

Johann Sebastian
BACH

Liebster Gott, wenn werd ich sterben
O my God, when shall I perish
BWV 8

Kantate zum 16. Sonntag nach Trinitatis
für Soli (SATB), Chor (SATB)
Flauto piccolo oder Flöte, 2 Oboen d'amore, Horn
2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the 16th Sunday after Trinity
for soli (SATB), choir (SATB)
flauto piccolo or flute, 2 oboes d'amore, horn
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 31.008

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Vorwort

Unter Bachs Choralkantaten nimmt das für den 16. Sonntag nach Trinitatis bestimmte Werk *Liebster Gott, wenn werd ich sterben* eine Sonderstellung insofern ein, als es in zwei tonartlich verschiedenen Versionen überliefert ist. Die Erstfassung in E-Dur entstand im September 1724 und gehört damit zur regulären Abfolge von Bachs Choralkantaten-Jahrgang, die Zweitfassung in D-Dur stammt aller Wahrscheinlichkeit nach aus dem Jahre 1747 und erweist sich als Ertrag einer späten Revision. Bachs Kompositionspartitur ist nicht erhalten, dafür liegen ausnahmsweise zwei vollständige Sätze von Aufführungsstimmen aus seinem Besitz vor. Derjenige der späten D-Dur-Fassung wurde nach dem Tode des Komponisten in den Jahrgang der Choralkantaten eingegliedert und dem Erbteil Anna Magdalena Bachs zugeschlagen. Noch im selben Jahr 1750 gab die Witwe ihren Handschriftenbesitz an die Thomasschule ab, und mit diesem die D-Dur-Version unserer Kantate. Deren ursprüngliche E-Dur-Fassung wurde offenbar als überzählig, als Dublette angesehen und bei Gelegenheit einzeln veräußert. So gelangte sie in das Handschriftenlager des Leipziger Verlagshauses Breitkopf, wurde 1836 im Zuge eines großen Räumungsverkaufs an den belgischen Musikgelehrten François-Joseph Fétis abgegeben und landete schließlich in der Königlichen Bibliothek Brüssel. Damit war sie für geraume Zeit aus dem Blickfeld der Bach-Forschung gerückt. Gleichwohl präsentierte der Eröffnungsband der 1851 begonnenen monumentalen Bach-Gesamtausgabe unsere Kantate in der Version in E-Dur, und zwar nach Partiturschriften aus späterer Zeit, ohne von der Existenz originaler Stimmen in dieser Tonart zu wissen. Die Spätfassung in D-Dur hingegen, deren hauptsächlich von Bach selbst sowie seinem Schüler und späteren Schwiegersohn Johann Christoph Altnickol geschriebene Materialien sich in Leipzig, sozusagen vor der Haustür der Herausgeber befanden, blieb unberücksichtigt und ist erst gegen Ende des 20. Jahrhunderts im Druck veröffentlicht worden.

Für den Text der Kantate gilt das charakteristische Herstellungsverfahren des Choralkantaten-Jahrgangs: als Grundlage dient ein Kirchenlied, dessen Eingangs- und Schlußstrophe unverändert bleiben, dessen übrige Strophen hingegen zu Rezitativ- und Arientexten mehr oder minder frei umgeformt werden. Verfasser des Liedes „*Liebster Gott, wenn werd ich sterben*“ ist der Breslauer Theologe Caspar Neumann. Als Entstehungszeit gelten die Jahre um 1690; damit ist das Lied eines der jüngsten, die von Bach im Kontext seiner Choralkantaten berücksichtigt worden sind. Wie erwähnt, erscheint die erste Strophe im originalen Wortlaut: „*Liebster Gott, wenn werd ich sterben? / Meine Zeit läuft immer hin, / und des alten Adams Erben, / unter denen ich auch bin, / haben dies zum Vaterteil, / daß sie eine kleine Weil / arm und elend sein auf Erden / und denn selber Erde werden.*“ Um Tod und Sterben kreisen auch die übrigen Strophen und damit der von ihnen abhängende Kantatentext. Dies entspricht der Tradition des 16. Sonntags nach Trinitatis und seiner Lesung, der Erzählung vom Jüngling zu Nain im 7. Kapitel bei Lukas. Dem unbekanntem Textdichter unserer Kantate standen für die Gewinnung von Arien und Rezitativen lediglich drei Binnenstrophen von Caspar Neumanns Lied zur Verfügung.

