

Johann Sebastian  
**BACH**

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Wo soll ich fliehen hin  
O where shall I now go  
BWV 5

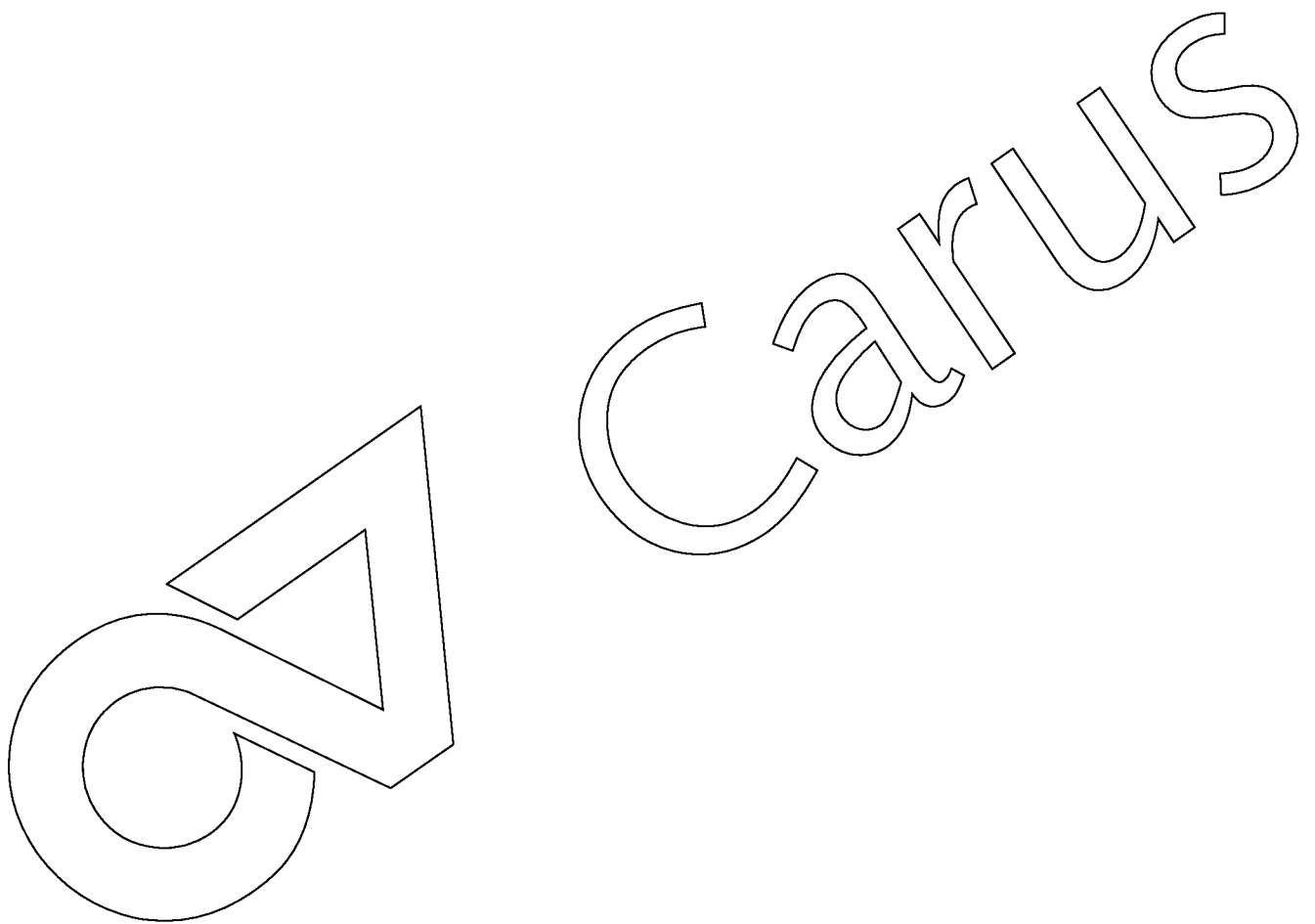
**BZ** Carus

Stuttgarter Bach-Ausgaben  
Urtext



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Carus 31.005



Johann Sebastian Bach: Wo soll ich fliehen hin (O where shall I now go) BWV 5

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Johann Sebastian  
**BACH**

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**Wo soll ich fliehen hin**

O where shall I now go

BWV 5

Kantate zum 19. Sonntag nach Trinitatis  
für Soli (SATB), Chor (SATB)

2 Oboen, Zugtrompete

2 Violinen, Viola und Basso continuo

herausgegeben von Reinhold Kubik

Cantata for the 19th Sunday after Trinity  
for soli (SATB), choir (SATB)

2 oboes, 1 trumpet

2 violins, viola and basso continuo

edited by Reinhold Kubik

English version by Jean Lunn

Stuttgarter Bach-Ausgaben · Urtext

In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score

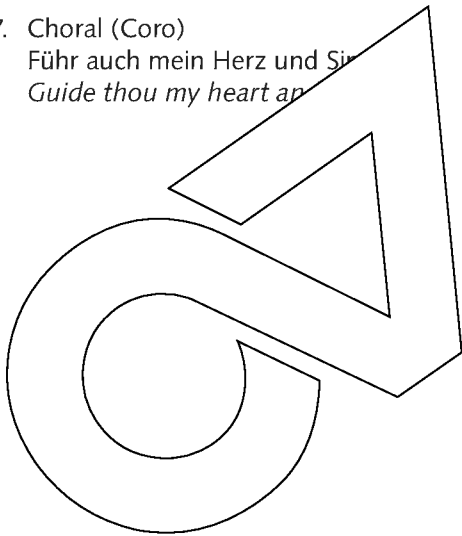


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Carus 31.005

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 31.005), Studienpartitur (Carus 31.005/07), Klavierauszug (Carus 31.005/03),  
Chorpartitur (Carus 31.005/05), komplettes Orchestermaterial (Carus 31.005/19).

