

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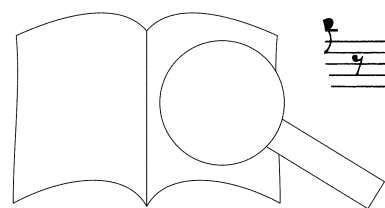
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edited by Reinhold Kubik
Generalbassaussetzung: Paul Horn
English version by Jean Lunn

Musical score for measures 3-5. The score consists of 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#). The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. The score includes dynamic markings *p* and *f*. The music features eighth and sixteenth notes, rests, and slurs. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score.

Four empty musical staves, two in treble clef and two in bass clef, with a key signature of one sharp. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the staves.

Musical score for measures 6-7. The score consists of two staves. The first staff is in treble clef and the second is in bass clef. The key signature has one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The score includes dynamic markings *p* and *f*. The music features eighth and sixteenth notes, rests, and slurs. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score.



p

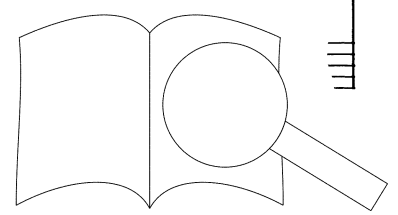
p

p

p

p

24 6 54



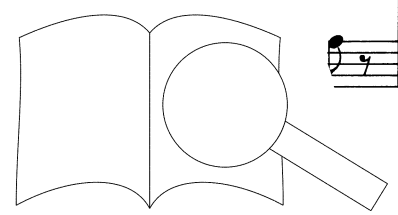
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Musical score for page 9, measures 1-6. The score consists of six staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes various note values, rests, and dynamic markings like 'f' and 'tr'.

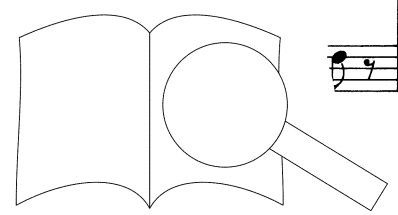
Four empty musical staves for page 9, measures 7-10. The first two are in treble clef and the last two are in bass clef.

Musical score for page 9, measures 11-14. The score consists of two staves. The first staff is in treble clef and the second is in bass clef. The music includes various note values and rests.



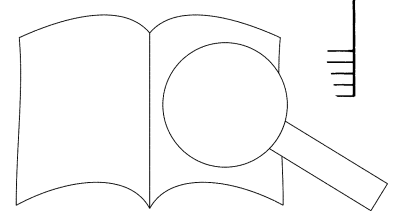
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dan dan kam cam
 dan dan
 Jor Jor
 Herr Christ kam came



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nach
to



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nach
to

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Va - - - ters
fa - - - ther's

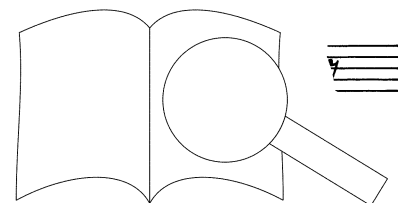
nach to sei do

sei do

Va - - - ters
fa - - - ther's

ters Wil
ther's bid

5 4 6 5 4



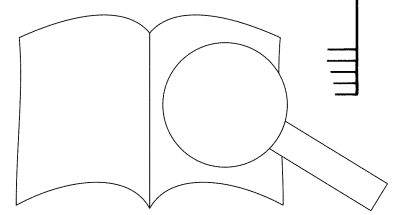
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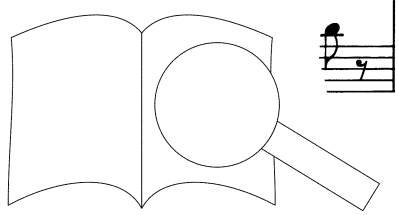
First system of musical notation. It consists of five staves. The top two staves are for piano accompaniment, with a *p* (piano) dynamic marking. The bottom three staves are for vocal parts. The key signature has one sharp (F#).

Second system of musical notation. It consists of five staves. The top staff is for the vocal line with lyrics: "Wil - - - - - len," and "bid - - - - - ding,". The second staff is for a second vocal part with lyrics: "Wil - - - - - len," and "bid - - - - - ding,". The third staff is for a third vocal part with lyrics: "Wil - - - - -" and "bid - - - - -". The bottom two staves are for piano accompaniment. The key signature has one sharp (F#).

Third system of musical notation. It consists of five staves. The top staff is for a vocal line with lyrics: ".en," and "ding,". The bottom four staves are for piano accompaniment. The key signature has one sharp (F#).

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p

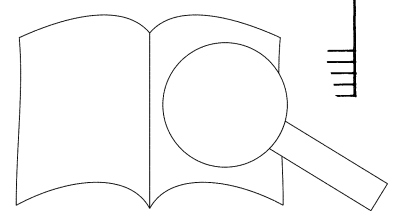
p

p

p

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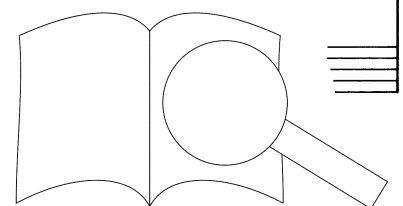
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First system of musical notation, measures 1-4. Dynamics: *f*, *p*.

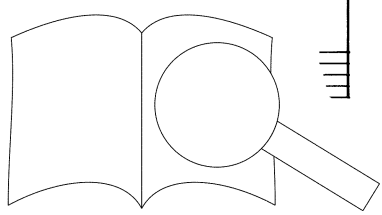
Second system of musical notation, measures 5-8. Empty staves.