Um ein Libretto von sechs Sätzen zu schaffen, mit je zwei Choralstrophen, Rezitativen und Arien, wie es Bachs Auftrag entsprochen haben mag, mußten verschiedentlich Umschichtungen vorgenommen werden. Dies gilt bereits für den ersten frei gedichteten Kantatensatz, eine Arie. Hierfür wurde der Beginn der dritten Choralstrophe herangezogen, insbesondere die Frage „*Aber Gott, was werd ich denken, / wenn es wird ans Sterben gehn?*“, dazu der Schluß der zweiten Strophe: „*geht doch immer da und dort / einer nach dem andern fort, / und schon mancher liegt im Grabe, / den ich wohl gekennet habe.*“ Auffällig erscheinen die grellen Farben, die der Kantatendichter – abweichend von seiner Liedvorlage – hier aufträgt: „*Was willst du dich, mein Geist, entsetzen, / wenn meine letzte Stunde schlägt? / Mein Leib neigt täglich sich zur Erden, / und da muß seine Ruhstatt werden, / wohin man so viel tausend trägt.*“ Für das folgende Rezitativ nutzt der Librettist die restlichen Verse von Neumanns dritter Strophe: „*Wo wird man den Leib hinsenken, / wie wirts um die Seele stehn? / Ach was Kummer fällt mir ein; / wessen wird mein Vorrat sein; / und wo werden meine Lieben / nacheinander hin verstieben?*“ Dazu die wortreiche Version als Rezitativ: „*Zwar fühlt mein schwaches Herz / Furcht, Sorge, Schmerz: / Wo wird mein Leib die Ruhe finden? / Wer wird die Seele doch / vom aufgelegten Sündenjoch / befreien und entbinden? / Das Meine wird zerstreut, / und wohin werden meine Lieben / in ihrer Traurigkeit / zertrennt, vertrieben?*“

Antwort auf diese bangen Fragen gibt in Neumanns Lied die vierte Strophe, insbesondere mit ihren ersten vier Versen: „*Doch, was darf es dieser Sorgen, / soll ich nicht zu Jesu gehn? / Lieber heute noch als morgen, / denn mein Fleisch wird auferstehn.*“ In überschwenglichen daktylischen Versen und damit erneut das Vorbild hinter sich lassend, formuliert die hieraus gewonnene Arie: „*Doch weichet, ihr tollen, vergeblichen Sorgen, / mich ruft mein Jesus: wer sollte nicht gehn? / Nichts, was mir gefällt, / besitzt die Welt. / Erscheine mir, seliger, fröhlicher Morgen, / verkläret und herrlich vor Jesu zu stehn.*“ Der Absage an die Güter dieser Welt ist der Schlußteil der vierten Liedstrophe ebenso gewidmet, wie das davon abgeleitete, relativ umfangreiche letzte Rezitativ. Der Abrundung des Kantatenlibrettos dient Caspar Neumanns Schlußstrophe in unverändertem Wortlaut: „*Herrscher über Tod und Leben, / mach einmal mein Ende gut, / lehre mich den Geist aufgeben / mit recht wohlgefaßtem Mut. / Hilf, daß ich ein ehrlich Grab / neben frommen Christen hab / und auch endlich in der Erde / nimmermehr zuschanden werde!*“

