

Johann Sebastian
BACH

Leichtgesinnte Flattergeister

Thoughtless and unstable people

BWV 181

Kantate zum Sonntag Sexagesimae

für Soli (SATB), Chor (SATB)

Flöte, Oboe, Trompete

2 Violinen, Viola und Basso continuo

herausgegeben von Reinhold Kubik

Cantata for Sexagesima

for soli (SATB), choir (SATB)

flute, oboe, trumpet

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



Carus 31.181

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.181), Studienpartitur (Carus 31.181/07),
Klavierauszug (Carus 31.181/03), Chorpartitur (Carus 31.181/05),
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The following performance material is available:
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vocal score (Carus 31.181/03), choral score (Carus 31.181/05),
complete orchestral material (Carus 31.181/19).

Vorwort

Bach komponierte die Kantate *Leichtgesinnte Flattergeister* BWV 181 für den Sonntag Sexagesimae, den 13. Februar 1724. Bei der Erstaufführung war sie mit vier Solostimmen, Trompete, Streichern und Basso continuo besetzt. Für eine Wiederaufführung in der Zeit zwischen 1743 und 1746 ergänzte der Komponist die beiden Holzbläserstimmen Traversflöte und Oboe.¹ Das Werk gehört zum ersten Leipziger Kantatenjahrgang, den Bach gleich nach seinem Amtsantritt als Thomaskantor begonnen hatte und der für jeden Sonntag des Kirchenjahres und alle Festtage ein solches Werk vorsah. Bei 23 der insgesamt etwa 60 Kantaten dieses Jahrgangs griff Bach auf Werke seiner Weimarer und Köthener Zeit zurück, die er für die Leipziger Wiederaufführungen in unterschiedlich starkem Ausmaß bearbeitete. Die Textvorlagen für die Neukompositionen bezog er von unterschiedlichen Dichtern, die allerdings nur in einigen wenigen Fällen namhaft gemacht werden können.

Der unbekannt Dichter hat sich bei seinem Kantatentext eng an dem Evangelium des Sonntags orientiert (Gleichnis vom Sämann; Lk 8,4–15), auf die Integration von Bibelstellen und Choralstrophen aber verzichtet. Er deutet das Gleichnis, dessen Kenntnis er beim Hörer voraussetzt, in zeitgemäßer barocker Sprache. Mit den „verkehrten Seelen ... an dem Wege“ spielt er auf die Samen an, die auf den Wegrand fallen, dann zertreten und von Vögeln gefressen werden. Dabei stehen die Samen für das Wort Gottes, die „verkehrten Seelen“ für die Menschen, die zwar das Wort Gottes hören, es sich aber sogleich durch „Satans List“ (Satz 2) wieder aus den Herzen rauben lassen. Die „Felsenherzen“ (Satz 2) verweisen auf die Samen, die auf steinigen Boden fallen und verdorren; sie stellen die Menschen dar, die bei der ersten Anfechtung das Wort Gottes wieder vergessen. Inspiriert von dem Stichwort „Fels“ spielt der Dichter auf zwei weitere Bibelstellen an: „Des Engels Hand bewegt des Grabes Stein“ (Mt 28,2) und „ja Mosis Stab kann ... aus einem Berge Wasser bringen“ (2. Mose 17,6; beide in Satz 2). In Satz 3 finden jene Samen, die von den „schädlichen Dornen“ (den Sorgen um ausreichend Reichtum und Wollust) erstickt werden, und im Schlusschor schließlich das „fruchtbar gute Land“ Erwähnung. Im Einleitungssatz verknüpft der Dichter die „leichtgesinnten Flattergeister“, die im Lobpsalm 119 (Vers 113) den Gegensatz zu Gottes Gesetz darstellen, mit dem Hauptthema der Evangelienlesung: Die Flattergeister sind die anfälligen, launischen Menschen, die „Belial“ und „seinen Kindern“² den Raub des Gotteswortes aus ihren Herzen allzu leicht machen.

Bach vertont diesen Satz als Bass-Arie mit Streicherbegleitung, wobei die 1. Violinen bei der zweiten Aufführung

von der Traversflöte und Oboe unterstützt wurden. Das Hauptthema, das gleich zu Beginn des Satzes vorgestellt wird und die gesamte Arie durchzieht, ist durch Staccato-Achtel und Sprünge geprägt und illustriert die Flattergeister. Im folgenden Teil der Arie wird es durch hervorgehobene langgezogene „Belial“-Ausrufe ergänzt. Beide Teile werden leicht variiert wiederholt.

Das Secco-Rezitativ „O unglückselger Stand verkehrter Seelen“ wechselt bei dem Textabschnitt „es werden Felsenherzen, so boshaft widerstehn“ in ein kleines sechstaktiges Arioso mit viermal wiederkehrendem Motiv, in dem die Tonwiederholungen den Fels darstellen. Die danach erwähnten „Felsen[, die] zerspringen“, zeichnet Bach in einer wiederkehrenden scharf punktierten Figur im Basso continuo nach.

Der folgende Satz „Der schädlichen Dornen unendliche Zahl“ ist als continuobegleitete Tenor-Arie überliefert. Dass sie in dieser Form unvollständig sein muss, zeigt sich vor allem zu Beginn und in den Takten 27–30. Alfred Dürr hat dargelegt, dass – neben der autographen Partitur – auch die Erstkopie der Violine I mit dem Solopart für diese Arie verloren gegangen sein muss. Der vorliegende Rekonstruktionsversuch greift die von Dürr angestellten Überlegungen auf.³

Das zweite Secco-Rezitativ „Von diesen wird die Kraft erstickt“ leitet inhaltlich zu dem „fruchtbar guten Land“ des Schlusschores über, das ein Bild für das Wort Gottes in unseren Herzen ist.

Der mit Streichern (bei der Wiederaufführung auch mit Flöte und Oboe), Trompete und Basso continuo vollbesetzte prächtige Schlusschor „Laß, Höchster, uns zu allen Zeiten“ steht in Dacapo-Form. Im A-Teil wird das von den Instrumenten exponierte Thema vom Chor übernommen und in einem frei-polyphonen Satzgeflecht durchgeführt und erweitert. Der B-Teil kontrastiert mit einem continuobegleiteten, überwiegend in parallelen Terzen und Sexten verlaufenden Duett für Sopran und Alt.

