning star" chorale by Philipp Nicolai. The persistent figurations of the recorder in a very high register – in a later version, this was replaced by a piccolo violin – are surely intended to depict the sparkle of the morning star. The choir sopranos have more freedom than is usual in the chorale cantatas: contrary to custom, Bach allocated the cantus firmus of the choral to the alto part.

This cantata employs four different solo voices. The contralto begins with a recitative, followed by the tenor aria "Ach ziehe die Seele mit Seilen der Liebe" (My soul, Lord, draw near you); in this the obbligato flute – with its, at times flowing, at times faltering passages interspersed with sighing motives – poignantly underscores the pleading gestures of the text and depicts the hardships of the undertaking. The soprano recitative is followed by the second aria, the bass aria, which is accompanied by strings and woodwinds. The subtly handled interweaving of the two instrumental groups notwithstanding, the meaning of the text passage "Bald zur Rechten, bald zur Linken lenkt sich mein verirrter Schritt" is almost too strongly underscored. If formerly the cantata was to have been performed in the St. Thomas Church and not in St. Nicholas, the continual change of direction would have been visible as well as audible: in St. Thomas Church, the strings and woodwinds were positioned to the right and left of choir and soloists, opposite each other on the so-called "Stadt-pfeiferemporen" (the galleries of the town pipers). Part of the orchestra was therefore placed on the right and part on the left. The unostentatious four-part setting of the closing chorale remains free of similar ambitions. Unlike the introductory chorus, the chorale melody is given to the soprano, as is usual; this results in an altogether lower tessitura and thus, a significantly more tranquil conclusion which is intended to soothe.

Hans-Joachim Schulze  
Translation: David Kosviner

from: H.-J. Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*, Leipzig and Stuttgart, 2006 (Carus 24.046).



# Herr Christ, der einge Gottessohn

Lord Christ, the one begotten son

BWV 96

Johann Sebastian Bach

1685–1750

## 1. Coro (Choral)

Vivace

Corno

Flauto piccolo (Flauto dolce)

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

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Aufführungsdauer/Duration: ca. 21 min.

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Generalbassbearbeitung: Paul Horn  
English version by  
Vernon and Jutta Wicker

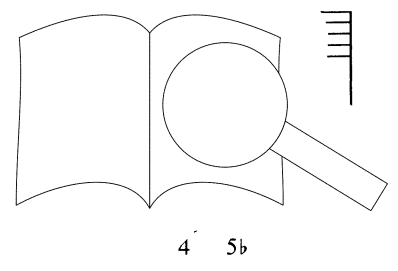




Musical score for measures 6-8. The score consists of five systems of staves. The first system has a treble clef and a flat key signature. The second system has a treble clef and a flat key signature. The third system has a treble clef and a flat key signature. The fourth system has a treble clef and a flat key signature. The fifth system has a bass clef and a flat key signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Three systems of empty musical staves, each with a treble clef and a flat key signature, corresponding to measures 9, 10, and 11.

Musical score for measures 12-14. The score consists of two systems of staves. The first system has a bass clef and a flat key signature. The second system has a bass clef and a flat key signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



5  
3

6 6 6  
5 4 5

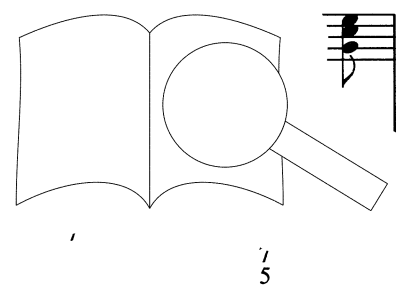
4 5b

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Musical score for page 9, featuring multiple staves with complex melodic and harmonic notation, including slurs, trills, and various note values.

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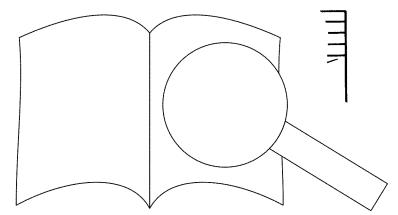
Musical notation for page 10, including a treble clef, a key signature of one flat, and a sequence of notes with fingerings 6, 7, and 5.



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5 6 7 6

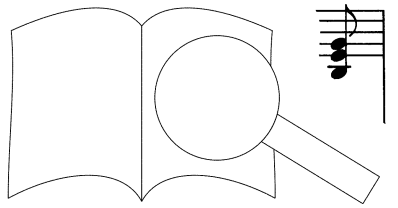


Musical score for page 14, featuring multiple staves with musical notation, including treble and bass clefs, and various musical symbols like trills and slurs.

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Musical notation for the bottom section of the page, including a treble clef staff and a bass clef staff with notes and fingerings.

7 6 7 6

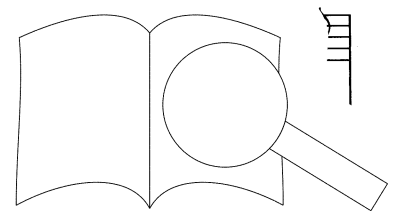


4 2

5  
3

6 6 6 6  
4 4 4 2

5 6 6 5  
5 4 4 5



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

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

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

Herr Christ, der ein - ge  
 Lord Christ, the one on, der ein - ge

Herr  
 Lord

Herr Christ, der ein - ge  
 Lord Christ, the one be -

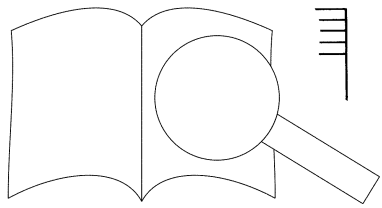
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Musical notation for the bottom left section, including vocal line and piano accompaniment.

Diagram of a book with a magnifying glass over it, indicating a detail view.