Third system of musical notation, measures 9-12. Includes a guitar icon and chord diagrams: 6, 6 4+ 3 4, 6 4+ 2, 6.



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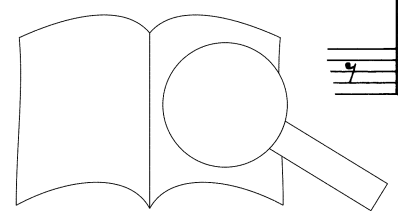
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Musical score for instruments including strings and woodwinds. The score consists of six staves. The first two staves are marked with a forte (*f*) dynamic. The third and fourth staves are marked with a piano (*p*) dynamic. The fifth and sixth staves are marked with a forte (*f*) 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 the second and third staves. The lyrics are: "von to Sankt Jo - be bap -", "von to Sankt Jo - be bap -", "von to Sankt Jo - - - be bap - - -", and "von to Sankt Jo - be bap -".

Piano accompaniment and figured bass. The piano part is on the top staff, marked with a piano (*p*) dynamic. The figured bass is on the bottom staff, with figures: 6 4 2, 6 6 5, and 6 6 5. The music features a steady bass line and a melodic line.



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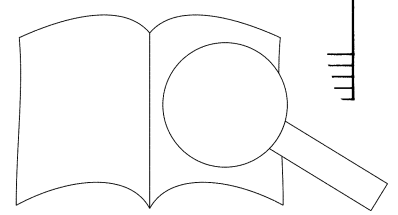
nahm,
John

nahm,
John

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John

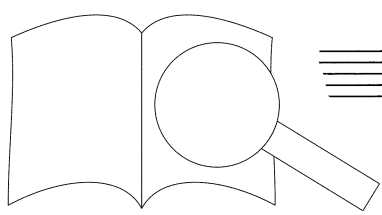
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The musical score for page 44 consists of several systems of staves. The first system has two staves, both in treble clef, with a piano (*p*) dynamic marking. The second system has five staves: the top two are in treble clef, and the bottom three are in bass clef. Dynamic markings of *p* are present in the second, third, and fourth staves of this system. The third system contains four empty staves, two in treble clef and two in bass clef. The fourth system has two staves, both in bass clef, with musical notation and a piano (*p*) dynamic marking. The fifth system contains two empty staves, one in treble clef and one in bass clef.

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f *p*

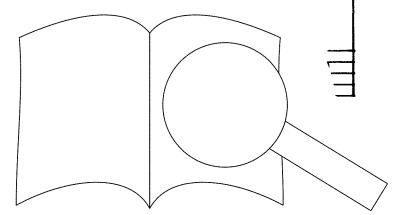
sein
and

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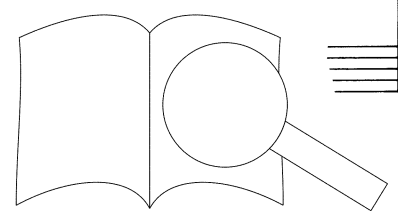
Werk und Amt zu _____ en;
 en - - ter on his _____ ing.

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

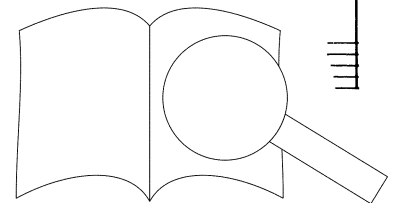
Amt _____ fül _____ len;
 on call _____ ing.

fül _____ len;
 call _____ ing.

6 5 6 4 3 6 5 3 6 4 6 5 b



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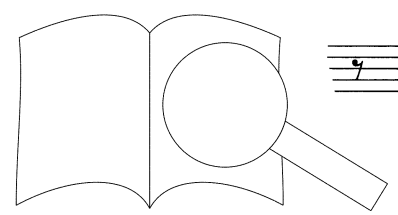
Musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The music features a melody in the upper voice and a supporting bass line. A dynamic marking of *p* (piano) is present in the lower staff.

Musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The music continues with a melody in the upper voice and a supporting bass line. Dynamic markings of *p* are present in both staves.

Musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The music continues with a melody in the upper voice and a supporting bass line. Dynamic markings of *p* are present in both staves.

Musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The music continues with a melody in the upper voice and a supporting bass line. Dynamic markings of *p* are present in both staves.

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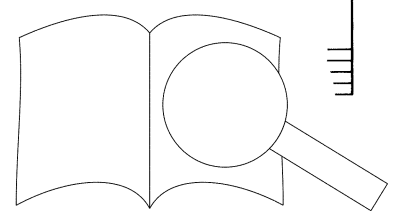


Musical score for the first system, measures 64-66. It consists of six staves. The top two staves are for the vocal line, and the bottom four are for piano accompaniment. Dynamics include 'f' and 'p'.

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.

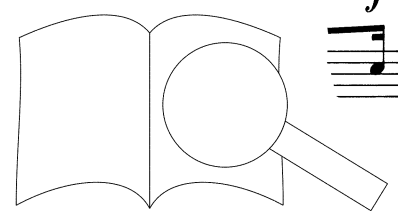
Musical score for the third system, measures 70-72. It consists of six staves. The top two staves are empty, and the bottom four contain piano accompaniment. Fingerings are indicated by numbers 3, 7, 6, 4, 2.

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da So wollt er ein
 So he he ap - po. - en ed uns ein
 he er - - ten us ein
 he er stif - - ten uns ein
 So he ap - point - - ed us this

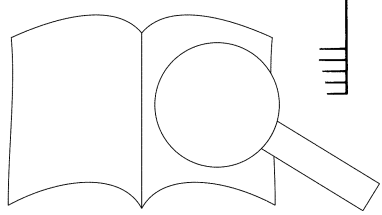
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Musical score for measures 70-74. The score is written for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one sharp (F#). Dynamics include 'f' (forte) and 'p' (piano).

