

Johann Sebastian
BACH

Christ unser Herr zum Jordan kam

Our saviour Christ to Jordan came

BWV 7

Kantate zum Johannistag
für Soli (ATB), Chor (SATB)

2 Oboen d'amore

2 Violinen solo, 2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for St. John's Day
for soli (ATB), choir (SATB)

2 oboes d'amore

2 violins solo, 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



Carus 31.007

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.007), Studienpartitur (Carus 31.007/07),
Klavierauszug (Carus 31.007/03), Chorpartitur (Carus 31.007/05),
komplettes Orchestermaterial (Carus 31.007/19).

The following performance material is available for this work:
full score (Carus 31.007), study score (Carus 31.007/07),
vocal score (Carus 31.007/03), choral score (Carus 31.007/05),
complete orchestral material (Carus 31.007/19).

Vorwort

Die Kantate *Christ unser Herr zum Jordan kam* BWV 7 entstand für den Johannistag am 24. Juni 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 Hauptlied 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 der 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.¹ Unklar ist auch, was Bach überhaupt zu seiner ambitionierten Unternehmung veranlasste. Möglicherweise wollte der Komponist an die lutherische Tradition der Liedpredigt anknüpfen. Im Jahre 1690 hatte der Thomaspastor Johann Benedikt Carpzov (1639–1699) ein ähnliches Projekt angekündigt: Er plane, in jeder seiner künftigen Predigten ein „gut, schön, alt, evangelisches und lutherisches Lied“ zu erklären, das Johann Schelle (1668–1701), Bachs Vorvorgänger im Amt des Thomaskantors, jeweils „in eine anmutige music“ bringen und „vor der Predigt [...] hören“ lassen würde.² Was auch immer der Anlass für das Großprojekt war: Bach hat den Choralkantaten-Jahrgang nicht zu Ende geführt. Mit der Aufführung der Kantate *Wie schön leuchtet der Morgenstern* BWV 1 am Sonntag Mariae Verkündigung, den 25. März 1725, endete die Serie nach vierzig Werken unvermittelt.

Textliche Grundlage von *Christ unser Herr zum Jordan kam* ist das gleichnamige, 1541 entstandene Lied von Martin Luther (1483–1546). Eine unmittelbare Beziehung des Kantatentextes zum Sonntagsevangelium (Lk 1,57–80), das von der Geburt Johannes' und dem anschließenden Lobgesang des Zacharias berichtet, fehlt allerdings.

Im Eingangssatz der Kantate kombiniert Bach einen Vokalsatz, der mit dem breit mensurierten Tenor-Cantus-firmus an Motetten des 15. und 16. Jahrhunderts erinnert, mit einem Violinkonzert. Dabei sind die Episoden der

Solo-Violine³ zunächst in die Choralabschnitte des Chores eingebunden und in ein Orchesterritornell eingefasst, das mit seinen markanten Punktierungen ein Element der Französischen Ouvertüre aufgreift.

Im 2. Satz, einer schlichten Continuo-Arie, verschafft der Solo-Bass seinem Appell „Merkt und hört, ihr Menschenkinder“ mit zahlreichen Wiederholungen eindringliche Geltung, während die Bassinstrumente mit ihren abwärts rauschenden Tonketten das Ausgießen des Taufwassers abbilden. Einem Secco-Rezitativ folgt eine Gigue-artige Arie, in der der Tenor von zwei einander beständig imitierenden Solo-Violinen begleitet wird. Die vielfache Herausstellung der Drei illustriert offenkundig die im Text behandelte Trinität: Der Instrumentalpart ist als Trio komponiert, der Satz steht im triolisch ausgeführten 3/4-Takt, und die vokalen Abschnitte der Arie prägen drei Varianten desselben Satzmodells aus.

Das zweite Rezitativ paraphrasiert nach dem Vorbild der zugrundeliegenden Liedstrophe den Missionsbefehl Jesu, der zugleich ein „Taufbefehl“ ist, und wird – wie bei den meisten Vox-Christi-Sätzen Bachs⁴ – von Streichern begleitet. In der anschließenden Arie für Alt verzichtet Bach auf ein instrumentales Vorspiel und beginnt gleich mit dem Vokalpart, um – gleichsam als unmittelbare Reaktion auf das vorangegangene Rezitativ – die Bedeutung der Taufe für das christliche Heilsverständnis zu akzentuieren. Erst nach vier Takten tritt ein Ensemble aus zwei Oboi d'amore, Streichern und Basso continuo hinzu, das im Weiteren ritornellartig mit den meist unbegleiteten Vokalabschnitten abwechselt. Ein reich harmonisierter Choralatz mit zahlreichen Achteldurchgängen in den Mittelstimmen beschließt das Werk.

Die Kantate ist in einem vollständigen, von Bach revidierten Originalstimmensatz überliefert. Die erste kritische Ausgabe des Werkes wurde 1851 von Moritz Hauptmann innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 1). Frieder Rempp besorgte 1982 die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/29).

Hamburg, Sommer 2016

Sven Hiemke

¹ 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.

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

³ In Bachs Originalstimmen gibt es zwei identische Solopartien. Ob diese Stimme aber tatsächlich doppelt besetzt war, ist fraglich.

⁴ Vgl. Martin Geck, „Die vox-Christi-Sätze in Bachs Kantaten“, in: *Bach und die Stile. Bericht über das 2. Dortmunder Bach-Symposium 1998*, hg. von Martin Geck, Dortmund 1999 (Dortmunder Bach-Forschungen, Bd. 2), S. 79–101.

Foreword

The cantata *Christ unser Herr zum Jordan kam* (Our saviour Christ to Jordan came) BWV 7 was composed for St. John's Day, 24 June 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 imitatively 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 unexpectedly on 31 January 1725.¹ It is also unclear what prompted Bach to take on this ambitious venture. It is possible that the composer wanted to establish a connection with the Lutheran tradition of sermons based on hymns. Johann Benedikt Carpzov (1639–1699), the pastor of St. Thomas's Church, announced a similar project in 1690: He planned to explain a "good, beautiful, old, Protestant and Lutheran hymn" in all his future sermons which Johann Schelle (1668–1701), Bach's predecessor as Thomaskantor, would, in each case, convey "as graceful music" to "be heard before the sermon."² The occasion for this large project remains unknown and Bach never completed the annual cycle of chorale cantatas. The series was abruptly broken off after forty works with the performance of the cantata *Wie schön leuchtet der Morgenstern* (How beautiful is the morning star) BWV 1 on Annunciation Sunday, which was 25 March 1725.

The textual basis of *Christ unser Herr zum Jordan kam* is the eponymous hymn that was written in 1541 by Martin Luther (1483–1546). However, a relationship between the contents of the cantata text and the Sunday's Gospel (Luke 1:57–80), which tells of John's birth and Zacharias's subsequent hymn of praise, is lacking.

In the opening movement of the cantata, Bach combines a vocal setting – which, with its broadly mensurated *cantus firmus* in the tenor, is reminiscent of the motets of the 15th and 16th centuries – with a violin concerto. In so

doing, solo violin³ episodes are initially incorporated in the choir's chorale sections and are enclosed within an orchestral ritornello which, with its distinctive dotted rhythms, takes up an element from the French overture.

In the 2nd movement, a simple continuo aria, the solo bass enforces his urgent appeal "Merkt und hört, ihr Menschenkinder" (See and hear, O earthly children) with numerous repetitions, during which the bass instruments, with their chains of notes sweeping downward, represent the pouring of the baptismal water. A *secco* recitative is followed by a *gigue*-like aria in which the tenor is accompanied by two solo violins which constantly imitate each other. The frequent emphasis on the "three" manifestly illustrates the Trinity dealt with in the text: The instrumental element is composed as a trio, the movement is in 3/4 meter and is to be performed in triplets, and the vocal sections of the aria are characterized by three variants of the same melodic structure.