Die Kantate ist in einem originalen Stimmensatz überliefert, der teilweise von Bach selbst geschrieben wurde. In einer kritischen Edition wurde sie zuerst 1891 von Alfred Dörffel im Rahmen der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 37). Innerhalb der Neuen Bach-Ausgabe wurde sie 1957 von Werner Neumann ediert (NBA I/7). In beiden Ausgaben erscheint Satz 3 als Continuo-Arie ohne weiteres Obligatinstrument.

Heidelberg, Juni 2017

Karin Wollschläger

¹ Yoshitake Kobayashi, „Zur Chronologie der Spätwerke Johann Sebastian Bachs. Kompositions- und Aufführungstätigkeit von 1736–1750“, in: *Bach-Jahrbuch* 1988, S. 53.

² Belial = Satan (vgl. Mt 13,38). Für weitere Anspielungen auf Bibelstellen siehe: Martin Petzoldt, *Bach-Kommentar*, Bd. 2: *Die geistlichen Kantaten des 1. Advent bis zum Trinitatisfest*, Kassel etc. 2004 (Schriftenreihe der Internationalen Bachakademie, Bd. 14.2), S. 579f.

³ Alfred Dürr, „Verstümmelt überlieferte Arien aus Kantaten J. S. Bachs“, in: *Bach-Jahrbuch* 1960, S. 28–42, hier S. 30–36.

Foreword

Bach composed the cantata *Leichtgesinnte Flattergeister* (Thoughtless and unstable people) BWV 181 for Sexagesima Sunday, 13 February 1724. For the first performance, it was scored for four solo voices, trumpet, strings and basso continuo. For a repeat performance which took place sometime between 1743 and 1746, the composer added the two woodwind instruments transverse flute and oboe.¹ BWV 193 belongs to the first annual cycle of cantatas which Bach began immediately after taking up the position as Kantor at St. Thomas's church in Leipzig, aiming to provide a sacred cantata for every Sunday and Feast Day of the church year. For 23 of the altogether approximately 60 cantatas of this annual cycle, Bach fell back on works from his time in Weimar and Köthen, revising them to a greater or lesser extent for the renewed performances in Leipzig. The text models for the new compositions were taken from various poets who, however, can only be identified in very few instances.

For his cantata text, the unknown poet kept closely to the Sunday gospel reading (The Parable of the Sower, Luke 8:4–15); however, he refrained from integrating either Biblical quotations or chorale verses. He interpreted the parable – taking for granted that the listeners would know it – in contemporary Baroque language. With the “verkehrten Seelen ... an dem Wege” (wrongful souls ... along the wayside), he made reference to the seed that fell by the wayside, was trodden down and devoured by birds. In this image, the seed represents the Word of God and the “wrongful souls” are the people who hear the Word of God but allow “Satan’s cunning” to steal it out of their hearts immediately (movement 2). The “Felsenherzen” (hearts of rock; movement 2) refer to the seed which falls on rocky ground and withers; they represent the people who forget the Word of God again as soon as they are faced by adversity. The word “Fels” (rock) inspired the poet to make reference to two further Bible quotations: “Des Engels Hand bewegt des Grabes Stein” (the angel’s hand moved the stone from the grave; Matt. 28:2) and “ja Mosis Stab kann ... aus einem Berge Wasser bringen” (yes, Moses’s staff can ... bring forth water from a mountain; Exodus 17:6; both in movement 2). In movement 3, the poet speaks of the seed which is choked by “schädliche Dornen” (damaging thorns) – these portray the worry about sufficient wealth, and wantonness – and in the final chorus, the “fruchtbar gutes Land” (good and fertile ground) is mentioned. In the opening movement, the poet links the “thoughtless and unstable people” which represent a contrast to the law of God in the Psalm of Praise 119 (verse 113) with the principal topic of the gospel reading: the thoughtless and unstable people are erratic and capricious, making it all too easy for “Belial” und “seine Kinder”² (Belial and all his children) to steal the Word of God out of their hearts.

¹ Yoshitake Kobayashi, “Zur Chronologie der Spätwerke Johann Sebastian Bachs. Kompositions- und Aufführungstätigkeit von 1736–1750”, in: *Bach-Jahrbuch* 1988, p. 53.

² Belial = Satan (cf. Matt. 13:38). For further references to Biblical quotations, see: Martin Petzoldt, *Bach-Kommentar*, vol. 2: *Die geistlichen Kantaten des 1. Advent bis zum Trinitatisfest*, Kassel, etc. 2004 (Schriftenreihe der Internationalen Bachakademie, vol. 14.2), pp. 579f.

Bach set this movement as a bass aria with string accompaniment. In the second performance, the 1st violins were doubled by transverse flute and oboe. The principal subject, which is introduced right at the beginning and pervades the entire movement, is characterized by staccato eighth notes and leaps, portraying the thoughtless and unstable people. In the following section of the aria, this subject is juxtaposed with long-drawn-out emphatic calls of “Belial.” Both sections are repeated with slight variations.

In the secco recitative “O unglückselger Stand verkehrter Seelen” (O soul that is in miserable standing), the text section “Es werden Felsenherzen, so boshaft widerstehn” (Like rocks some hearts will harden) changes into a little six-measure arioso with a motive, repeated four times, in which the note repetitions represent the rock. The text which follows mentions “Felsen[, die] zerspringen” (the rocks are bursting open); Bach portrayed this by means of a repeated sharply dotted figure in the basso continuo.

The following movement “Der schädlichen Dornen unendliche Zahl” (Most harmful the thorns, that in numerous ways) has come down to us as a tenor aria accompanied by continuo. It is evident particularly from its beginning and from measures 27–30 that it must, in this form, be incomplete. Alfred Dürr has demonstrated that in addition to the autograph score, also the first copy of the violin I part containing the solo violin part for this aria must have been lost. The present attempt at a reconstruction is based on deliberations made by Dürr.³

The second secco recitative “Von diesen wird die Kraft erstickt” (The thorns will suffocate all strength) creates the contextual link to the “good and fruitful land” of the final chorus; this image represents the Word of God in our hearts.

