

# Christoph Graupner

## Aus der Tiefen rufen wir

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# Christoph Graupner

## Aus der Tiefen rufen wir

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Kantate zum 2. Sonn<sup>t</sup>  
nach Epiphantias

für Soli (SATP)

3 Trompeten

Pauken

2 Oboen

und

Violinen von  
Ficker

Partitur / Full score

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Carus 10.352



# Vorwort

Christoph Graupner (1683–1760) gehört, neben Telemann, Keiser, Fasch und Händel, zu den am meisten geschätzten Komponisten des deutschen Spätbarock. Über 50 Jahre lang war Graupner Hofkapellmeister in Darmstadt. 1722/23 wurde er zum Nachfolger Kuhnaus an die Thomaskirche zu Leipzig berufen, aber Graf Ernst Ludwig von Hessen-Darmstadt ließ nicht zu, daß sein berühmter Kapellmeister Darmstadt verließ.

Graupner hat durch seine mehr als 1400 geistlichen Kantaten, sowie durch die Herausgabe des *Darmstädtischen Choralbuches* von 1728 einen bedeutenden Beitrag zur Kirchenmusik geleistet. Praktische Ausgaben der Kantaten mit Stimmen waren bis vor kurzem kaum vorhanden.<sup>1</sup>

Die Kantate *Aus der Tiefen rufen wir* wurde für den 2. Epiphaniassonntag 1723 geschrieben, als der Komponist aus familiären Gründen Leipzig besuchte und von dem dortigen Stadtrat aufgefordert wurde, sich um das Thomaskantorat zu bewerben. Graupner war mit den Verhältnissen an der Kirche als ehemaliger Thomaner gut vertraut; er studierte Musikwissenschaft an der Leipziger Universität.

Die folgenden drei Kantaten werden als Wettbewerb betrachtet: *Magnificat anima mea*, *Aus der Tiefen rufen wir* und *Lob* (beide für den zweiten Epiphaniassonntag). Die Textquellen der beiden letzteren sind sehr ähnlich mit den Texten zum weitestgehendsten Teil, die dem Pastor Johann Christian Bach (1734–1806) zugeschrieben wurden und nicht als solche zu erkennen sind. Ferner sind die Fugen in allen drei Wettbewerbskanten im Gegensatz zum üblichen Darmstädter Kantatenstil von Graupner.

<sup>1</sup> Siehe: *Bach Jahrbuch* (1913), S. 161; *Bach Jahrbuch* (1978), S. 81; und Friedrich Noack, „J. S. Bach und Christoph Graupners Kompositionen zur Bewerbung um das Thomaskantorat in Leipzig, 1722/23“, *Bach Jahrbuch* (1913), S. 161.

Graupner paßte die beiden Fugensätze an die Verhältnisse der Leipziger Situation an, indem er die Fugensätze durch Blechbläser versetzen ließ (einmal in der Partitur für Oboen, einmal für Trompeten). Die hohen Chorstimmen sind durch die Stimmen von Knaben ersetzt, die in Darmstadt gesungen, zu Darmstadt aber nicht gekommen sind. Die hohen Chorstimmen sind durch die Stimmen von Knaben ersetzt, die in Darmstadt gesungen, zu Darmstadt aber nicht gekommen sind. Die hohen Chorstimmen sind durch die Stimmen von Knaben ersetzt, die in Darmstadt gesungen, zu Darmstadt aber nicht gekommen sind.

Die Kantate *Aus der Tiefen rufen wir* ist überwiegend im Chorstil geschrieben, wobei die Solostimmen verwendet wurden, wo der Komponist mit Solostimmen arbeitete. Die verschiedenen Stimmen sind miteinander zu drei großen Sätzen im Vergleich zu Graupners üblichem, kompositionsstil verhältnismäßig lang sind. Graupners Kompositionen weisen bereits hin auf die schlichte Komposition der Wiener Klassik.

## Edition:

Nur wenige Angaben zur Dynamik stammen von Graupner (meistens „pp“ und „f“). Sie zeigen gewöhnlich den Instrumentalisten, wo der Sänger einsetzt und wieder aufhört. Die Bedeutung dieser Zeichen sollte nicht mit der heutigen Interpretation verwechselt werden.