The second recitative, following the example of the underlying hymn verse, paraphrases Jesus's Great Commission which is simultaneously a "baptism command," and is – as in most of Bach's *Vox Christi* movements⁴ – accompanied by strings. In the subsequent aria for contralto, Bach forgoes the instrumental prelude and begins immediately with the vocal part so as to accentuate – as an immediate reaction to the preceding recitative, so to speak – the importance of baptism for the Christian understanding of salvation. Only after four bars does the ensemble consisting of two oboes *d'amore*, strings and basso continuo join in, thereafter alternating ritornello-like with the mostly unaccompanied vocal sections. A richly harmonized chorale setting with many eighth-note passages in the middle voices concludes the work.

The cantata is extant as a complete set of parts which was revised by Bach. The first critical edition of the work was presented by Moritz Hauptmann in 1851 as part of the complete edition of the Bach-Gesellschaft (BG 1). Frieder Rempff furnished the edition of the cantata as part of the *Neue Bach-Ausgabe* in 1982 (NBA I/29).

Hamburg, summer 2016
Translation: David Kosviner

Sven Hiemke

¹ 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.

² *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.

³ There are two identical solo parts in Bach's original set of parts. It is, however, doubtful whether this part was played by two players.

⁴ Cf. Martin Geck, "Die vox-Christi-Sätze in Bachs Kantaten," in: *Bach und die Stile. Bericht über das 2. Dortmunder Bach-Symposion 1998*, ed. by Martin Geck, Dortmund, 1999 (Dortmunder Bach-Forschungen, vol. 2), pp. 79–101.

Christ unser Herr zum Jordan kam

Our saviour Christ to Jordan came

BWV 7

Johann Sebastian Bach

1685–1750

1. Coro

Oboe d'amore I

Oboe d'amore II

Violino concertato

Violino I

Violino II

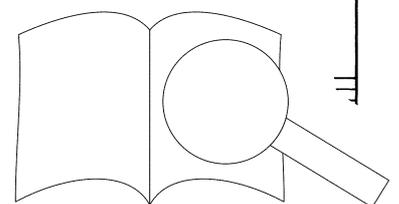
Viola

Soprano

Alto

Tenore

Basso



Aufführungsdauer / Duration: ca. 26 min.

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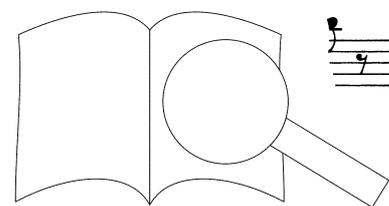
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edited by Reinhold Kubik
Generalbassaussetzung: Paul Horn
English version by Jean Lunn

Musical score for measures 3-5. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). Dynamics include piano (*p*) and forte (*f*). The music features a mix of eighth and sixteenth notes, with some rests and slurs.

Empty musical staves for measures 6-9. There are four staves in treble clef and one staff in bass clef, all with a one-sharp key signature.

Musical score for measures 10-12. It consists of four staves. The first two are in treble clef and the last two are in bass clef. The key signature has one sharp (F#).



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p

p

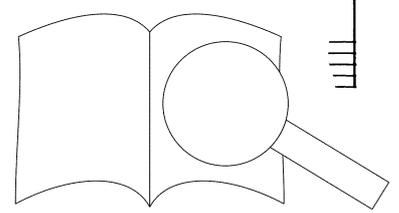
p

p

p

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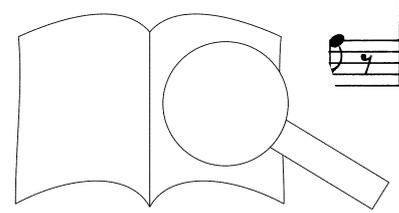
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Musical score for page 9, measures 1-6. The score consists of six staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include 'f' (forte) and 'tr' (trills).

Four empty musical staves, two in treble clef and two in bass clef, corresponding to measures 7-10 of page 9.

Musical score for page 9, measures 11-14. The score consists of two staves, one in treble clef and one in bass clef. The music includes various rhythmic patterns and rests. Chord numbers 6, 7, 6 4 3, and 7 # are written below the bass staff.



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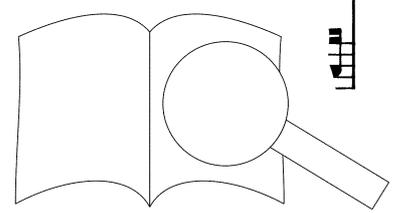
Christ un ser zum Jor - -
 Our s' - - - - - to - - Jor - - -

Cl. - - - - - Herr zum Jor - - -
 Ou. - - - - - Christ to - - - Jor - - -

Christ Herr zum
 Our - - - - - Christ Christ to

Christ un - ser Herr, Christ un - - ser
 Our sav - iour Christ, our sav - iour - -

6 5 4



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Musical score for instruments including piano, violin, and cello. The score consists of six staves. The piano part is in the bass clef, while the violin and cello parts are in the treble clef. Dynamics include *f* (forte) and *p* (piano).

Vocal line with lyrics in German and English. The lyrics are:

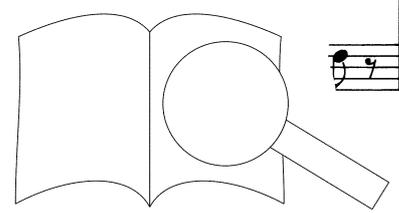
dan dan kam kam

dan dan

Jor Jor

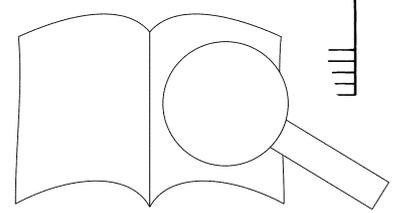
Herr Christ kam came

Piano accompaniment for the vocal line, consisting of two staves. It includes fingerings (e.g., 5, 6) and dynamics like *f*.



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nach
to



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nach
to

Va - - ters
fa - - ther's

nach
to

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ther's

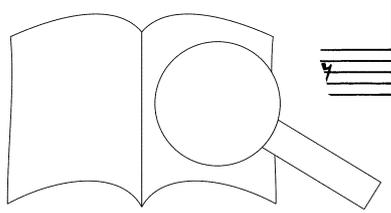
sei
do

Va - - ters
fa - - ther's

ters
ther's

Wil
bid

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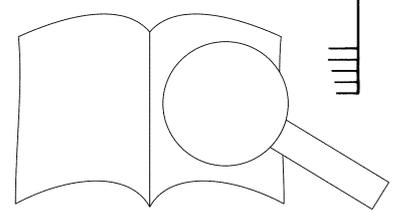


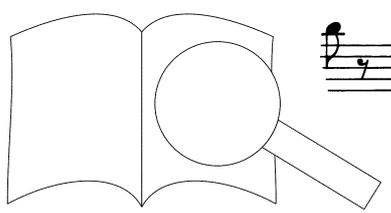
First system of musical notation. It consists of five staves. The top two staves are for piano accompaniment, with a *p* (piano) dynamic marking. The bottom three staves are for vocal parts. The key signature has one sharp (F#).

Second system of musical notation, primarily vocal lines. It includes lyrics for two parts: *Wil* and *bid*. The lyrics are: *Wil - len, bid - ding,*. The notation includes a treble clef and a bass clef.

Third system of musical notation. It consists of five staves. The top two staves are for piano accompaniment. The bottom three staves are for vocal parts. The key signature has one sharp (F#). There are some markings like '5', '7', and '5b' at the bottom.

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p

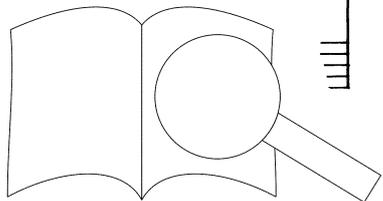
p

p

p

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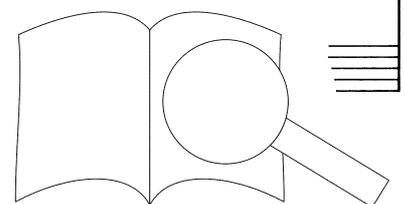
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Musical score for the first system, measures 1-4. It consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. Dynamics include 'f' (forte) and 'p' (piano).

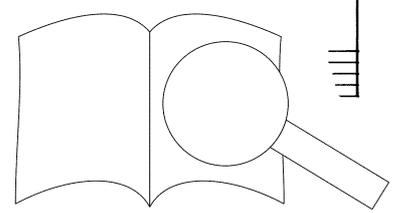
Musical score for the second system, measures 5-8. It consists of six empty staves with treble and bass clefs.