Die zu dieser Dichtung gehörige Melodie war üblicherweise „*Freu dich sehr, o meine Seele*“. Bach hingegen wählte eine Weise, die der aus Breslau stammende, seit 1679 als Nikolaiorganist in Leipzig tätige Daniel Vetter 1695 oder schon früher geschaffen und 1713 in seiner Drucksammlung „*Musicalische Kirch- und Haus-Ergötzlichkeit*“ veröffentlicht hatte. In teilweise umgebildeter Form erscheint die Melodie im Eingangssatz der Kantate zeilenweise zerlegt als Cantus firmus im Sopran, kontrapunktiert von den übrigen Singstimmen und eingebettet in einen selbständigen,

motivisch einheitlichen Instrumentalsatz. Dieser Instrumentalpart vollzieht sich auf zwei beziehungsweise sogar drei Ebenen: Über einem sparsam grundierenden Baß erklingen in den gedämpften hohen Streichinstrumenten unaufhörlich abwärtsgerichtete Dreiklänge im Staccato – in der Spätfassung der Kantate sogar im Pizzicato; dazu gesellen sich aufdringliche Tonrepetitionen einer Flöte in hoher Lage, die nur selten in Dreiklangsbrechungen überwechseln. Beide Instrumentalregister bewirken Assoziationen an Sterbegeläut. Konterkariert wird dieses bedrückende Szenarium einerseits durch den Pastorale-Typus des Satzes mit seinem 12/8-Takt als Sinnbild der Vollkommenheit und der Ruhe, andererseits durch zwei Oboi d’amore, die, bald einander imitierend, bald aneinander gekoppelt, gleichsam von beiden Seiten her tröstlichen Zuspruch liefern und durch ihre Unbeirrbarkeit und ihre ständige Präsenz für ein sicheres Geleit auf dem letzten Wege sorgen.

Daß der Tod gleichwohl seine Schrecken noch nicht verloren hat, deutet die Tenor-Arie mit ausdrucksgeprägten Intervallsprüngen in Singstimme und obligater Oboe d’amore ebenso an, wie mit dem im Continuo-Baß erklingenden unerbittlichen letzten Stundenschlag. Fremdartige Modulationen kennzeichnen im ersten, von den Streichinstrumenten begleiteten Rezitativ das suchende Fragen nach dem Schicksal der im Diesseits Zurückgelassenen. In scharfem Kontrast hierzu steht die fröhlich und zuversichtlich auftrumpfende Baß-Arie im Gigue-Rhythmus mit ihrem konzertierend sich verselbständigenden obligaten Flötenpart. Dieser Tonfall schwingt auch noch in dem eigentümlich heiteren Schlußchoral mit, in dem die ariose Melodie Daniel Vettters sich ungehindert entfalten kann, freier jedenfalls als im tonsymbolisch beschwerten Eingangssatz der Kantate.

Hans-Joachim Schulze

aus: H.-J. Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*, Leipzig und Stuttgart 2006 (Carus 24.046).

Foreword

Among Bach's chorale cantatas, *Liebster Gott, wenn werd ich sterben* (O my God, when shall I perish), which was written for the 16th Sunday after Trinity, occupies a special position in that it exists in two versions in two different keys. The first version in E major was composed in September 1724 and thus belongs to the regular sequence of Bach's annual cycle of chorale cantatas. The second version in D major was written, in all probability, in 1747 and is the result of a late revision. Bach's composing score has not survived but, as an exception, two complete sets of parts which were in his possession are extant. Those of the late D major version were integrated into the annual cycle of chorale cantatas after the composer's death and were added to Anna Magdalena Bach's portion of the inheritance. Still, in the same year of 1750, the widow gave her collection of manuscripts to St. Thomas's School, including the D major version of the present cantata. The original E major version was obviously considered to be a duplicate and it was sold off individually when the occasion arose. It thus made its way into the autograph inventory of the Leipzig publisher Breitkopf, and was sold in 1836 to the Belgian music scholar François-Joseph Fétis as part of a large clearance sale, finally ending up in the Royal Library in Brussels. It was thus concealed from Bach researchers for a considerable time. Nevertheless, the present cantata in the E major version was presented in the opening volume of the monumental Bach-Gesamtausgabe, which was begun in 1851, using copies of the score from a later time as sources and without being aware of the existence of original parts in this key. The later version in D major, however, whose material had been copied primarily by Bach himself as well as by his pupil and later son-in-law Johann Christoph Altnickol, was located in Leipzig, at their own doorstep, so to speak, remaining unconsidered and only being published towards the end of the 20th century.