Got - tes - sohn, Herr Christ, ein - ge Got - tes -  
 got - ten son, Lord Christ. one be - got - ten  
 der the one  
 Got - tes - sohn, Herr Christ, der ein - ge  
 got - ten Lord Christ, the one be -  
 der ein - ge Got - tes - sohn, der ein - ge  
 the one be - got - ten son, the one be -

6 7 6 7 8  
5 2





sohn,  
son,

Herr  
Lord

Christ,  
Christ,

der ein - ge Got - tes - sohn,  
the one be - got - ten son,

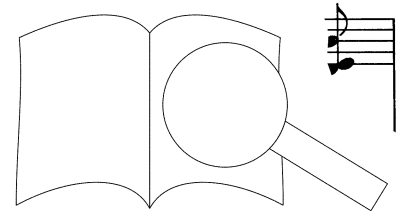
ge - be -

Got - - -  
- got - - -

Herr Christ,  
Lord Christ,

der ein - ge  
the one be -

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sohn, Herr Christ, dei - ge Got - tes -  
 son, Lord Christ, the one be - got - ten

tes - ten

der the son, der ein - ge Got - tes -  
 the one son, the one be - got - ten

Got - Christ, der ein - ge Got - tes -  
 Christ, the one be - got - ten

5 6 6  
 5 6 6

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a complex melodic line with many sixteenth notes and some chromaticism.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, including the vocal line with lyrics and piano accompaniment.

sohn,  
son,

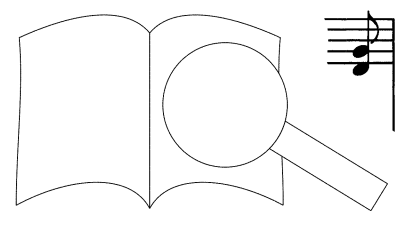
Fourth system of musical notation, including the vocal line with lyrics and piano accompaniment.

sohn,  
son,

Fifth system of musical notation, including the vocal line with lyrics and piano accompaniment.

sohn

Sixth system of musical notation, including the vocal line with lyrics and piano accompaniment. The piano part ends with a double bar line and a fermata. Below the piano part, there are two numbers: 7 and 6, with a sharp sign under the 7 and a flat sign under the 6.



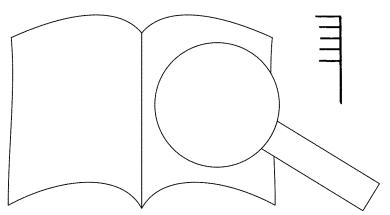
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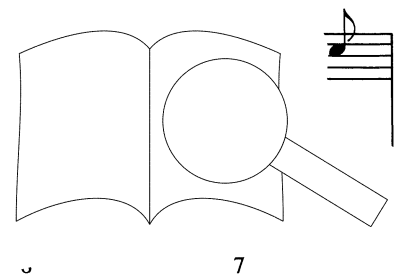
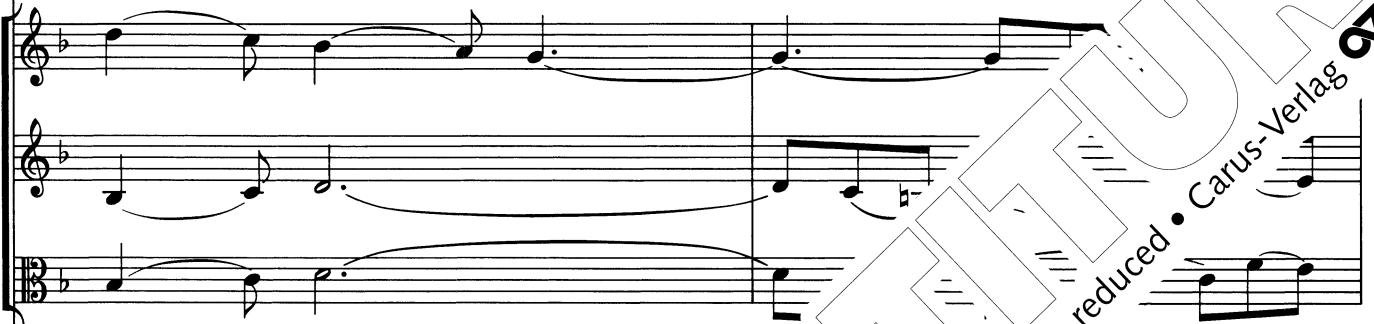
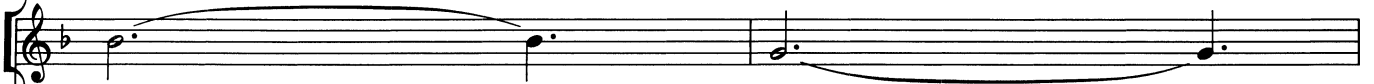
Va -  
 from  
 rom  
 Va - ters  
 from God  
 Va - ters in  
 from God e -

5

7 #

5





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

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

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

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

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

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

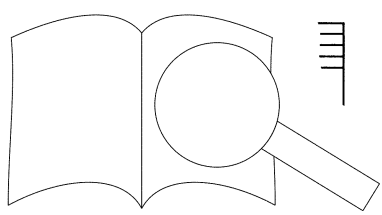
Musical notation for the seventh system, including vocal line and piano accompaniment.

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

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

Va - ters in - - - - - wig -  
 from God e - - - - - nal -  
 E - - - - -  
 ter - - - - - al - - - - -  
 keit, - - - - - wig -  
 ly, - - - - - nal -  
 keit - - - - - -wig -  
 / - - - - - -nal -

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keit, in E - wig  
 ly, e - ter -

