

Johann Sebastian  
**BACH**

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**Nimm von uns, Herr, du treuer Gott**  
Take from us, Lord, you faithful God  
BWV 101

Kantate zum 10. Sonntag nach Trinitatis  
für Soli (SATB), Chor (SATB)  
Flöte, 2 Oboen (Oboe I auch Oboe da caccia)  
Taille (Englischhorn), Zink, 3 Posaunen  
2 Violinen, Viola und Basso continuo  
herausgegeben von Reinhold Kubik

Cantata for the 10th Sunday after Trinity  
for soli (SATB), choir (SATB)  
flute, 2 oboes (oboe I also oboe da caccia)  
taille (English horn), cornett, 3 trombones  
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 31.101

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 31.101), Studienpartitur (Carus 31.101/07),  
Klavierauszug (Carus 31.101/03), Chorpartitur (Carus 31.101/05),  
komplettes Orchestermaterial (Carus 31.101/19).

The following performance material is available:  
full score (Carus 31.101), study score (Carus 31.101/07),  
vocal score (Carus 31.101/03), choral score (Carus 31.101/05),  
complete orchestral material (Carus 31.101/19).

## Vorwort

Die Kantate *Nimm von uns, Herr, du treuer Gott* BWV 101 entstand für den 10. Sonntag nach Trinitatis am 13. August 1724 und ist Bestandteil des sogenannten Choralkantaten-Jahrganges, den Bach in seinem zweiten Amtsjahr als Leipziger Thomaskantor begonnen hatte. Das Vorhaben zielte auf einen alle Sonn- und Festtage des Kirchenjahres umfassenden Zyklus von Kantaten, die jeweils auf einem Kirchenlied basieren – meist auf dem Wochenlied des betreffenden Sonn- bzw. Feiertages. Dabei erklingen die Rahmenstrophen des Liedes in unveränderter Text- und Melodiegestalt: Im Eingangssatz der Kantate als figurierte Choralbearbeitung, bei der drei Chorstimmen mit Imitationen die einzelnen Kirchenliedzeilen vorbereiten, die dann in der vierten Stimme (meist im Sopran) in vergrößerten Notenwerten zu hören ist, und am Schluss als schlichter Kantionalsatz. Die Binnenstrophen werden in den dazwischenliegenden Rezitativen und Arien paraphrasiert.

Welcher Dichter die madrigalischen Texte von Bachs Choralkantaten verfasste, ist nicht bekannt. Vielleicht handelt es sich um den ehemaligen Konrektor der Thomasschule Andreas Stübel (\*1653), der auch dichterisch tätig war und am 31. Januar 1725 überraschend starb.<sup>1</sup> Unklar ist auch, was Bach überhaupt zu seiner ambitionierten Unternehmung veranlasste. Möglicherweise wollte der Komponist an die lutherische Tradition der Liedpredigt anknüpfen. Im Jahre 1690 hatte der Thomaspastor Johann Benedikt Carpzov (1639–1699) ein ähnliches Projekt angekündigt: Er plane, in jeder seiner künftigen Predigten ein „gut, schön, alt, evangelisches und lutherisches Lied“ zu erklären, das Johann Schelle (1668–1701), Bachs Vorvorgänger im Amt des Thomaskantors, jeweils „in eine anmutige music“ bringen und „vor der Predigt [...] hören“ lassen würde.<sup>2</sup> Was auch immer der Anlass für das Großprojekt war: Bach hat den Choralkantaten-Jahrgang nicht zu Ende geführt. Mit der Aufführung der Kantate *Wie schön leuchtet der Morgenstern* BWV 1 am Sonntag Mariae Verkündigung, den 25. März 1725, brach die Serie nach vierzig Werken unvermittelt ab.

Textliche Grundlage der Kantate *Nimm von uns, Herr, du treuer Gott* ist das gleichnamige Lied von Martin Moller (1547–1606); die Melodie lässt sich über Martin Luthers „Vater unser im Himmelreich“ (1539) bis ins 14. Jahrhundert zurückverfolgen. In dem 1584 während einer Pestepidemie entstandenen Lied (nach dem lateinischen „Aufer immensam“, Wittenberg 1541) wird Gott um Aufhebung des Strafgerichts gebeten, als das die Pest ebenso verstanden wurde wie die Zerstörung Jerusalems im Jahre 70 n. Chr., von der das Evangelium des Sonntags berichtet (Lk 19,41–48).

Mit seiner strengen Kontrapunktik und der Verdopplung der Singstimmen durch ein Quartett von einem Zink und drei Posaunen weist der Eingangssatz unverkennbar motettische Züge auf. Der Cantus firmus im Sopran wird von einer Traversflöte in hoher Lage verstärkt; die übrigen Instrumente – drei Oboen, Streicher und Continuo – verarbeiten ihr eigenes Material: pochende Tonwiederholungen, die zu Beginn von der ersten Violine eingeführt werden, und ein dreitöniges Seufzermotiv, das erstmals gegen Ende der Instrumentaleinleitung erscheint.

Es folgt eine Tenor-Arie mit obligatem Instrument, dessen virtuose Partie Bach zunächst für Flöte konzipiert hatte, später aber der Violine übertrug.<sup>3</sup> Möglicherweise stand bei einer Wiederaufführung des Werkes ein solch versierter Interpret wie bei der ersten Darbietung der Kantate nicht mehr zur Verfügung.

In den beiden Rezitativen (Sätze 3 und 5) wechseln die Zeilen der jeweiligen Strophen kunstvoll mit frei gedichteten Versen. Diesen Textebenen entsprechen in der Musik zwei kontrastierende Satztechniken, mit denen Bach die Liedzeilen als Ariosi, die tropierenden Abschnitte hingegen als Secco-Rezitativ vertont hat.

Im 4. Satz, einer Arie für Bass, drei Oboen und Basso continuo, zitiert die Singstimme eingangs die erste Zeile der 4. Choralstrophe, führt diese dann aber frei fort. Im Weiteren wechseln diese „Vivace“-Passagen mehrfach mit „Andante“-Abschnitten, in denen der Solo-Bass die erste Liedzeile zitiert, bevor der Choral als Ganzes in den Bläsern erklingt. Die Kombination zwischen Choralzitat und freier Stimmführung prägt auch den 6. Satz, ein Duett für Sopran und Alt im Siciliano-Rhythmus, in dem die gleich zu Anfang vorgestellten Elemente – die erste Kirchenliedzeile in der Oboe da caccia und ein expressives Thema der Flöte – auf immer neue Weise miteinander kombiniert werden. Die Schlussstrophe des Chorals erklingt als schlichter Kantionalsatz.

Die Kantate ist in einem originalen Stimmensatz überliefert, der von Bach revidiert und teilweise auch selbst geschrieben wurde. Die erste kritische Ausgabe des Werkes wurde 1876 von Wilhelm Rust innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 23); Robert L. Marshall besorgte 1985 die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/19).

Hamburg, Winter 2016

Sven Hiemke

<sup>1</sup> Vgl. Hans-Joachim Schulze, „Texte und Textdichter“, in: *Die Welt der Bach-Kantaten*, Bd. 3: *Johann Sebastian Bachs Leipziger Kirchenkantaten*, hg. von Christoph Wolff und Ton Koopman, Stuttgart–Weimar und Kassel etc. 1999, S. 109–126, hier S. 116

<sup>2</sup> *Sebastian Knüpfer, Johann Schelle, Johann Kuhnau. Ausgewählte Kirchenkantaten*, hg. und eingeleitet von Arnold Schering, Leipzig 1918 (Denkmäler deutscher Tonkunst, 1. Folge, Bd. 58/59), S. XXXIII.

<sup>3</sup> Vgl. Reinmar Emans, „Zu den Arien mit einem obligaten Flöteninstrument“, in: *Vom Klang der Zeit. Besetzung, Bearbeitung und Aufführungspraxis bei Johann Sebastian Bach. Klaus Hofmann zum 65. Geburtstag*, hg. von Uwe Wolf und Ulrich Bartels, Wiesbaden etc. 2004, S. 73–85, hier S. 77.

## Foreword

The cantata *Nimm von uns, Herr, du treuer Gott* (Take from us, Lord, you faithful God) BWV 101 was composed for the 10th Trinity Sunday, 13 August 1724 and is part of the so-called annual cycle of chorale cantatas which Bach began in his second year of service as Thomaskantor in Leipzig. The objective was to include all the Sundays and feast days of the liturgical year in one cycle of cantatas, each of which was based on a hymn – usually the Hymn of the Day for the Sunday or feast day in question. In the process the framing verses of the hymn are performed with the text and melody unchanged: In the opening movement of the cantata they appear as a figured chorale arrangement in which three choral voices with imitations prepare the individual hymn lines which are then heard in the fourth voice (mostly the soprano) in augmented note values, and at the end as a setting in the cantional style. The inner verses are paraphrased in the intervening recitatives and arias.

The author of the madrigal-like texts for Bach's chorale cantatas remains unknown. It is possible that it was Andreas Stübel (born 1653), the former deputy headmaster of St. Thomas's School, who was also active as a poet and died suddenly on 31 January 1725.<sup>1</sup> It is also unclear what prompted Bach to take on this ambitious venture. It is possible that the composer wanted to make a connection with the Lutheran tradition of sermons based on hymns. Benedikt Carpzov (1639–1699), the pastor of St. Thomas's Church, announced a similar project in 1690: He planned to explain a "good, beautiful, old, Protestant and Lutheran hymn" in all his future sermons which Johann Schelle (1668–1701), Bach's predecessor as Thomaskantor, would, in each case, convey "as graceful music" to "be heard before the sermon."<sup>2</sup>

Bach never completed the annual cycle of chorale cantatas. The series was abruptly broken off after forty works with the performance of the cantata *Wie schön leuchtet der Morgenstern* BWV 1 on Annunciation Sunday, which was 25 March 1725.