The opulent final chorus, lavishly scored for strings (in the repeat performance with the addition of transverse flute and oboe), trumpet and basso continuo “Laß, Höchster, uns zu allen Zeiten” (Almighty God, both now and ever) is in da capo form. In the A section, the choir takes over the subject first introduced by the instruments, treating and expanding it in a freely polyphonic texture. The contrasting B section consists of a duet between soprano and alto which is accompanied by basso continuo and is characterized by a preponderance of parallel thirds and sixths.

The cantata is extant in a complete set of original parts which were partially copied by Bach himself. The first critical edition of the cantata was presented in 1891 by Alfred Dörffel as part of the Bach-Gesellschaft’s complete edition (BG 37). In 1957, Werner Neumann edited the cantata within the framework of the Neue Bach-Ausgabe (NBA I/7). In both editions, movement 3 appeared as a continuo aria without additional obbligato instrument.

Heidelberg, June 2017

Karin Wollschläger

Translation: Gudrun and David Kosviner

³ Alfred Dürr, “Verstümmelt überlieferte Arien aus Kantaten J. S. Bachs”, in: *Bach-Jahrbuch* 1960, pp. 28–42, here pp. 30–36.

Leichtgesinnte Flattergeister

Thoughtless and unstable people

BWV 181

Johann Sebastian Bach

1685–1750

1. Aria

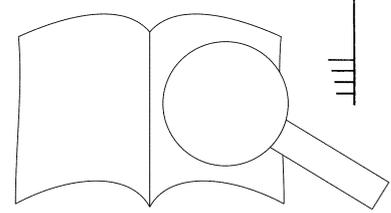
Vivace

Flauto traverso*
Oboe*
Violino I
Violino II
Viola
Basso
Basso continuo

* Siehe Vorwort. / See Foreword.

Aufführungsdauer/Duration: ca. 14 min.
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Urtext.
edited by Reinhold Kubik
Generalbassbearbeitung: Paul Horn
English version by Vernon and Jutta Wicker



12

des Wor-tes Kraft,
 God's word to know,

f

6 4 5 #

6 4 # 7 5

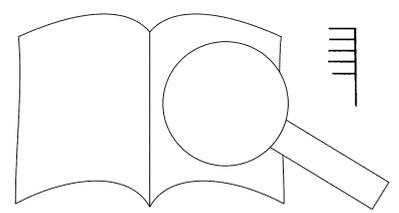
15

tr

p

ge - sinn - te Flat - ter - gei - ster, leicht - ge - sinn - te Flat - ter - gei - ster rau - ben
 ;ht-less and un-sta-ble peo-ple, thought-less and un-st^r for-feit

6 4 5 #



Musical score for measures 18-20. It features a vocal line in G major and piano accompaniment. The piano part includes a bass line with chords and a treble line with arpeggiated figures.

sich des Wor-tes Kraft, leicht-ge-sinn-te Flat -
grace God's word to know, thoughtless and un-sta -

Musical score for measures 21-23. It continues the vocal and piano parts from the previous system. The piano accompaniment features a prominent bass line with chords and a treble line with arpeggiated figures.

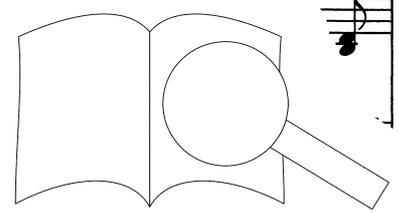
6 5 6 5 6 5
 4 # 4 # 4 #

Musical score for measures 24-26. It continues the vocal and piano parts. The piano accompaniment features a prominent bass line with chords and a treble line with arpeggiated figures.

au-ben sich des Wor-tes Kraft, rau - ben sich des Wor - tes Kraft.
for-feit grace God's word to know, for - feit grace God's word to know.

Musical score for measures 27-29. It continues the vocal and piano parts. The piano accompaniment features a prominent bass line with chords and a treble line with arpeggiated figures.

5 6 6 5 6
 4 # 2 2 2



* Die kürzeren Bögen orientieren sich an der Stimme für Vc und Cb, die längeren an derjenigen für Orgel.
The shorter slurs have been taken from the Vc and Cb part, the longer ones from the organ part.

24

f

6 5

6 6
4 4
2 4

27

tr

tr

tr

tr

p

p

al, *

Be - li - al, Be - li -

Be - li - al, Be - li -

6 4 3

6 4

7^b 5

7 4 2

7^b 5

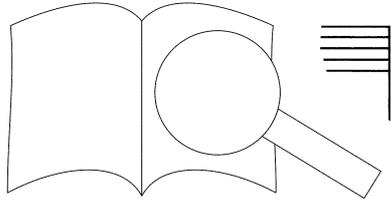
* Belial=Satan

al mit seinen Kindern suchet oh-ne-dem zu hin-dern, daß es kei - ner
al with all his children always does dis-turb and hin-der, that the word

7 9 7 9 7 5 4 3
 # 4 # 4 # 5 # 4 #

...afft, kei - nen Nut - - zen schafft, Be-li - al mit sei-nen Kindern su-chet
ow, word may nev - - er grow, Be-li - a' al-ways

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



Musical score for measures 36-38. The score includes piano (p) and forte (f) dynamics and trills (tr). The music is written for voice and piano accompaniment.

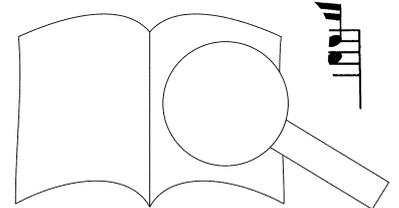
oh - ne - dem zu hin - dern, daß es kei - nen - Nut - zen, kei - nen Nut z
 does dis - turb and hin - der, that the word - may - nev - er, word - may n

Musical score for measures 39-40. The score includes piano accompaniment and a 6/4 time signature. The music is written for voice and piano accompaniment.

Musical score for measures 41-42. The score includes trills (tr) and piano accompaniment. The music is written for voice and piano accompaniment.

Leicht - ge
 thoughtless

Musical score for measures 43-44. The score includes piano accompaniment and a 6/4 time signature. The music is written for voice and piano accompaniment.