keit, ig - keit,  
 ly, nal - ly,

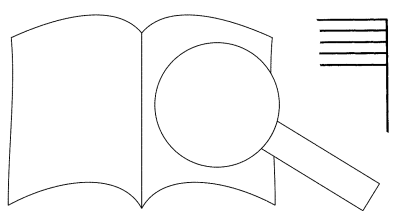
keit, V. ig - keit,  
 ly, nal - ly,

in E - wig - keit,  
 e - ter - nal - ly,

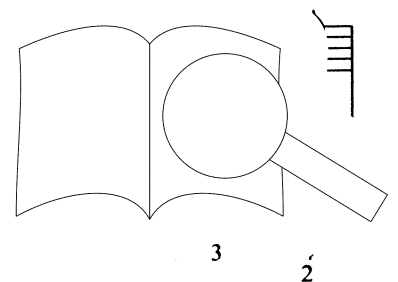
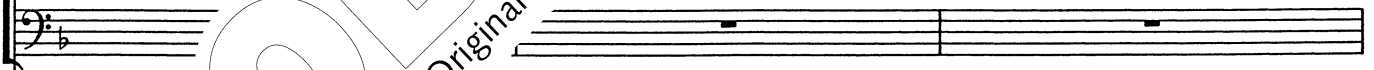
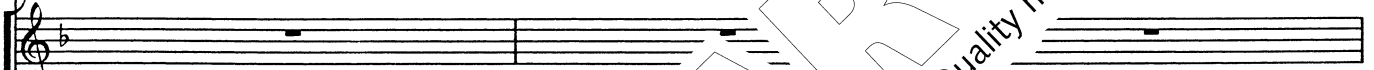
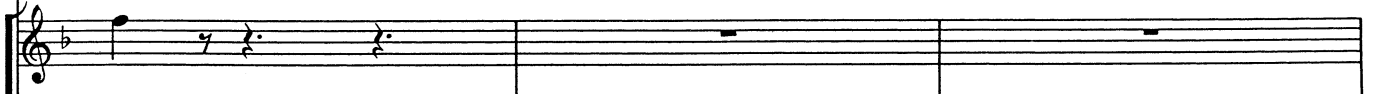
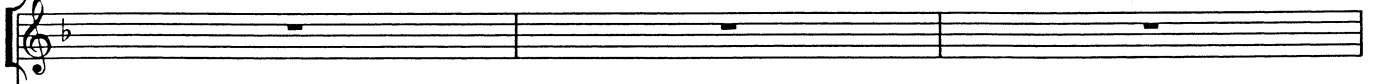
7 6 5

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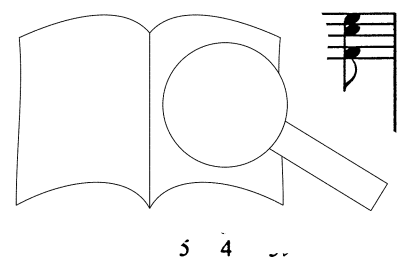
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Musical score for page 42, featuring multiple staves with musical notation in a key signature of one flat. The score includes various rhythmic patterns and melodic lines. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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Musical notation for a specific section at the bottom of the page, including a treble clef and a bass clef staff with notes and rests.



5  
3

6 6 6  
5 4 5

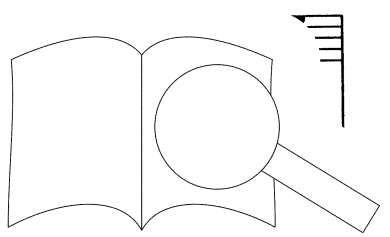
5 4

5

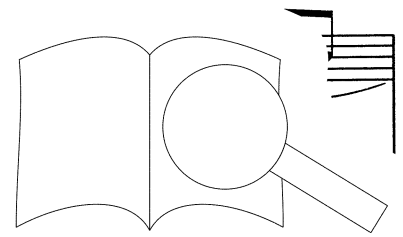
7

5

5



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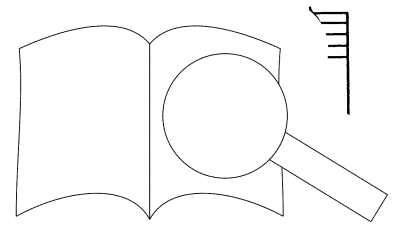


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Musical score for page 50, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and trills.

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Musical score for page 27, showing a few staves with musical notation and fingerings.



Musical score for page 53, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and trills.

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Musical notation for page 28, including a diagram of a hand holding a book with fingerings indicated by numbers 3, 4, 5.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line consists of a single note with a fermata. The piano accompaniment includes a treble clef with eighth notes and a bass clef with a single note.

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line has two notes with a fermata. The piano accompaniment continues with eighth notes in the treble clef and a single note in the bass clef.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line has two notes with a fermata. The piano accompaniment continues with eighth notes in the treble clef and a single note in the bass clef.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line has two notes with a fermata. The piano accompaniment continues with eighth notes in the treble clef and a single note in the bass clef.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The vocal line has two notes with a fermata. The piano accompaniment continues with eighth notes in the treble clef and a single note in the bass clef.

Musical score for the sixth system, featuring a vocal line and piano accompaniment. The vocal line has two notes with a fermata. The piano accompaniment continues with eighth notes in the treble clef and a single note in the bass clef.

Musical score for the seventh system, featuring a vocal line and piano accompaniment. The vocal line has two notes with a fermata. The piano accompaniment continues with eighth notes in the treble clef and a single note in the bass clef.

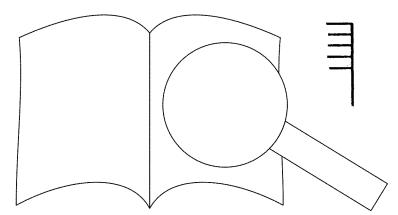
Musical score for the eighth system, featuring a vocal line and piano accompaniment. The vocal line has two notes with a fermata. The piano accompaniment continues with eighth notes in the treble clef and a single note in the bass clef.

aus sei - nem | - zen ent -  
 he left | his - en - ly

aus  
 he

aus sei - - nem  
 he left | his

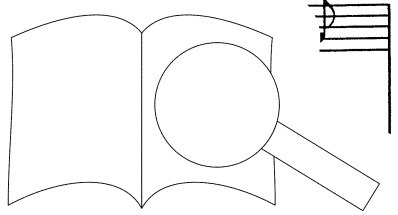
6 7



4 3 4  
 2



spros - - - sen, aus sei - Her - zen ent - spros -  
 king - - - dom, he left. - - - is heav - en - ly king - -  
 nem \_\_\_\_\_ Herzn \_\_\_\_\_  
 his \_\_\_\_\_ heav'n \_\_\_\_\_  
 Her - ent - spros - - - sen, aus  
 heav - ly king - - - dom, he  
 u. i nem Her - - zen ent -  
 his heav - - en - ly  
 8 3 6 7 5 6 7 2