For establishing the text of the cantata, the characteristic procedure used in the annual cycle of chorale cantatas was applied: a hymn, whose opening and closing verses remained unchanged, served as its basis. The remaining verses, however, were more or less freely adapted for the recitative and aria texts. The author of the hymn "Liebster Gott, wenn werd ich sterben" was the theologian Caspar Neumann from Wrocław. It was written in the years around 1690 and is thus one of the most recent hymns Bach took into consideration within the context of the chorale cantatas. As previously mentioned, the first verse appears in its original wording: *O my God, when shall I perish? / For my days run swiftly by, / as with all who here do flourish, / for of Adam's seed am I. / We inherit this from him, / that we for a little time / here on earth are tried and wearied / then ourselves in earth are buried. /* The remaining verses also revolve around death and dying, as does the cantata text, which is related to them. This is in accordance with the tradition of the 16th Sunday after Trinity and its reading, which is the account of the Raising of the Widow's Son at Nain in the 7th chapter of Luke. The unknown author of the cantata text had only the three inner verses from Caspar Neumann's hymn at his disposal for the production of the arias and recitatives.

To create a libretto with six movements, containing two chorale verses, two recitatives and two arias, which was probably in accordance with Bach's assignment, various elements had to be restructured. This applied already for the first freely written text of the cantata movement, which is an aria. For this purpose the beginning of the third chorale verse was drawn upon, especially the question "But God, what will I think / when is it time for me to die?", as well as the ending of the second verse: "always go here and there / go forth, one after the other, / and already some are lying in the grave, / whom I surely knew." The garish colors that the author applies here are conspicuous, diverging from the original hymn: *Why must you quake, my soul, with terror, / that my last hour today may strike? / My mortal flesh tends earthward daily / and in that place shall slumber truly / that takes so many thousands back.* The librettist made use of the remaining verses from Neumann's third stanza for the following recitative: "Where will one lower the body, / and what about the soul? / Ah, what affliction I can think of; / what will be my fate; / and where will my loved ones / one after the other be dispersed?" Here is the wordy version of the recitative: *My heart feels in this life / fear, sorrow, grief: / When will my flesh no more endure it? / And who from all my pain / and the oppressive yoke of sin / shall free my restless spirit? / My goods will be dispersed, / ah, but where will the ones I cherished / in all their hopelessness / and grief be banished?*

The fourth stanza of Neumann's hymn delivers answers to these anxious questions, especially the first four stanzas: "But why all these worries, / am I not going to Jesus? / Rather today than tomorrow, / for my flesh will be resurrected." Using effusive dactylic verses, thus departing from the original model yet again, the resulting aria is formulated as follows: *Give way now, O sorrows and cares unavailing / My Jesus now calls me: who would not be saved? / For nothing I need / is here in this world. / Appear to me, blessed and jubilant morning, / when radiant and joyful with Jesus I stand.* The final part of the hymn's fourth stanza is also devoted to the rejection of worldly goods, as is the relatively substantial last recitative which is derived from it. Caspar Neumann's final stanza, in its unchanged form, rounds off the libretto of the cantata: *Lord of living and of dying, / may I have a blessed end. / Grant that in my hour of parting / strength and courage I may find. / And a meet and proper grave / near good Christians may I have; / though by earth I am surrounded, / let me never be confounded.*