Alle Zusätze des Herausgebers sind durch Kleinstich oder durch Kursivschrift angezeigt. Kleinere Unstimmigkeiten wurden stillschweigend angeglichen.

## Einzelanmerkungen:

1. Coro, T. 10, Viola, 2. Note: d<sup>1</sup>-Viertel anstatt f<sup>1</sup>-Achtel
3. Coro, T. 14, Viola, 2. Note: a<sup>1</sup> anstatt g<sup>1</sup>
- T. 18, Oboe II, 2. Note: a<sup>1</sup> anstatt g<sup>1</sup>
- T. 54, Violino II, 1. Note: g<sup>1</sup> in der Partitur

Das Manuskript der Kantate *Aus der Tiefen rufen wir* befindet sich in der Darmstädter Landes- und Hochschulbibliothek unter der Nummer Mus. ms. 431/1.

Der Musikabteilung der Darmstädter Landes- und Hochschulbibliothek sei für die Übermittlung der Mikrofilmaufnahmen und die Erteilung der Publikationserlaubnis herzlich gedankt.

Seattle, Washington, 1982

Vernon Wicker

# Preface

Christoph Graupner (1683–1760) was one of the most reputable composers during the late German baroque, along with Telemann, Keiser, Fasch and Händel. Graupner was Kapellmeister for the court at Darmstadt for over fifty years. During this period he was elected as successor to his teacher, Kuhnau, at St. Thomas in Leipzig (1722/23), but Count Ernst Ludwig of Hessen-Darmstadt would not allow such a famous musician to leave his successful work at Darmstadt. Graupner made a significant contribution to church music by composing more than 1400 church cantatas and by editing the *Darmstädtisches Choralbuch* of 1728. Performing editions of the cantatas with parts have not been available until most recently.<sup>1</sup>

The cantata *Aus der Tiefen rufen wir* was written for the second Sunday of Epiphany, 1723 when the composer visited Leipzig on family business, and was asked by the Leipzig city council to apply for the Thomaskantorship. Graupner was a former St. Thomas choirboy, and therefore was well-acquainted with the situation, and he held a law degree from the University of Leipzig.

The following three cantatas are considered to be Graupner's application cantatas: *Magnificat anima mea* (Christmas, 1722), *Aus der Tiefen rufen wir* and *Lobet den Herrn alle Heiden* (both written for the second Sunday of Epiphany, 1723). The source of the text to the latter two cantatas is unknown.<sup>2</sup> They show no likeness to Graupner's Darmstadt cantata texts, nearly all of which were written by Graupner's close friend and brother-in-law, Pastor Johann Conrad Lichtenberg (1689–1751), and which are of exceptional quality. Further occurrence of complete fugues in all three application cantatas make exception to his Darmstadt fugato style.

<sup>1</sup> See: HE 10.345 (*Also hat Gott die Welt*).

<sup>2</sup> Violini, Viola, Basso continuo), F SATB choir, SATB soli, Flute, Oboe HE 10.338 (*Laß uns in deiner Liebe*, Basso continuo), HE 10.339 (Solo, Violino, Basso continuo, SATB choir, SATB soli), HE 10.340 (Solo, Viola, Basso continuo), HE 10.341 (SATB choir, SATB Soli, 2 Oboes, Viola, Basso continuo and ad lib. 3).

<sup>2</sup> Christoph Wolff, "Christoph Graupner und die Aufführungsgeschichte der Cantate 'Lobet den Herrn alle Heiden' BWV 10341", *Bach Jahrbuch*, Noack, "J. S. Bach und die Aufführung um das Thomaskantorat" (1913), p. 161.

Graupner adapted the two Epiphany cantatas to the needs peculiar to the Leipzig situation, in that he reinforced the choral voices with brass instruments (Brass parts are not included in the full score, they were only written for separate parts). The upper choral voices at St. Thomas were sung by choir boys. These were possibly few in number, and this is why since we find instrumental reinforcement as well in Bach's application cantatas (BWV 10341). Graupner's Darmstadt cantatas it was not necessary to such reinforcing in view of the magnificent and excellent chamber acoustics in the Thomaskirche.