The textual basis of the cantata *Nimm von uns, Herr, du treuer Gott* is the eponymous chorale by Martin Moller (1547–1606); its melody can be traced back to the 14th century via Martin Luther's "Vater unser im Himmelreich" (1539). The chorale (after the Latin "Aufer immensam") was written in 1584 during a plague epidemic; in it, God is entreated to lift the cruel sentence – as the plague was regarded, just as much as the destruction of Jerusalem in the year 70 CE, which is the subject of the Sunday gospel reading (Luke 19:41–48).

With its strict counterpoint and the doubling of vocal parts by a quartet of one cornett and three trombones, the opening movement shows unmistakable motetic characteristics. The soprano cantus firmus is reinforced by a transverse flute in the high register; the remaining instruments – three oboes, strings and continuo – develop independent material: pulsating note repetitions which are initially introduced by the first violin, and a three-note sigh motive which is first heard toward the end of the instrumental introduction.

A tenor aria with obbligato instrument follows; Bach initially intended its virtuoso part for the flute, but later transcribed it for violin.<sup>3</sup> It is possible that the player available for the repeat performance of the work was not as proficient as the player for the first performance of the cantata.

In the two recitatives (movements 3 and 5), the lines from the respective chorale verses are skillfully alternated with free poetry. These text levels correspond musically with two contrasting compositional techniques: Bach set the chorale verses as arioso and the trope sections as secco recitatives.

In the 4th movement, an aria for bass, three oboes and basso continuo, the voice initially quotes the first line of the 4th chorale verse, but then continues freely. Subsequently, these "vivace" passages alternate several times with "andante" passages, in which the solo bass quotes the first line of the chorale verse before the chorale is played in its entirety by the winds. This combination of chorale quotation and free voice leading is also characteristic of the 6th movement, a duet between soprano and contralto in Siciliano rhythm, in which the initially introduced elements – the first line of the chorale in the oboe da caccia and an expressive theme in the flute – are recombined in constantly changing ways. The closing verse of the hymn is set as a simple four-part chorale harmonization.

The cantata is extant as an original set of parts which was revised by Bach and to some extent also copied by him. The first critical edition of the work was presented in 1876 by Wilhelm Rust as part of the Bach-Gesellschaft's complete edition (BG 23); in 1985, Robert L. Marshall was responsible for the edition of the cantata within the framework of the Neue Bach-Ausgabe (NBA I/19).

Hamburg, winter 2016  
Translation: David Kosviner

Sven Hiemke

<sup>1</sup> Cf. Hans-Joachim Schulze, "Texte und Textdichter," in: *Die Welt der Bach-Kantaten*, vol. 3: *Johann Sebastian Bachs Leipziger Kirchenkantaten*, ed. by Christoph Wolff and Ton Koopman, Stuttgart-Weimar and Kassel etc., 1999, pp. 109–126, here p. 116.

<sup>2</sup> *Sebastian Knüpfer, Johann Schelle, Johann Kuhnau. Ausgewählte Kirchenkantaten*, ed. and introduced by Arnold Schering (Denkmäler deutscher Tonkunst, 1st series, vol. 58/59), Leipzig, 1918, p. XXXIII.

<sup>3</sup> Cf. Reinmar Emans, "Zu den Arien mit einem obligaten Flöteninstrument," in: *Vom Klang der Zeit. Besetzung, Bearbeitung und Aufführungspraxis bei Johann Sebastian Bach. Klaus Hofmann zum 65. Geburtstag*, ed. by Uwe Wolf and Ulrich Bartels, Wiesbaden etc., 2004, pp. 73–85, here p. 77.

# Nimm von uns, Herr, du treuer Gott

Take from us, Lord, you faithful God

BWV 101

## 1. Coro

Johann Sebastian Bach

1685–1750

Flauto traverso

Oboe I

Oboe II

Taille

Violino I

Violino II

Viola

Soprano  
Cornetto\*

Alto  
Trombone I\*

Tenore  
Trombone II\*

Basso  
Trombone III\*

*tasto solo*

\* Bei der Aufführung wohl ohne Blechbläser. / At the subsequent performance probably without brass.

Aufführungsdauer / Duration: ca. 25 min.

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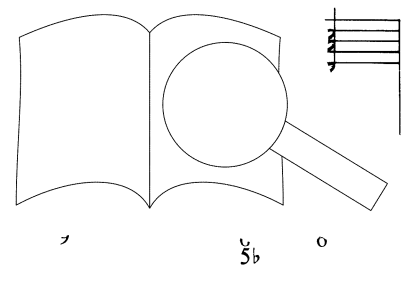
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Generalbassbearbeitung: Paul Horn  
English version by  
Vernon und Jutta Wicker

7

5 6 7 9 8 7 6 9<sup>b</sup> 5 8 5 7<sup>b</sup> 6



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The musical score on page 22 consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system also features a grand staff and two additional staves. The third system has a grand staff and two additional staves. The fourth system consists of four empty staves. The fifth system has a grand staff and two additional staves. The sixth system has a grand staff and two additional staves. The seventh system has a grand staff and two additional staves. The eighth system has a grand staff and two additional staves. The ninth system has a grand staff and two additional staves. The tenth system has a grand staff and two additional staves. The eleventh system has a grand staff and two additional staves. The twelfth system has a grand staff and two additional staves. The thirteenth system has a grand staff and two additional staves. The fourteenth system has a grand staff and two additional staves. 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The eighty-fifth system has a grand staff and two additional staves. The eighty-sixth system has a grand staff and two additional staves. The eighty-seventh system has a grand staff and two additional staves. The eighty-eighth system has a grand staff and two additional staves. The eighty-ninth system has a grand staff and two additional staves. The ninetieth system has a grand staff and two additional staves. The hundredth system has a grand staff and two additional staves.

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First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

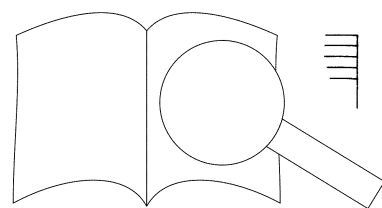
Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment.

.m von uns, Herr, du treu - -  
 'ake from us, Lord, you faith - -

.m von uns, Herr, du treu - - - er  
 'ake from us, Lord, you faith - - - ful

Fifth system of musical notation, featuring a vocal line and piano accompaniment.



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Nimm  
Take

Nir n

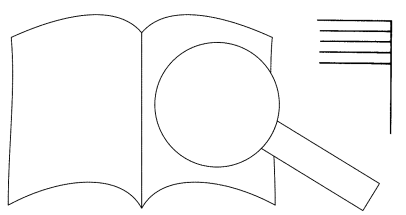
Herr, du treu -  
Lord, you faith -

er  
ful

- er Gott, nimm von uns, Herr, du treu -  
- ful God, take from us, Lord, you faith -

Gott

- ful Gott, nimm von uns, Herr, du treu -  
God, take from us, Lord, you faith -



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

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

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

von uns, Herr, treu -  
 from us, Lord faith -

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

er Gott, du treu -  
 ful God, you God, nimm von uns, Herr, du treu -  
 God, take from us, Lord, you faith -

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

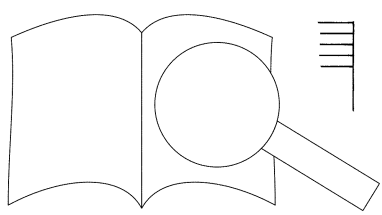
- er treu - - er Gott, nimm von uns,  
 - ful du faith - - ful God, take from us,

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

- imm von uns, Herr, du  
 take from us, Lord, you

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

4 # 5 5b 6 6 4/2



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.

er  
ful

Gott,  
God,

-  
-  
er  
ful

Gott,  
God,

Gott,  
God,

Herr, du treu  
Lord, you fai.

u treu - er Gott,  
, you faith - ful God,

du treu - er Gott,  
you faith - ful God,

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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4 3<sup>b</sup> 5 9 8 6 2<sup>+</sup> 7<sup>b</sup> 9 6 4 2

7<sup>b</sup> 5 7 9 4 2<sup>b</sup>

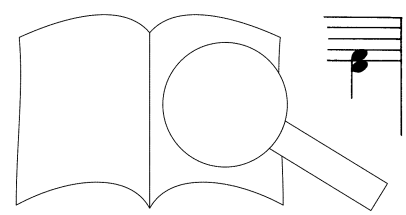
System 1: Treble clef, key signature of one flat. The system contains four staves. The top staff has whole rests. The second staff has a melodic line with eighth and quarter notes. The third and fourth staves provide harmonic accompaniment with chords and moving lines.

System 2: Treble clef, key signature of one flat. The system contains four staves. The top staff has a melodic line with eighth and quarter notes. The second staff has a melodic line with eighth and quarter notes. The third and fourth staves provide harmonic accompaniment.

System 3: Treble clef, key signature of one flat. The system contains four staves. The top staff has whole rests. The second staff has whole rests. The third and fourth staves provide harmonic accompaniment. The lyrics "die" and "the" are written below the third staff.

System 4: Treble clef, key signature of one flat. The system contains four staves. The top staff has a melodic line with eighth and quarter notes. The second staff has a melodic line with eighth and quarter notes. The third and fourth staves provide harmonic accompaniment. Below the staves are figured bass notations: 7<sup>b</sup> 6 4<sup>+</sup> 5 6, 6<sub>2</sub> 6 7<sup>b</sup> 6 7 9 6, and 5 4 3 5.