Vocal staves for measures 75-78. Each staff has the lyrics "Bad, bath," written below it. The staves are in treble and bass clefs.

Musical score for measures 79-81. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure numbers 54, 6, and 6 are visible at the bottom.



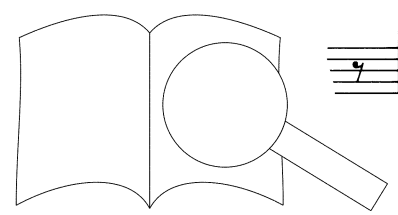
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Musical score for the first system, measures 73-75. It consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. Dynamics include forte (f) and piano (p).

Musical score for the second system, measures 76-78. It consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. Dynamics include forte (f).

Musical score for the third system, measures 79-81. It consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. Dynamics include forte (f).

zu
to



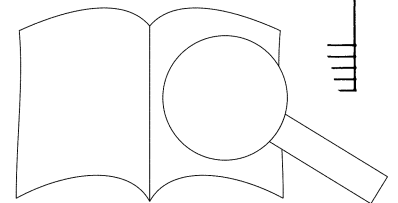
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zu wa - von Sün - -
 to cleanse trans - gres - -

zu - - - - - schen uns
 to - - - - - us from

wa - - - - - uns von
 cleanse from trans - - - - -

zu - - - - - schen - - - - - uns - - - - - von - - - - -
 to - - - - - us - - - - - from - - - - - trans - - - - -



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p

p

p

p

p

den, von Sün - - - - den,
sion, trans-gres - - - - sion,

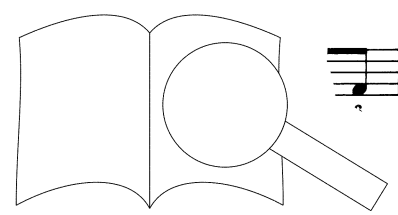
— von Sün - - - -
— trans-gres - - - -

Sün - - - -
gres - - - -

Sün - - - - den,
gres - - - - sion,

p

5 5 # 6 6 8 6

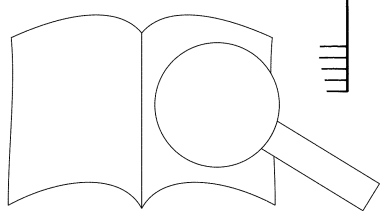


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p

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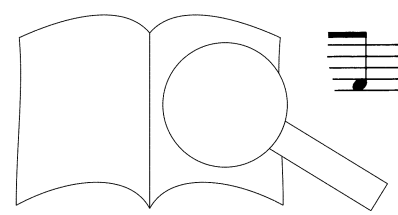


The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a bass clef with a similar key signature and time signature, providing a harmonic accompaniment. The third and fourth staves are treble clefs with the same key signature and time signature, containing more complex rhythmic patterns. The fifth staff is a bass clef with the same key signature and time signature, providing a bass line. The system is divided into three measures by vertical bar lines.

The second system of the musical score consists of five empty staves, indicating that the music for these parts is on a separate page or is to be filled in by the performer.

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 a bass clef with a similar key signature and time signature, providing a harmonic accompaniment. The third and fourth staves are treble clefs with the same key signature and time signature, containing more complex rhythmic patterns. The fifth staff is a bass clef with the same key signature and time signature, providing a bass line. The system is divided into three measures by vertical bar lines. 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 wipe - - - den bit
 to - - - wipe - - - the the sting

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

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

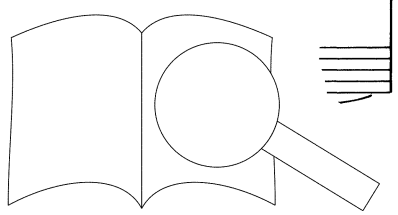
Musical score for the third system, including piano accompaniment and a magnifying glass icon.

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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.

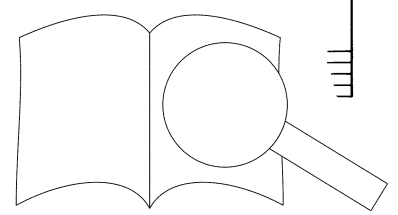


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The first system of the musical score consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with the same key signature. The music includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also some slurs and ties across the staves.

This section of the score consists of five empty musical staves, all in treble clef with a key signature of one sharp (F#). These staves are intended for a second instrument or voice part that is not present in this specific version of the score.

The second system of the score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#). The music includes some notes and rests. A large, semi-transparent watermark is overlaid across this section, reading "PROBE-PARTITUR" and "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".



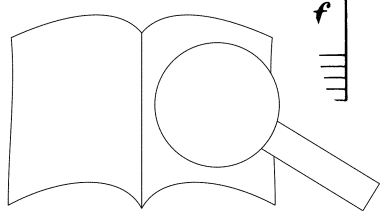
Musical score for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for the second system with German and English lyrics. The vocal line includes the following lyrics: *selbst Blut und Wun* / *own blood and pas*. The piano accompaniment continues with the same rhythmic pattern.

Musical score for the third system with German and English lyrics. The vocal line includes the following lyrics: *Blut, durch und Wun* / *blood, by and pas*. The piano accompaniment continues with the same rhythmic pattern.

Musical score for the fourth system with German and English lyrics. The vocal line includes the following lyrics: *Blut, selbst Blut und Wun* / *blood, own blood and pas*. The piano accompaniment continues with the same rhythmic pattern.