Musical score for the third system, measures 9-12. It consists of six staves. The bottom two staves contain figured bass notation: 6, 6 4+ 3b, 6 4+ 2, 6.



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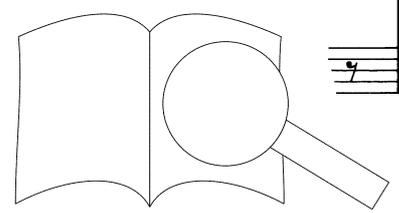


Musical score for instruments including strings and woodwinds. The score consists of six staves. The first two staves are marked with a forte (*f*) dynamic, while the last two staves are marked with a piano (*p*) dynamic. The music features complex rhythmic patterns and melodic lines.

Vocal staves with lyrics. The lyrics are: "von to Sankt Jo - be bap -". The lyrics are repeated across four staves, with some variations in phrasing and line placement.

Piano accompaniment for the vocal part. The score consists of two staves. The music is marked with a piano (*p*) dynamic. The accompaniment features a steady rhythmic pattern and harmonic support for the vocal line.

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hann's die Tau
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hann's die Tau
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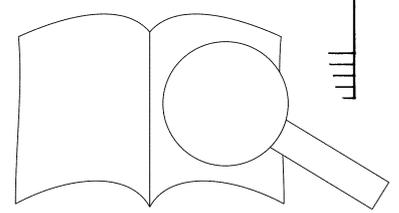
nahm,
John

nahm,
John

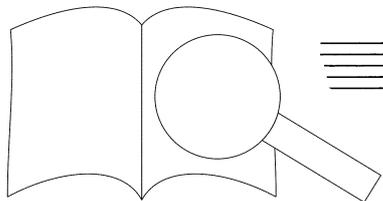
nahm,
John

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Musical score for page 44, featuring multiple staves with musical notation, dynamics (p), and a large watermark. The score includes various musical notations such as notes, rests, and dynamic markings. The watermark 'PROBE PARTI FÜR' is prominently displayed across the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.



f *p*

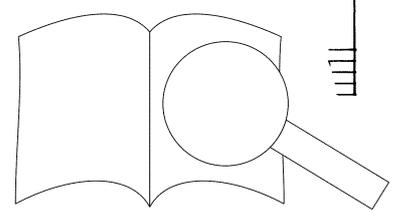
sein
and

sein and Werk en und ter

Werk en und ter

sein Werk und Amt zu'r
and en - ter on his own

p



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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef.

Musical score for the second system, including vocal line and piano accompaniment with lyrics. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line is in treble clef. The piano accompaniment is in bass clef.

Werk und Amt zu _____ en;
 en - - ter on his _____ ing.

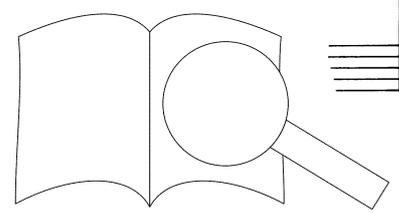
Amt _____ zu'r _____ len;
 on his own _____ ing.

Amt _____ fül _____ len;
 on _____ call _____ ing.

fül _____ len;
 call _____ ing.

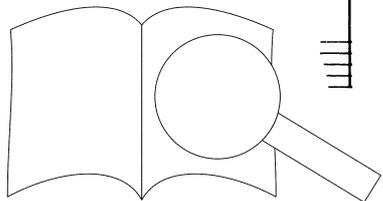
Musical score for the third system, including piano accompaniment and figured bass. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment is in bass clef. The figured bass is written below the piano accompaniment.

6 5 6 4 3 6 5 6 4 6 5



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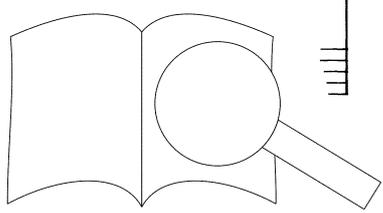
Musical score for the first system, measures 1-4. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef. The fifth staff has a bass clef. Dynamics include 'f' (forte) and 'p' (piano).

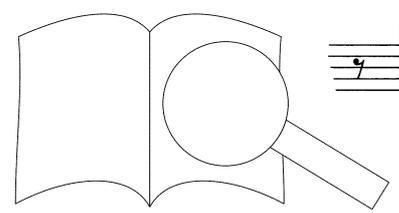
Musical score for the second system, measures 5-8. It consists of five empty staves with a treble clef and a key signature of one sharp (F#).

Musical score for the third system, measures 9-12. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef. The fifth staff has a bass clef. Dynamics include 'f' (forte).

Musical score for the fourth system, measures 13-16. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef. The fifth staff has a bass clef. Dynamics include 'f' (forte).

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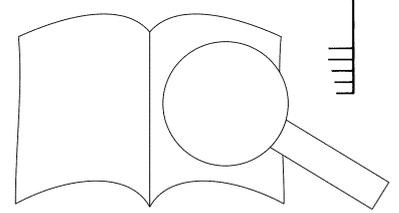
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Musical score for the first system, measures 64-66. It consists of six staves. The top two staves are for the vocal line, and the bottom four are for piano accompaniment. Dynamics include forte (f) and piano (p).

Musical score for the second system, measures 67-69. It consists of six staves. The top two staves are empty, and the bottom four contain piano accompaniment. The lyrics "da" and "So" are written below the bottom staff.

Musical score for the third system, measures 70-72. It consists of six staves. The top two staves are empty, and the bottom four contain piano accompaniment. Fingerings are indicated by numbers 3, 7, 6, 4, 2.

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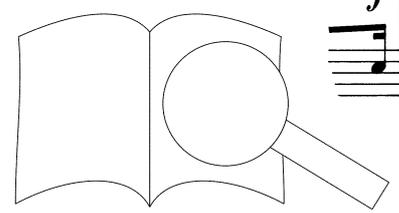
da So wollt er ein
 in this

da So wollt er ap - po -
 point - - ed us this

wollt he er
 this

da So wollt er stif - - ten uns ein
 point - - ed us this

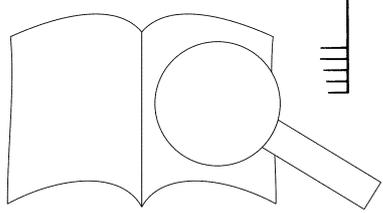
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Musical score for measures 70-74. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one sharp (F#). Dynamics include 'f' (forte) and 'p' (piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Vocal staves for measures 75-78. Each staff has the lyrics "Bad, bath," written below it. The staves are in treble and bass clefs. The music is mostly rests, indicating a vocal line that is not present in this version of the score.

Musical score for measures 54 and 6. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Measure numbers 54 and 6 are indicated below the staves. The music continues with a similar rhythmic pattern to the previous section.

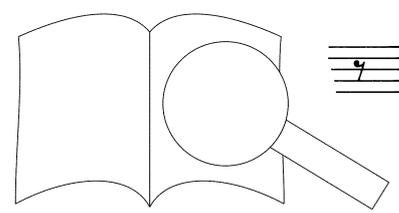


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Musical score for the first system, measures 73-75. It features a piano introduction with a treble and bass clef. The music is in G major and 3/4 time. Dynamics include forte (f) and piano (p).

Musical score for the second system, measures 76-78. It features a vocal line with lyrics "zu to" and a piano accompaniment. The piano part includes a triplet of eighth notes.

Musical score for the third system, measures 79-81. It features a piano accompaniment with a treble and bass clef. The music is in G major and 3/4 time.



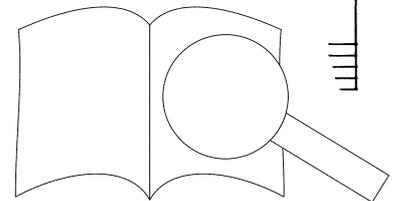
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zu wa von Sün
to cleanse trans - gres

zu schen uns
to us from

wa uns von
cleanse from trans

zu schen uns von
to us from trans



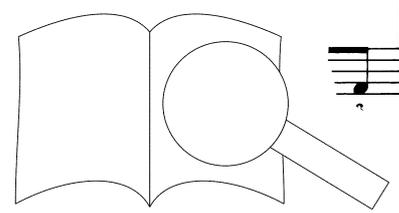
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Musical score for instruments including strings and woodwinds. The score consists of six staves. The first two staves are for strings, and the next four are for woodwinds. The music is in G major and 4/4 time. Dynamics include *p* (piano).