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

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

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

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

die the gro - ße Not, die schwe-re  
 and heav - y rod, the pun - ish -

schwe - re Not, die schwe - re Straf und gro -  
 pun - ish - rod, the pun - ish - ment and heav -

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

die schwe - re Straf und  
 the pun - ish - ment and

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

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

Diagram of a book with a magnifying glass over it, and a musical staff with notes.

7 6 6 6 6 3 6 5 9 6

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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.

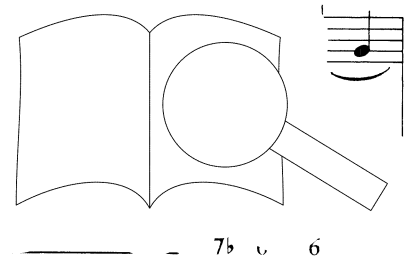
die schwe Straf und  
 the pun ment and

Straf und gro - re - Not, die schwe -  
 ment and heav - N o - ße rod, the pun -

- - ße - re - Straf und gro - - - ße  
 - - y - ish - ment and heav - - - y

schwere Straf, die schwe - re - Straf und gro - ße  
 e pun-ish-ment, the pun - ish - ment and heav - y

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



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



78

gro - ße Not,  
heav - y rod

- re - Straf und g  
- ish - ment and N

Not, die gro - ße Not,  
rod, the and heav - y rod,

Not and gro - ße Not,  
rr and heav - y rod,

9 8 6 3 6 7 5 6 7 4 # 7

# 2 2 #

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9 # 7 3 5 6 7 6 4 8 6

A musical score for Carus 31.101, consisting of multiple systems of staves. The score includes treble and bass clefs, a key signature of one flat, and various musical notations such as notes, rests, and accidentals. A large, diagonal watermark reading 'PROBEPARTITUR' is overlaid across the score. Below the watermark, the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is visible. At the bottom of the score, there are two systems of staves with numerical figures (6, 4, 9, 3, 7, 6, 5, 9, 3, 7, 6b, 4, 5) and a magnifying glass icon.

Musical score for the first system, featuring a vocal line and piano accompaniment.

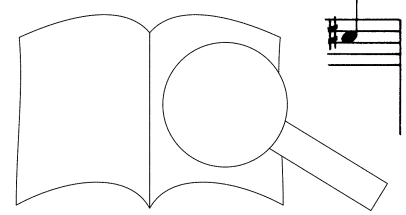
Musical score for the second system, featuring a vocal line and piano accompaniment.

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

die  
which

die wir mit Sün - den  
which is for sin we

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7 4 7 9 6 6 6 4 5 # 6

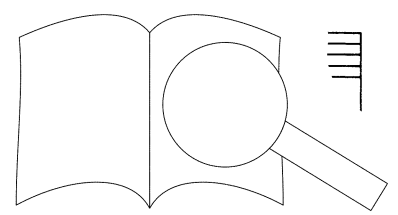
Musical notation for the first system, including vocal line and piano accompaniment.

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

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

wir mit Sün - ne Zahl,  
 is for sin have done,  
 oh - , mit Sün-den oh - ne Zahl, mit Sün-den  
 all one, for sin we all have done, for sin we

Musical notation for the fourth system, including piano accompaniment.



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First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, including lyrics:   
 mit Sün-den oh | wir mit Sün - den  
 for sin we all. | ch is for sin we  
 oh - ne | Lahl, die wir mit Sün - den  
 all have | done, which is for sin we  
 die wir mit Sün-den oh - ne  
 which is for sin we all have

Fourth system of musical notation, including piano accompaniment and a diagram of an open book.

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Sün - den oh - Zahl  
 sin we done,

oh - all - en oh - ne Zahl, die wir mit  
 all we all have done, which is for

oh - all, mit Sün - den oh - ne Zahl, die wir mit  
 all aone, for sin we all have done, which is for

Za - ne Zahl, mit Sün-den oh - ne Zahl, die wir mit  
 have done, for sin we all have done, which is for

9 5 6 4+ 6 6 6 6 4 2

6 #

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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.

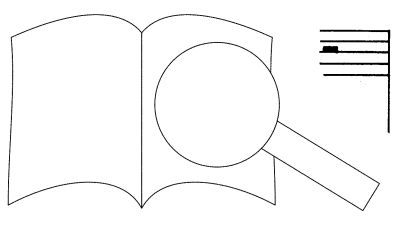
Musical notation for the fourth system, including vocal line and piano accompaniment.

Sün-den oh-ne Zahl, r Sür - ne Zahl  
 sin we all have done have done,

Sün-den oh - ne Zahl  
 sin we all , for sin we all have done,

mit Sün - den oh - ne Zahl,  
 , for sin we all have done,

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



6  
4  
2

6

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The image shows a musical score for page 131, consisting of multiple systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various rhythmic values. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the score. Below the watermark, the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" is visible. At the bottom of the page, there are two diagrams: one showing a musical staff with a magnifying glass over a specific note, and another showing a musical staff with a magnifying glass over a specific measure. Below these diagrams are the numbers 6, 6, 6, 2, 6, 6, 6, 2, 6, 2, 4, 2, 6, 2, 4, 2, 6, 2, 4, 2.

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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ver - die - net ha - ben all - zu -  
 de - served full well by ev - 'ry -

ver - die - net ha - ben all - zu -  
 de - served full well by ev - 'ry -

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

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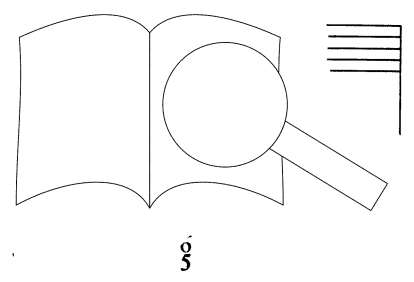
er - die -  
de - served

die - net ha - be - al -  
served full well

mal, ver - die - net ha - ben,  
one, de - serv - e, de - served, de - served well,

mal, ver - die - net  
one, de - serv - by ev - 'ry - one, de - served full

mal, ver - die -  
one, de - serv - full well by ev - 'ry - one, de - served

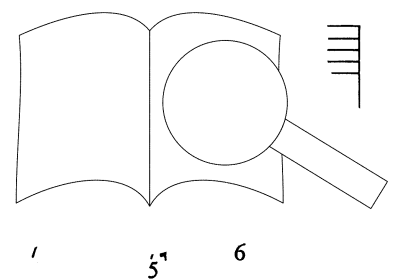


net ha - net - zu -  
full well - - 'ry -

ver - die ha - ben all - zu -  
de - served, well, de - served full well by ev - 'ry -

ha ver - die - net ha - ben all - zu -  
well de - served full well by ev - 'ry -

zu - mal, ver - die - net ha - ben all - zu -  
- 'ry - one, de - served full well by ev - 'ry -



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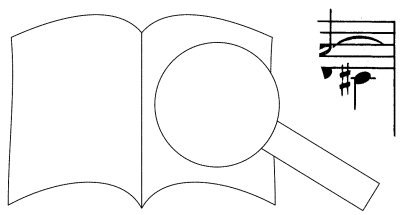
mal, ver - zu - mal.  
 one, ev - 'ry - one.

mal, all - zu - mal.  
 one, e - 'ry - one.

mal, all - zu - mal.  
 one, ev - 'ry - one.

mal, zu - mal, all - zu - mal.  
 ev - 'ry - one, ev - 'ry - one.

*tasto solo*



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8 9 8 7 5<sup>b</sup> 6 7 5

4 6 7 8 9

The musical score consists of several systems of staves. The first system has four staves. The second system has three staves. The third system has four staves. The fourth system has four staves. The fifth system has four staves. The sixth system has four staves. The seventh system has four staves. The eighth system has four staves. The ninth system has four staves. The tenth system has four staves. The eleventh system has four staves. The twelfth system has four staves. The thirteenth system has four staves. The fourteenth system has four staves. The fifteenth system has four staves. The sixteenth system has four staves. The seventeenth system has four staves. The eighteenth system has four staves. The nineteenth system has four staves. The twentieth system has four staves. The twenty-first system has four staves. The twenty-second system has four staves. The twenty-third system has four staves. The twenty-fourth system has four staves. The twenty-fifth system has four staves. The twenty-sixth system has four staves. The twenty-seventh system has four staves. The twenty-eighth system has four staves. The twenty-ninth system has four staves. The thirtieth system has four staves. The thirty-first system has four staves. The thirty-second system has four staves. The thirty-third system has four staves. The thirty-fourth system has four staves. The thirty-fifth system has four staves. The thirty-sixth system has four staves. The thirty-seventh system has four staves. The thirty-eighth system has four staves. The thirty-ninth system has four staves. The fortieth system has four staves. The forty-first system has four staves. The forty-second system has four staves. The forty-third system has four staves. The forty-fourth system has four staves. The forty-fifth system has four staves. The forty-sixth system has four staves. The forty-seventh system has four staves. The forty-eighth system has four staves. The forty-ninth system has four staves. The fiftieth system has four staves. The fifty-first system has four staves. The fifty-second system has four staves. The fifty-third system has four staves. The fifty-fourth system has four staves. The fifty-fifth system has four staves. The fifty-sixth system has four staves. The fifty-seventh system has four staves. The fifty-eighth system has four staves. The fifty-ninth system has four staves. The sixtieth system has four staves. The sixty-first system has four staves. The sixty-second system has four staves. The sixty-third system has four staves. The sixty-fourth system has four staves. The sixty-fifth system has four staves. The sixty-sixth system has four staves. The sixty-seventh system has four staves. The sixty-eighth system has four staves. The sixty-ninth system has four staves. The seventieth system has four staves. The seventy-first system has four staves. The seventy-second system has four staves. The seventy-third system has four staves. The seventy-fourth system has four staves. The seventy-fifth system has four staves. The seventy-sixth system has four staves. The seventy-seventh system has four staves. The seventy-eighth system has four staves. The seventy-ninth system has four staves. The eightieth system has four staves. The eighty-first system has four staves. The eighty-second system has four staves. The eighty-third system has four staves. The eighty-fourth system has four staves. The eighty-fifth system has four staves. The eighty-sixth system has four staves. The eighty-seventh system has four staves. The eighty-eighth system has four staves. The eighty-ninth system has four staves. The ninetieth system has four staves. The ninety-first system has four staves. The ninety-second system has four staves. The ninety-third system has four staves. The ninety-fourth system has four staves. The ninety-fifth system has four staves. The ninety-sixth system has four staves. The ninety-seventh system has four staves. The ninety-eighth system has four staves. The ninety-ninth system has four staves. The hundredth system has four staves.