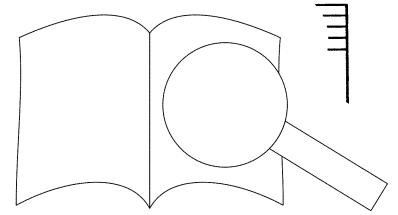
sen, aus sei - Her-zen ent - spros -  
 dom, he left - his heav-en - ly king -

ent - spros -  
 ly - king -

sei - nem - sen, aus sei -  
 left hi - dom, he left -

spros - sen, aus sei - - nem Herzen ent -  
 - l - dom, he left - his heav-en - ly

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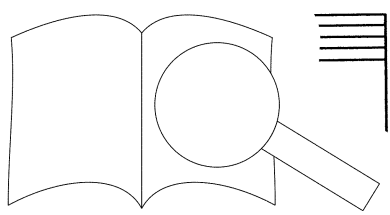
sen, aus sei - zen ent - spros -  
 dom, he left he ly king -

-zen ent - spros -  
 -en - ly king -

-zen ent - spros -  
 dom, his king -

aus sei - nem Her - zen ent - spros -  
 he left his heav - en - ly king -

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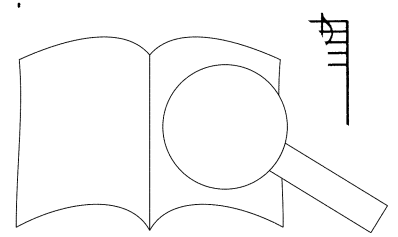


sen,  
dom,

sen,  
dom,

sen,  
dr

7 6  
5



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gleich-  
 as  
 gleich-  
 as  
 gleich-wie ge-  
 as was fore-  
 gleich-wie ge-  
 as was schrie-ben  
 fore-told to

6 7 # 3

69

wie ge - schrie - ben steht, gleich - wie  
 was fore - told to be, as was

wie  
 was

schrie - ben st ge - schrie - ben  
 told to fore - told to

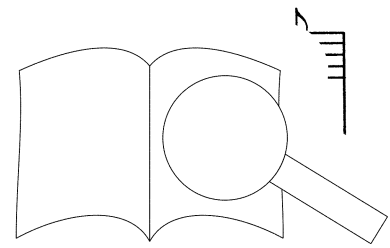
steht, gleich - wie ge - schrie - ben  
 be as was fore - told to

7

5

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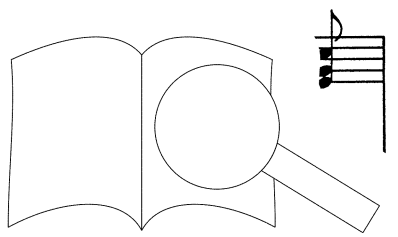
ge - schrie - ben steht, ge - schrie - ben  
 fore - told to be, fore - told to

schrie - told en  
 told to

steht, ge - schrie - - - - ben  
 be, fore - told to

steht ge - schrie - - - - ben  
 te, ik fore - told to

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steht, ge - schrie - ben  
 be, fore - told to

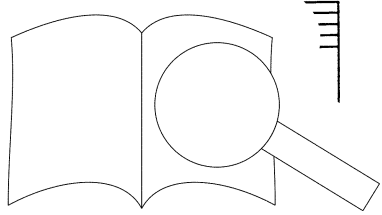
steht.  
 be.

steht, gleich - steht.  
 be, as be.

steht, - chrie - ben steht.  
 fore - told to be.

6 6 5

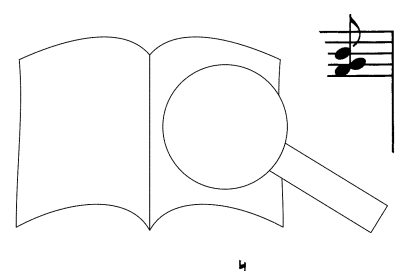
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Musical score for page 75, featuring multiple staves with musical notation, including treble and bass clefs, and various note values and rests.

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Musical notation for the bottom section of page 75, including a treble clef and a bass clef with chord diagrams below.

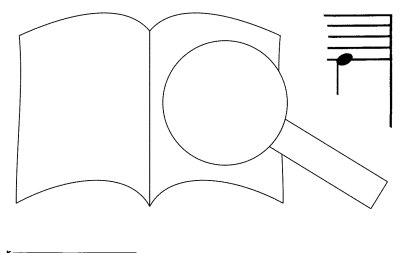


Musical score for page 78, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and ornaments. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page.

Additional text on the page includes:

- Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag
- Chord symbols:  $b$ ,  $b$ ,  $7$ ,  $7b$ ,  $7b$ ,  $7$ ,  $5b$ ,  $5$
- Page number: 5

7 6 7 6



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Er \_\_\_\_\_  
 This \_\_\_\_\_  
 Er ist der \_\_\_\_\_  
 This morn - ing -  
 Er ist der \_\_\_\_\_  
 This morn - ing -

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

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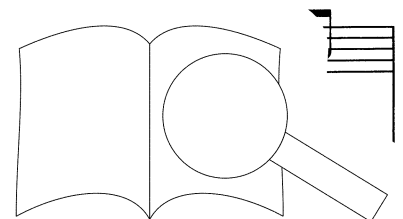
Musical notation for the first system, including vocal line and piano accompaniment.

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

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

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

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



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ne, er ist der Morgen -  
diant, this morn - ing - so ra -

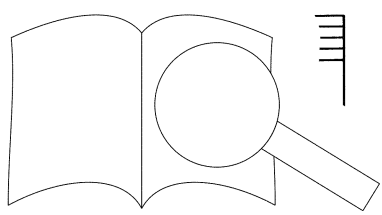
Mor -  
star

ster - ne, er ist der Mor - gen -  
ra - diant, this morn - ing - star so

ster - ne, der Mor - gen -  
- diant, this star so

6 7 #

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ne, er ist der - gen - ster -  
diant, this morn - ing so ra -

ster -  
ra -

ster - ne, er ist der Mor - gen -  
ra - dia this morn - ing - star so

ster - ne, der Mor - gen -  
diant, this star so

5  
3

6

3



- ne,  
- dant,

ster- ne,  
ra- dant,

ster- ne,  
rr

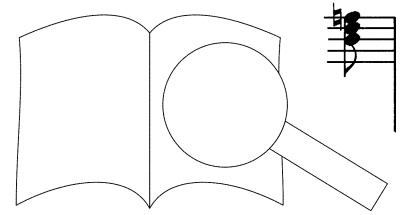
6 5 7 5  
4 3 4 3  
2

4 5

Musical score for page 96, featuring multiple staves with musical notation including treble and bass clefs, notes, rests, and dynamic markings.