Vocal score with lyrics. The lyrics are: "den, von Sün - - - den, sion, trans-gres - - - sion, von Sün - - - trans-gres - - - Sün gres - - - Sün gres - - - den, sion,". The score includes vocal lines for Soprano, Alto, Tenor, and Bass. Dynamics include *p* (piano).

Piano accompaniment for the vocal section. The score consists of two staves. The music is in G major and 4/4 time. Dynamics include *p* (piano). Fingerings are indicated with numbers 1-5.

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Musical notation for the first system, featuring a piano (*p*) dynamic marking. The system consists of two staves with treble clefs and a key signature of one sharp (F#).

Musical notation for the second system, continuing the piece. It includes a Carus-Verlag logo in the bottom right corner.

Musical notation for the third system, consisting of empty staves for the upper instruments.

Musical notation for the fourth system, including a Carus logo in the bottom right corner.

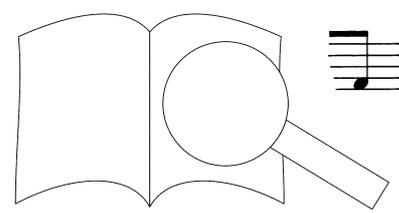
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The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is also a treble clef with the same key signature, featuring a more active melodic line with many sixteenth notes. The third and fourth staves are treble clefs with the same key signature, containing rhythmic accompaniment with eighth and sixteenth notes. The fifth staff is a bass clef with the same key signature, providing a bass line with eighth notes.

The second system of the musical score consists of five empty staves, indicating a section where the music is not written on this page.

The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is also a treble clef with the same key signature, featuring a more active melodic line with many sixteenth notes. The third and fourth staves are treble clefs with the same key signature, containing rhythmic accompaniment with eighth and sixteenth notes. The fifth staff is a bass clef with the same key signature, providing a bass line with eighth notes. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

er
to



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

Musical score for the second system with German and English lyrics.

er - - - säu - - - fen ch bit
 to - - - wipe a - - - sting

er - - - säu - - - den bit
 to - - - wipe - - - the the sting

säu - - - auch den
 wipe - - - way the

er den bit - - - tern Tod,
 ti the sting of death,

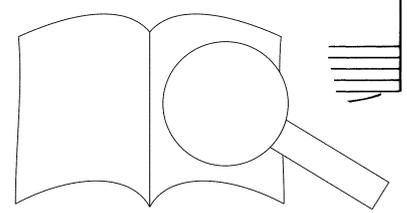
Musical score for the third system, including piano accompaniment and a magnifying glass icon.

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

Musical score for the second system with lyrics: tern of bit sting Tod death.

Musical score for the third system with lyrics: tern of Tod death.

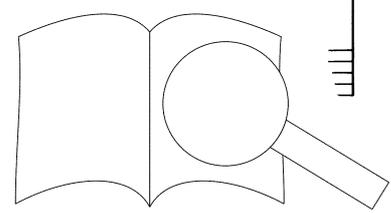


PROBE PART FÜR
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The first system of the musical score consists of six staves. The top two staves are vocal parts with melodic lines and slurs. The middle three staves are piano accompaniment, featuring rhythmic patterns of eighth and sixteenth notes. The bottom staff is a bass line with a similar rhythmic pattern. The key signature is one sharp (F#).

This section of the score contains five empty staves, indicating that the musical content has been reduced for this evaluation copy. The staves are arranged in a standard system layout.

The second system of the musical score consists of two staves. The top staff has a melodic line with slurs. The bottom staff has a more complex melodic line with slurs and fingerings (5, 6, 7) indicated below the notes. The key signature is one sharp (F#).



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durch sein
by his

durch sein selbst
by his own

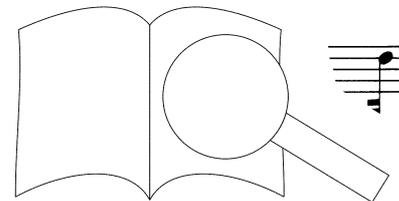
durch sein selbst
by his own

durch sein selbst
by his own

6 6 6

4 4 4

3 1 3 1 3 1



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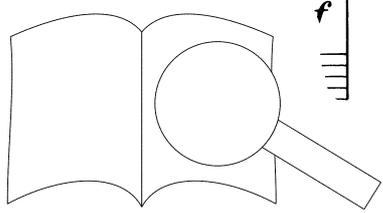
Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a bass line with a 13 measure rest.

Musical score for the second system with German and English lyrics. The lyrics are: *selbst Blut und Wun* / *own blood and pas*. The piano accompaniment includes a bass line with a 13 measure rest.

Musical score for the third system with German and English lyrics. The lyrics are: *Blut, durch und Wun* / *blood, by and pas*. The piano accompaniment includes a bass line with a 13 measure rest.

Musical score for the fourth system with German and English lyrics. The lyrics are: *Blut, Wun* / *blood, pas*. The piano accompaniment includes a bass line with a 13 measure rest.

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Musical score for the first system, measures 1-3. It consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. Dynamics include 'f' (forte) and 'p' (piano).

den;
sion;

den;
sion;

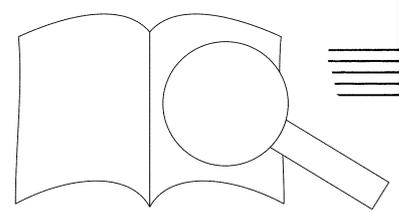
den;
sion;

den;
sion;

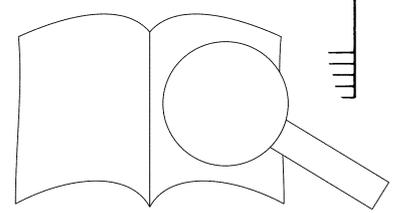
Piano accompaniment for the second system, measures 1-3. It consists of two staves, treble and bass clef.

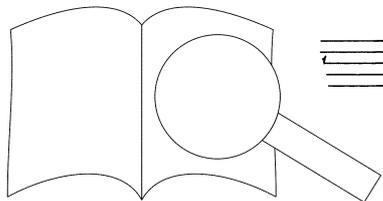
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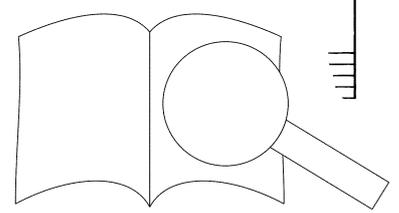
The first system consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes, some beamed together, and some notes with slurs. The bottom staff also has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes, some beamed together, and some notes with slurs.

The second system consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes, some beamed together, and some notes with slurs. The second, third, and fourth staves have treble clefs and a key signature of one sharp (F#). They contain a sequence of eighth notes, some beamed together, and some notes with slurs. The bottom staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of eighth notes, some beamed together, and some notes with slurs.

The third system consists of five empty staves. The top four staves have treble clefs and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#).

The fourth system consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes, some beamed together, and some notes with slurs. The bottom staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes, some beamed together, and some notes with slurs.

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Musical score for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of a series of eighth and quarter notes, some with slurs. The piano accompaniment features chords and moving lines in both hands.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment provides harmonic support.

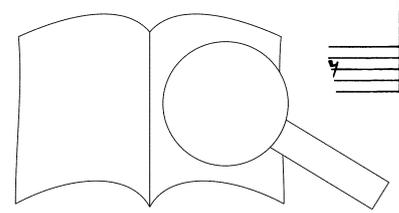
galt ein
life by

es new galt ein
new life life by

galt ein
life by

es new galt ein
new life life by

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Musical score for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment.

neu - es Le - - ben, es galt
 this he gave us, new life

neu - - es Le - - -
 this he gave

neu
 this

neu this, - - - es he Le - - - gave

ein - - neu - - es
 by - - this - - he

Le - - -
 gave

Musical score for the second system, including piano accompaniment. The piano part continues with eighth-note accompaniment. Below the piano part, there is a diagram of a hand position with finger numbers 6, 5, 7, #, 4, 6.