The following performance material is available for this work:  
full score (Carus 31.005), study score (Carus 31.005/07), vocal score (Carus 31.005/03),  
choral score (Carus 31.005/05), complete orchestral material (Carus 31.005/19).



## Vorwort

Die Kantate *Wo soll ich fliehen hin* BWV 5 entstand für den 19. Sonntag nach Trinitatis am 15. Oktober 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 Vorgänger im Amt des Thomaskantors, jeweils »nutzige music« bringen und »vor der Predigt hören lassen würde.«<sup>2</sup>

Bach hat den Choralkantaten-Jahrgang bis zu Ende geführt. Mit der Kantate *Wo soll ich fliehen hin* schließt die Reihe der Kantaten zum 19. Sonntag nach Trinitatis ab. Die Kantate ist in der Originalpartitur und einem vollständigen Originalstimmensatz überliefert. Wie eine nachträgliche, von Bach selbst geschriebene Organo-Stimme belegt, hat Bach das Werk etwa zehn Jahre später nochmals aufgeführt und das Aufführungsmaterial bei dieser Gelegenheit wohl auch revidiert. Weitere Aufzeichnungen der Kantate sind wahrscheinlich, aber nicht zu belegen.

Die erste kritische Ausgabe des Werkes wurde 1851 von Moritz Hauptmann innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 1). Matthias Wendt besorgte die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/24, erschienen 1990).

Hamburg, Sommer 2016  
Sven Hiemke

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Hamburg, Sommer 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 Knüpfel, *Johann Schelle, Johann Kuhnau. Ausgewählte Kirchenkantaten*, hg. und eingeleitet von Arnold Schering, Leipzig 1918 (Denkmäler deutscher Tonkunst, 1. Folge, Bd. 58/59), S. XXXIII.

Oboen, Streichern und Basso continuo verarbeitet ein Motiv, das aus der ersten Kirchenliedzeile abgeleitet ist, auch in Umkehrung erklingt und zu dem Cantus firmus im Sopran von den Unterstimmen des Chores imitatorisch aufgenommen wird.

Einem knappen Secco-Rezitativ für Bass folgt eine Arie für Tenor und ein obligates Solo-Instrument. Die Partie ist in den Aufführungsmaterialien der ersten Violine zugewiesen (war also vom Konzertmeister auszuführen), ist aber im Altschlüssel notiert, den Bach häufig auch für das Violoncello piccolo vorsah.<sup>3</sup> So muss offenbleiben, ob der Komponist an eine Ausführung durch eines dieser beiden Instrumente oder – wie in der vorliegenden Ausgabe vorgeschlagen – an eine Viola dachte.

Anders als die anderen beiden Rezitative ist das einzige im 4. Satz der Kantate als Accompagnato angelegt, bei dem die Altstimme von der Chormelodie in der ersten Oboe begleitet wird. In der anschließenden Arie besingt der Solo-Bass die Überwindung des »Höllenneid«, wählt Fanfarenmotive und virtuos »Passenwerk« der Trompete dem Satz einen geraden »kämpferischen Impetus« verleihen. Das Werk schließt mit einem schlichten Choralvorsatz.

Die erste kritische Ausgabe des Werkes wurde 1851 von Moritz Hauptmann innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 1). Matthias Wendt besorgte die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/24, erschienen 1990).

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Hamburg, Sommer 2016  
Sven Hiemke

Hamburg, Sommer 2016  
Sven Hiemke

<sup>3</sup> Vgl. die Übersicht bei Ulrich Prinz, *Johann Sebastian Bachs Instrumentarium. Originalquellen, Besetzung, Verwendung*, Stuttgart, Kassel etc. 2005 (Schriftenreihe der Internationalen Bachakademie Stuttgart, Bd. 10), S. 590.

## Foreword

The cantata *Wo soll ich fliehen hin* (O where shall I now go) BWV 5 was composed for the 19th Sunday after Trinity on 15 October 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 1700: He planned to explain a "good, beautiful, old, Protestant and Lutheran hymn" in all his future sermons which Johann Schelle (1668–1701), his predecessor as Thomaskantor, would, in each case, paraphrase "as graceful music" to "be heard by the congregation".

Bach never completed the annual cycle of chorale cantatas. The cycle was abruptly broken after forty works with the chorale cantata *Die schön leuchtet der Morgenstern* BWV 114 on the 19th Sunday, which was composed in March 1725.