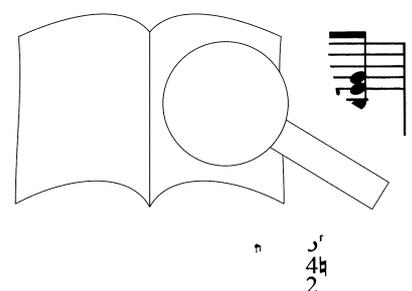
6 4 # 6 6

sinn-te Flat-ter-gei-ster, leicht-ge-sinn-te Flat-ter-gei-ster rau-ben sich des Wor-
 and un-sta-ble peo-ple, thought-less and un-sta-ble peo-ple for-feit grace God's v

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

des Wor-tes Kraft,
 God's word to know,

6 5 6 5
 4 # 4 #



48

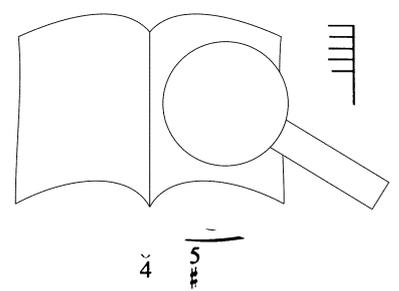
leicht-ge-sinn-te Flat-ter-gei-ster, leicht-ge-sinn-te Flat-ter-
 thoughtless and un-sta-ble peo-ple, thoughtless and un-sta-bl

6 4 5 # 6 4

51

Be - li - al, Be - li - al, Be - li -
 Be - li - al, Re - li -

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



al, Be - li - al mit sei-nen Kin-dern suchet oh-ne-der
 al, Be - li - al with all his chil-dren al-ways does dis-

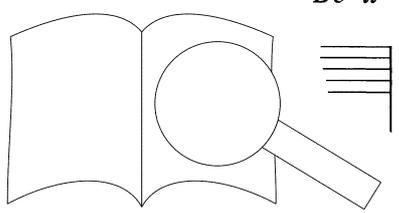
6 4 # 7 # 9 4 # 9 8

...afft, keinen Nutzen schafft, kei - nen Nut - zen schafft, Be-li -
 ...ow, word may nev-er grow, word Be-li-

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

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60

al mit sei-nen Kin-dern su-chet oh-ne-dem zu hin-dern daß es kei-ner
 al with all his chil-dren al-ways does disturb and hin-der, that the word r

9 8 6 5 4 # 6 6

63

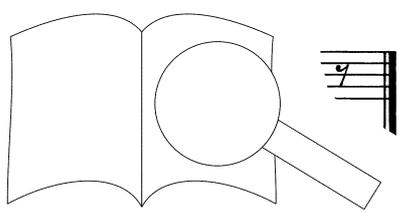
6 6 4 # 6 6 6 6 6 6 6 6 5 6 4 8 3

66

6 6 8 6 5 4 #

69

7 6 5 5 6 4



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2. Recitativo

Alto

O un-glück - sel - ger Stand ver-kehr - ter See - len, so gleich - sam
 O soul that is in mis - er - a - ble stand - ing, like shal - low

Basso continuo

7
5

6
4
2

3

an dem We - ge sind; und wer will doch des
 ground up - on the way, how in - de - scrib - a is

5⁺

3

5

zäh - len, wenn er das Wort
 cun - ning, when from the heart

6

6
4
2

3

7

nicht ver - steht noch glaubt.
 re to dis - cern the loss.

6
4
2

6
4
5
#

2

Arioso. Andante

10

her-zen, so bos-haft wi-der - stehn, ihr ei-gen Heil ver - scherzen, ihr
 hard-en, and stub-born-ly with - stand; they for-feit help and par-don, they

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

13

ei-gen Heil ver - scher - zen und einst zu - grun-de get
 for-feit help and par - don and fa - tal is their

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

16

Andante

Chri-sti letz - tes Wort, selbst zer - sprin-gen; des
 word of Christ a - lone, burst-ing o - pen, the

7 5 5

18

Recitativo

be - wegt des Gra - bes Stein, kann
 - gel's hand is rolled a - way, vell-

7 # 5 5 5 4 2

20

dort aus ei - nem Ber - ge Was - ser - brin - gen. Willst du, o Herz, noch här - ter sein?
 known can bring the wa - ter from God's mountain, will you, o heart, yet har - der stay?

7
5

6 6 4+ 6 6 #
3# 2

3. Aria

Violino solo*

Tenore

Basso continuo

p *staccato per tutto*

6

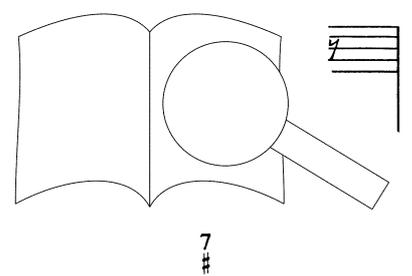
6

* Rekonstruierte Stimme. Siehe Vorwort. / Reconstructed part. See Foreword.

12

18

24



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30

Der schäd - li - chen
Most harm - ful the

7 6 6 6 5 4 5

36

Dor - nen un - end - li - che Zahl,
thorns, that in nu - mer - ous ways,

der
most

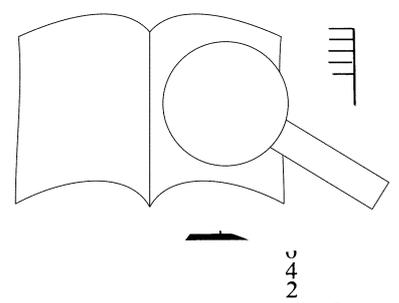
6 7 5 6 1 6 6

42

an - end - li - che Zahl,
in nu - mer - ous ways

die Sor - gen der
will mul - ti - ply

6 9 7 6 6 6 6



48

Wol-lust, die Schät-ze zu meh-
sor-row and greed-ful de-sir-

6 5 6 9 7 5 6 7 #

54

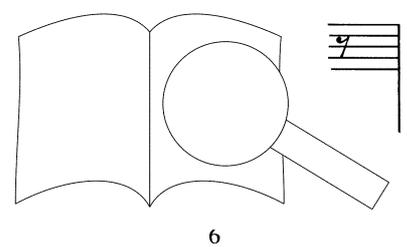
- ren, die wer-den das Feu-
- ing; they feed now the fire