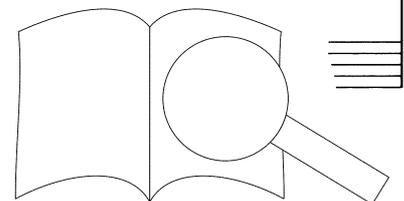
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Le
gave

Le
gave

ben.
us.

7 6 6 6



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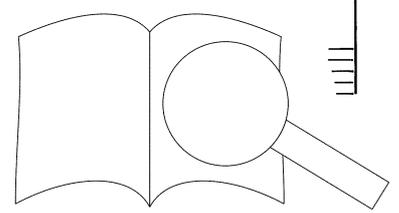
Musical score for measures 117-120. The score is written for multiple instruments, likely strings and woodwinds. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked as *f* (forte) and *p* (piano). The key signature is one sharp (F#).

Musical score for measures 121-124. The staves are mostly empty, indicating a section where the instruments are silent or playing a specific texture. The text "ben. us." is written below the first three staves.

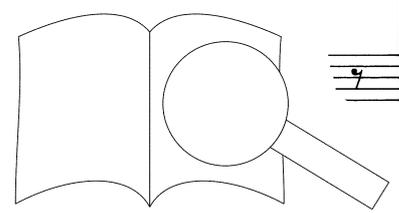
Musical score for measures 125-128. The first system has one staff with the text "ben. us." below it. The second system has two staves. The third system has two staves with the number "6" below them. The fourth system has two staves.

Musical score for measures 129-132. The first system has two staves. The second system has two staves with the number "6" below them.

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Musical notation for the first system, including treble and bass staves with notes and a dynamic marking 'p'.

Musical notation for the second system, including treble and bass staves with notes and a dynamic marking 'p'.

Empty musical staves for the third system.

Musical notation for the fourth system, including treble and bass staves with notes and a dynamic marking 'p'.



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The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *tr* (trills). The key signature has one sharp (F#).

This section of the score consists of four empty staves, indicating a period of silence or a rest for the instrument during this time.

The second system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music includes notes, rests, and dynamic markings like *f*. A large magnifying glass icon is positioned on the right side of the page, overlapping the bottom staff.

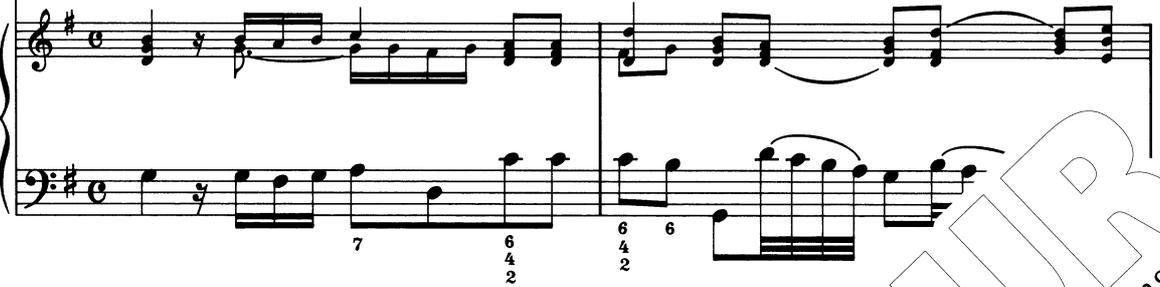
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2. Aria

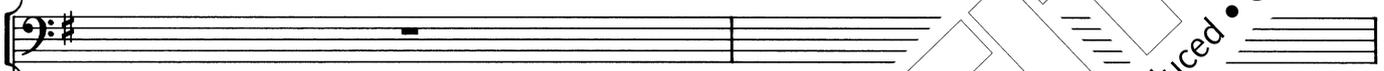
Basso



Basso continuo



3



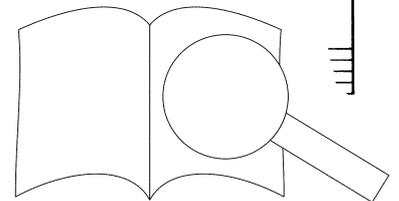
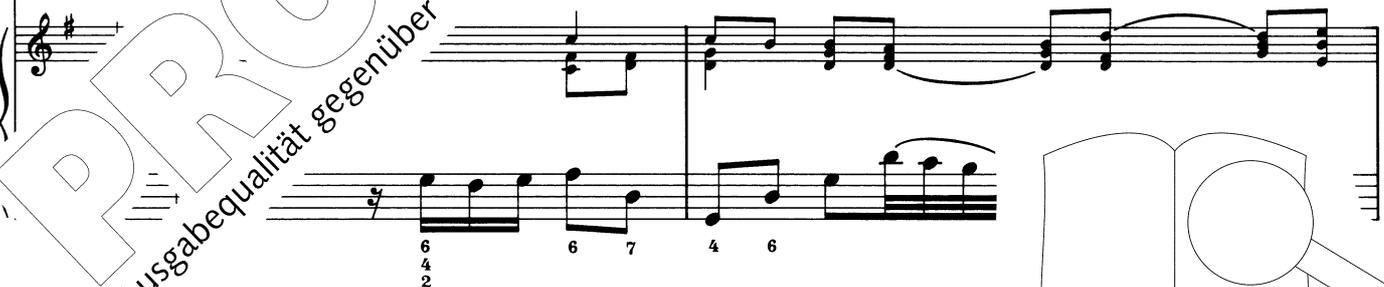
5



Merkt
See

v-

enschen - kin - der,
earth - ly chil - dren,

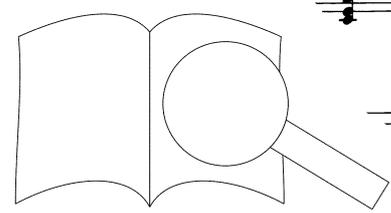


merkt und hört, ihr Menschen - kin - der, was Gott selbst die
 see and hear, O earth - ly chil - dren, what this life is

heißt, merkt und hört, ihr Men - sch
 God, see and hear, O earth - ly

merkt und hört, ihr Men - schen
 see and hear, O earth - ly

und hört, merkt und hört, ihr
 and hear, see and hear, O



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15

Menschenkin - der, — merkt und hört, merkt und hört, ihr Men - schen -
earth - ly chil - dren, — see — and hear, see and hear, O earth - ly —

17

kin - der, was Gott selbst — die Tau - fe — heißt,
chil - dren, what this life — is called of — God,

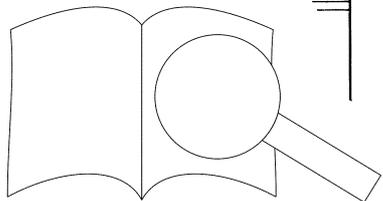
19

merkt und — hört, ihr Mensch — er selbst die — Tau - fe —
see and — hear, O earth - ly — this life is — called of —

21

heißt — Tau - fe — heißt, merkt und —
is — called of — God, see and —

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23

hört, ihr Menschen - kin - - der, was Gott selbst, Gott selbst, was
hear, O earthly chil - - dren, what this life, this rite, this

25

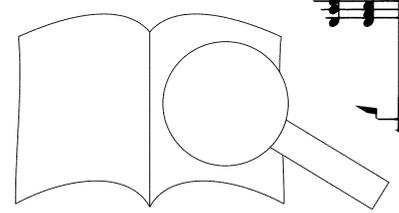
Gott selbst die Tau - fe heißt, merkt und hört, ihr Men - schen-kin - der, ihr Men - s
rite is called of God, see and hear, O earth-ly chil-dren, O ear

27

Gott selbst, was Gott selbst die
this rite, what this rite

29

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32 *Fine*

Es muß zwar hier Was - ser sein, doch schlecht Was - ser nicht al - - -
It is wa - ter, that is plain, but not wa - ter all a - - -