The melody which usually accompanied this poetry was "Freu dich sehr, o meine Seele" (O my soul, be thou rejoicing). Bach, however, chose a tune which originated from Daniel Vetter, who came from Wrocław and had been the organist St. Nicholas's Church in Leipzig from 1679; he had written the melody in 1695 or even earlier and had published it in 1713 in the collection "Musicalische Kirch- und Haus-Ergötzlichkeit" (Musical Delight for Church and Home). The melody, divided line by line, appears in a partially reshaped form in the opening movement of the cantata as a cantus firmus in the soprano; the other vocal parts provide a counterpoint and the melody itself is embedded

in an independent, motivically homogenous instrumental setting. This instrumental framework takes place on two or, as the case may be, even three levels: Unending downward staccato triads in the muted high strings sound above a sparse bass foundation – in the late version of the cantata even as pizzicatos; these are joined by insistent tone repetitions in the high register of a flute, which only seldom change to arpeggios. Both instrumental registers evoke associations with a death knell. The pastoral character of the movement, with its 12/8 meter symbolizing perfection and calm, acts as a foil to this depressing scenario, as do the two oboes d'amore which – sometimes imitating each other, sometimes coupled to each other – offer, as it were, consolation from both sides and, through their steadfastness and continual presence, ensure safe conduct on the final journey.

The tenor aria, with its emotionally charged intervallic leaps in the voice and obbligato oboe d'amore, as well as the unrelenting last tolling of the bell in the basso continuo, point out that death has nevertheless retained its horror. In the first recitative, which is accompanied by the strings, strange modulations characterize the searching question concerning the fate of those left behind in this world. This is starkly contrasted by the joyful and confidently boastful bass aria in gigue rhythm with its concertante obbligato flute part which progressively becomes more independent. This tone still resonates in the strangely cheerful final chorale, in which Daniel Vetter's arioso melody is allowed to unfold unfettered, at least more freely than in the ponderous opening movement with its tonal symbolism.

Hans-Joachim Schulze
Translation: David Kosviner

from: H.-J. Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*, Leipzig and Stuttgart, 2006 (Carus 24.046).

Liebster Gott, wenn werd ich sterben

O my God, when shall I perish

BWV 8

Johann Sebastian Bach

1685–1750

1. Coro

Flauto piccolo o
Flauto traverso

Oboe d'amore I

Oboe d'amore II

Corno

Violino I

col sordino e staccato sempre

Violino II

col sordino e staccato sempre

Viola

col sordino e staccato sei.

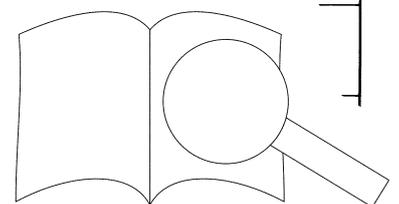
Soprano

Alto

Tenore

Basso

pizzicato sempre



Aufführungsdauer/Duration: ca. 23 min.

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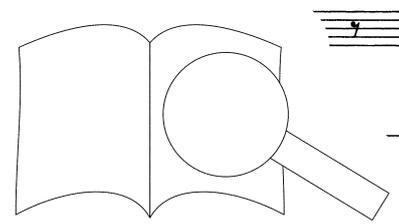
edited by Reinhold Kubik
Generalbassaussetzung: Paul Horn
English version by Jean Lunn

Musical notation for the first system, including a piano introduction with a treble clef and a key signature of three sharps (F#, C#, G#).

Musical notation for the second system, featuring a vocal line with a treble clef and a piano accompaniment with a bass clef.

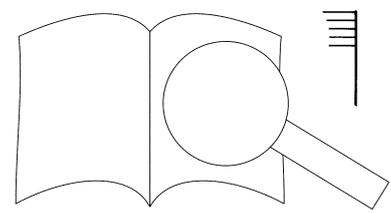
Musical notation for the third system, consisting of four staves with treble clefs and a bass clef.