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

tasto solo



Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes a trill (tr) in the right hand.

Musical score for the second system, continuing the vocal line and piano accompaniment. The piano part includes a trill (tr) in the right hand.

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

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

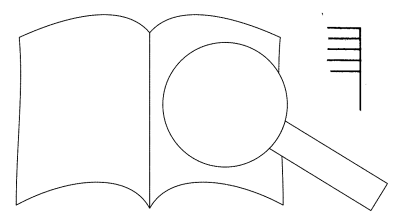
Be - hüt für\*  
Pro - tect from

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

- hüt für\* Krieg und teu - rer  
ro - tect from war and aw - ful

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

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



\* vor

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

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Krieg und teu -  
war and av

Zeit, be -  
dearth, pro -

Zeit,  
dearth,

id and teu - rer Zeit, be - hüt für  
and aw - ful dearth, pro - tect from

für Krieg und teu - rer Zeit, be -  
from war and aw - ful dearth, pro -

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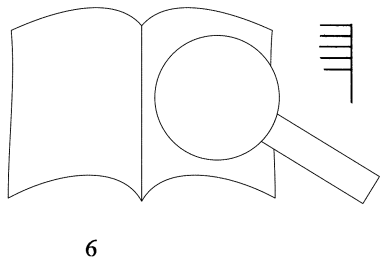
Be - hüt für und  
 Pro - tect fro' and

hüt für Krieg, für K — Zeit, be - hüt für Krieg und teu - rer  
 tect from war, from a. ul dearth, pro-tect from war and aw - ful

Krieg, be - und teu-rer Zeit, be - hüt für Krieg und teu - rer  
 war, pro - r and aw-ful dearth, pro-tect from war and aw - ful

h: und teu - rer Zeit, be - hüt für Krieg und teu - rer  
 and aw - ful dearth, pro-tect from war and aw - ful

6 6 5 # 6





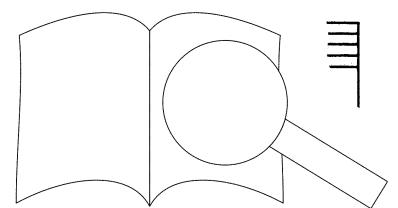
The image displays a musical score for page 198, consisting of multiple systems of staves. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. A large, diagonal watermark is overlaid across the page, reading "PROBEPARTITUR" in large letters, with the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" written below it. At the bottom of the page, there are four measure numbers: 6, 8, 6, and 6. To the right of the bottom staff, there is a graphic of an open book with a magnifying glass over it, indicating a search or review function.

The image shows a musical score for page 205, consisting of multiple systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various rhythmic values. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the score. Below the watermark, the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" is visible. At the bottom of the page, there are two systems of staves with numerical markings (6, 24, 6, 6) and a graphic of an open book with a magnifying glass over it.

für\* Seu - chen, ur - ßem Leid, und  
 from plagues an<sup>d</sup> - ßem dis - tress, and

and, Feur und gro - ßem Leid,  
 and fire and great dis - tress,

für\* Seu - chen, Feur und  
 from plagues and fire and



\* vor

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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.

für  
from

chen, Feu  
and fire

gro - ßem Leid, für feu  
great dis - tress, f fire

und gro - ßem Leid,  
and great dis - tress,

für  
from

und gro - ßem Leid, für Seu - chen,  
and great dis - tress, from plagues and

für Seu - chen, Feu und gro - ßem Leid, und  
from plagues and fire and great dis - tress, and

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

für Seu - chen, Feu und gro - ßem Leid, und  
from plagues and fire and great dis - tress, and

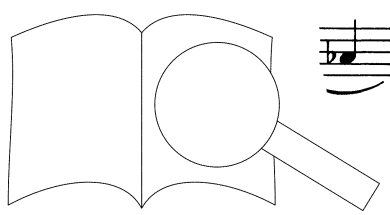
Musical notation for the fifth system, including vocal line and piano accompaniment.

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.

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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.

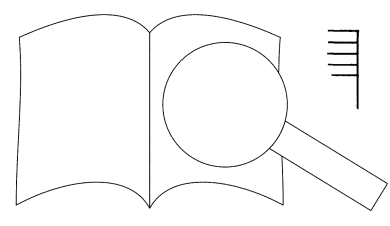
Musical notation for the eighth system, including vocal line and piano accompaniment.

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

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

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und and gro great - ßem  
 chen, Feur und gro - ßem  
 and fire and great dis -  
 Feur und gro gro - ßem Leid, für Seu - chen,  
 fire and grea. dis - tress, from plagues and  
 gro and, und gro - ßem Leid.  
 tress, and great dis - tress!



tasto solo

Leid, für Seu - chen, Fe  
tress, from plagues and

Feur  
fire

em - Leid, und gro -  
dis - tress, and great

- ßem - Leid, für Seu - chen, Feur und  
dis - tress, from plagues and fire and

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First system of musical notation, consisting of four staves (treble and bass clefs) with various notes and rests.

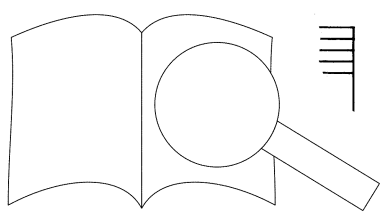
Second system of musical notation, consisting of four staves with notes and rests.

Third system of musical notation, consisting of four staves with notes and rests.

Fourth system of musical notation, consisting of four staves. Includes lyrics: "dis", "gro -", "great".

Fifth system of musical notation, consisting of four staves. Includes lyrics: "dis", "gro -", "great".

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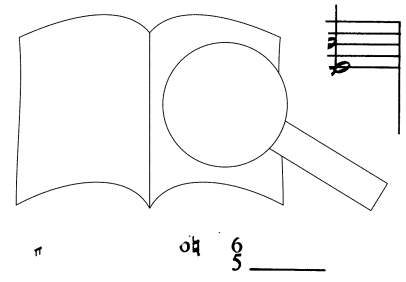
5 6 5 6 7 # 8 4/2

First system of musical notation, including a treble clef staff with a key signature of one flat and a common time signature. It features a melodic line with a trill (tr) and a bass line.

Second system of musical notation, continuing the melodic and bass lines from the first system.

Third system of musical notation, continuing the melodic and bass lines. This system is partially obscured by a large watermark.

Fourth system of musical notation, including a treble clef staff with a key signature of one flat and a common time signature. It features a melodic line with a trill (tr) and a bass line. Below the staff are fingering numbers: 9<sup>b</sup>, 3<sup>4</sup>, 5, 5, 7<sup>b</sup>, 6, 5, 9, 6, 5<sup>b</sup>, 6.



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# *tasto solo*

# 6 6 4

The image displays a musical score for guitar, consisting of several systems of staves. The notation includes treble and bass clefs, various note values, and rests. A large, semi-transparent watermark reading "PROBEPARTITUR" is overlaid diagonally across the page. Below the main score, there are two systems of staves with numerical figures: "9 3 7 6b 6 6 6 7b 7" and "4 2 5 5 #". To the right of these figures is a diagram of a guitar body with a circular sound hole and a bridge, with a small musical staff and notes positioned above it.

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## 2. Aria

Flauto traverso\* 

Tenore 

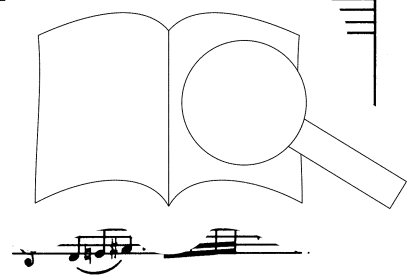
Basso continuo 

4 

7 

\* Die Violinstimme der Zweitfassung ist so bezeichnet:  
*The violin part in the second version is noted thus:*

T.1 

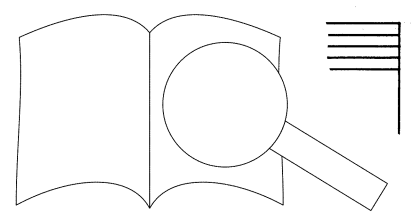


10

13

16

Han - dle nicht nach  
Deal, O Lord, not



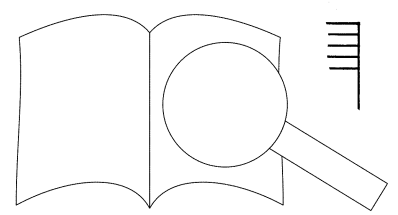


dei - nen Rech - ten mit uns bö - - -  
through your judge - ment with your e - - -

- sen Sün - den - knech - ten, nicht,  
- vil, sin - ful ser - vant, ul, Lord,

nach dei - nen Rech - - -  
not through your judge - - -

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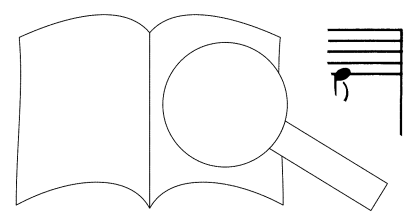
- ten mit uns bö - - - - - sen Sün - den -  
 - ment with your e - - - - - vil, sin - ful

32

knech - - - - - ten, laß das  
 ser - - - - - vant; keep t' - - - - - de

35

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38

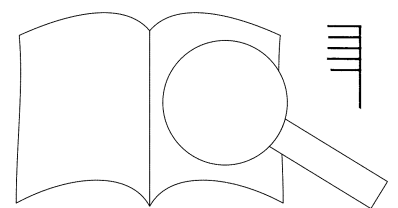
laß das Schwert der Fein-de ruhn, der Fein-de  
 keep the sword of foes at peace, of foes at

41

ruhn!  
 peace!