Fine

6 6 6
4 4 4
3 2 #

34

lein, es muß zwar hier Was - ser sein, doch schlecht Was - ser
lone, it is wa - ter, that is plain, but not wa - ter

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

36

lein: Got - tes Wort und Got - tes Wort und Got - tes
lone, for God's Spir - it or God's Spir - it and God's

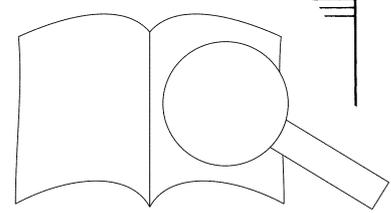
6 5 6 7 6

38

Geist ni - get die Sün - der, tauft und rei - ni - get die
wa - ter pu - ri - fy all sin - ners, cleanse and pu - ri - fy all

6 7 4 6
5 7 4 6

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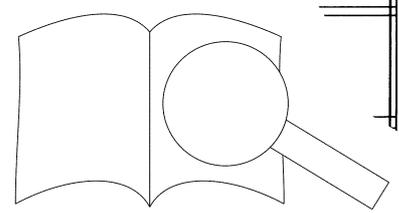


Sün - der, Got - tes Wort und Got - tes Geist tauft und rei - ni - get die Sün - -
 sin - ners, for God's Spir - it and God's word cleanse and pu - ri - fy all sin - -

der, Got - tes Wort und
 ners, for God's Spir - it

Geist, Gottes Wort und Got - tes und rei - -
 word, for God's spirit and and pu - -

Da capo
 in der.
 ners.



3. Recitativo

Tenore

Dies hat Gott klar mit Wor-ten und mit Bil-dern dar - ge - tan, am
God made it plain by word and the ex - am - ple of his Christ: at

Basso continuo

6 5

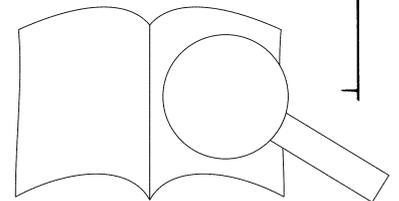
3

Jor - dan ließ der Va - ter of - fen - bar d' aus te - fe Chri - sti
Jor - dan's bank the Fa - ther spoke to men; sus ed, God's voice re -

6 5

5

hö - re
sound - e dies ist mein lie - ber Sohn, an
This is my own dear Son, in



7

die-sem hab ich Wohl - ge - fal - len, er ist vom ho - hen Him - mels - thron der
 whom I take de - light and pleas - ure, and from the height of heav - en's throne to

6 5 # 6 4 2

9

Welt zu - gut in nie - dri - ger Ge - stalt ge - kom - men und ha -
 save the world in low - ly form he comes a - mong you and

11

Blut der Men - schen - kin - der an den neh - met nun als
 blood as - sumes that he his So take him now to

6 4 2 # 4 2

13

und hö - ret sei - ne teu - ren Leh - ren.
 and let his words be - come your treas - ure.

5 6 6

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4. Aria

Violino concertato I

Violino concertato II

Tenore

Basso continuo

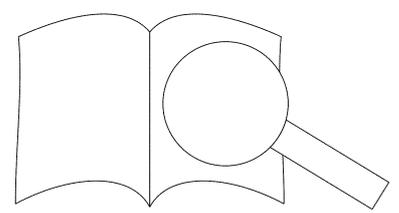
The first system of the musical score consists of five staves. The top two staves are for Violino concertato I and II, both in treble clef with a 3/4 time signature. The third staff is for the Tenore, also in treble clef with a 3/4 time signature. The bottom two staves are for the Basso continuo, with the upper staff in treble clef and the lower staff in bass clef, both in 3/4 time. The music begins with a forte (f) dynamic. The Tenore staff is mostly empty, indicating a vocal rest. The Basso continuo part includes figured bass notation: '6' and '#'. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score.

The second system of the musical score continues the five-staff arrangement. It begins with a measure number '4' in the top left corner. The Violino concertato I and II parts continue with melodic lines. The Tenore staff remains empty. The Basso continuo part includes figured bass notation: '6' and '7b'. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score. In the bottom right corner, there is a graphic of an open book with a magnifying glass over it.

7

10

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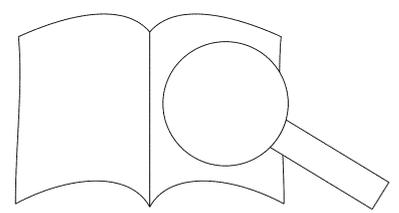


13

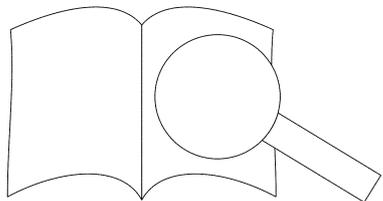
7 5 7

16

7 6 6



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Des Va - ters Stim - - me ließ sich hö - - - - -
 God's voice from heav - - - en has re - sound - - - - -

p

6 6 7

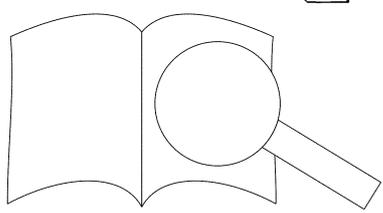
p sempre

p sem_t

- - - ren, ließ des Va - ters Stim - me ließ sich
 - - - ed, has God's voice from heav - en has re -

6

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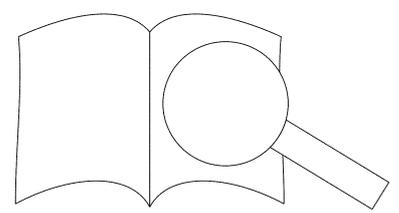
hö - - ren, des Va - ters Stim - me ließ sich hö - - ren, der
 sound - ed, God's voice from heav - en has re - - sound - ed, the

7 # 6

Sohn, der uns er - - kauft,
 son, who brought his blood,

7 5 4

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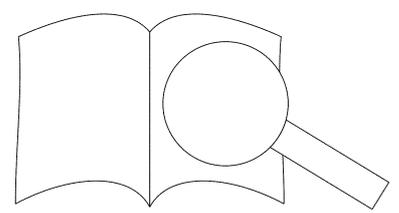
ward als ein
as ver

5 5 4 9 7 # 6 5 6 # 4 # 5

wah man

mensch ge tauft,
there bap tized,

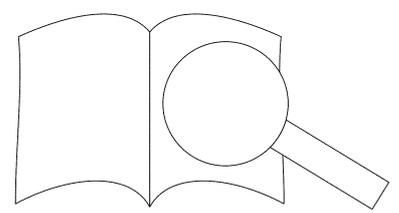
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44

47

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

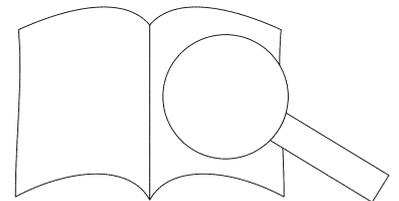
der Sohn, der uns mit Blut er - kauft, ward als ein
 the son, who bought us with his blood, as ver - - - y

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

wah - rer Mensch ge
 man was there

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

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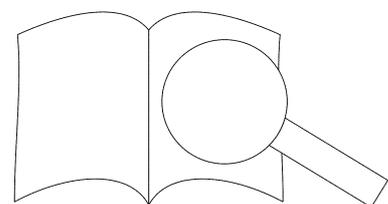


6
4

8
5

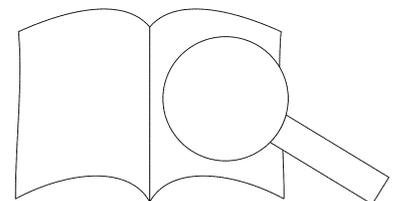
5

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der Geist er - schien im Bild der
the spir - it as a dove a - -

Tau ben, der
bove him, the



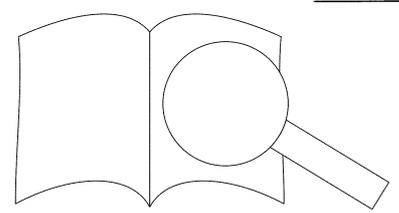
Geist er-schien im Bild der Tau - ben, der Geist er-schien im Bild der
 spir - it as a dove a - - bove him, the spir - it as a dove a - -