*Aus der Tiefen rufen wir* is a composition in a style seldom employed in the baroque. It was mostly working with various instruments which are bound together to form a somewhat long instrumental composition already pointing towards the compact composition of the Viennese Classic.

## To the Editor

Feeling that the cantata *Aus der Tiefen rufen wir* by Graupner (usually "pp" for piano) is a composition for the instrumentalist where the meaning of these symbols is not clear with its present-day interpretation. The editor are indicated in small print or italics. The notes were tacitly adjusted.

- Corrections:
- Coro, m. 10, Viola, 2nd Note: d<sup>1</sup>-quarter instead of f<sup>1</sup>-eighth
  - Coro, m. 14, Viola, 2nd Note: a<sup>1</sup> instead of g<sup>1</sup>
  - m. 18, Oboe II, 2nd Note: a<sup>1</sup> instead of g<sup>1</sup>
  - m. 54, Violin II, 1st Note: g<sup>1</sup> in the full score

The manuscript of the cantata: *Aus der Tiefen rufen wir* is located in the Darmstädter Landes- und Hochschulbibliothek under the number Mus. ms. 431/1.

I wish to thank the Music Division of the Darmstädter Landes- und Hochschulbibliothek for issuing microfilm, and for granting permission for publication.

Vernon Wicker  
Seattle, Washington, 1982

Zu folgendes Aufführungsmaterial lieferbar:

- Partitur (CV 10.352/05), Chorpartitur (CV 10.352/11), Violine 2 (CV 10.352/12), Viola (CV 10.352/13), Violoncello/Fagott (CV 10.352/14), Oboe 1 (CV 10.352/21), Oboe 2 (CV 10.352/22), Clarino in C (CV 10.352/31), Trompete in B (CV 10.352/32), Trombone 1 [Altposaune] (CV 10.352/33), alternativ dazu Trompete 2 in B (CV 10.352/34), Trombone 2 [Tenorposaune] (CV 10.352/35), Trombone 3 [Baßposaune] (CV 10.352/36)

# Aus der Tiefen rufen wir

Dn. 2. p. Epiphan. 1723 (Leipzig)

## 1. Coro

Christoph Graupner  
(1683–1760)

*1/32 Largo*

Clarino  
(Tromba)  
(ad lib.)

Trombone I  
(Altposaune)  
(ad lib.)

Trombone II  
(Tenorposaune)  
(ad lib.)

Trombone III  
(Baßposaune)  
(ad lib.)

Oboe I

Oboe II

Violino I  
*pp*

Violino II  
*pp*

Viola  
*pp*

Soprano

Alto

Tenore

Basso

Org.  
*pp*

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**Tutti**

Aus der Tie - fen, aus der Tie - fen  
From the deep - est, from the deep - est

ru - fen wir, ru - fen wir  
comes our plea, comes our plea

Gott, Gott,  
God, God,

**Tutti**

Aus der Tie - fen  
From the deep - est

ru - fen wir, ru - fen wir  
comes our plea, comes our plea

Gott, Gott,  
God, God,

**Tutti**

Aus der Tie - fen  
From the deep - est

ru - fen wir, ru - fen wir  
comes our plea, comes our plea

Gott, Gott,  
God, God,

**Tutti**

Aus der Tie - fen  
From the deep - est

ru - fen wir, ru - fen wir  
comes our plea, comes our plea

Gott, Gott,  
God, God,



barm - herz - ger Gott, zu  
 most gra - cious God, to

aus der Tie - fen  
 from the deep - est

barm - herz - ger  
 most gra - cious

aus der Tie - fen  
 from the deep - est

barm - herz  
 most

aus der Tie - fen  
 from the deep - est

Gott, zu dir,  
 God, to thee,

aus der Tie - fen  
 from the deep - est

4 # 6 5 8

ru - fen wir Gott, barm - herz - ger d. Uns - re  
 comes our plea, God, most gra - cious e the aee. All our

ru - fen wir Gott, dir, zu dir. Uns - re  
 comes our plea, God. thee, to thee. All our

ru - fen Gott, zu dir, zu dir.  
 comes our ious God, to thee, to thee.

m - herz - ger Gott, zu dir, zu dir.  
 lost gra - cious God, to thee, to thee.



Empty musical staves for piano accompaniment, including treble and bass clefs.