44

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47

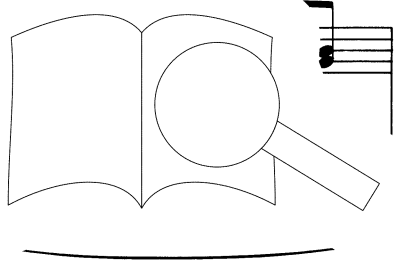
Höch - ster, hö - re, Höch - ster,  
 God al - might - y, God al -

50

hö - re un - ser Fle - - nen,  
 might - y, hear our plead - - ing.

53

wir nicht durch sünd - - lich  
 we not through sin - - ful



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56

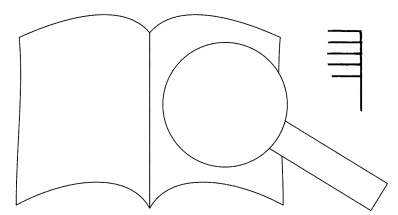
Tun, nicht durch sünd-lich Tun wie Je - ru - sa - lem ver - ge - - - - -  
 deeds, not through sin - ful deeds like Je - ru - sa - lem be fall - - - - -

59

- - - - -

62

ster, hö - re un - ser - - - - -  
 al - might - y, hear our - - - - -



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65

Fle - plead - - - - - hen, - ing.

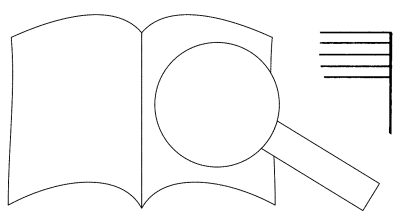
68

daß wir nicht durch sünd - lich Tun,  
May we not through sin - ful deeds,

71

lem ver - ge - - - - -  
- lem be fall - - - - -

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74

*f*

hen.  
ing.

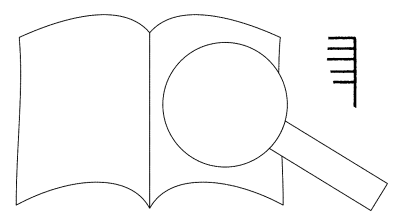
77

80

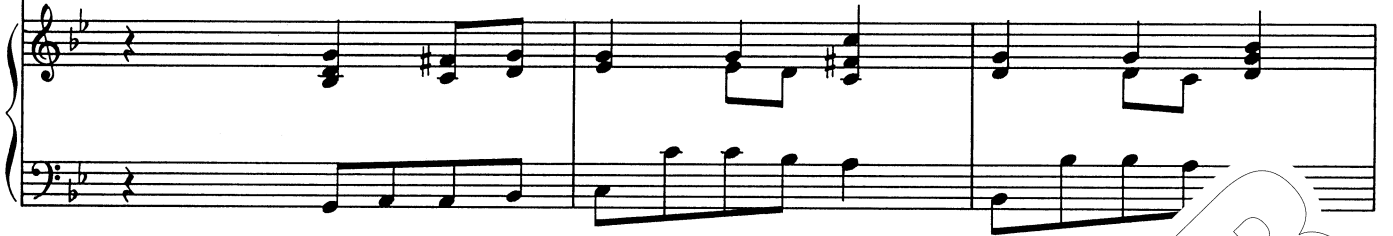
*tr*

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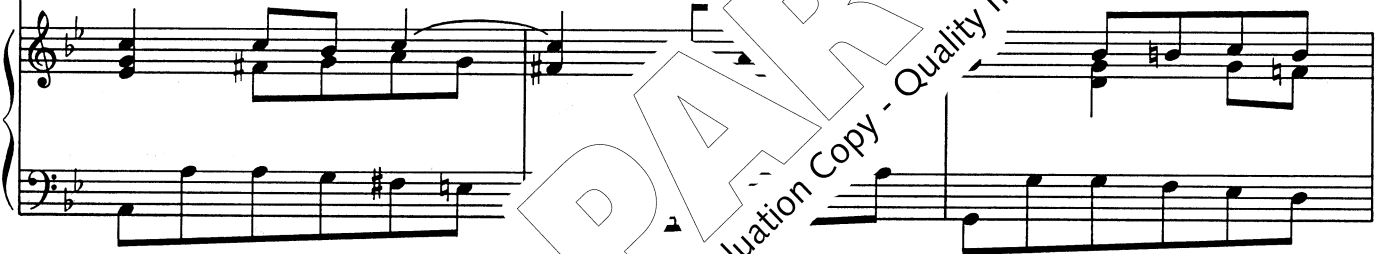
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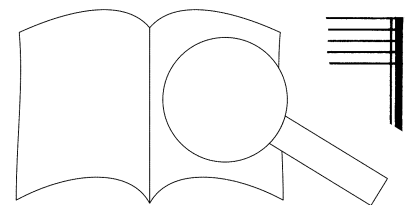
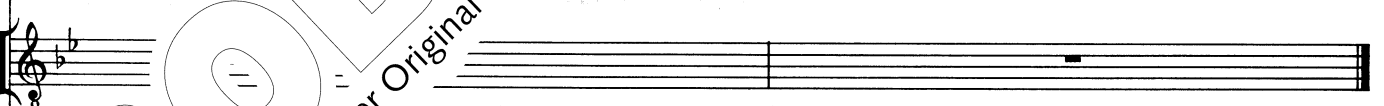
83



86



89



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### 3. Recitativo

a tempo

Soprano

Basso continuo

Ach!  
O

6

Herr Gott, durch die Treu - e dein wird  
Lord God, through your faith - ful - ness wi'

Recitativo

10

Fried und Ru - he sein. Wenn is-wet - ter droht, so  
peace and rest - ful-ness. Wh- like storms ap - pears, then

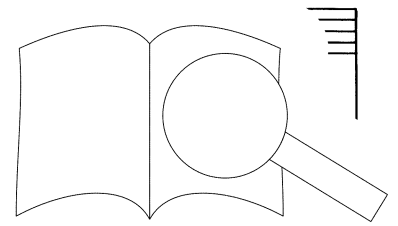
7 6 5 6 4+ 2

12

a tempo

r' er Gott, zu dir in sol-cher Not: mit Trost\_ und  
cious God, to you in all our fears; with help\_ and

6 5 6b 4+ 6



\* Ausführung durchwegs  $\gamma$ , wie aus T. 13 hervorgeht.  
To be played throughout, as is clear from bar 13.

15

Recitativo

Ret - tung uns er - schein! Du kannst dem feind - li - chen Zer -  
 com - fort us - now - bless. You can re - sist the foe's de -

18

a tempo

stö - ren durch dei - ne Macht und Hül - fe weh - ren. B.  
 struc - tion through your great might and grant pro - tec - tion.

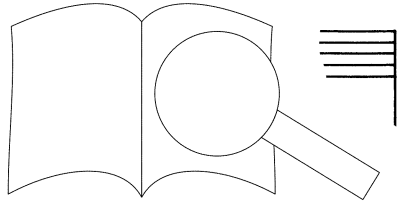
22

uns dei - ne gro - ße und straf uns nicht,  
 us your al - might - and has - ten not,

27

Recitativo

at auf fri - scher Tat, wenn un - sre Fii - ße wan - ken  
 ot to pun - ish us when he - and



6  
4  
4

30

a tempo

woll-ten und wir aus Schwachheit straucheln soll-ten. Wohn uns mit dei-ner Gü-  
 stag-ger should we in weak-ness stum-ble ev-er, as-sist us with your kind-

34

Recitativo

- te bei und gib, daß wir nur nach dem Gu-ten stre-  
 - ness, Lord, and grant that we de-sire all good with fer

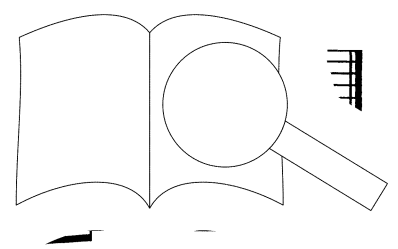
37

a tempo

hier und auch in je-nem Le-ber imm fern von uns, fern  
 here and in the life here - af- rage stay from us, stay

41

od.



# 4. Aria

Vivace

Oboe I

Oboe II

Taille

Basso

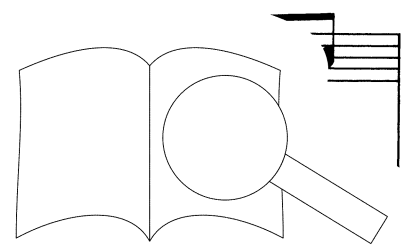
Basso continuo

The first system of the musical score includes five staves. The Oboe I and Oboe II parts are in treble clef with a 7/8 time signature. The Taille part is in bass clef with a 7/8 time signature. The Basso part is in bass clef. The Basso continuo part is in grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 7/8 time signature. The tempo is marked 'Vivace'. The score shows two measures of music for each instrument.