5 7 5

60

- er der höl-li-schen Qual in E-
of hell's treach-er-ous day, e-ter-

7 7 6 4 2 6 6 6 5 6



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66

- - - - - wig - keit näh -
 - - - - - nal - ly - burn -

6 6 6 7

72

- - - - -
 - - - - -

6 5# 8 6 6 7 8 6

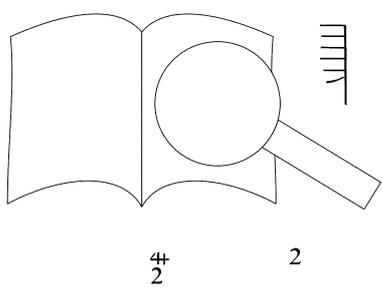
78

der høl - li - schen Qual
 f hell's treach - er - ous day,

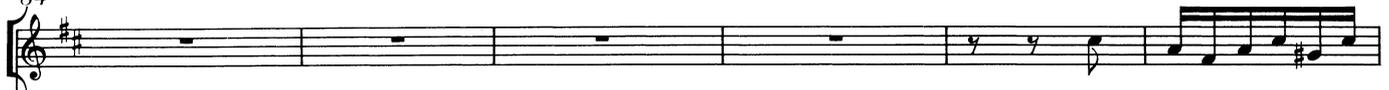
5 7 6 6 6 6 # 8 5

4 2 4 2 6 6 # 5

2 2



84

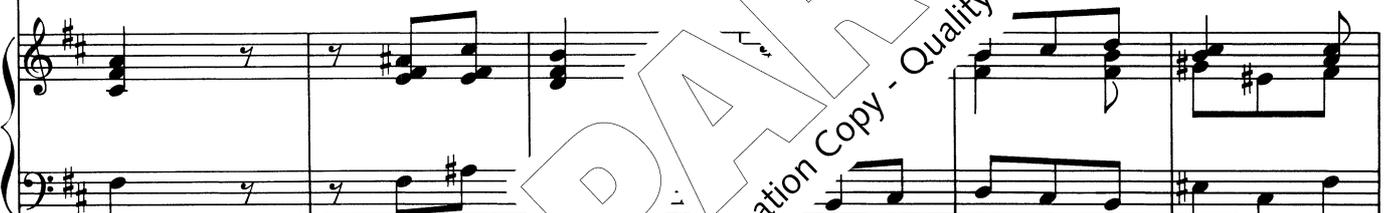
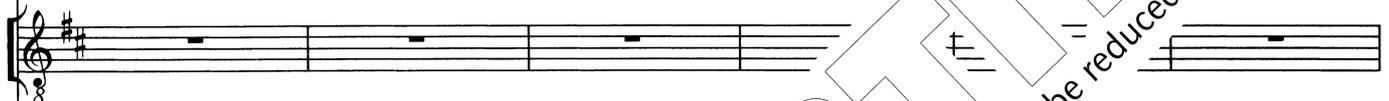


in E - wig - keit näh - ren.
e - ter - nal - ly burn - ing.



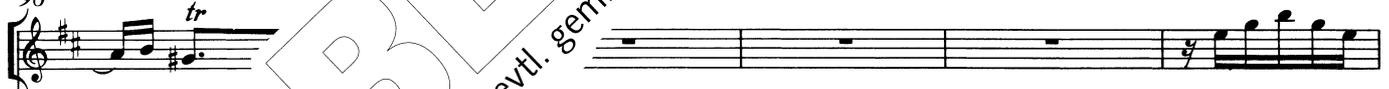
6 6 4/2 5 5 4 6 6 4/2 5 4 #

90



7 # 5 # 7 6 6 # 7 #

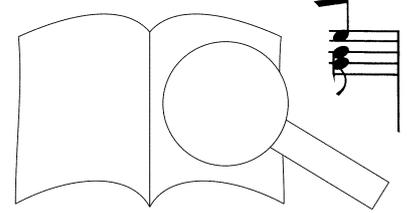
96



Der schäd - li - chen Dor - nen un - end - li - che Zahl, die
Most harm - ful the thorns, that in nu - mer - ous ways will



7 5 # 7 5 # 9 4 # 8 7 #



6 # 6 4/2

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102

Sor - gen der Wol - lust, die Schät - ze zu meh - ren, der schäd - li - chen
mul - ti - ply sor - row and greed - ful de - sir - ing, most harm - ful the

5 6 6 6 6 #

5 4 5 4 3

108

Dor - nen un - end - li - che Zahl, die Sor - gen lus - schät - ze zu
thorns, that in nu - mer - ous ways will mul - greed - ful de -

7 7 7 6 6 6 5

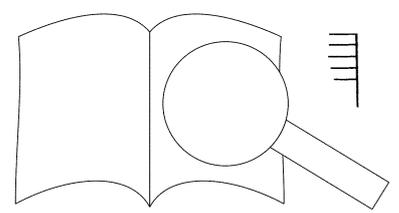
4 4 2 6 6 5

114

die wer - den das Feu -
they feed now the fire

6 9 5

5 7



138

tr.

ren.
ing.

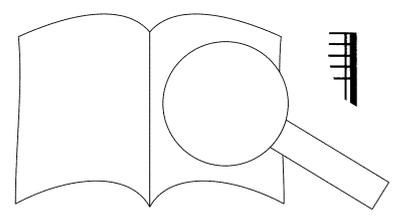
7 # 6 7 # 6 5

144

7 6 5 7 7 # 7 #

150

7 # 6 5# # 6 6 4 3



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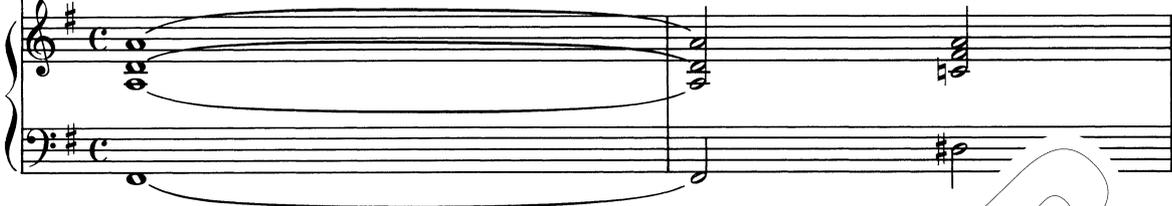
4. Recitativo