First system of musical notation for the vocal line, featuring a treble clef and a series of eighth and sixteenth notes.

Second system of musical notation for the vocal line, continuing the melodic line with various note values and rests.

Third system of musical notation for the vocal line with lyrics: "Not, uns - re Not, - nom - men, need, all our need, - ply - ing,"

Fourth system of musical notation for the vocal line with lyrics: "Not, uns - re - mat zu - ge - nom - men, doch die Ret - tung, die need, all - is mul - ti - ply - ing, but de - liv'r - ance, de -"

Fifth system of musical notation for the vocal line with lyrics: "Solo doch die Ret - tung, die but de - liv'r - ance, de -". The word "Solo" is written above the staff.

Musical notation for the piano accompaniment at the bottom of the page, including a piano (pp) dynamic marking.

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First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a double bass line and a right-hand line. Dynamics include *f*.

Second system of musical notation, continuing the vocal and piano parts. Dynamics include *f*.

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

Ret - - - tun  
liv'r - - - ai

Ret - - - cht,  
liv'r - - - there,

weil dein Geist, weil dein Geist da - ge - gen  
while your Spir - it, your Spir - it still de -

**Tutti**

weil dein Geist, weil dein Geist da - ge - gen  
while your Spir - it, your Spir - it still de -

weil dein Geist, weil dein Geist da - ge - gen  
while your Spir - it, your Spir - it still de -

Fourth system of musical notation, primarily piano accompaniment. Dynamics include *f*.

spricht:  
clares:

nicht kom-men, ist noch nicht kom-men.  
in be com-ing, will soon be com-ing.

spricht:  
clares:

Stund ist noch nicht kom-men, ist noch nicht kom-men.  
and hour will soon be com-ing, will soon be com-ing.

spricht:  
clares:

mei - ne Stund ist noch nicht kom-men, ist noch nicht kom-men.  
time and hour will soon be com-ing, will soon be com-ing.

s

nicht kom-men, mei - ne Stund ist noch nicht kom-men, ist noch nicht kom-men.  
on be com - ing, time and hour will soon be com-ing, will soon be com-ing.

6 *tasto solo*

6

6

6

6

#

*Da capo al Fine*



Musical score for the first system, consisting of four staves with rests.

Musical score for the second system, consisting of two staves with notes.

Musical score for the third system, consisting of four staves with notes.

Musical score for the fourth system, consisting of four staves with rests.

Musical score for the fifth system, including a vocal line with lyrics and a bass line.

lan - ge Zeit so'      en - wein und müs - sen ü - ber - all      in Trüb - sals -  
 long - we have n.      - ing joy and ev - 'ry - where in deep - est      mis - er -

Musical score for the sixth system, consisting of two staves with notes.

6 #      6      6      7      7b      6      6      6      6

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8

**Tutti**

Herr, Lord, **Tutti** Hel - fer, hilf, hilf, hilf,  
 res - cue, help, help, help,  
 un - ser Hel - fer, un - ser Hel - fer  
 thou our res - cue, thou our res - cue,

was - sern y we Herr, Lord, hilf, hilf, hilf,  
 help, help, help,

Herr, Lord, Herr, Lord, hilf, hilf, un - ser Hel - fer,  
 help, help, help, help, thou our res - cue,





Four empty musical staves (two treble and two bass clefs) for piano accompaniment.

Two staves of musical notation for the first vocal line, showing a melodic line with some rests.

Four staves of musical notation for piano accompaniment, featuring a dense texture of sixteenth notes in the right hand and a simpler bass line.

Two staves of musical notation for the second vocal line, starting with a rest followed by a melodic phrase.

en you wir zu Grun-de. we are dy-ing.

Two staves of musical notation for the first vocal line, continuing the melody.

Grun - de, dy - ing, sonst ge - hen wir zu Grun - de. with - out you we are dy - ing.

Two staves of musical notation for the second vocal line, including the word 'Tutti' above the staff.