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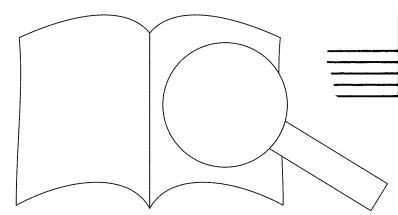
f *p*

den;
sion;

den;
sion;

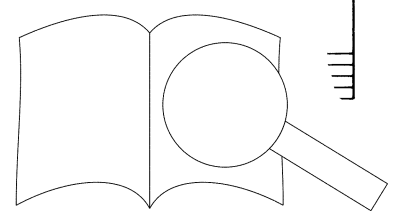
den;
sion;

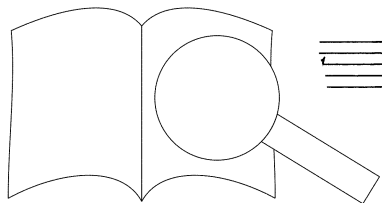
den;
sion;



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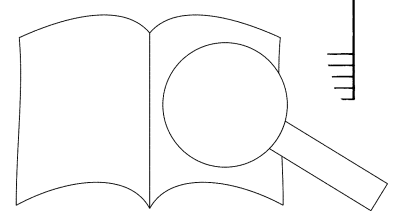
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Musical score for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of a series of eighth and quarter notes, some with slurs. The piano accompaniment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

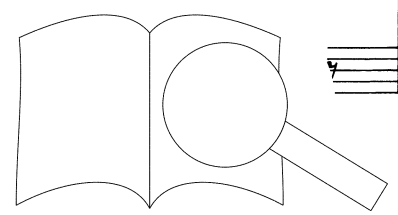
galt ein
life by

es new galt ein
new life life by

galt ein
life by

es new galt ein
new life life by

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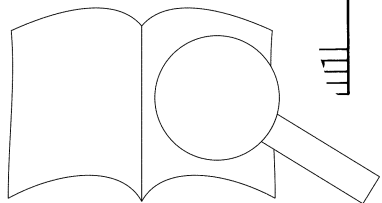
neu - es Le - - ben, es galt — — — — — es
 this he gave us, new life — — — — — he

neu - - - es Le - - - - - ein — — — neu - - - es
 this he gave by — — — this — — — he

neu — — — — — Le — — — — —
 this — — — — — gave — — — — —

neu — — — — — es Le — — — — —
 this, — — — — — he gave — — — — —

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Two staves of musical notation in G major. The top staff contains a melody with eighth and quarter notes. The bottom staff contains a bass line with quarter notes and rests.

Five staves of musical notation. The top staff continues the melody. The second and third staves contain rhythmic accompaniment with eighth notes. The fourth and fifth staves contain bass lines with quarter notes and rests.

Musical notation for the third system. It includes a vocal line with the lyrics "Le - - - - - gave" and a piano accompaniment.

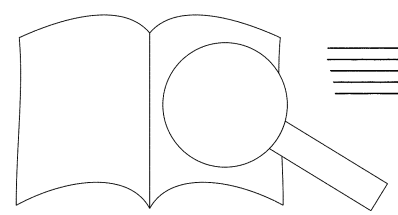
Musical notation for the fourth system. It includes a vocal line with the lyrics "Le - - - - - gave" and a piano accompaniment.

Musical notation for the fifth system. It includes a vocal line with the lyrics "ben. - - - - - us." and a piano accompaniment.

Musical notation for the sixth system, showing piano accompaniment with a bass line and chords.

Musical notation for the seventh system, showing piano accompaniment with a bass line and chords.

Musical notation for the eighth system, showing piano accompaniment with a bass line and chords.



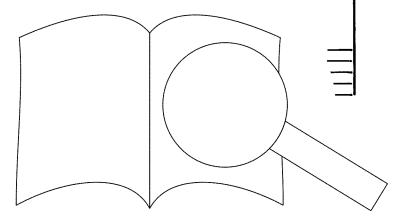
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Musical score for measures 117-120. The score is written for multiple instruments, likely a string quartet or similar ensemble. It features a key signature of one sharp (F#) and a common time signature. The first system (measures 117-118) shows a transition from forte (f) to piano (p). The second system (measures 119-120) continues with piano (p) dynamics. The notation includes various rhythmic values and articulations.

Musical score for measures 121-124. This section consists of four systems, each with a single staff. The notation is primarily rests, indicating that the instruments are silent during these measures. The instruction "ben. us." (likely "ben. us." for "ben. us.") is written below the staves.

Musical score for measures 125-128. The first system (measures 125-126) has two staves with notes and rests. The second system (measures 127-128) also has two staves with notes and rests. The notation includes various rhythmic values and articulations.

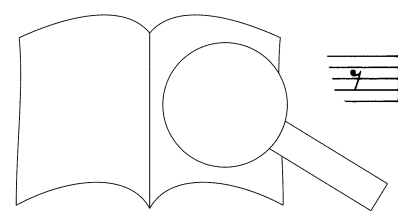
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The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The second staff is also in treble clef and contains a similar melodic line. The third and fourth staves are in treble clef and contain more complex rhythmic patterns. The fifth staff is in bass clef and contains a bass line. Dynamic markings include 'f' (forte) and 'p' (piano).

This section contains five empty musical staves, each with a treble clef and a key signature of one sharp (F#). These staves are intended for additional musical notation.

The second system of the musical score consists of two staves. The top staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a bass line. A page number '6' is located at the bottom center of this system.



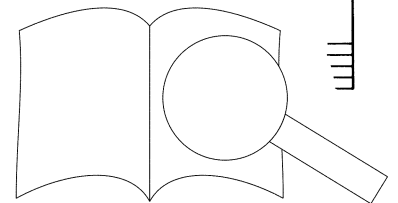
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Musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper voice and a supporting bass line. A dynamic marking of *p* (piano) is present at the beginning of the second measure.