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Musical notation for the bottom section of page 96, including a bass clef and various notes.





ne, sein' Glanz  
ent, its light

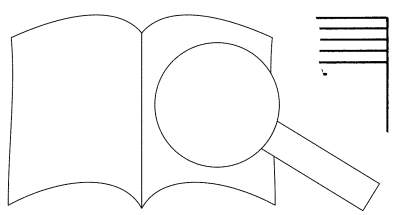
streckt er so fer -  
be - comes now pres -

streckt er so  
be - comes now

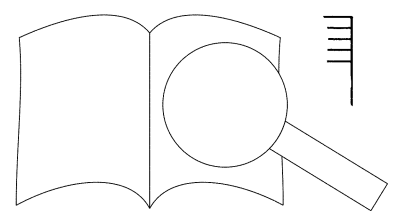
streckt er so fer - ne,  
be - comes now pres - ent, be - comes now

9/3 5/2 7

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ne, sein' Glanz. et er so fer -  
ent, its light - be - comes now pres -  
so fer -  
now pres -  
fer - streckt er so fer -  
pres - be - comes now pres -  
fer sein' Glanz streckt er so  
its light be - comes now



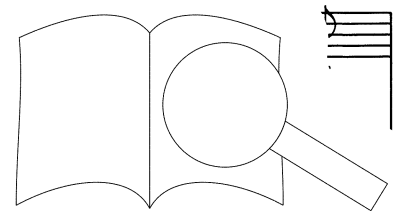
ne, sein' Glanz fer -  
ent, its light pres -

ne, seir' so fer -  
ent, it. now pres -

fer sein' Glanz streckt er so fer -  
its light be - comes now pres -

7 5 6 5

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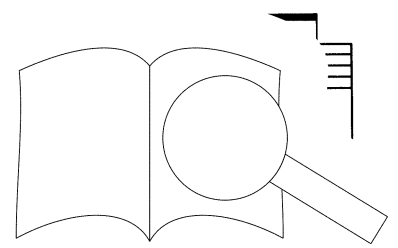
ne  
ent,

ne  
ent,

ne  
e

6 6 6  
5 4 5

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The image shows a musical score for voice and piano. It consists of several systems of staves. The top system has a vocal line and a piano accompaniment. The middle systems show the vocal line with lyrics and the piano accompaniment. The lyrics are: "für most", "für most", "für an -", "most bril -", "für an -", "most bril -", "für an -", "most bril -", "für an -", "most bril -", "für an -", "most bril -". The piano accompaniment includes chords and melodic lines. There is a large watermark "PROBE-PARTITUR" and "Carus-Verlag" across the score. At the bottom right, there is a graphic of an open book with a magnifying glass over it.

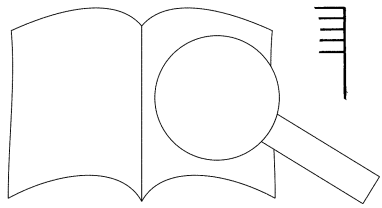
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an - dern Ster - nen klar,  
 bril - liant star - of all,

an - dern liant - nen of

Ster - nen klar, für an - dern  
 s\* of all, most bril - liant



Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a rhythmic pattern in the right hand and a bass line in the left hand.

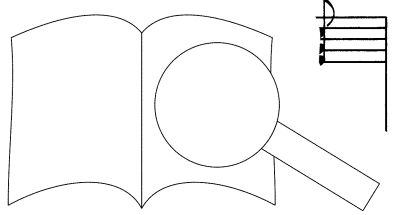
Musical score for the second system, continuing the vocal line and piano accompaniment.

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

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

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

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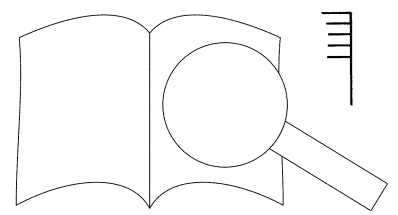
klar, für an - dern Ster - nen k  
 all, most bril - liant star of k

klar.  
 all.

klar, für most klar.  
 all, most all.

an - Ster - nen klar.  
 nt star of all.

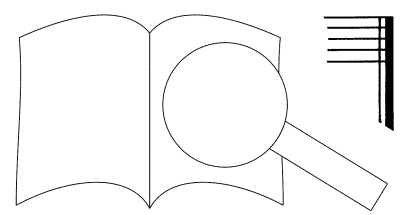
7 6 5



Musical score for page 118, featuring multiple staves with various musical notations including treble clefs, bass clefs, and trills.

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Musical notation for the bottom left section of the page, including a treble clef and various notes.



6 6 6 6 6 4 5  
 4 4 5 4 5

## 2. Recitativo

Alto



O Wun-der-kraft der Lie-be, wenn Gott an sein Ge-schöp-fe  
 O won-drous, great com-pas-sion, when God is mind-ful of our

Basso  
continuo



6

6  
5b

3



den-ket, wenn sich die Herr-lich-keit im letz-ten Tei-  
 be-ing and in his maj-es-ty here-af-ter



6

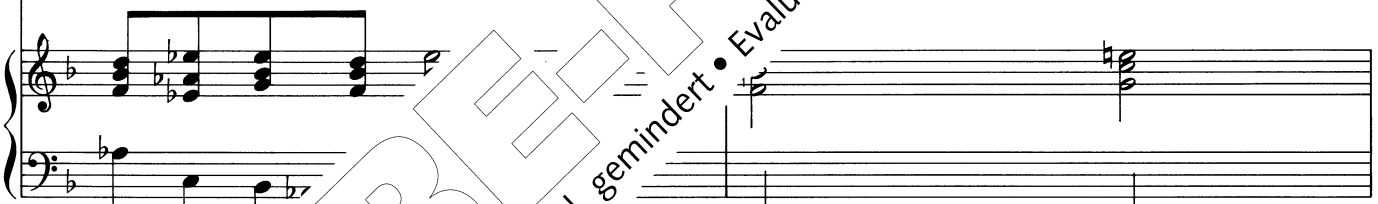
6

7

5



Er-de sen-ket; o che, ge-hei-me Macht! Es  
 earth de-scent-ing. O ble, mys-te-rious pow'r! The