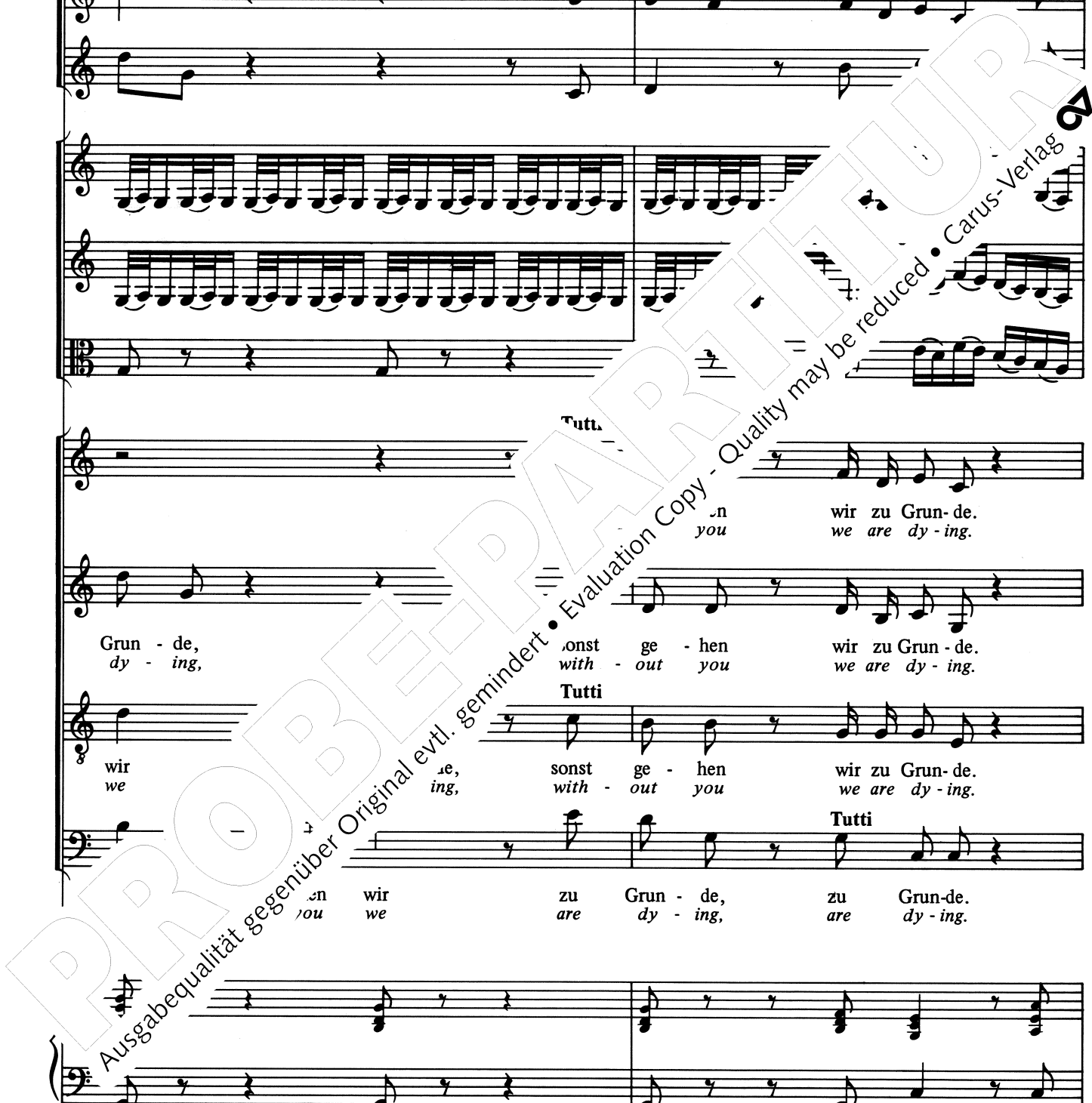
wir we, ing, sonst ge - hen wir zu Grun-de. we are dy-ing.

Two staves of musical notation for the first vocal line, including the word 'Tutti' above the staff.

en wir zu Grun - de, zu Grun-de. you we are dy - ing, are dy - ing.

Four staves of musical notation for piano accompaniment, showing the continuation of the piano part.

Four staves of musical notation for piano accompaniment, showing the continuation of the piano part.