The original basis of *Wo soll ich fliehen hin* is the eponymous hymn which was written in 1630 by the important Silesian hymnwriter Johann Heermann (1585–1647). The content of the cantata's text is connected to the Sunday's Gospel reading (Jesus heals a Palsied Man, Matthew 9:1–8) by Jesus's Assurance of Forgiveness of Sin which the librettist applies to all Christians.

The structure and instrumentation of the opening movement follow the aforementioned model. In so doing the soprano, who presents the cantus firmus section by section in long note values, is reinforced by a "Tromba da tirarsi," i.e., a slide trumpet, playing in the high register. The

accompanying ensemble consisting of two oboes, strings and basso continuo develops a motive that is derived from the first line of the hymn; this is also heard in inversion and is taken up in imitation by the lower voices of the choir to accompany the cantus firmus in the soprano.

A short secco recitative for bass is followed by an aria for tenor and an obbligato solo instrument. The part is allocated in the performance material to the first violin (it was thus meant to be performed by the concertmaster) but it is notated in alto clef which Bach often also used for the violoncello piccolo.<sup>3</sup> It thus remains open whether the composer had one of these instruments in mind or whether he wanted it performed on a viola – as is recommended in this edition.

The recitative in the 4th movement of the cantata differs from the other two: it is an accompanied recitative in which the contralto voice is accompanied by the first oboe playing the chorale melody. In the subsequent aria, the solo bass extolls the conquest of "Hannheer" (Hell's army), with fanfare motives and virtuosic trumpet passages bestowing an almost martial impetus on the movement. The work concludes with a setting of the chorale.

The cantata is extant as an autograph score and as a complete set of parts. A organ part which Bach himself copied at a later date provides evidence that he performed the work again approximately ten years later and that the performance material was most certainly revised for that occasion. It is probable that there were further performances of the cantata, but they cannot be verified.

The first critical edition of the work was produced by Moritz Hauptmann in 1851 as part of the complete edition of the Bach-Gesellschaft (BG 1). Matthias Wendt presented an edition of the cantata as part of the Neue Bach-Ausgabe (NBA I/24, 1990).

Hamburg, summer 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, Leipzig, 1918 (Denkmäler deutscher Tonkunst, 1st series, vol. 58/59), p. XXXIII.

<sup>3</sup> cf. the overview in Ulrich Prinz, *Johann Sebastian Bachs Instrumentarium. Originalquellen, Besetzung, Verwendung*, Stuttgart, Kassel etc., 2005 (Schriftenreihe der Internationalen Bachakademie Stuttgart, vol. 10), p. 590.

# Wo soll ich fliehen hin

*O where shall I now go*

BWV 5

Johann Sebastian Bach

1685–1750

## 1. Coro

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano  
Tromba da tirarsi

Alto

Tenore

Basso

Basso continuo

Aufführungsdauer/Duration: ca. 23 min.

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Herausgeber und

Generalbassbearbeiter:

Reinhold Kubik

English version by Jean Lunn

3

Carus

6

Carus 31.005

5

6 6 6 6 5 6 7 #

7

9 8 7 9 3 6 6 6 6<sup>b</sup> 5

9

The musical score is written for guitar and piano. The guitar part features a melody with trills (tr) and a bass line. The piano part consists of a right-hand accompaniment and a left-hand accompaniment. The score is divided into two systems. The first system contains five staves: four for guitar and one for piano. The second system contains two staves for piano. A large, stylized watermark 'Canus' is overlaid on the middle of the page.

11

Carus

# # 7 7# 5#



13

This image shows a musical score for guitar and piano. The score is divided into two systems. The first system contains five staves: two for guitar (treble and bass clefs) and three for piano (treble, middle, and bass clefs). The second system contains four staves: two for guitar and two for piano. A large, stylized watermark reading 'Carus' is overlaid across the middle of the page. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The guitar part features intricate melodic lines with slurs and ties. The piano accompaniment consists of chords and rhythmic patterns. At the end of the piano part, there are two chords labeled '7' and '7 5b'.



17

7 # 5 3 5 3 7 5b 8 5b

soll ich ich  
 where shall  
 Wo soll ich flie - - - - - hen hin, wo soll ich  
 O where shall I - - - - - now go, o where shall  
 Wo soll ich flie - - - - - hen  
 O where shall I - - - - - now  
 Wo soll ich  
 O where shall



The first system of the musical score consists of five staves. The top two staves are vocal parts in treble clef, and the bottom three staves are piano accompaniment in treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The piano part features a steady eighth-note accompaniment.

The second system of the musical score consists of five staves. The top two staves are vocal parts in treble clef, and the bottom three staves are piano accompaniment in treble and bass clefs. The lyrics are: "hin, weil so, hin, weil so, ich be- weil ich be-". The piano part continues with the same accompaniment.

The third system of the musical score consists of two staves for piano accompaniment in treble and bass clefs. The lyrics "hin, go," are written below the first staff. The piano part features a steady eighth-note accompaniment. Chord symbols are present below the bass staff: #, #, #, 7, 7#.