6

6b

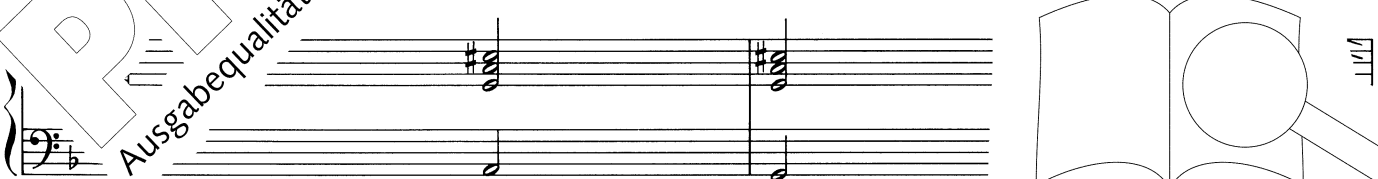
6

6

7



ahl-ter Leib den gro-ßen Got-tes-son-  
 as bear within the son of God or den



6

4

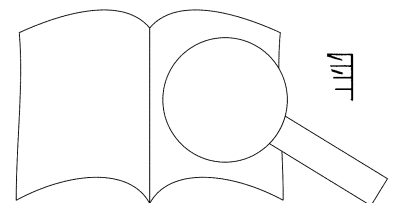
3

#

6

4

2



9

Da - vid schon im Geist als sei - nen Herrn ver - ehr - te, da dies ge -  
 Da - vid long a - go did hon - our in his spir - it. A maid - en

11

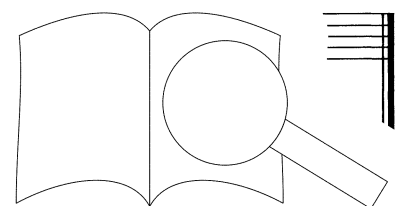
be - ne - dei - te Weib in un - ver - letz - ter Keusch - heit blie  
 bless - ed she has been; a vir - gin young with great de - v

13

O rei - che Se - ige so sich auf uns er -  
 O wealth of ble - ssed that is to us de -

15

Him - mel auf, die Höl - le zu - ge - schlos - sen.  
 our heav - en's gates and hell he is be - sieg - ing.





10

Ach,  
My

*p*

6 5      6 5      6 5      6 5      6 4      6 5      6 6      6 4

13

*p*

zie - he die See - le mit Sei - len der Lie - be,      zei - ge dich  
soul, Lord, draw near you with love and compas - sic      e - veal your - self

6      6 6      6      4 2      6      6 5

16

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6 6      6 5b      5      6 5



19

Ach, zie - he die  
My soul, Lord, draw

*p*

6 5 6 5 6 6 6 4 5 6 6 5 6 6

5 5 5 2 5 4 3

22

See - le, ach, zie - he die See - le Lie - be, o  
near you, my soul, Lord, draw near m-pas - sion; O

*tr*

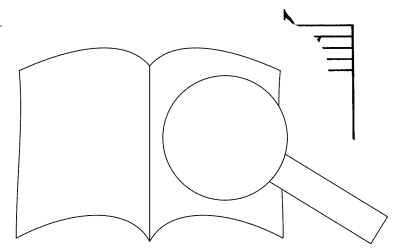
6 6 4 6 6 6 6

2 2 6 4 6 6 6

25

Je dich kräf - tig in ihr, o Je - su, ach zei - ge dich  
our-self might - y in me, O Sav - iour, re - veal your-self

6 7 # 7 6 5 4 5









55

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

58

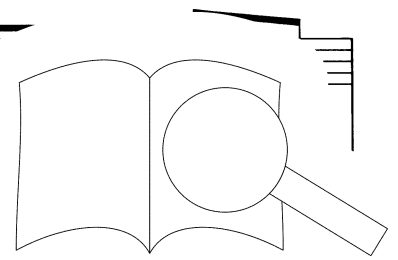
6 6b 7b 6b 5 6 6 6

61

Er - leuch - - -  
En - light - - -

*Fine* *p* *Fine*

5 5 5 6 6 6 6 5 6 5



64

- te sie, er - leuch - te sie, daß sie dich  
 - en me, en - light - en me, so that my

7 4 6 3 # 6 6 7 5 #

66

gläu - big er - ken - ne, gib, daß nit - li - gen  
 soul is be - liev - ing and gra - ti - as be like

6 7 # 4 7 # 7 6

68

- bren - ne, ach wir - ke ein gläu - bi - ges  
 su burn - ing, that strong - er my long - ing and

7 7 4 5 # 6 6 7 4 2

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70

Dür - sten nach dir,            ach wir - - ke ein gläu - - bi - ges  
 thirst - ing may be,            that strong - er my long - ing and

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

72

Dür - sten nach dir!  
 thirst - ing may be!

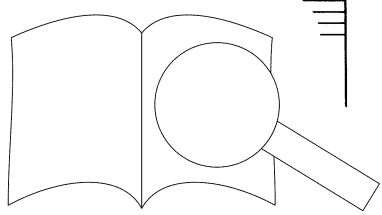
6   6   4   #   6   6   5   6   5   6̂   6   6   6   6   6   4   5

75

Er - leuch - te sie, daß            sie dich  
 En - light - en me, so            that my

6   #   7   6   5   7   #

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gläu - big er - ken - ne, gib, daß sie mit hei - li - gen  
 soul is be - liev - ing and grant that it will be like

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

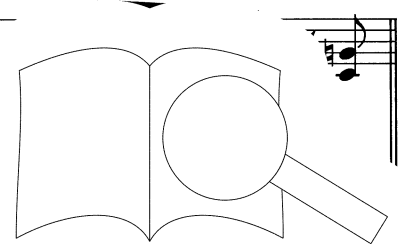
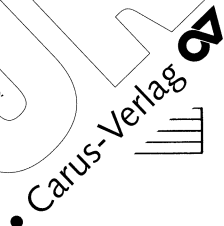
Flam - men entbren - fire for you burn -

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

- ne, ach wir - ke ein gläu - bi - ges Dür - sten nach dir!  
 - ing, that strong - er my long - ing and thirst - ing may be!