Musical notation for the second system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex textures, including arpeggiated figures and rhythmic patterns. A dynamic marking of *p* is present in the second measure of the second staff.

Musical notation for the third system, consisting of five empty staves, indicating a section where the music is not present or is a placeholder.

Musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line and a bass line. A dynamic marking of *p* is present at the beginning of the first measure. Below the staves, there are some numerical markings: 6, 5, 7b, 5b.



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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 staves are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *tr* (trill) are present. The key signature has one sharp (F#).

This section of the score consists of four empty staves, arranged in two pairs. Each staff has a treble clef and a key signature of one sharp (F#).

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 such as *f*. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. A magnifying glass icon is located in the bottom right corner of this system. Below the staves, there are some numbers and symbols: "6 4 3", "7 #", "6 4 2".

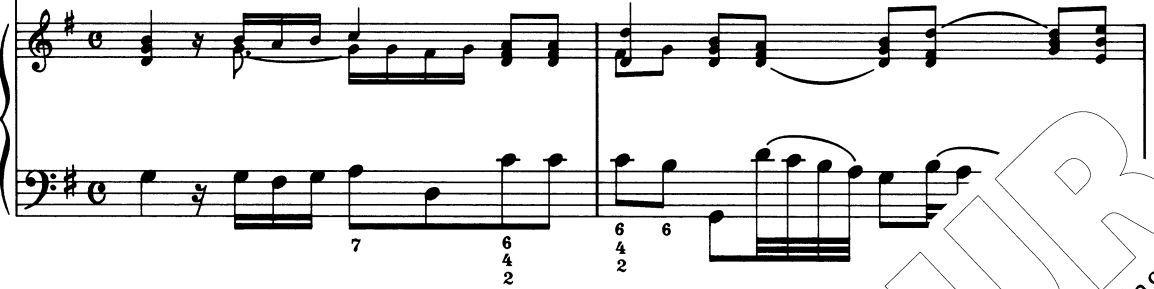
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2. Aria

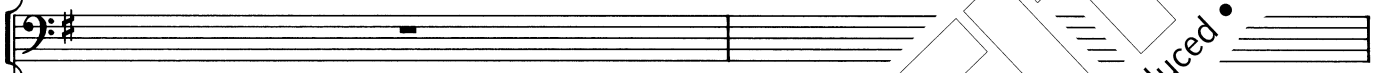
Basso



Basso continuo



3



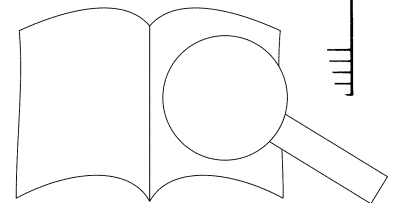
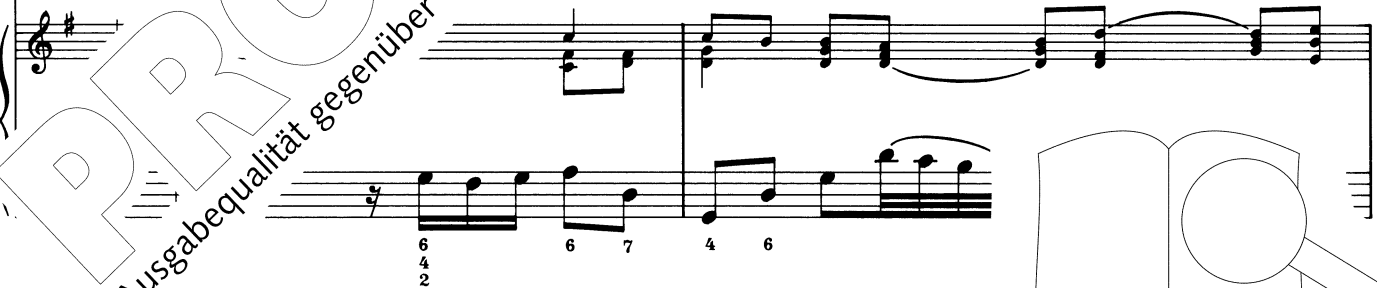
5



Merkt
See

v-

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



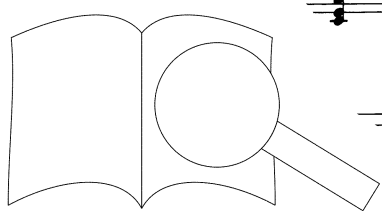
merkt und hört, ihr Menschen - kin - der, was Gott selbst die
 see and hear, O earth - ly chil - dren, what this life is

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,

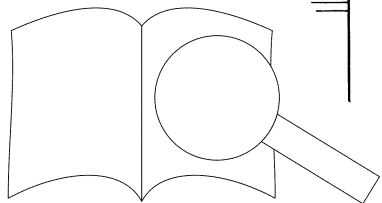
19

merkt und — hört, ihr Mensch — er selbst die — Tau - fe —
see and — hear, O earth - ly chil - dren, what 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

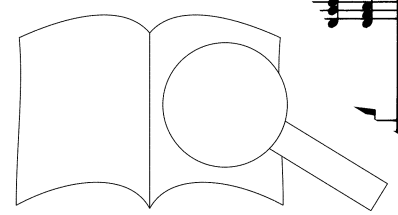
Gott selbst die Tau - fe heißt, merkt und hört, ihr Men - schen-kin - der, ihr Men -
rite is called of God, see and hear, O earth-ly chil-dren, O ear

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

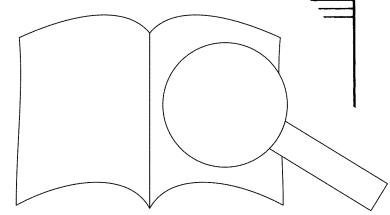
6 5 6 7 6

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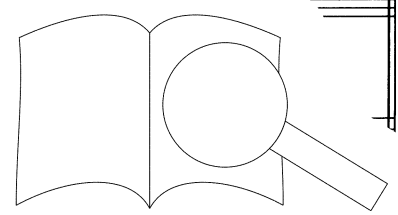
Sün - der, Got - tes Wort und Got - tes Geist tauft und rei - ni - get die Sün - -
 sin - ners, for God's Spir - it and God's word cleanse and pu - ri - fy all sin - -

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

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

der.
 ners.