6 7

Tau - ben, oh - - ne Zwei - fel, oh - - ne
 bove him at we might all, that we might

7

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Zwei all fel be glau ben, lieve him,

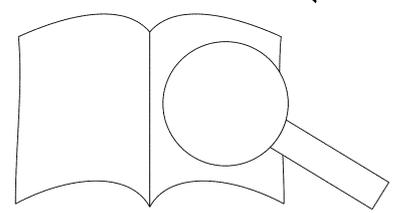
6
4

7b
5b

da mit wir ap peared th'

6

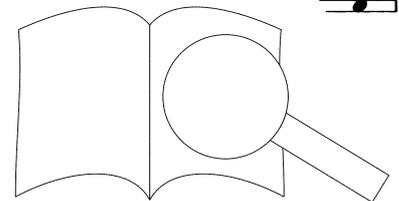
7
b



Musical score for page 81, measures 81-83. The score includes a vocal line and a piano accompaniment. The piano part features chord symbols 7b and 7. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical score for page 81, measures 84-86. The score continues the vocal and piano parts. The piano part includes chord symbols 7b and 7. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

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87

8 - - - ben, es ha - - be die Drei-fal - - tig - keit uns selbst die
 him. the blest and ho - ly trin - - i - ty our bap - tism

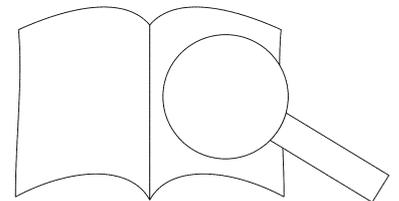
Figured bass notation: b, 6, #5, #6 4+ 2, 6, 7 3b, 6

91

8 Tau - fe zu - - be
 has pre - pared t.

Figured bass notation: 6, 6 4, 6

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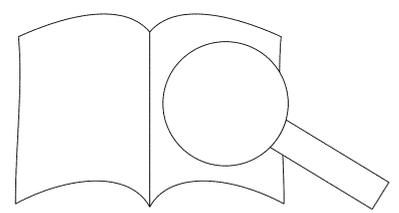


6
4

6
5

5

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8 glau - ben, da - mit wir oh - ne Zwei - fel glau - ben, da -
 lieve — him, that we might all, might all be - lieve — him, that

p

8 7 6 5 6 # 6

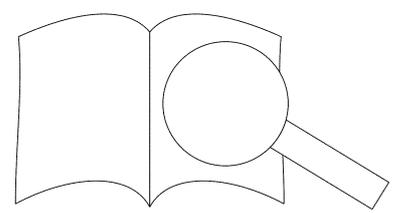
8 mit wir oh - ne Zw da - mit wir oh - ne Zwei - fel
 we might all, might we gemindert . m, that we might all, might all be -

p

7 # 6

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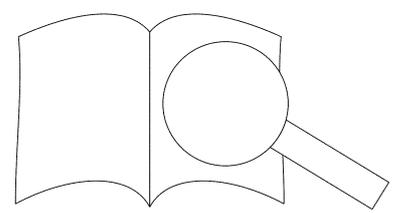
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gla - ben, oh - - - - ne Zwei - - - - fel, oh - - - - ne
 lieve him, we - - - - might all, that we - - - - might

Zwei - - - - fel - - - - glau - - - - ben,
 all - - - - be - - - - lieve him,

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Two staves of musical notation. The top staff is a vocal line in G-clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment line in C-clef. Both staves show a few measures of music with rests.

Vocal line with lyrics in German and English. The German lyrics are: "es ha - - be die Dreifal - - tig - keit uns selbst die Tau - fe - - zu - be - -". The English lyrics are: "the blest and ho - ly trin - - i - ty our bap - - - tism has pre - pared this".

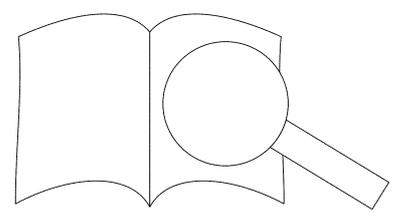
Piano accompaniment for the first system. It consists of two staves (treble and bass clef) with chords and moving lines. Below the bass staff, there is figured bass notation: 6 4+ 2, 6 4 3, 6 7, and 5 3#.

Two staves of musical notation. The top staff is a vocal line in G-clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment line in C-clef. The vocal line starts with a forte dynamic marking 'f'.

Vocal line with lyrics in German and English. The German lyrics are: "reit'." and "day.". The English lyrics are: "day.". There is a forte dynamic marking 'f' at the beginning.

Piano accompaniment for the second system. It consists of two staves (treble and bass clef) with chords and moving lines. Below the bass staff, there is figured bass notation: # 6, 6 6 4.

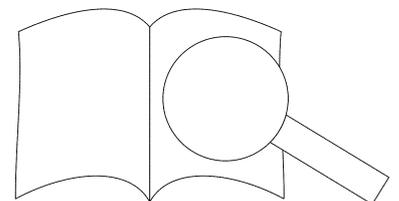
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Musical score for measures 126-128. The score includes a vocal line (two staves), a piano accompaniment (two staves), and a bass line (one staff). The piano part features chords with figured bass notation: 7#, 6, 7b, and b.

Musical score for measures 129-131. The score includes a vocal line (two staves), a piano accompaniment (two staves), and a bass line (one staff). The piano part features chords with figured bass notation: 5, 4, 4, 7, 6, and 5.

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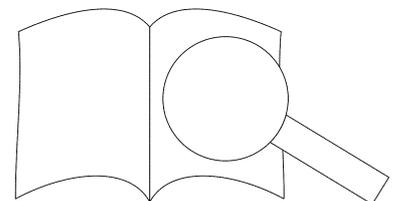
133

Musical score for measures 133-136. The score includes two vocal staves and two piano staves. The piano part features chord symbols: #, 6 4+ 2, and 7 #.

137

Musical score for measures 137-140. The score includes two vocal staves and two piano staves. The piano part features chord symbols: 7b, 7, 6, and 6 4.

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141

Musical notation for measures 141-143, top system. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a supporting line. The music features various note values, including eighth and sixteenth notes, and rests.

Musical notation for measures 141-143, middle system. It consists of a single treble clef staff with a melodic line. The music features various note values, including eighth and sixteenth notes, and rests.

Musical notation for measures 141-143, bottom system. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a supporting line. The music features various note values, including eighth and sixteenth notes, and rests. Below the bass staff, there are fingering numbers: 6/5, 7/5, 7, and 6/5.

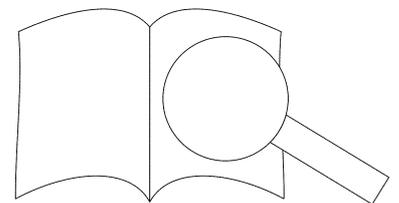
144

Musical notation for measures 144-146, top system. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a supporting line. The music features various note values, including eighth and sixteenth notes, and rests.

Musical notation for measures 144-146, middle system. It consists of a single treble clef staff with a melodic line. The music features various note values, including eighth and sixteenth notes, and rests.

Musical notation for measures 144-146, bottom system. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a supporting line. The music features various note values, including eighth and sixteenth notes, and rests. Below the bass staff, there are fingering numbers: 6/4, 6, 6, and #.

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5. Recitativo

Violino I

Violino II

Viola

Basso

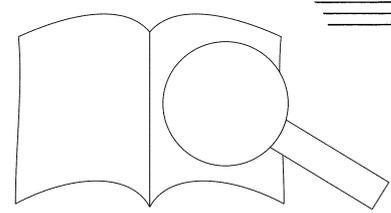
Basso continuo

Als Je - sus dort nach sei - nen Lei - den und nach
Now when our Lord aft - er his pas - sion and r'

stehn aus er woll - te gehn, sprach er zu sei - nen Jüngern: Geht
gain to lea. and - ed in - to heav'n, he said to his dis - ci - ples: Go

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6

Andante

Musical score for measures 6-8. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante'.

hin in al - le Welt und leh - ret al - le Hei - den, wer gläu - bet und ge - t' -
 forth in all the world and teach to ev' - ry na - tion, he who believes and

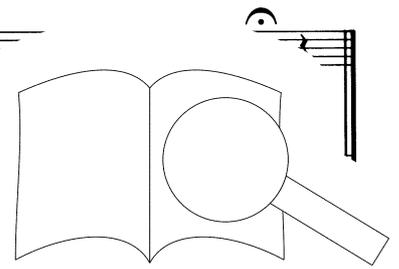
Musical score for measures 9-11, featuring piano accompaniment. It consists of two staves: a right-hand piano staff and a left-hand piano staff. The key signature is one sharp (F#) and the time signature is 4/4. Fingerings are indicated: 5, 6, #, 6, 6, 5, 2, #.