Soprano

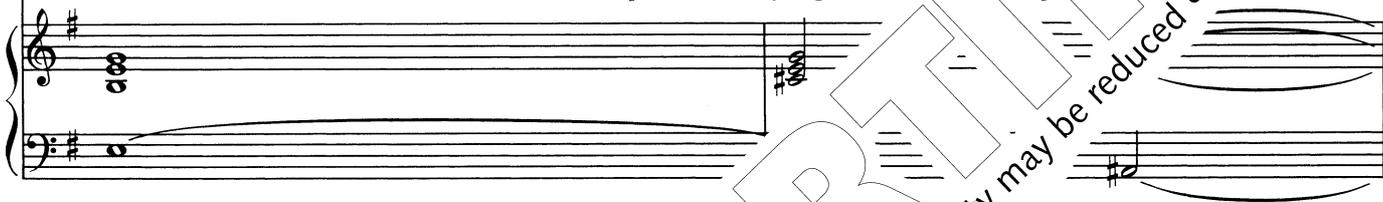


Von die - sen wird die Kraft er - stickt, der ed - le Sa - me liegt ver -
These thorns will suf - fo - cate all strength, and no - ble seed is sown most

Basso continuo



ge - bens, wer sich nicht recht im Gei - ste schickt, sein ⁷ zei - zum
vain - ly. Who - ev - er will es - cape these fangs, hi in



gu - ten Lan - de zu be - rei - uen erz die Sü - ßig - kei - ten schmecket, so
time with truth and spir - it car - in heart may ful - ly be re - cep - tive, then



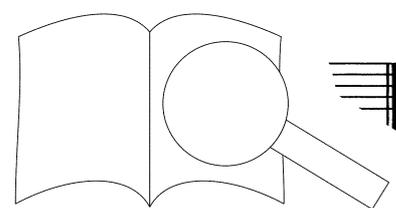
cket, die Kräf - te die - ses und des künft - gen
re - cep - tive with strength and precious help to - day



6
4

6

5



5. Chorus

Tromba

Musical staff for Tromba, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes.

Flauto traverso

Musical staff for Flauto traverso, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes.

Oboe

Musical staff for Oboe, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes.

Violino I

Musical staff for Violino I, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes.

Violino II

Musical staff for Violino II, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes.

Viola

Musical staff for Viola, featuring an alto clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes.

Soprano

Musical staff for Soprano, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff is mostly empty.

Alto

Musical staff for Alto, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff is mostly empty.

Tenore

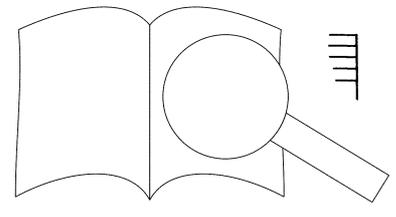
Musical staff for Tenore, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff is mostly empty.

Basso

Musical staff for Basso, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff is mostly empty.

B.

Musical staff for Bassoon, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes.



6 6 5 6 4 2 6 6

3 *tr*

6 5 6 6

5 2

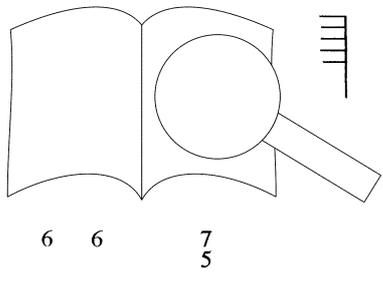
Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth-note chords and a final quarter note with a trill (tr) above it.

Musical staffs 2 and 3: Treble clef, key signature of two sharps. Both staves begin with a trill (tr) above a whole note, followed by a long melodic line. Staff 3 continues with eighth-note chords.

Musical staffs 4 and 5: Treble clef (staff 4) and Bass clef (staff 5), key signature of two sharps. Staff 4 starts with a trill (tr) above a whole note. Staff 5 contains a rhythmic pattern of eighth notes.

Musical staffs 6, 7, 8, and 9: Treble clef (staff 6), Bass clef (staff 7), Bass clef (staff 8), and Bass clef (staff 9), key signature of two sharps. All staves in this section are empty, indicating a rest for the instruments.

Musical staffs 10 and 11: Treble clef (staff 10) and Bass clef (staff 11), key signature of two sharps. Staff 10 contains chords, and staff 11 contains a melodic line.



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

Laß, Höch - ster, uns zu - es Her-zens Trost, dein hei - lig
 Al - might - y God - ke not a - way your ho - ly

Laß,
 Al -

al - len Zei - ten des Her-zens Trost, dein hei - lig —
 oth now and ev - er, take not a - way your ho - ly —

6 6 6 6 6 4 6 6 6 6 6
 4 2 4 2 4 2

o 5 /4 5 5

12

Wort, zu al - len Zei -
word, both now and ev -

Höch- - - ster, uns zu al
might- - - y God, nr en des Her - zens Trost, dein
- er, take not a - way your

8
Wort, zu al -
word, both now

La!
41

al - len Zei - ten des Her - zens Trost, dein
sth now and ev - er, take not a - way your

6 7 5 6 7 6 6 7 6

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- - ten des Her - zens Trost - Wort, dein heilig Wort;
 - - er, take not a - way word, your ho-ly word;

hei - - - lig Wort, - zens Trost, dein hei-lig
 ho - - - ly word, a - way your ho-ly

- - ler - zens Trost, dein hei - lig Wort, dein hei-lig
 a - way your ho - ly word, your ho-ly

hei des Her - zens Trost, -
 take not a - way

9 6 6 6 6 9 2 6 7#

6 5

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

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

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

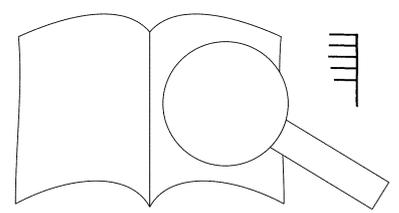
laß, Höch- - - st
 al - might - - - len Zei - ten des
 w and ev - er, take

Wort, zu al -
 word, both now

Wort, dein hei - ster, uns zu al - len Zei - ten des
 word, your ho t - y God, both now and ev - er, take

de t u al - len Zei - - - -
 , both now and ev - - - -

Musical notation for the bottom system, including piano accompaniment.