16 **Recitativo**

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano solo

Wie tau-send Jahr vor dir die Zeit von ei-nem Ta-ge, so ist im Ge-ger  
 As thou-sand years for you are like one day in pass-ing, so to the con-t

Basso continuo

*f* *pp* *f* *pp*

20

Basso solo

ein einz-ger Tag bei uns mehr, als ein gan-zes Jahr. Ver-  
 , ring, a sin-gle day, to us seems more than one whole year. Make

24 *a tempo*

kür - - ze die - ses doch der aus - er - wähl - ten Schar zu I'  
 short - er now this time, be - cause of all your cho - sen

6

6

6

28

zu Lie - be, wel - che sich so fest, so fest mit  
 - sen peo - ple, they do trust so firm, so firm in

#

5

5

Musical score for measures 32-35. It features a vocal line with lyrics and a piano accompaniment. The piano part includes several triplet markings (indicated by a '3' over the notes).

dir, wel - che sich so fest mit dir ver - bun - den,  
 you, they do trust so firm in you with rea - son,

Piano accompaniment for measures 32-35. The score shows the left and right hand parts with chordal textures and rhythmic patterns.

4

6

3

Musical score for measures 36-39. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplet markings.

ver - bun - den  
 with rea - son.

und sprich,  
 Lord, say,

Piano accompaniment for measures 36-39. The score shows the left and right hand parts with chordal textures and rhythmic patterns.

6

#

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und sprich:  
Lord, say:

Ver-zweif - le nicht,    ver-zweif - le  
be not dis - mayed,    be not d'

Recitativo

Jetzt kom-men mei-ne Stun-den.  
Now comes my time and sea-son.

Folgt Wiederholung 1. Coro „Aus der Tiefen“



6

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff contains a whole rest in every measure, indicating that the instruments are silent for this section.

The second system features a melody in the upper staves and accompaniment in the lower staves. The melody consists of eighth and sixteenth notes, while the accompaniment provides a rhythmic foundation with eighth notes.

The third system continues the musical development with more complex melodic lines and harmonic textures. It includes sixteenth-note passages and various rests.

The fourth system is primarily composed of rests across all staves, suggesting a section where the instruments are silent.

The fifth system shows a bass line with chords, likely for a double bass or piano accompaniment. It features a sequence of chords and moving bass notes.

6

6

6

6



The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. All staves contain whole rests for the duration of the system.

The second system of music features active notation. The top two staves (treble clef) contain a melodic line with eighth and sixteenth notes, and a harmonic line with chords. The bottom two staves (bass clef) contain a bass line with eighth notes and a harmonic line with chords.

The third system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. All staves contain whole rests for the duration of the system.

The fourth system of music features active notation. The top two staves (treble clef) contain a melodic line with eighth and sixteenth notes, and a harmonic line with chords. The bottom two staves (bass clef) contain a bass line with eighth notes and a harmonic line with chords.

6 7 6 6 6 # 6 #

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Brunn - - - - - den und  
 Foun - - - - - cy and

Brunn - - - - - den und  
 Foun - - - - - cy and



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Ur - - sprung der Frey Brunn - -  
 source of all glr foun - -

Ur - - sprung " ue Brunn - -  
 source of " gemindert " foun - -

Ur - - sprung " ue Brunn - -  
 source of " gemindert " foun - -

Ur - - sprung " ue Brunn - -  
 source of " gemindert " foun - -

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quell der Gna - - sprung der Freu - de,  
 tain of mer - - of all glad - ness,

quell der Gna me. und Ur - sprung der Freu - de,  
 tain of me. and source of all glad - ness,

quell der Gna me. und Ur - sprung der Freu - de,  
 tain of me. and source of all glad - ness,

quell der Gna me. und Ur - sprung der Freu - de,  
 tain of me. and source of all glad - ness,

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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.

al - ler Ver - gnü - gung  
o - cean of pleas - ure

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

al - ler Ver - gnü - gung un  
o - cean of pleas - ure

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

al - ler Ver - gnü - gung un - end - li - ches  
o - cean of pleas - ure un - ceas - ing - ly

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

al - ler Ver - gnü - gung un - end - li - ches Meer,  
o - cean of pleas - ure un - ceas - ing - ly full,