The second system of the musical score includes five staves. The Oboe I part starts with a triplet of eighth notes. The Oboe II part has a 7/8 time signature. The Taille part has a 7/8 time signature. The Basso part is in bass clef. The Basso continuo part is in grand staff. The music continues with two measures for each instrument.

The third system of the musical score includes five staves. The Oboe I part has a 7/8 time signature. The Oboe II part has a 7/8 time signature. The Taille part has a 7/8 time signature. The Basso part is in bass clef. The Basso continuo part is in grand staff. The music continues with two measures for each instrument.

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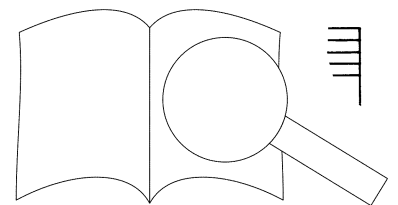


5

8

*Andant*

War - um willst du so zor - nig  
 Why are you still so an - gry,



11

Vivace

Musical notation for measures 11-12, piano part. It consists of three staves: Treble, Bass, and Bass. The music is in 7/8 time and features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking is *p*.

sein,            war - um    willst    du    so    zor -            -            -    nig  
 Lord,            why    are    you    still    so    an -            -            -    gry

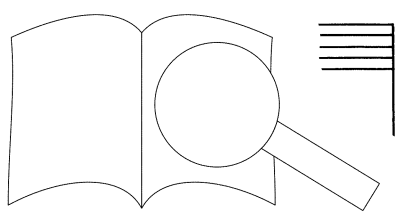
Musical notation for measures 11-12, piano accompaniment. It consists of two staves: Treble and Bass. The music features chords and moving lines. The dynamic marking is *p*.

13

Musical notation for measures 13-14, piano part. It consists of three staves: Treble, Bass, and Bass. The music continues the rhythmic pattern from the previous measures. The dynamic marking is *p*.

willst    du    so    zor -            -            -    nig, so zor - nig  
 are    you    still    so    an -            -            -    gry, so an - gry,

Musical notation for measures 13-14, piano accompaniment. It consists of two staves: Treble and Bass. The music features chords and moving lines. The dynamic marking is *p*.



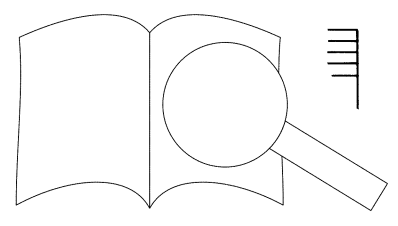
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sein, — war - um willst du so zor - - - nig, so  
 Lord, — why are you still so an - - - gry,

Andante

Adagio

sein. du so zor - nig sein, war - um willst  
 Lc still so an - gry, Lord, O Lord, why



20

Vivace

*p*

*p*

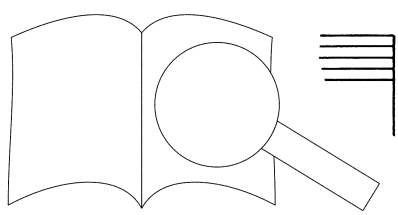
*p*

du so zor-nig sein? Es schla-gen dei - nes Ei - - - - - fer<sup>s</sup>  
 are you an-gry, Lord? We feel your fright'n-ing, zeal - - - - - o.

*tr*

23

- - - - - men schon ü - ber un - serm  
 - - - - - ing with which you are us



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Musical notation for measures 25-26, including vocal line and piano accompaniment.

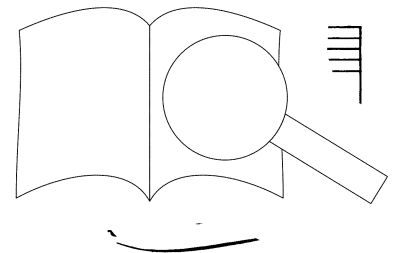
Haupt, schon ü - ber un - serm Haupt zu - sam -  
 all, with which you are us all en - gulf -

Piano accompaniment for measures 25-26.

Musical notation for measures 27-28, including vocal line and piano accompaniment.

- en dei - nes Ei - - - - fers  
 your fright'n - ing, zeal - - - - ous

Piano accompaniment for measures 27-28.



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Musical notation for measures 29-30, featuring vocal lines and piano accompaniment.

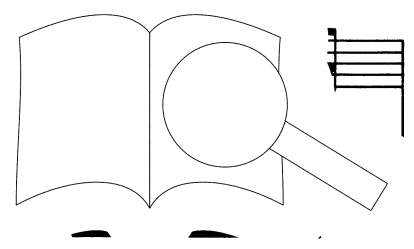
Flam - - - - men schon ü - ber un -  
 burn - - - - ing with which you are

Musical notation for measures 31-32, featuring vocal lines and piano accompaniment.

Musical notation for measures 31-32, featuring vocal lines and piano accompaniment.

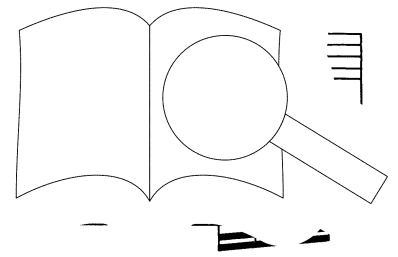
- men, schon ü - ber un - serm  
 - ing, with which you are us

Musical notation for measures 33-34, featuring vocal lines and piano accompaniment.



Haupt \_\_\_\_\_ zu-sam - men.  
 all \_\_\_\_\_ en-gulf - ing.

Ach, stel-le doch die Stra - fen  
 O do with-draw your judge-ment,

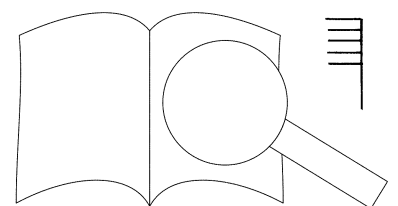




- fen, stel-le doch die Stra - - fen ein, stel-le  
 - ment, do with-draw your judge - - ment, Lord, do wi

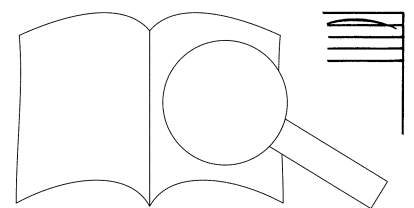
Stra  
 judg

und trag aus  
 and with your



vä - ter - li - cher Huld mit un - serm schwa - chen Fleisch Ge - duld  
 fa - ther - like great care with pa - tience our weak flesh do br

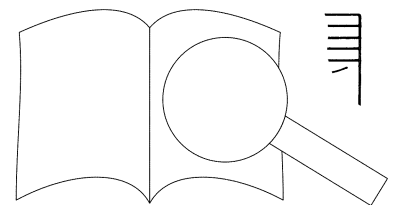
- fen ein, die Stra - - - fen, die Stra - -  
 judgement, Lord, your judge - - - ment, your judge - -



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- fen, stel - le doch die Stra - fen ein und trag  
 - ment, do with - draw your judge - ment, Lord, and with

vä - fa aus vä - ter - li - cher Huld mit un - serm  
 your fa - ther - like great care with pa - tience



58

Adagio  
*tr*

Vivace

musical notation for measures 58-59, including vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both marked with a piano (*p*) dynamic.

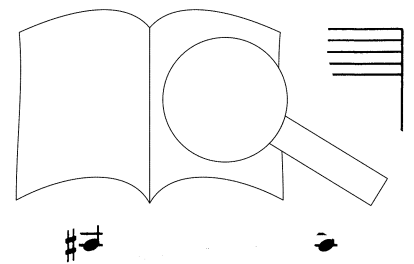
schwa - chen\_\_\_ Fleisch Ge - duld, Ge - duld,  
 our\_\_\_ weak\_\_\_ flesh\_\_\_ do\_\_\_ bear, do bear,

musical notation for measures 58-59, including piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both marked with a piano (*p*) dynamic.

60

musical notation for measures 60-61, including vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both marked with a piano (*p*) dynamic.

musical notation for measures 60-61, including piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both marked with a piano (*p*) dynamic.



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Musical notation for measures 62-63, including vocal staves and piano accompaniment.

— und trag aus vä - ter - li - cher Huld mit un - sern schwa - chen <sup>F</sup>  
 — and with your fa - ther - like great care with pa - tience our wea'

Piano accompaniment for measures 62-63.

Musical notation for measures 64-65, including vocal staves and piano accompaniment.

duld <sup>b</sup> <sub>b</sub> — rm schwa - chen Fleisch Ge - duld!  
 — tience our — weak flesh do bear.

Piano accompaniment for measures 64-65 and a graphic of an open book.

67

Musical notation for measures 67-68, first system. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a rhythmic accompaniment, and a bass clef staff with a bass line. The music is in a key with one sharp (F#) and a 4/4 time signature.

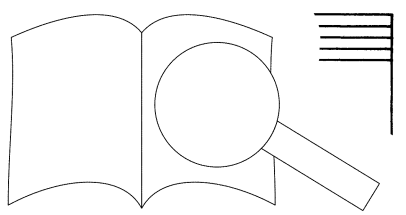
Musical notation for measures 67-68, second system. It consists of two staves: a treble clef staff with a piano accompaniment and a bass clef staff with a bass line. The music continues from the first system.

69

Musical notation for measures 69-70, first system. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a rhythmic accompaniment, and a bass clef staff with a bass line. The music continues from the previous system.

Musical notation for measures 69-70, second system. It consists of two staves: a treble clef staff with a piano accompaniment and a bass clef staff with a bass line. The music continues from the first system.

Musical notation for measures 71-72. It consists of two staves: a treble clef staff with a piano accompaniment and a bass clef staff with a bass line. The music continues from the previous system.