Musical score for instruments including strings and woodwinds. The score consists of five staves. The top four staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Vocal score with German and English lyrics. The lyrics are:   
 ich full schwe grief ret and   
 schwe grief ret bin woe be - - - schwe - - - ret bin, weil ich be -   
 of grief and woe, so full of   
 weil ich so full schwe grief ret and bin, weil so full of   
 weil ich be - schwe - - - - - ret   
 so full of grief and

Piano accompaniment score. It consists of two staves, treble and bass clef, with a key signature of two flats. The music includes chords and melodic lines. At the bottom of the page, there are figured bass notations:   
 6 6 9 6 6 8 7#   
 4 5 5 # 6b 5   
 2

bin  
woe

schwe - ret bin, be we - - ret bin  
grief and woe, of gief and woe

schwe - ret be - schwe - - ret bin  
grief and of grief and woe

bin, weil ich be - schwe - - ret bin  
woe, so full of gief and woe

6  
4+  
2

6 6 5

7 # #

6 4 7  
3 #



A musical score for guitar, consisting of seven staves. The top five staves are for the guitar, and the bottom two are for the piano accompaniment. The score is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some chords and rests. A large, stylized watermark reading 'Canus' is overlaid diagonally across the middle of the page. At the bottom of the piano part, there are chord diagrams for the left hand, including 9, 6, 7, 9, 3, 6, 6, and 6b5.

31

This musical score consists of several systems of staves. The first system includes five staves: four treble clefs and one bass clef. The second system includes three treble clefs and one bass clef. The third system includes three empty staves. The fourth system includes a grand staff (treble and bass clefs) and a bass clef staff. The score contains various musical notations such as notes, rests, and accidentals. A large, stylized watermark reading 'Carus' is overlaid across the middle of the page.

viel und  
la - - - - den

mit vier und gro - - - - ßen Sün - - den,  
and la - den with trans - gres - - - - sion,

mit viel und  
and la - den

gro - - - - - Ben Sün-den, viel und gro - - - - - Ben Sün - - - -  
*with* - - - - - *trans - gres-sion,* *la - den* *with* - - - - - *trans - gres-*

den mit viel und - - - - - Ben Sün-den, gro - - - - - Ben Sün - - - -  
*den* *trans - gres-sion,* *with* *trans-gres-*

mit viel und gro - - - - - Ben Sün-den, viel und gro - - - - - Ben Sün - - - -  
*and* *in* *with* *trans - gres-sion,* *la - den* *with* *trans-gres - - - -*

gro - - - - - Ben Sün-den, viel und gro - - - - - Ben Sün - - - -  
*with* - - - - - *trans - gres-sion,* *la - den* *with* - - - - - *trans - gres* - - - -

6 5 6 7 3

37

den?  
sion?

den?  
sion?

den?  
sion?

Wo  
Where

Wo soll ich  
Where can I

Wo soll ich  
Where can I

Wo soll ich  
Where can I

7b 7b 7b 6 5b

soll  
can

Ret  
find

tung  
sal-

Ret  
find

Ret - - - - tung fin - den,  
find sal - va - tion,

wo soll ich Ret - - - - tung  
where can I find sal-

6 $\sharp$  7 5 5 3



fin - den?  
 en?  
 on?

fin - den?  
 va - tion?

7 5b    7 b    9 b    8 b    7b



45

6  
6  
6  
6  
5  
7  
5b  
7

The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The music is in a minor key and features a variety of rhythmic patterns and melodic lines.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Wenn al - le Welt, al - le Welt her - / Though all the world, all the world be -". The music continues with similar melodic and harmonic structures.

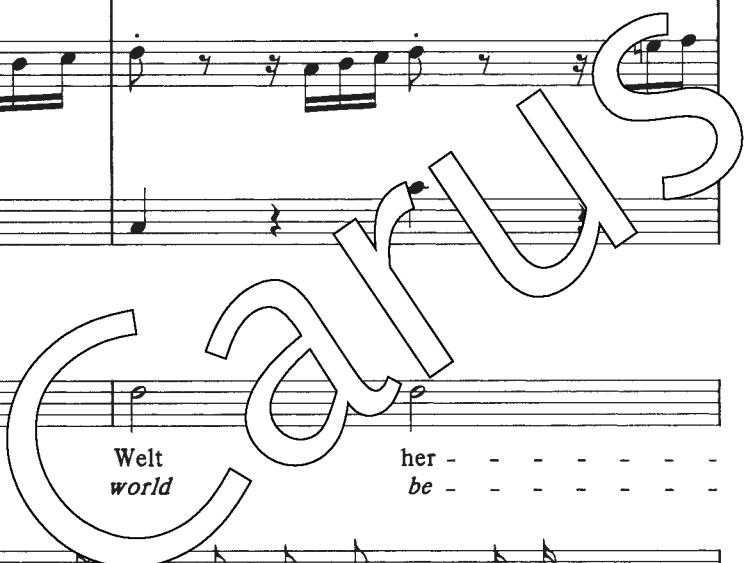
The third system of the musical score shows the piano accompaniment for the final part of the page. It includes fingerings (9, 8, 7, 5, 5, 3, 6, 6) and a final cadence.

al - - - - - Welt her - - - - -  
 all world be - - - - -

kä - al - le Welt al - le Welt, wenn al - le Welt, al - le Welt her -  
 frie all the wor all the world, though all the world, all the world be -

me, e Welt al - le Welt, wenn al - le Welt, al - le Welt her -  
 me, he world, all the world, though all the world, all the world be -

kä - me, wenn al - le Welt her - - - kä - me, wenn al - le Welt her -  
 friend me, though all the world be - friend me, though all the world be -