7      9 7 6      7 5

*Da capo dal segno* §





# 4. Recitativo

Soprano



Ach, füh - re mich, o Gott, zum rech-ten We - ge, mich,  
*O give me, Lord my God, your right-eous guid-ance; with -*

Basso continuo



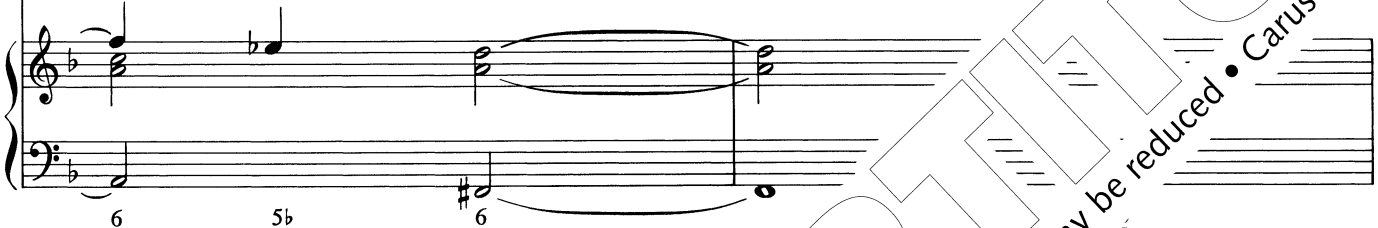
6  
5

6

3



der ich un - er-leuch-tet bin, der ich nach mei-nes Fleisch  
*out you I can have no light. In hu - man sin - fulness*



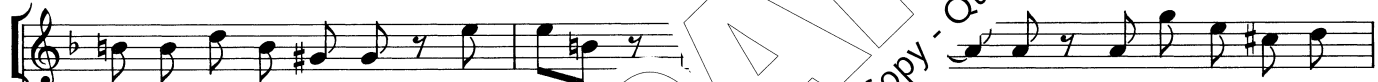
6

5b

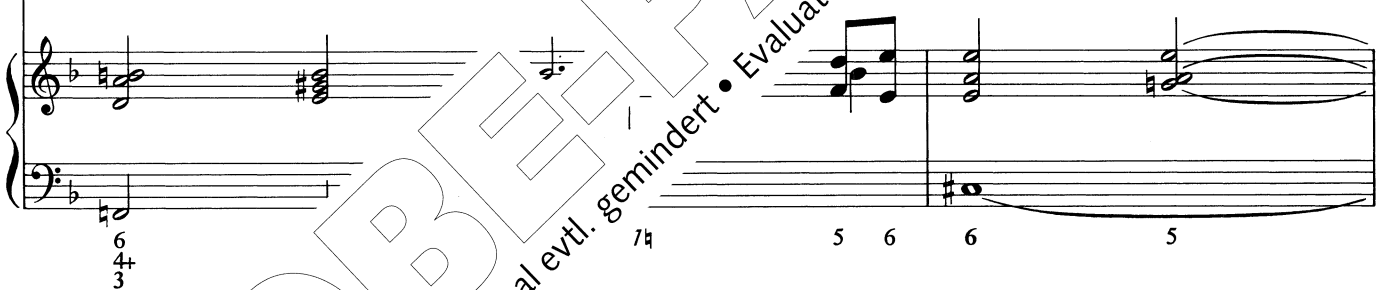
6

5

5



oft zu ir - ren pfl-e-ge; je - dor' Sei-ten, willst du mich nur mit  
*err in dis - o - be-dience. But w sur - round me and lead me ev - er*



6

4

3

7/4

5

6

6

5

8



so ge - het meine Bahn ge - wiß zum Himmel an.  
*my jour-ney will be blest and leads to heaven's rest*



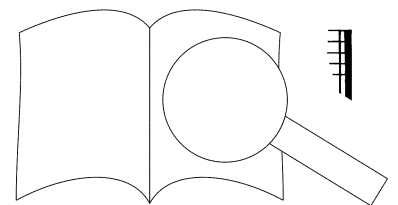
6

5b

5

4

2



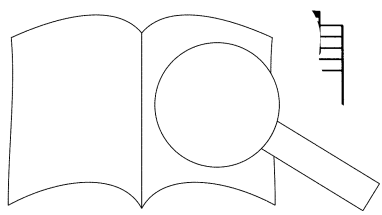


Lin - ken lenkt sich mein ver - irr - ter Schritt,  
fal - t'ring, lost I am with-out your rod;

6 6 7b 6 4+ 6 6 6b

bald zur Rech-ten, bald zur Lin - ken lenkt sich  
this way, that way, wand'ring fal - t'ring lost I

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



mein ver - irr - ter Schritt, lenkt sich mein ver - irr - ter Schritt.  
 am with-out your rod, lost I am with-out your rod,

Lin - ken lenkt sich mein ver - irr - ter Schritt.  
 ng, fal - t'ring, lost I am with-out your rod.

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27

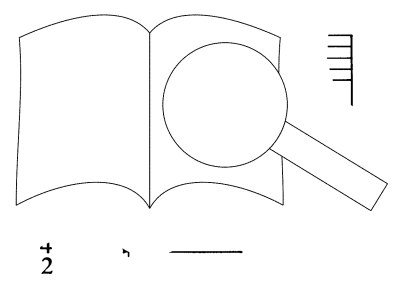
6 6 6 6 6 6 5 7 6 4 2

32

5 5 5 # 6

Ge - he doch, mein Hei - land,  
Walk with me, my Sav - iour

5 5 5 # 6



Musical score for systems 1-4, measures 36-39. The score consists of four systems of staves. The first system has two staves, the second has two staves, the third has two staves, and the fourth has two staves. The music is in a key with one flat and a common time signature.

mit, ge - he doch, mein Hei - land, mein Hei - land, mit  
 God, walk with me, my Sav - iour, my Sav - iour

Musical score for systems 5-6, measures 36-39. The score consists of two systems of staves. The first system has two staves, and the second system has two staves. The music is in a key with one flat and a common time signature.