9

Musical score for measures 12-14. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante'.

Erden er - - - - - au se - - - - - lig wer - - - - - den.
 eous, bless'd in heav - - - - - en.

Musical score for measures 15-17, featuring piano accompaniment. It consists of two staves: a right-hand piano staff and a left-hand piano staff. The key signature is one sharp (F#) and the time signature is 4/4. Fingerings are indicated: 6, 6, 7, 6, #, 5, 5, 6, 6, 5, #, 6.



6. Aria

Oboe d'amore I, II
Violino I

Violino II

Viola

Alto

Men - schen, glaubt doch die - - ser Gna - de, daß ih- in
O - - be - lieve in Christ's - - great goodness, that

Basso continuo

p

8 7 6 7 5

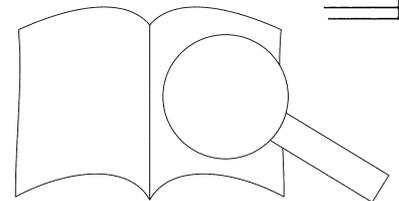
6 4+ 2 8 6

4

Sün - den
die - in

6 5
4 #

9 8
4 # #



7

Men - schen, glaubt doch die - -
 O - be - liebe in Christ's.

6# 7 5 6 6 5
 # 5 4 #

11

daß in Sün - den sterbt, noch im Höl - - len -
 that ist die in sin, nor in hell's a -

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

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pfuhl — verderbt.
 byss — be slain.

Men - - schenwerk und
 For — our work and

Empty musical staves for vocal and piano parts, including treble and bass clefs and a grand staff.

Hei - - lig-keit gilt vor Gott zu kei - - ner Zeit, Men
 ho - - li-ness can - not please the Throne of Grace, fo

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

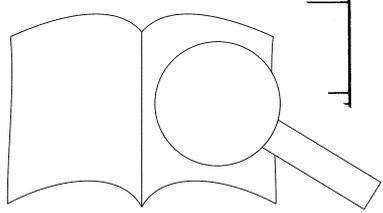
Empty musical staves for vocal and piano parts, including treble and bass clefs and a grand staff.

werk und
 wort

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Gott zu kei - ner Zeit.
 not please the Throne of Grace.

6 5 7 6 6 5 #



Sün uns an - - - ge - bo - ren, wir sind von Na -
 a - mid trans - gres - sion; from our na - - - ture

p

p

p

tur ver-lo-ren, Glaub und Tau-fe macht sie
 comes dam-na-tion Faith and bap-tism cleanse o...

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

sie nicht - - damm - - lich sein, Glaub und Tau - - fe
 son - demn us all, faith and bap - - tism

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

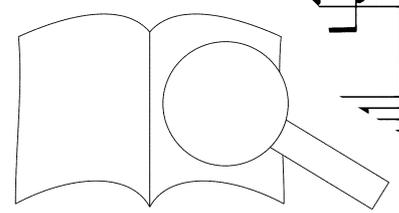
macht — sie rein, daß sie nicht — ver - damm - - - -
cleanse — our will, lest it should — con - demn

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

- lich, nicht — verdammlich sein.
us, should condemn us all.

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

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44

Musical notation for measures 44-46, first system. Includes vocal line with 'fr' markings, two treble clef staves, and a bass clef staff.

Musical notation for measures 44-46, second system. Includes two treble clef staves and a bass clef staff with guitar chord diagrams below.

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

47

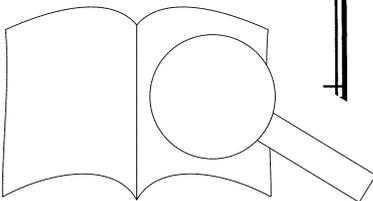
Musical notation for measures 47-49, first system. Includes vocal line, two treble clef staves, and a bass clef staff.

Musical notation for measures 47-49, second system. Includes two treble clef staves and a bass clef staff.

Musical notation for measures 47-49, third system. Includes two treble clef staves and a bass clef staff with guitar chord diagrams below.

9 4 4 # 8 9 4 4 # 8 6b

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7. Choral

Soprano,
Oboe d'amore I, II
Violino I

Alto,
Violino II

Tenore
Viola

Basso

Basso continuo

Das Aug allein das Was - ser sieht, wie Menschen Was - ser gie - Ben, der
The eye sees only wa - ter there, as men do pour out wa - ter, For

Das Aug allein das Was - ser sieht, wie Men - schen Wasser gie - Ben, der
The eye sees only wa - - ter there, as men do pour out wa - ter, For

Das Aug allein das Was - ser sieht, wie Menschen Wasser gie - Ben, der
The eye sees only wa - ter there, as men do pour out wa - ter, For

Das Aug allein das Was - ser sieht, wie Menschen Was - ser
The eye sees only wa - ter there, as men do pour ov

Glaub al - lein die Kraft ver - steht des Blu - tes Je - su Chri - sti, und
a - lone be - holds the pow - er that flows from Christ our Sav - iour. By

Glaub al - lein die Kraft ver - steht des Blu - tes Je - su Chri - sti, und
faith a - lone be - holds the power that flows from Christ our Sav - iour, By

Glaub al - lein die Kraft ver - steht des Blu - tes Je - su Chri - sti, und
faith a - lone be - holds the power that flows from Christ our Sav - iour, By

Glaub al - lein die Kraft ver - steht des Blu - tes Je - su Chri - sti, und
faith a - lone be - holds the power that flows from Christ our Sav - iour, By

9

ist für ihn ein' rote Flut von Chri - sti Blut ge - fär - bet, die al - len Scha - den
 faith this flood Christ's blood does stain be - comes a cleansing foun - tain that heals the er - ror

ist für ihn ein' rote Flut von Chri - sti Blut ge - fär - bet, die al - len Schaden
 faith this flood Christ's blood does stain be - comes a cleans - ing - foun - tain that heals the er - ror

ist für ihn ein' rote Flut von Chri - sti Blut ge - fär - bet, die al - len Schaden
 faith this flood Christ's blood does stain be - comes a cleans - ing foun - tain that heals the er - ror

ist für ihn ein' rote Flut von Chri - sti Blut ge - fär - bet, die al
 faith this flood Christ's blood does stain be - comes a cleans - ing foun - tain that

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

14

hei - let gut von A - dam her ge - uns selbst be - gan - gen.
 and the sin of Ad - am's sin be as our trans - gres - sion.

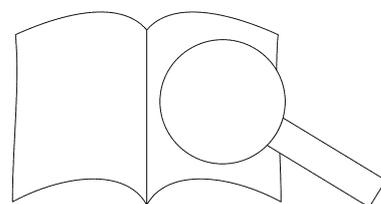
hei - let gut von A - da et, auch von uns selbst be - gan - gen.
 and the sin of Ad - ten, as well as our trans - gres - sion.

hei - let gut vor er - bet, auch von uns selbst be - gan - gen.
 and the sin of - got - ten, as well as our trans - gres - sion.

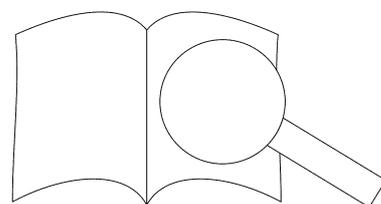
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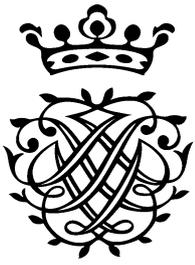
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