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

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al - ler Ver - gnü - gung un -  
o - cean of pleas - ure un -

al - end - li - ches Meer,  
o - un - ceas - ing - ly full,

Meer, un -  
full, - ler Ver - gnü - gung un - end - li - ches Meer, un -  
- cean of pleas - ure un - ceas - ing - ly full, un -

un - end - li - ches Meer, al - ler Ver - gnü - gung un -  
un - ceas - ing - ly full, o - cean of pleas - ure un -

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end - li - c'  
ceas - ing

al - ler Ver - gnü - gung un - end - li - ches Meer.  
o - cean of pleas - ure un - ceas - ing - ly full.

al - ler Ver - gnü - gung un - end - li - ches Meer.  
o - cean of pleas - ure un - ceas - ing - ly full.

al un - end - li - ches Meer.  
c un - ceas - ing - ly full.

al - ler Ver - gnü - gung un - end - li - ches Meer.  
o - cean of pleas - ure un - ceas - ing - ly full.

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6 6 6

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61 Fine

6 7 6 6 6 # 6 # 6 Fine



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*f*

*f*

tra - gen, was schreck - lich und sch er - tra - gen, hilf uns er -  
 bear what is dread - ful and to bear it, help us to

**Tutti**

hilf uns er - tra - schwer, hilf uns, hilf uns er -  
 help us to bear ad - and grave, help us, help us to

**Tutti**

hilf uns er - tra - gen, was schreck - lich, er -  
 help us to bear what is dread - ful, to

**Tutti**

hilf uns er -  
 help us to

*f*  
*Vc.*  
*con Violone*

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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.

tra - gen, was schreck - lich und sch  
 bear what is dread - ful and s

Solo

tra - gen, was schreck -  
 bear what is dread -

bis sich die  
 We are a -

Solo

tra - gen, wr  
 bear what

wer,  
 grave.

bis sich die  
 We are a -

sch und schwer,  
 ful and grave.

Musical notation for the fifth system, including piano accompaniment.

6 b # # 6 # 6 # 6 #



**Tutti**

die uns von  
when you re -

Stun - den, bis  
wait - ing, we

in  
wait - ing

end - lich ge - fun - den,  
your time of bless - ing,

Stun - den  
wait - ing

Stun - den  
wait - ing

end - lich ge - fun - den,  
your time of bless - ing,

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *f* (forte).

Second system of musical notation, continuing the vocal and piano parts. The piano part includes a dynamic marking of *f*.

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

al - ler Be - küm - mer - nis schei -  
 deem us from trou - ble and suff'r

**Tutti**

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

die uns von al - ler ier  
 when you re - deem us ie

chei - den, von  
 suff'r - ing, re -

**Tutti**

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

die uns von  
 when you re -

**Tutti**

Sixth system of musical notation, including the vocal line and piano accompaniment. The piano part includes a dynamic marking of *f*.

die uns von al - ler Be -  
 when you re - deem us from

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- den,  
- ing,

von al - ler Be - küm - mer - nis  
ou re - deem us from trou - ble and

al - ler Be - küm  
deem us from tr

die uns von al - ler Be -  
when you re - deem us from

al - ler  
deem u

schei - - - - - den,  
suffr - - - - - ing,

- den,  
- ing,

6 6 6 6 # 5 #

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First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

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

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

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

schei -  
suff'r -

küm - mer - nis    schei -  
trou - ble and    suff'r

in, al - ler Be - küm - mer - nis    schei -  
deem us    from    trou - ble and    suff'r -

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

- ler Be - küm - mer - nis    schei -  
em us    from    trou - ble and    suff'r -

die uns von al - ler Be - küm - mer - nis    schei -  
when you re - deem us    from    trou - ble and    suff'r -

Sixth system of musical notation, primarily piano accompaniment.

Vc.    con Violone

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die uns von al - ler Be - kün - den.  
 when you re - deem us from t - - - - - ing.

- den, von al - ler kün - mer - nis schei - den.  
 - ing, re - deem 1 - trou - ble and suff'r - ing.

- den, von - ler, von al - ler Be - kün - mer - nis schei - den.  
 - ing us, re - deem us from trou - ble and suff'r - ing.

- - - - - den, von al - ler Be - kün - mer - nis schei - - den.  
 - - - - - ing, re - deem us from trou - ble and suff'r - - ing.

6 6 6 6

# Da capo al Fine  
Soli Deo Gloria

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