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

kä - me, her - kä - me,  
*friend me,*  
 kä - me, al - le Welt her - kä - me,  
*friend me, all the world be - friend me,*  
 kä - me, wenn al - le Welt her - kä - me,  
*friend me, though all the world be - friend me,*

6 7 6 7 5  
 5 b 5b 5

mein  
my

mein  
my

mein  
my

5 6 5 6

5 6 5 7 5

Angst  
fear

meine  
uld

nicht  
still

weg - - - - -  
con - - - - -

Angst  
mein  
my

Angst sie nicht weg - näh - - - - -  
fear would still con - found

Angst,  
fear,  
mein  
my

Angst sie nicht weg - näh - - - - -  
fear would still con - found

mein Angst sie nicht weg - näh - - - - - me,  
my fear would still con - found me,

mein Angst sie  
my fear would

7<sup>b</sup> 9 6 7<sup>#</sup>

näh - - - - -  
found

me, mein Angst nicht weg - näh - - - - -  
me, my fear would still con - found

my Angst sie nicht weg - näh - - - - -  
fear would still con - found

nicht weg - näh - me, mein Angst sie nicht weg - näh - - - - -  
still con - found me, my fear would still con - found

me.  
me.

me.  
me.

me.  
me.

6 6 5 b



61

The image shows a musical score for guitar, consisting of two systems of staves. The first system includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff (treble and bass clefs) with a piano accompaniment. The second system consists of five empty staves, likely for a second guitar or a different instrument. A large, stylized watermark reading 'Carus' is overlaid diagonally across the middle of the page. The score is in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piano accompaniment includes chord diagrams and fingering numbers (6, 5, 7, 4, 6) under the bass line.

Carus

4 6 7 6 6 6 6 5 6 7 #

66

A musical score for guitar, consisting of six systems of staves. The first system contains five staves: four single-line staves (treble and bass clefs) and one grand staff (treble and bass clefs). The second system contains three single-line staves. The third system contains three single-line staves. The fourth system contains three single-line staves. The fifth system contains three single-line staves. The sixth system contains two grand staves. A large, stylized watermark reading 'Carus' is overlaid diagonally across the middle of the page, covering the second, third, and fourth systems. The score includes various musical notations such as notes, rests, and accidentals. The key signature is one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line and a final chord.

68

Carus

# 4# 6 8 5b 7b 5 5 6# 3 #

2 5 3 3

70

Carus

39

Musical score for Carus 31.005, page 40. The score is written for a multi-staff instrument, likely a piano or organ. It features two systems of staves. The first system contains four staves: two treble clefs, one bass clef, and one grand staff. The second system also contains four staves: two treble clefs, one bass clef, and one grand staff. A large, stylized watermark reading "Carus" is overlaid across the middle staves. The music is in a key with two flats and a 3/4 time signature. The grand staff at the bottom includes figured bass notation.

74

Musical score for measures 74 and 75. The score consists of five staves. The top four staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

Five empty musical staves, three in treble clef and two in bass clef, with a key signature of two flats. A large, stylized watermark reading "Canus" is overlaid across these staves.

Musical score for measures 76, 77, and 78. The score consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of two flats. Measure 76 shows a chord in the treble and a bass line. Measure 77 continues the bass line. Measure 78 features a long note in the treble and a bass line. Below the staves, there are three sets of fingering numbers: 5b, 7 5, and 6 5.

76

The image shows a musical score for guitar and piano. The guitar part is written in a single system with a treble clef and a key signature of one flat. It features a melodic line with a trill (tr) in the final measure. The piano accompaniment is written in a grand staff with treble and bass clefs. The bottom system of the piano part includes chord diagrams for the left hand, with fingerings indicated by numbers 1-5 and accidentals. A large, stylized watermark reading 'Carus' is overlaid across the middle of the page.



## 2. Recitativo

Basso

Der Sün - den Wust hat mich nicht nur be - fleckt, er  
*The filth of sin has not just made me vile, but*

Basso continuo

7  
5

6  
4+  
2

7  
5  
4

3  
 hat viel - mehr den gan - zen Geist be - deckt, Gott müß - te mich als  
*cov - ered and cor - rup - ted all my soul. God would here* *ast*

6  
5

5

5  
 un - rein von sich doch weil ein Trop - fen heil - ges Blut so  
*out as foul as* *but* *since* *drop of Christ's own blood* *can*

6

6

7  
 gro - ßer tut, kann ich noch un - ver - stoß - en blei - ben.  
*of - fer so much good, he loves me, though my sin be* *shame - ful.*

6  
5

6  
5

6  
4  
2#

6  
4

5  
#

9

Die Wun - den sind ein off - nes Meer, da - hin ich mei - ne Sün - den  
 Christ's pre - cious blood is a great sea where I may drown my vile trans -

11

sen - ke, und wenn ich mich zu die - sem Stro - me len - ke, so  
 gres - sion, and when I come to wash in that great o - cean, it

13

macht er mich ve mei - nen Flek - - ken  
 makes me clean all im - pu - - ri ty.