Da capo



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

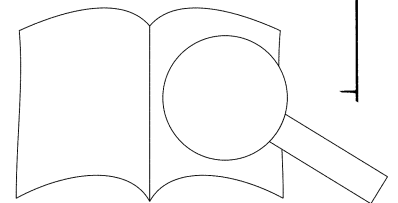
3

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

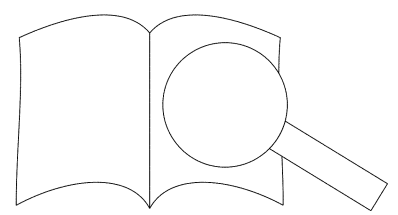
The first system of the musical score consists of five staves. The top two staves are for Violino concertato I and II, both in treble clef with a 3/4 time signature. The third staff is for the Tenore, also in treble clef with a 3/4 time signature. The bottom two staves are for the Basso continuo, with 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. The Violino concertato I and II parts feature melodic lines with slurs and accents. The Tenore staff remains empty. The Basso continuo part continues with figured bass notation, including '6' and '7b'. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score. A magnifying glass icon is positioned at the bottom right of the system.

7

10

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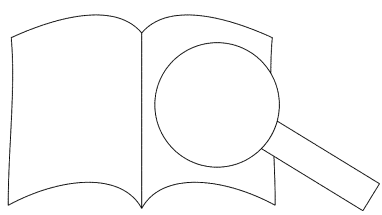
13

7 5 7 #

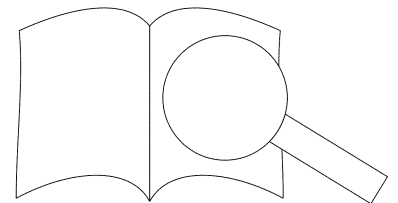
16

7 6 6 4

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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

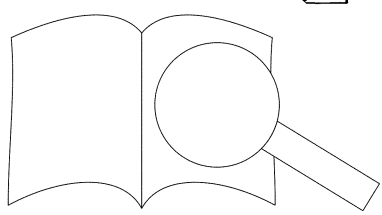
p sem_t

- - - ren, ließ
 - - - ed, has

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

6

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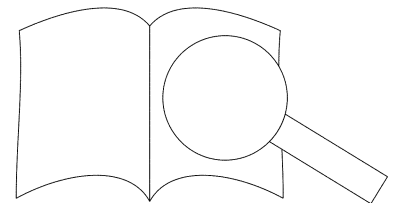
hö - - ren, des Va - ters Stim - me ließ sich hö - - ren, der
 sound - ed, God's voice from heav - en has re - - sound - ed, the

7 # 6

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

7 5 4

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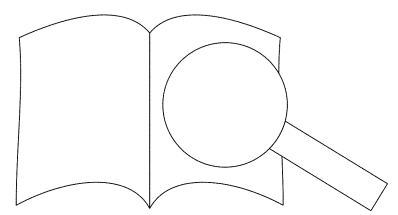


ward als ein
as ver

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

wah man
mensch ge tauft,
there bap tized,

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44

Musical notation for measures 44-46, top system. It consists of a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody features eighth and sixteenth notes with slurs and ties.

Musical notation for measures 44-46, second system. It consists of a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical notation for measures 44-46, piano accompaniment. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The accompaniment includes chords and moving bass lines.

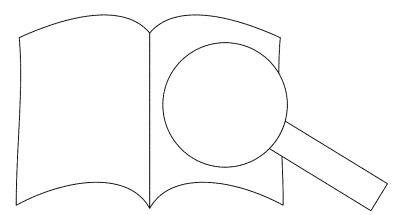
47

Musical notation for measures 47-49, top system. It consists of a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical notation for measures 47-49, second system. It consists of a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical notation for measures 47-49, piano accompaniment. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The accompaniment includes chords and moving bass lines.

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

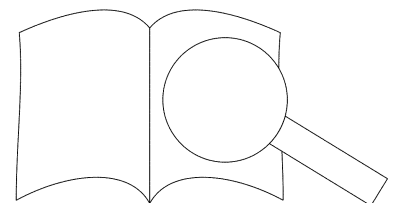
der Sohn, der uns mit Blut er - kauft, ward als ein
 the son, who bought us with his blood, as ver - - - y

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

wah - rer Mensch ge
 man was there

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

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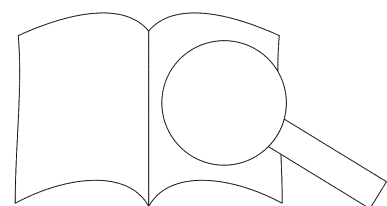