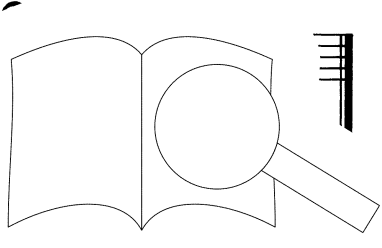
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Musical notation for measures 71-72, featuring three staves with treble and bass clefs. The notation includes various note values, rests, and accidentals.

Musical notation for measures 73-74, featuring two staves with treble and bass clefs. The notation includes various note values, rests, and accidentals.

Musical notation for measures 75-76, featuring three staves with treble and bass clefs. The notation includes various note values, rests, and accidentals.

Musical notation for measures 77-78, featuring two staves with treble and bass clefs. The notation includes various note values, rests, and accidentals.



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# 5. Recitativo

a tempo

Tenore

Die Sünd hat uns ver -  
 "All sin has dev - as -

Basso continuo

4 Recitativo

der - bet sehr. So müs - sen auch die Frömm - sten  
 tat - ed us," thus e - ven say the pi - ov

6  
4+  
2

6 a tempo

trän - ten Au - gen kla - gen: der Teu - fel plagt uns  
 ment - ing cries are e - qual: "the dev - il still plagues

6  
5b

9 .ativo

Ja, die - ser bö - se Geist, der schon von An - he - sinn ein Mör - der  
 " Yes, this most e - vil one, called mur - der - ing

7b  
5 6  
4+  
2 6  
5

12  **a tempo**

heißt, sucht uns um un-ser Heil zu brin-gen und als ein Löwe zu ver-schlingen.  
*on, would snatch a-way from us sal-va-tion, de-vour in lion's greedy fash-ion.*

5<sup>+</sup> 6 6 5

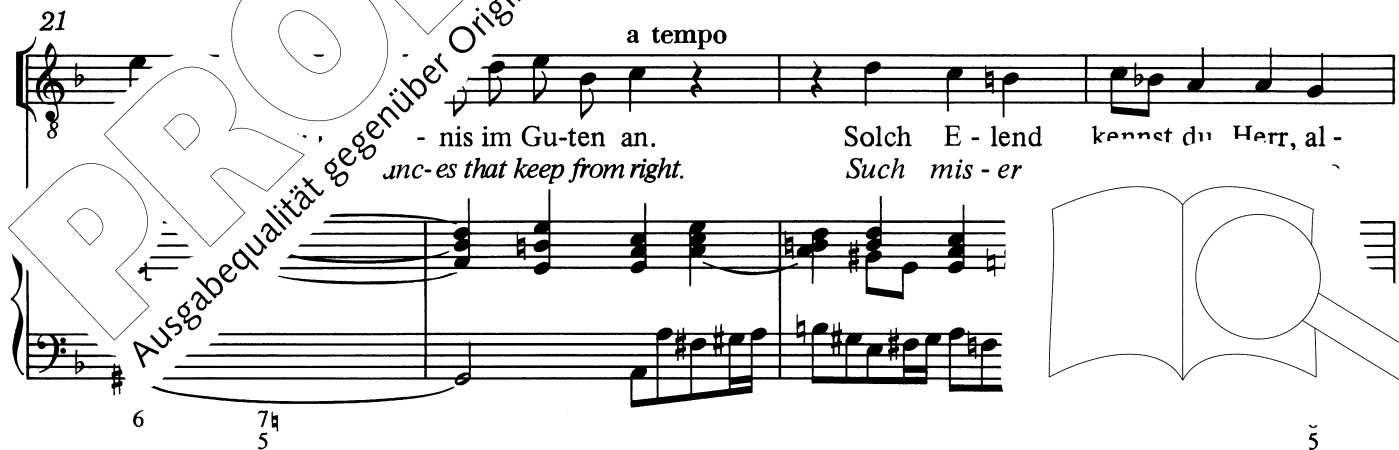
15 

Die Welt, auch un-ser Fleisch und Blut  
*The world, just like our flesh and blood,*

18 

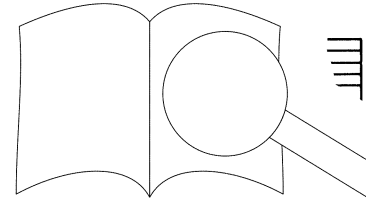
al-le-zeit ver-füh-ef-fen hier auf die-ser schma-len  
*all times tempts and lead sind a-long this nar-row path of*

5<sup>+</sup> 5<sup>+</sup> 6

21  **a tempo**

-nis im Gu-ten an. Solch E-lend kennst du Herr, al-  
*unc-es that keep from right. Such mis-er*

6 7<sup>h</sup> 5 5



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25

Recitativo

a tempo

lein: hilf, Hel-fer, hilf uns Schwa-chen, du kannst uns stärker ma-chen!  
 you; help, Sav-iour, help our weak-ness! You can make us vic - to-rious.

6 7b  
4 5  
2 2

28

Ach, laß uns— dir be - foh - len sein!  
 Let us com - mend our - selves to you.

### 6. Aria (Duetto)

Flauto traverso

Oboe da caccia \*\*

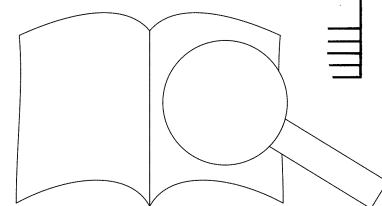
Soprano

Alto

\*\* Nicht in der Stimme der Taille, sondern in derjenigen der Oboe I notiert. / Not notated in the taille part but in that of oboe I.

\* Von der Ausgabe für Flauto traverso existiert eine spätere, autographe Fassung mit zahlreichen weiteren Vorschlägen und Artikulationspunkten: / *There is an extant later autograph version of the transverse flute part with numerous further appoggiaturas and articulation dots:*

Die Oboe da caccia ist jedoch nicht entsprechend angepasst worden. / *The oboe da caccia was, however, not accordingly adapted.*



7

Musical notation for measures 7-8. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes with various rests and accidentals.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

Musical notation for measures 9-10. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes with various rests and accidentals.

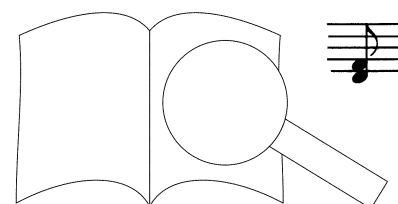
9

Musical notation for measures 11-12. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes with various rests and accidentals.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

Musical notation for measures 13-14. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes with various rests and accidentals.





12

Musical notation for measures 12-13. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment consists of eighth-note patterns in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

Ge - denk  
 Re - call

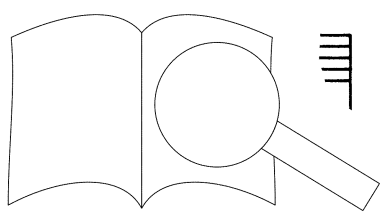
Musical notation for measures 14-15. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line. Dynamics include *p* (piano).

14

Musical notation for measures 16-17. The vocal line has a melodic phrase with a fermata. The piano accompaniment continues with eighth-note patterns.

Je - su bit - tern Tod! Nimm, Va - ter,  
 sus' bit - ter death, O Fa - ther,

Musical notation for measures 18-19. The vocal line includes a trill (tr) over the final note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.



Ge - denk an Je - su  
Re - call Christ Je - sus'

dei - nes Soh - nes Schmer - zen und sei - ner Wur  
do re - gard the suff'r - ing your son in de

bit - te, Va - ter, dei - nes Soh - nes Schmer - zen und  
bit - te, Fa - ther, do re - gard the suff'r - ing your

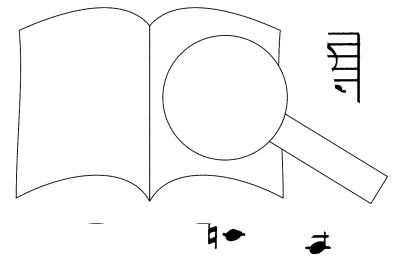
zen, nimm, Va - ter, dei - nes Soh - nes Schmerzen und  
ing, O Fa - ther, do re - gard the suff'r - ing your

sei - ner Wun - den Pein,  
son in dead - ly pain,

sei - ner Wun - den Pein, und sei - ner Wun -  
son in dead - ly pain, your son in dead

und sei ein zu Her -  
your pain was bear -

zu Her -  
was bear -

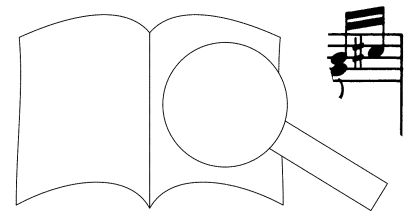


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- zen, sei - ner Wun-den Pein zu Her - zen,  
 - ing, son in dead-ly pain was bear - ing,

- zen, sei - ner Wun-den Pein zu Her - zen,  
 - ing, son in dead-ly pain was bear - ing,

die sind ja  
 this once was



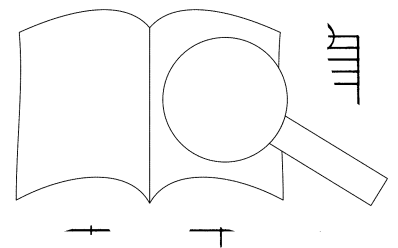
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für die gan - ze Welt die Zah - lung und das  
*done for hu - man - kind, as - ran - som for a*

die sind — ja  
*this once —*

Lö - se - geld, die sind ja für die gan - ze  
*world — so blind, this once was done for hu - man -*

*f:* gan - ze Welt die Zah - lung und das  
 hu - man - kind, as - ran - som for a



Welt die Zah - lung und das Lö - se - geld, die Zah - lung und das  
 kind, as ran - som for a world so blind, as ran - som for a

Lö - se - geld, die sind ja für  
 world so blind, this once was don.