### 3. Aria

Viola solo  
 o Violino  
 o Violoncello  
 piccolo

Tenore

Basso continuo

This image shows a musical score for three systems, likely for a piano and a voice or another instrument. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. The first system starts at measure 3, the second at measure 6, and the third at measure 9. Each system consists of three staves: a top staff with a treble clef and a 3/8 time signature, a middle staff with a treble clef and a 3/8 time signature, and a bottom staff with a bass clef and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. A large, stylized watermark reading 'Canis' is overlaid diagonally across the middle of the page, partially obscuring the musical notation.

12

15

Er - - - - - Be dich  
*Break* - - - - - *forth* - - - - - *for* *me* - - -

*p*

1

*f*

reich - - - lich, du - - - gött - - - li - che - - - Quel - le,  
*rich* - - - *ly*, *o* - - - *spring* of *sal* - - - *va* - - - *tion*,

21

24

*p*

er break gie - Be dich er - lich, du  
 forth. - for me ch - - - ly, o

27

gött - - - li - che - - - Quel - le, ach wal - - -  
 spring of sal - - - va - - - tion, and flow

30

le, ach  
now, and

33

wal - - le mit blu ti - - gen stö  
flow now i brigh cleans - ing streams,

36

men, mit  
flow in

39

blu - - ti - - gen Strö - men, ach wal - - - le mit blu - -  
 bright cleans - ing streams and flow now in bright

42

ti - gen Strö - - - men auf m  
 cleans - ing streams o er he.

45

*p*

Er - - - gie - - - ße dich reich - - lich, du  
 Break forth for me rich - - ly, o

gött - - - li - che Quel - - - le, er gie - - - ße dich  
 spring of sal - - - va - - - tion, break forth for me

reich - - - lich, du gött - - - li - che Quel - - - le, ach  
 rich - - - ly, o spring of sal - - - va - - - tion, and



57

wal - - le mit blu - - ti - - gen, mit blu - - ti - - gen  
 flow now in bright cleans - ing streams, cleans - ing

60

Strö - - men, ach wal - - le mit b - - ti - gen  
 streams, and flow now in ight cleans - ing

63

Strö - - - - men auf mich.  
 streams o - ver me.

66

Fine

Es  
My

69

*p*

füh - - - - let mein Her - - - - ze e - - - - ost - - - - li-che  
 spir - - - - it trels now - - - - the hour - - - - of re-

71

Stun - de, - - - - nun sin - - - - - ken die drük - - - - - ken-den  
 demp - tion; - I drown - - - - all the sins - - - - that had

75

La - - - - - sten zu Grun - - - de, es wä - - - - -  
 brought - - - - - me op - pres - - - sion and wash - - - - -

*tr*

78

81

- - - - - schet die sünd - - - li - chen Flek - - - - - ken von  
 - - - - - ev - 'ry spot - - - of trans - - - gres - - - - - sion a -

84

*f*

sich.  
way,

88

*p*

Es füh - let mein hier - - ze die  
m spir - - it feels now the glad

9

tröst - - - - - li - che Stun - de, nun sin - - - - - ken die  
hour of re - demp - tion; I drown all the

94

drük - - - - - ken-den La - - - - - sten zu Grun - - de, es  
sins - - - - - that had brought me op - pres - - sion and

97

wä -  
wash

101

- - - schet die sünd - - li-chen Flek - - - ken von sich.  
- - - ev-ry spot of trans - - gres - - - sion a-way.

Da capo dal segno  $\text{§}$

# 4. Recitativo

a tempo

Oboe I

Alto

Mein treu - er Hei - land trö - stet mich, es sei verscharrt in sei - nem  
*My bless - ed Sav - iour brings me joy; in his own grave let there be*

Basso continuo

6 5 6 4 2

Gra - be, was ich ge - sün - d ha - be; ist ein Ver - bre - chen noch so  
*bur - ied the sins where - in glo - ried. Tho' h foul and griev - ous is my*

7b b 6 4 2

groß, er macht mich frei und los. — Wenn Gläu - bi - ge die Zuflucht bei ihm  
*sin, he makes me free and clean. If faith - ful souls but find in him their*

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

8

fin-den, muß Angst und Pein nicht mehr gefährlich sein und al-sobald ver-  
 ref-uge, their fear and pain no more shall trouble them, and present-ly shall

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

11

schwinden; ihr See-len-schatz, ihr höchstes Gut, ist - su - unschätz - ba - res Blut; es  
 van-ish. Their spirit's prize, their highest good, is dear and priceless blood; it

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

14

ist ihr Schutz vor Teu-fel, Tod und Sün-den, in dem sie ü-ber-win-den.  
 is their shield from dev-il, death, and er-ror, in which they now shall con-quer.

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

# 5. Aria

Vivace

Tromba in Si $\flat$ /B

Violino I  
Oboe I, II

Violino II

Viola

Basso

Basso continuo

The musical score is written for six instruments: Tromba in Si $\flat$ /B, Violino I/Oboe I, II, Violino II, Viola, Basso, and Basso continuo. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is common time (C). The tempo is marked 'Vivace'. The score begins with a forte (*f*) dynamic. The Tromba part features a melodic line with eighth and sixteenth notes. The Violino I/Oboe I, II part has a similar melodic line with some grace notes. The Violino II part provides harmonic support with eighth notes. The Viola part has a more rhythmic pattern with eighth notes. The Basso part is mostly rests. The Basso continuo part has a complex rhythmic pattern with many sixteenth notes and rests. The score includes several measures with triplets and trills (*tr*). A large watermark 'CARUS' is overlaid on the score.