6
4

8
5

5

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

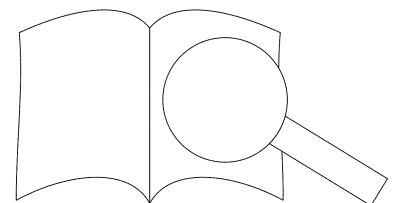
p

6 # 7

Tau - ben, der
 bove him, the

p

6 #



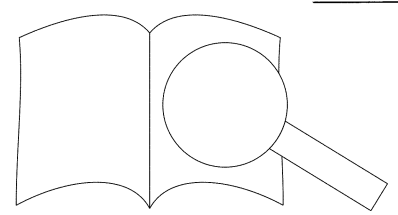
Geist er-schien im Bild der Tau - ben, der Geist er-schien im Bild der
 spir - it as a dove a - - bove him, the spir - it as a dove a - -

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,

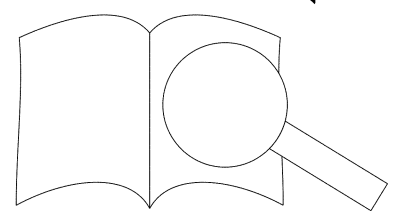
6
4

7b
5b

da mit wir ap peared th'

6

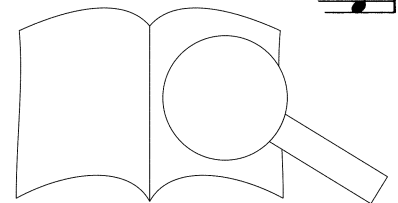
7
b



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 84, measures 84-86. 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.

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87

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

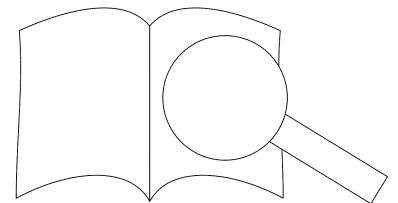
Figured bass notation: b, 6, #6, 5, #6, 4+, 2, 6, 7, 3b, 6

91

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

Figured bass notation: 6, 6, 4, 6

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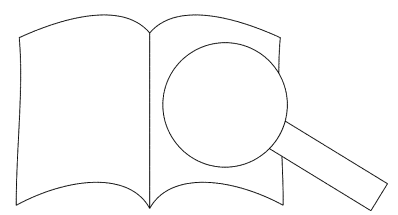


6
4

6
5

5

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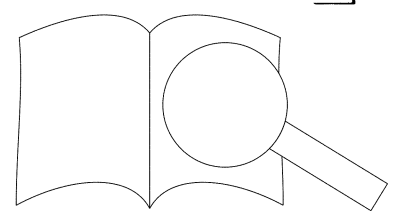
da - mit wir oh - - ne Zwei
that we might all, _____ might all _____

p

6 # 6 5 #

- fel -
be -

6 5



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

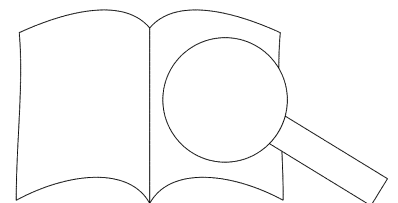
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8 mit wir oh - ne Zw da - mit wir oh - ne Zwei - fel
 we might all, might we might all, might all be -

p

7 # 6

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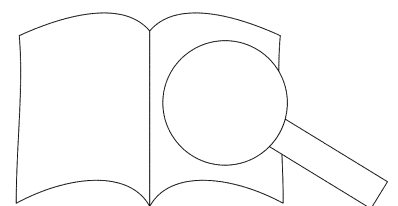


gla - ben, oh - - - - ne Zwei - - - - fel, oh - - ne
 lieve him, we - - - - might all, that we - - might

7b 6 6b 7

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

6 5b 9 7# 6b 5



First system of musical notation, featuring two vocal staves and a piano accompaniment staff. The piano part includes chord diagrams: 6 4+ 2, 6 4 3, 6 7, and 5 3#.

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

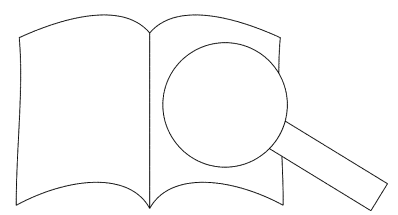
Piano accompaniment for the first system, including chord diagrams: 6 4+ 2, 6 4 3, 6 7, and 5 3#.

Second system of musical notation, featuring two vocal staves and a piano accompaniment staff. The piano part includes chord diagrams: # 6, 6 6, and 6 4.

Vocal line with German and English lyrics: *reit'.*
day.

Piano accompaniment for the second system, including chord diagrams: # 6, 6 6, and 6 4.

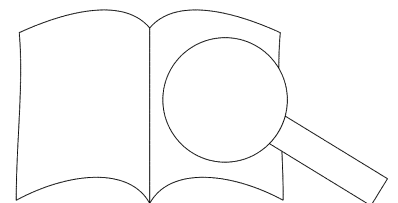
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Musical score for measures 126-128. The score includes a vocal line (two staves), a piano accompaniment (two staves), and a bass line (one staff). The piano part features chords with figured bass notation: 7#, 6, 7b, and b.

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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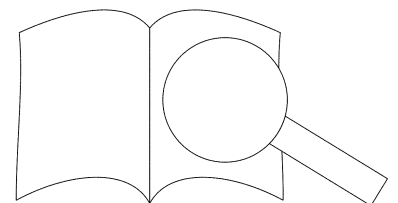
133

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.