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

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

Her - zens Trost, dein hei - lig Wort, des Her - zens
 not a - way your ho - ly w take not a -
 - - - - - len r - zens Trost, des Her - zens
 nd not a - way, take not a -
 8 Her - zens Trost, d des Her - zens Trost,
 not a - way take not a - way

des Her - zens Trost, dein hei - lig Wort, dein
 r, take not a - way your ho - ly word, your

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

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tr

Trost, dein hei - lig Wort, zu al -
 way, your ho - ly word, both no

Trost, dein hei - lig Wort, al
 way your ho - ly word

8
 dein hei -
 your ho

al -
 might -

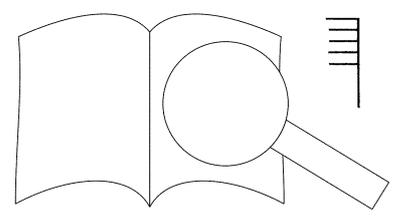
Höch - - - ster, uns zu al - len
 - - - y God, both now and

hei -
 ho -

laß, Höch - ster, uns zu al - len
 al - might - y God, both now and

9 8 6 6 # 6 6 6 7 6 5 # 7 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.

Zei - ten
ev - er,

Ze
er

ist, dein
way your

- zens Trost, dein
ot a - way your

hei - - - lig Wort,
ho - - - ly word,

hei - lig Wort,
ho - ly word,

ten des Her - - - zens
er, take not a -

- ten, al - len Zei - ten des
- er, now and ev - er, take

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

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

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

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

Trost, _____ dein hei - lig _____ zu al - len
 way _____ your ho _____ both now ev -

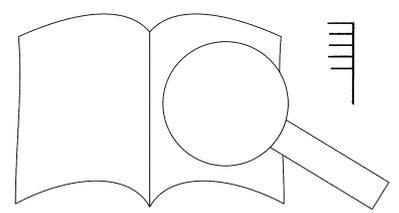
Her - zens Trost, _____ - lig Wort;
 not _____ a - way _____ - ly word;

des Her - zens Trost, _____ zu al -
 take not _____ a - way; _____ both now, _____

des Her - zens Trost; _____ laß,
 take not _____ a - way; _____ al -

Musical notation for the third system with lyrics.

Musical notation for the fourth system, including piano accompaniment.



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Zei - - - -
 ev - - - -
 laß, Höch - ster, un - zu
 al - might - y - er, ev - er, take not a - way your
 Höc - zu al - len Zei - ten des Her - zens Trost, dein
 miot - ja, both now and ev - er, take not a - way your

6 6 6 6 6
 4 4 4 4 4
 2 0

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

- ten des Her - zens Trost.
- er, take not a - way

hei - lig Wort,
ho - ly word,

des Her - zens
take not a -

- len, al - len 7
both now and

des Her - zens Trost,
take not a - way,

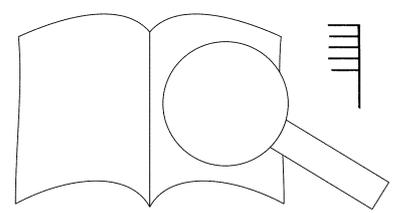
hei
ho

Her - zens Trost,
take not a - way

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

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

6 7 6 6
5h 7 8 6



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

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

Musical notation for the third system, including vocal lines with lyrics and piano accompaniment.

laß, Höch - al - len Zei - ten des
al - might - low and ev - er, take
Trost, zu a' - - - - - ten des
way, both ei - - - - - er, take
-ster, uns zu al - len Zei - ten des
ht - y God, both now and ev - er take

Musical notation for the fourth system, including piano accompaniment and a diagram of a book.

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

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Musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff with treble clef and key signature of two sharps, including a trill (tr) marking.

Musical staff with treble clef and key signature of two sharps, including a trill (tr) marking.

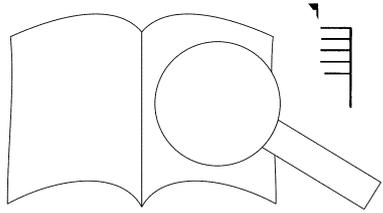
Vocal line with lyrics: Her-zens Trost, dein hei - lig Wort. / not a - way your ho - ly wo

Vocal line with lyrics: Her - zens Trost, dein heilig Wo / not a - way your

Vocal line with lyrics: Her-zens Trost, dein / not a - way yr

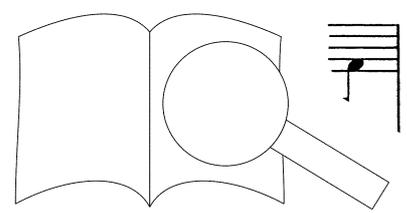
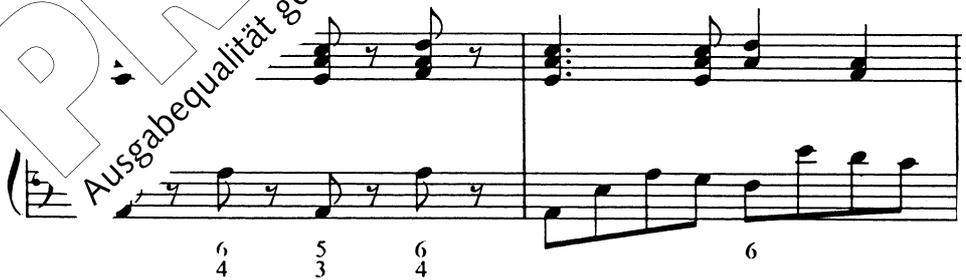
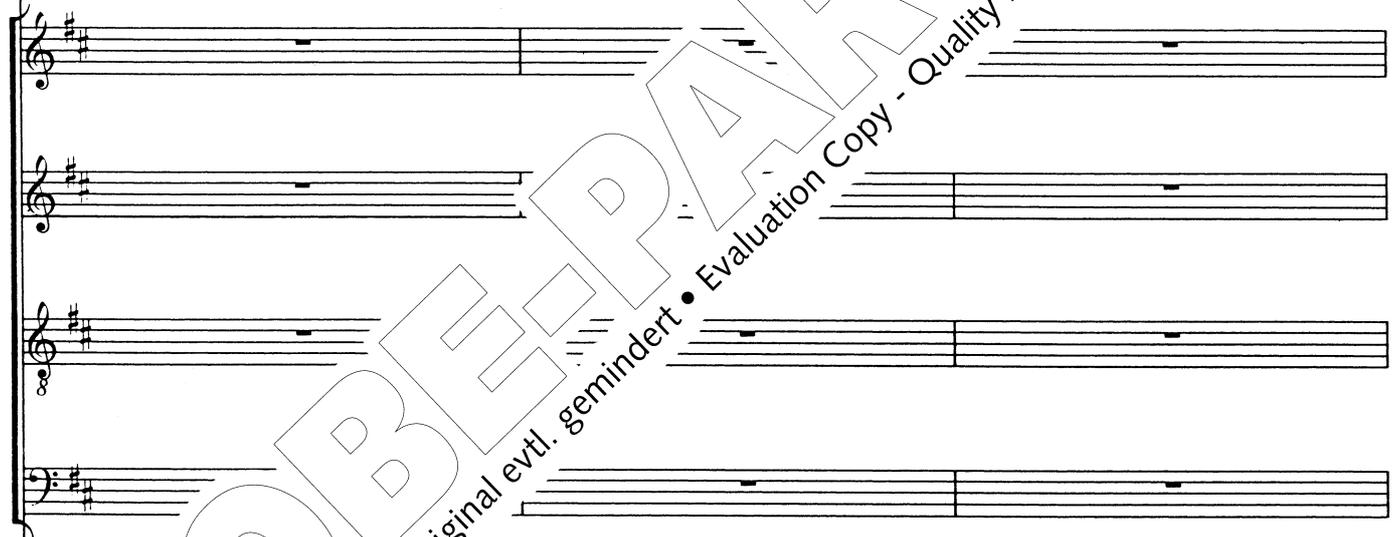
Piano accompaniment with lyrics: - ly Wort. / - ly word!