Lö - se - geld; er - zeig auch mir zu al - ler  
 world so blind. Re - veal to me from day to

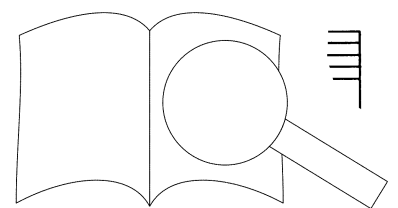
und das Lö - se - geld;  
 for a world so blind.

Zeit, barm - herz - ger Gott, Barm - her - zig - keit, Barm - her - zig -  
 day, most gra - cious God, your gra - cious way, your gra - cious

er - zeig auch mir, auch mir zi  
 Re - veal to me, to me fi

keit, zu al - ler Zeit, barm - herz - ger  
 way, e from day to day, most gra - cious

Zr mir zu al - ler Zeit, barm - herz - ger Gott, Barm - her - zig -  
 me from day to day, most gra - cious God, your gra - cious

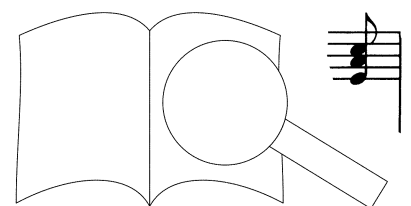


Gott, barm-herz - ger Gott, Barm - her - zig - keit, barm-herz -  
 God, most gra - cious God, your gra - cious way, most gra -

keit, barm - herz -  
 way, most gra -

zu al - - - ler Zeit, barm-herz - ger  
 from day - - - to day, most gra - cious

zu al - - - ler Zeit, barm-herz - ger  
 from day - - - to day, most gra - cious



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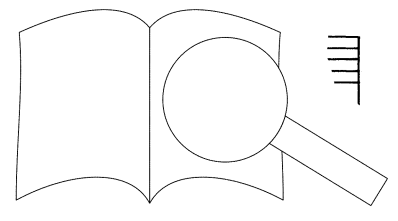


Gott, Barm-her - zig - keit!  
 God, your gra - cious way!

Gott, Barm-her - zig - keit!  
 God, your gra - cious way!

Ich seuf - ze stets in  
 I groan all day in

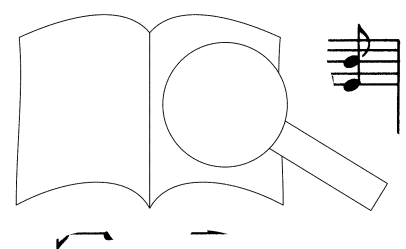
Ich seuf - ze stets in mei - ner Not, in  
 I groan all day in my dis - tress, in



mei - ner Not, ich seuf - ze stets: ge - denk  
 my dis - tress, I groan all day: re - call

mei - ner Not, ich seuf - ze stets:  
 my dis-tress, I groan all day:

su bit - tern Tod, ge - denk an  
 sus' bit - ter death, re - call Christ



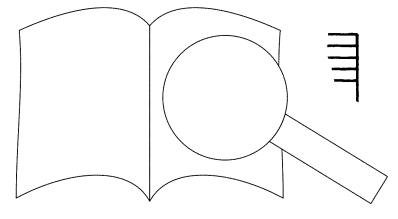
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Je - su bit - tern Tod, ge - denk \_\_\_\_\_ an Je - su bit - tern Tod, \_\_\_\_\_  
 Je - sus' bit - ter death, re - call \_\_\_\_\_ Christ Je - sus' bit - ter death, \_\_\_\_\_

ge - denk \_\_\_\_\_ an Je -  
 re - call \_\_\_\_\_ Christ Je -

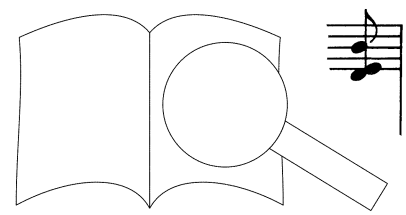
an Je \_\_\_\_\_ Tod!  
 Christ \_\_\_\_\_ death!

- tern Tod!  
 - ter death!



56

58



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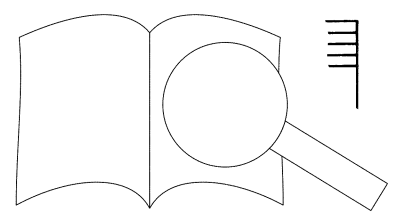
60

Musical score for measures 60-61. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic pattern with eighth and sixteenth notes, while the vocal line consists of a melodic line with some trills. The key signature has one flat (B-flat).

62

Musical score for measures 62-63. The score continues the piano and vocal parts from the previous system. The piano part maintains its intricate rhythmic texture, and the vocal line continues its melodic progression. The key signature remains one flat.

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64

Musical notation for measures 64-65, first system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line in the bass, with various note values and rests.

An empty musical staff with a treble clef.

An empty musical staff with a treble clef.

Musical notation for measures 64-65, second system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line in the bass, with various note values and rests.

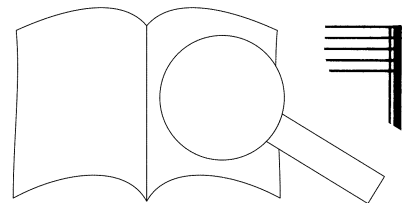
66

Musical notation for measures 66-67, first system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line in the bass, with various note values and rests.

An empty musical staff with a treble clef.

An empty musical staff with a treble clef.

Musical notation for measures 66-67, second system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line in the bass, with various note values and rests.



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# 7. Choral

Oboe I\*  
Oboe II\*  
Taille

Flauto traverso

Soprano  
Cornetto, Oboe I, II\*  
Violino I

Leit uns mit dei-ner rech-ten Hand und seg-ne un-ser  
O guide us with your mighty hand, grant blessing on our

Alto  
Trombone I  
Taille\*  
Violino II

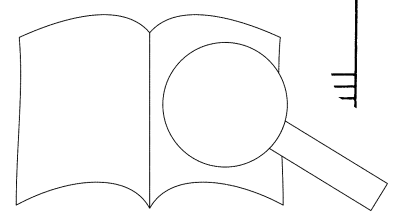
Leit uns mit dei-ner rech-ten Hand und seg-ne un-ser  
O guide us with your mighty hand, grant blessing on our

Tenore  
Trombone II  
Viola

Leit uns mit dei-ner rech-ten Hand und seg-ne un-ser  
O guide us with your mighty hand, grant blessing on our

Basso  
Trombone III

Leit uns mit dei-ner rech-ten Hand und seg-ne un-ser  
O guide us with your mighty hand, grant blessing on our



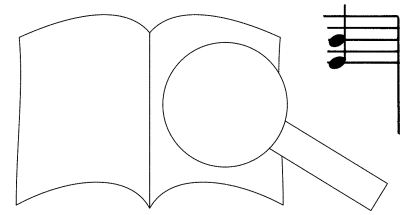
\* Ursprünglich Oboe I, II mit dem Sopran und Taille mit dem Alt, später geändert in die leicht abweichenden Stimmen Sopran, Alt und Tenor (obere Systeme). / Originally oboe I, II with the soprano and taille with the contralto, later changed to a soprano, alto and tenor (upper staves).

Stadt und Land; gib uns all - zeit dein heil - b. ar's\* Teu - fels  
 town and land. Give us your ho - ly word us not be

Stadt und Land; gib uns all - zeit a ort, be - hüt für's\* Teu - fels  
 town and land. Give us your day and let us not be

Stadt und Land; gib at heil - ges Wort, be - hüt für's\* Teu - fels  
 town and land. Give h - word each day and let us not be

Stadt , - zeit dein heil - ges Wort, be - hüt für's\* Teu - fels  
 town u. our ho - ly word each day and let us not be



\* vor's

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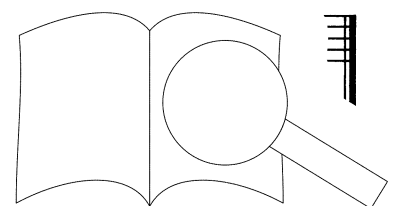
8


List und Mord; ver-leih ein sel-ges Stün-de-lein, auf - , - dir sein.  
*Sa-tan's prey. Send us a bless-ed hour of death to ' in - - en's rest!*

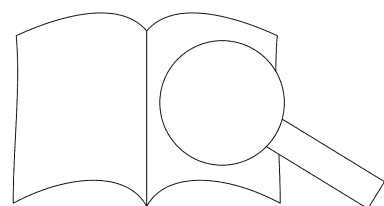
List und Mord; ver-leih ein sel-ges Stün-de e-wig bei dir sein.  
*Sa-tan's prey. Send us a bless-ed h you in heav - en's rest!*


List und Mord; ver-leih ein sel-ges Stün-de-lein, auf daß wir e-wig bei dir sein.  
*Sa-tan's prey. Send us a bless-ed hour of death to be with you in heav-en's rest!*

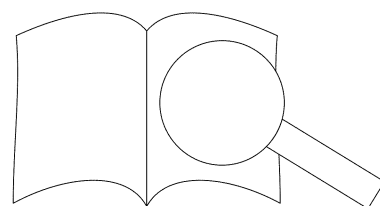
List und Sa-tan's Stün-de-lein, auf daß wir e-wig bei dir sein.  
*Sa-tan's prey. Send us a bless-ed hour of death to be with you in heav - en's rest!*

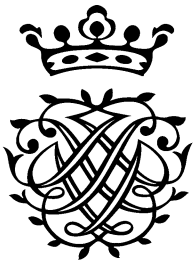


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