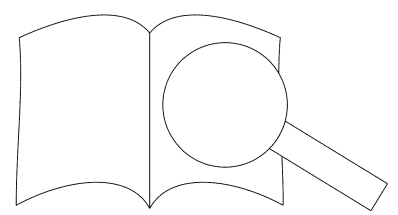
144

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

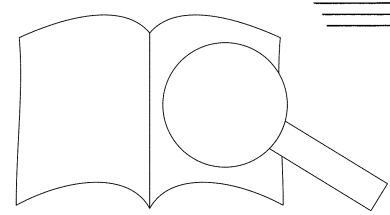
Basso continuo

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'et
 forth in all the world and teach to ev' - ry na - tion, he who believes and

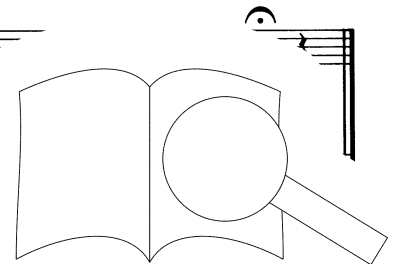
Musical score for measures 9-11, featuring piano accompaniment. It consists of two staves: a right-hand staff and a left-hand staff. The key signature is one sharp (F#) and the time signature is 4/4. Fingerings are indicated with numbers 5, 6, and #. A dynamic marking 'p' is present.

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

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



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

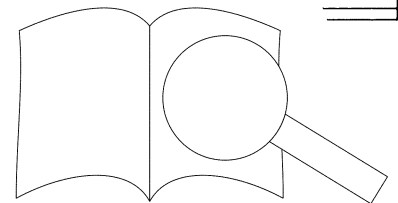
6 4+ 2 8 6

4

Sün - den
die - in

6 5
4 #

9 8
4 # #



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7

p

p

p

p

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

6# 7 5 6 6 5
5 4

11

daß
tha' in st

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

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

Musical score for measures 14-16, featuring three staves with treble and bass clefs. Dynamics include 'f'.

pfuhl — verderbt.
 byss — be slain.

Musical score for measures 17-19, including piano accompaniment with fingerings (6 5 4, 9 4 8, 9 4 8) and a large watermark: "PROBEPARTITUR Evaluation Copy - Quality may be reduced. Carus-Verlag".

Musical score for measures 20-22, featuring three staves with treble and bass clefs.

Men - - schenwerk und
 For — our work and

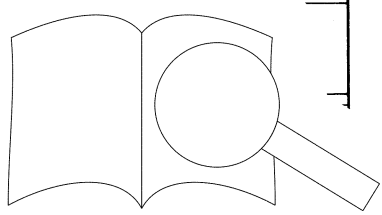
Musical score for measures 23-25, including piano accompaniment with fingerings (6b 7 5 6, 6 4 5) and a magnifying glass icon.

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

werk und
 wort

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

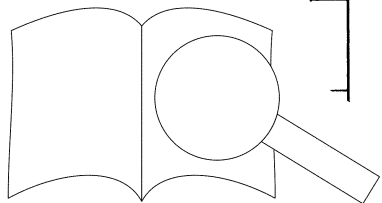


Sün uns an - - - ge - bo - ren, wir sind von Na -
 a - mid trans-gres-sion; from our na - - - ture

p

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

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



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

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

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

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

44

Musical notation for measures 44-46, first system. It features a vocal line with 'fr' markings, two guitar staves, and piano accompaniment.

Musical notation for measures 44-46, second system. It includes guitar staves and piano accompaniment with chord diagrams: 6 7 #, 6 6, 6 4# 2, 5, 4, 5 #.

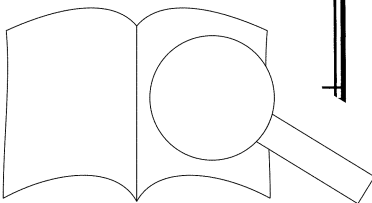
47

Musical notation for measures 47-49, first system. It includes a vocal line, two guitar staves, and piano accompaniment.

Musical notation for measures 47-49, second system. It includes guitar staves and piano accompaniment.

Musical notation for measures 47-49, third system. It includes guitar staves and piano accompaniment with chord diagrams: 9 4 #, 9 4 #, 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

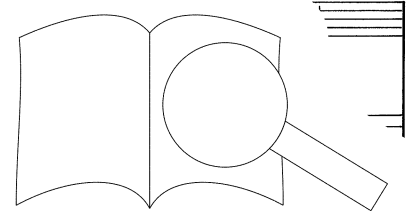
Das Aug allein das Was - ser sieht, wie Menschen Was - ser
The eye sees only wa - ter there, as men do pour ov

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 Christi Blut gefärbet, die allen Schaden
 faith this flood Christ's blood does stain becomes a cleansing fountain that heals the error

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14


heilet gut von Adam hergebet, auch von uns selbst begangen.
 and the sin of Adam's sin begin, as well as our transgression.

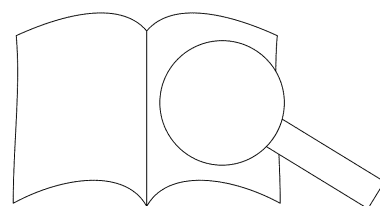
heilet gut von Adam hergebet, auch von uns selbst begangen.
 and the sin of Adam's sin begin, as well as our transgression.


heilet gut vor erbet, auch von uns selbst begangen.
 and the sin of god begin, as well as our transgression.

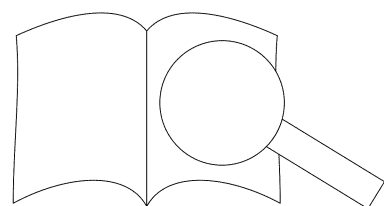
hergebet, auch von uns selbst begangen.
 n's sin begin, as well as our transgression.

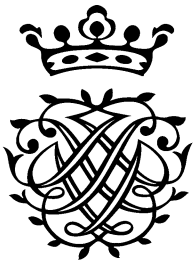
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