6 7 4 7 6 5 6 6 5 6 6 0



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38 *tr*



6
4

5
3

6
4

6

7
5

4
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 with lyrics and piano accompaniment.

Du kannst nach de: ner All -
 And by your hand so pc

Du kannst nach de: er A,
 And by your h

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

Fine 6 6 6 6

A graphic of an open book with a magnifying glass over it, and a small musical staff.

6 5 5

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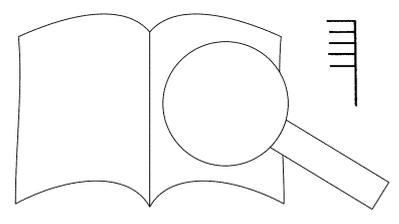
Two systems of musical staves, each containing two staves. The first system has two treble clefs, and the second system has two bass clefs. The staves are mostly empty, with some rests and a few notes.

Two systems of musical staves, each containing two staves. The first system has two treble clefs, and the second system has two bass clefs. The staves are mostly empty, with some rests and a few notes.

- machts - hand al - lein ein frucht - bar Land in un - sern Her - zen
 - er - ful, cre - ate in us, a heart that seeks your
 - machts - hand
 - er - ful,

- machts - hand al - lein ein frucht - bar gu - tes Land in
 - er - ful, ate in us, most Mer - ci - ful, a

Two systems of musical staves, each containing two staves. The first system has two treble clefs, and the second system has two bass clefs. The staves contain piano accompaniment for the vocal line, including chords and melodic lines.



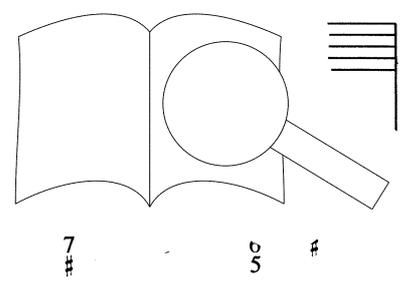
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Musical notation for measures 49-51, consisting of three systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The second system has a treble clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The notes are mostly rests.

Musical notation for measures 52-54, consisting of three systems of two staves each. The first system has a treble clef and a key signature of one sharp. The second system has a treble clef and a key signature of one sharp. The third system has a bass clef and a key signature of one sharp. The notes are mostly rests.

Musical notation for measures 55-57. The first system includes the lyrics: "zu - be - rei - word for - ev -". The second system includes the lyrics: "un - sern Her - zen zu - heart that seeks your word". The third system is empty. The fourth system is empty.

Musical notation for measures 58-60. The first system includes the lyrics: "Ausgabequalität gegenüber Original evtl. gemindert". The second system includes the lyrics: "Evaluation Copy - Quality may be reduced". The third system includes the lyrics: "Carus-Verlag". The fourth system includes the lyrics: "©". The fifth system includes the lyrics: "7 # 6 # 6 6 6 5 7 6 5 7 #".



First system of musical notation, including vocal lines and piano accompaniment.

Second system of musical notation, including vocal lines and piano accompaniment.

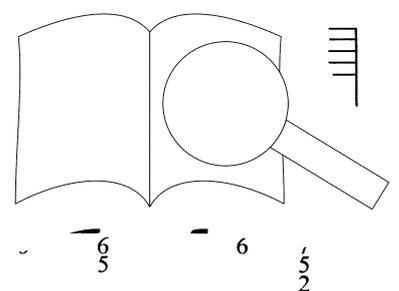
Third system of musical notation, including vocal lines with lyrics and piano accompaniment.

ten, du kannst nach dei - - ne. and al - lein ein frucht - bar
 er, and by — your hand — al, cre - ate in us, most

ten, du kannst nach i - All-machtshand al - lein ein
 er, and by — you: d pow - er - ful, cre - ate in

Fourth system of musical notation, including piano accompaniment.

6 # 6 6 # 6 4 5 # 6 4 2 7 6 8 7 6 4 3



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gu - tes Land, ein frucht - bar
 Mer - ci - ful, in us, most

frucht - bar gu - tes Land, ein
 us, most Mer - ci -

un - sern Her - zen zu - be -
 heart that seeks your word for -

gu - tes Land in un - sern Her - zen
 Mer - ci - ful, a heart that seeks your

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5 6 5 7 6 7

6 1 #

Musical score for measures 57-60, consisting of five systems of staves with rests.

Musical score for measures 61-64 with vocal lines and lyrics.

rei - - - -
 ev - - - -

zu - be - rei -
 word for - ev -

Musical score for measures 65-70 with piano accompaniment and figured bass.

6 # 6 6 6 7 5 6 7

Diagram of a hand holding a magnifying glass over a musical staff.

6 6

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ten, in un - sern Her - zen zu - be - rei - ten.
 er, a heart that seeks or - ev - er.

ten, in un - sern zen zu - be - rei - ten.
 er, a heart your word for - ev - er.

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