6  
4  
2

6

4  
2

6

4  
2

b

Musical score for systems 7-8, measures 40-43. The score consists of two systems of staves. The first system has two staves, and the second system has two staves. The music is in a key with one flat and a common time signature.

cht sin - ken, laß mich in Ge-fahr nicht sin - ken, ge - he  
 and strug - gling, leave me not in need and walk with

Musical score for systems 9-10, measures 40-43. The score consists of two systems of staves. The first system has two staves, and the second system has two staves. The music is in a key with one flat and a common time signature.

6  
4+  
3b

6  
5

9

8

6  
4

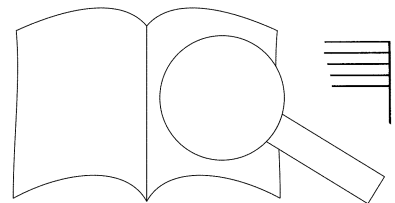
6

6

6

6

4+  
3b



Musical score for measures 44-48. It includes vocal lines in treble and bass clefs and piano accompaniment in grand staff. The key signature has one flat (B-flat).

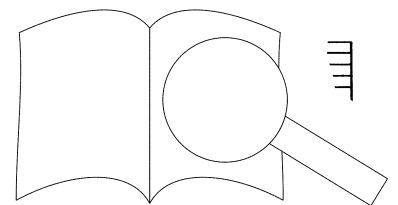
doch, mein Hei - land, mit;  
 me, my Sav - iour God,

Piano accompaniment for measures 44-48. The right hand plays chords and moving lines, while the left hand plays a bass line. Fingerings are indicated by numbers 1-5.

Musical score for measures 49-53. It includes vocal lines in treble and bass clefs and piano accompaniment in grand staff. The key signature has one flat (B-flat). Dynamics include *p* (piano) and *tr* (trills).

Ge-fahr nicht sin - ken, in Ge-fahr nicht sin - ken, laß mich  
 in need and strug-gling, not in need sin - ken, me

Piano accompaniment for measures 49-53. The right hand plays chords and moving lines, while the left hand plays a bass line. Fingerings are indicated by numbers 1-5.



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tr

tr

tr

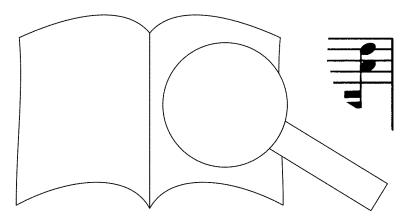
tr

in Ge-fahr nicht sin - - - ken,      laß mi  
 not in need and strug - - - gling,      gran'

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

... n ja dein wei - ses Füh-ren, dein wei - ses Füh-ren bis zur Himmels-  
 ... hat I may know your guid-ance, may know you know me to

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





Musical score for measures 63-67. It includes vocal staves and piano accompaniment. The piano part features a bass line with a trill in measure 67.

pfor - - - te spü - ren!  
 heav - - - en's ra - diance.

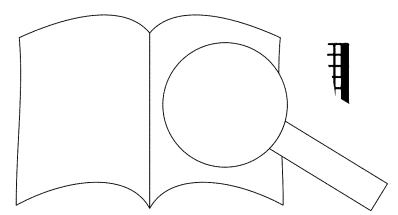
Piano accompaniment for measures 63-67. The bass line includes a trill in measure 67.

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

Musical score for measures 68-76. It includes vocal staves and piano accompaniment. The piano part features a trill in measure 76.

Piano accompaniment for measures 68-76. The bass line includes a trill in measure 76.

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



# 6. Choral

Flauto piccolo (ad libitum)

Soprano  
Corno  
Oboe I, II  
Violino I

Alto  
Violino I

Tenore  
Viola

Basso

Basso continuo

Er - töt uns durch dein Gü - te, er - weck uns durch dein  
 Re - fine us in your mer - cy, re - store us by your

Er - töt uns durch dein Gü - te, er - weck uns durch dein  
 Re - fine us in your mer - cy, re - store us by your

Er - töt uns durch dein Gü - te, er - weck uns  
 Re - fine us in your mer - cy, re - store v

Er - töt uns durch dein Gü - te, er -  
 Re - fine us in your mer - cy, re

5 6  
3 4

6

6 6  
4 2

Gnad; den al - krän - ke, daß  
 grace. Our old n - wor - thy, re -

Gnad; der en - schen krän - ke, daß  
 grace. der is un - wor - thy, re -

Gnad; ten Men - schen krän - ke, daß  
 grace. self is un - wor - thy, re -

al - ten self Men is - schen un - krän wor - ke daß  
 old self is un - wor

5 6  
3 4

6  
5



7

der neu' le - ben mag wohl hier auf die - ser Er - den, den  
newed we give you praise, that here on earth our be - ing with

der neu' le - ben mag wohl hier auf die - ser Er - den, den  
newed we give you praise, that here on earth our be - ing with

der neu' le - ben mag wohl hier auf die - ser Er - den,  
newed we give you praise, that here on earth our be - in'

der neu' le - ben mag wohl hier auf die - ser Er  
newed we give you praise, that here on earth our be

6 6 6 4 6

11

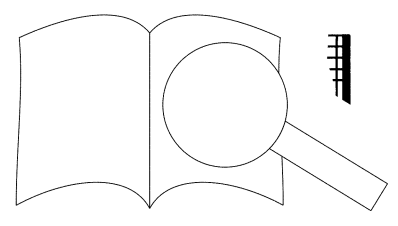
Sinn und all Be - gier - en hab'n zu dir.  
mind and all de - sir - ing on - ly you!

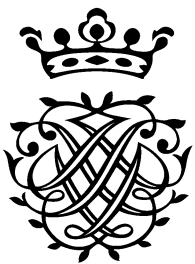
Sinn und all Be - gier - en hab'n zu dir.  
mind and all de - sir - ing on - ly you!

Sinn und all Be - gier - en hab'n zu dir.  
mind and all de - sir - ing on - ly you!

Sinn und all Be - gier - en hab'n zu dir.  
mind and all de - sir - ing on - ly you!

7<sup>b</sup> 7<sup>h</sup> 4 # 6 6





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