This image shows a musical score for guitar and piano. The score is written in B-flat major and 3/4 time. It consists of several systems of staves. The guitar part is written in treble clef, and the piano part is written in bass clef. The score includes various musical notations such as notes, rests, and fingerings. A large, stylized watermark reading 'CARUS' is overlaid on the score. The page number '59' is visible in the bottom right corner.

5

6 7 6 5

7

6 5b 6 5

Musical score for the piece "Verbe". The score is written in G minor (one flat) and 3/4 time. It consists of several systems of staves. The first system starts at measure 9 and includes a treble clef staff with triplets, a second treble clef staff, a third treble clef staff, and a bass clef staff. The second system includes a grand staff (treble and bass clefs) with a 6/5 fingering indicated. The third system starts at measure 11 and includes a treble clef staff with triplets and trills, a second treble clef staff, a third treble clef staff, and a bass clef staff. The fourth system includes a grand staff with a 6/5, 6/4, 6/5, and 7/5 fingering indicated. A large, stylized watermark "CARUS" is overlaid across the middle of the page.

Ver -  
Be

*p sempre*

*p sempre*

*p sempre*

stum-me, ver-stum-me, ver-stum-me, Höl- - - - - len-hee, ver- - -  
 si-lent, be si-lent, be si-lent, hosts hell, be

*p sempre*

stum-me, ver-stum-me, ver-stum-me, Höl- - - - - len-hee, ver- - -  
 si-lent, be si-lent, be si-lent, hosts hell, be

*p sempre*

stum-me, ver-stum-me, ver-stum-me, Höl-len-heer, du  
 si-lent, be si-lent, be si-lent, hosts of hell, for

*p sempre*

stum-me, ver-stum-me, ver-stum-me, Höl-len-heer, du  
 si-lent, be si-lent, be si-lent, hosts of hell, for

17

machst mich nicht ver - zagt, du machst mich nicht ver - zagt, ver -  
*I shall not de - spair, for I shall not de - spair, be*

19

stum - me, ver - stum - me, du machst mich nicht ver - zagt, ver -  
*si - lent, be si - lent, for I shall not de - spair, de -*

zagt, du machst mich nicht ver-zagt.  
 spair, for I— shall not de-spair.

26

Musical notation for measures 26-27. The system includes a vocal line and piano accompaniment. The piano part features a bass line with notes G, F, E, D, C, B, A, G and a treble line with chords and arpeggios. A large watermark 'CARUS' is overlaid on the right side of the page.

Musical notation for measures 28-29, primarily piano accompaniment. The bass line contains notes G, F, E, D, C, B, A, G. The treble line has chords and arpeggios. A large watermark 'CARUS' is overlaid on the right side of the page.

28

Musical notation for measures 30-31. The system includes a vocal line and piano accompaniment. The piano part features a bass line with notes G, F, E, D, C, B, A, G and a treble line with chords and arpeggios. A large watermark 'CARUS' is overlaid on the left side of the page.

Musical notation for measures 32-33, primarily piano accompaniment. The bass line contains notes G, F, E, D, C, B, A, G. The treble line has chords and arpeggios. A large watermark 'CARUS' is overlaid on the left side of the page.

30

32

*tr*

*tr*

Ver -  
Be

6 5  
4 2 6 7  
7 5

34

34

*p* *f* *f* *f* *f*

stum - me, ver - stum - me, ver - stum - me, Höl - len - heer, ver -  
 si - lent, be si - lent, be si - lent, hosts of — he

*p* *f*

6  
4

7  
#

36

36

*p* *f* *f* *f* *f*

stum - me, ver - stum - me, ver - stum - me, Höl - len - heer, ver - -  
 si - lent, be si - lent, be si - lent, hosts of — hell, be

*p* *f*

6

6  
5

6  
5

6  
4

6  
4

5  
7



Musical score for measures 38-39. The score includes vocal lines and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal lines are in a soprano and tenor/bass register. The key signature has one flat (B-flat), and the time signature is 4/4.

stum-me, ver - stum-me, ver - stum-me, Höl - len - heer, du  
 si - lent, be si - lent, be si - lent, hosts of — hell for

Piano accompaniment for measures 38-39. The right hand plays a series of chords and moving lines, while the left hand provides a bass line. The dynamics are marked with a piano (*p*) dynamic.

Musical score for measures 40-41. The score includes vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment. The vocal lines continue the previous phrase.

machst mich nicht ver - zagt, du machst mich nicht ver - zagt, ver - -  
 I shall not de - spair, for I shall not de - spair, be

Piano accompaniment for measures 40-41. The right hand plays chords and moving lines, while the left hand provides a bass line. The dynamics are marked with a piano (*p*) dynamic.

stum - me, ver - stum - me, du machst mich nicht ver - zagt, ver  
 si - lent, be si - lent, for I shall not de - spair, d

zagt, - du machst mich nicht ver - zagt.  
 spair, - for I shall not de - spair.

46

48

50

52

6 5b

6 5

54

56

Ich darf dies Blut dir zei - - - - gen, so  
 The pre-cious blood I show - - - - you shall

muß du plötz-lich schwei - - - - gen, es ist in Gott ge - wagt, es  
 quick-ly o - ver - throw you, for it is God I fear, fo

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

ist in Gott ge - wagt.  
 it is God I fear.

5 6 4 7  
 5 5 # 5

Musical score for measures 62-63. The vocal line is in the bass clef. The piano accompaniment consists of four staves: two treble clefs and two bass clefs. Dynamics include *p* (piano).

Ich darf dies Blut dir zei - - - gen, so  
 This pre-cious blood I show you shall

Musical score for measures 63-64. The vocal line continues in the bass clef. The piano accompaniment continues with four staves. Dynamics include *p* (piano). Fingering numbers 6, 4, 5 are visible below the piano staves.

Musical score for measures 64-65. The vocal line continues in the bass clef. The piano accompaniment continues with four staves.

mußt du plötz-lich schwei - - - gen, es ist in Gott ge - wagt, es  
 quick - ly o - ver - throw you, for it is God I fear, for

Musical score for measures 65-66. The vocal line continues in the bass clef. The piano accompaniment continues with four staves. Fingering numbers 7, 7, 6, 5, 7, 6, 6, 4, 2, 6, 5 are visible below the piano staves.

Musical score for measures 66-67. The vocal line features a melodic phrase with lyrics: "ist in Gott ge-wagt, es ist in Gott ge-wagt, es". The piano accompaniment includes triplets and arpeggiated figures.

ist in Gott ge-wagt, es ist in Gott ge-wagt, es  
 it is God I fear, for it is God I fear, fo

Piano accompaniment for measures 66-67. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Fingerings are indicated with numbers 4, 5, and 6.

Musical score for measures 68-70. The vocal line continues with lyrics: "ist in Gott ge-wagt, es ist in Gott ge-wagt." The piano accompaniment features triplets and trills.

ist in Gott ge-wagt, es ist in Gott ge-wagt.  
 it is God I fear, for it is God I fear.

Piano accompaniment for measures 68-70. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Fingerings are indicated with numbers 4, 5, and 6. The piece concludes with the instruction "Da capo".



## 6. Recitativo

Soprano

Ich bin ja nur das klein-ste Teil der Welt, und  
*Lord, I am small, the small-est in the world, but*

Basso continuo

6 7 6 5

da des Blu - tes ed - ler Saft un - end - lich gro - ße Kraft be - wäh - er -  
*since Christ's blood, that pre - cious wine, con - tains such power di - vine which has*

6 5b 6 6 5

hält, daß je - de m, so auch noch so klein, die gan - ze Welt kann  
*proved, that ev - er - y - one, though it be ver - y small, can make us clean from*

6

rein was an - den ma - chen, so laß dein Blut ja nicht an mir ver -  
*all the world's trans - gres - sion, let not thy blood turn sour in my pos -*

6 6 6 6 5

9

der-ben; es kom-me mir zu - gut, daß ich den Him-mel kann er - er - ben.  
*ses-sion, but let it bring me good, that I have heav-en for my por-tion.*

6  
4+  
2

6

7  
5

6  
4  
5

7. Choral

Soprano  
 Violino I  
 Oboe I, II  
 Tromba da tirarsi

Alto  
 Violino II

Tenore  
 Viola

B

Basso continuo

Führ auch mein Herz und Sinn durch dei - nen Geist da -  
*Guide thou my heart and soul, that I may serve thee*

uch mein Herz und Sinn durch dei - nen Geist da -  
*thou my heart and soul, that I may serve thee*

Führ auch mein Herz und Sinn durch dei - nen Geist da -  
*Guide thou my heart and soul, that I may serve thee*

Führ auch mein Herz und Sinn durch dei - nen Geist da -  
*Guide thou my heart and soul, that I may serve thee*

5h 6 6 7 6 6

6  
4+  
2

4

hin, daß ich mög al - les mei - - den, was mich und dich kann schei - - den, und  
*well and shun all things that harm me and sep - a - rate thee from me, that*

hin, daß ich mög al - les mei - - den, was mich und dich kann schei - den, und  
*well and shun all things that harm me and sep - a - rate thee from me, that*

hin, daß ich mög al - les mei - - den, was mich und dich kann schei - den, und  
*well and shun all things that harm me and sep - a - rate thee from me, that*

hin, daß ich mög al - les mei - - den, was mich und dich kann schei - den, und  
*well and shun all things that harm me and sep - a - rate thee from me, that*

5 6 6 8 7 # 6 5 6 8 7

9

ich an - - - be ein Gliedmaß e - wig blei - - - be.  
*I be - - - ly a mem - ber of thy bod - - - y.*

an - - - be ein Glied - ma ß e - wig blei - - - be.  
*be - - - ly a mem - ber of thy bod - - - y.*

ich an - - - nem Lei - - - be ein Gliedmaß e - wig blei - - - be.  
*I be - - - ev - er glad - - - ly a mem - ber of thy bod - - - y.*

ich an dei - nem Lei - - - be ein Glied - ma ß e - wig blei - - - be.  
*I be ev - er glad - - - ly a mem - ber of thy bod - - - y.*

6 5 6 6 5 6 7 8 7b 6 7 7 4 2b 5 4 #

QZ

Carus

QZ

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