Musical notation for the fourth system, including a piano introduction with a treble clef and a key signature of three sharps, and a bass line with a bass clef.



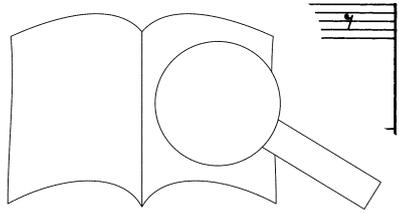
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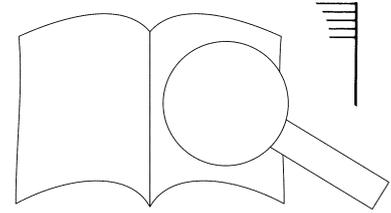
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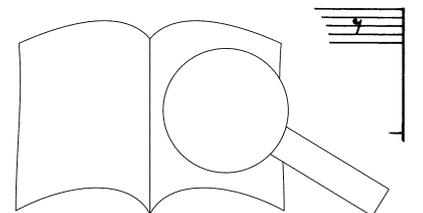


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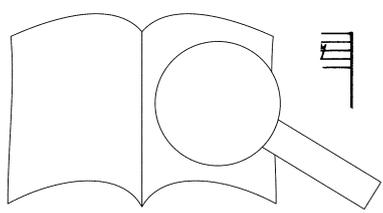


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Lieb - ster
O my



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Gott, wenn werd
 God, when shall
 Lieb - - - - - nn werd ich ster
 O - - - - - when shall I per
 - - - - - wenn werd ich ster
 - - - - - when shall I per
 - - - - - ster Gott, wenn werd ich ster
 - - - - - my God, when shall I ner

6 4
 5 3
 7 4 2
 3
 3 4

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

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

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

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

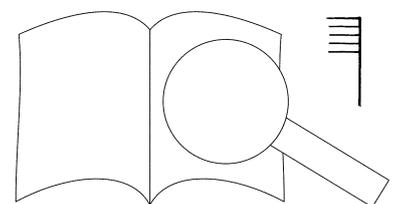
ben?
ish?

Mei - ne
For - my

ben?
ish?

ben?
ish?

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Zeit läuft
days run

Mei -
For

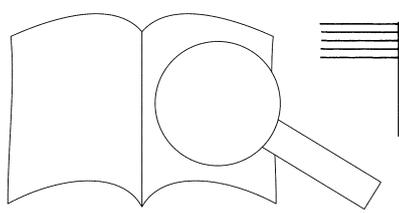
läuft im - mer
run swift - ly

im - mer hin,
ly by,

ne Zeit läuft im - mer, im - mer hin,
- my days run swift - ly, swift - ly by,

7 # 6 4 4

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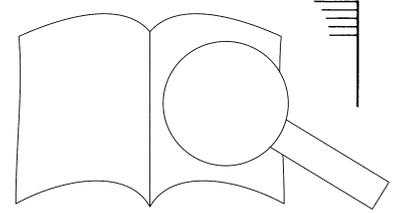


Musical notation for the first system, featuring treble and bass staves with various notes and rests.

Musical notation for the second system, featuring treble and bass staves with various notes and rests.

Musical notation for the third system, featuring treble and bass staves with various notes and rests.

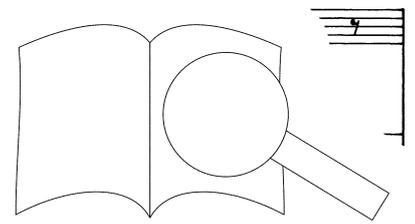
Musical notation for the fourth system, featuring treble and bass staves with various notes and rests.



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Musical score for page 22, featuring multiple staves with treble and bass clefs, a key signature of three sharps (F#, C#, G#), and various rhythmic patterns including sixteenth and thirty-second notes.

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6
4

7
4
2

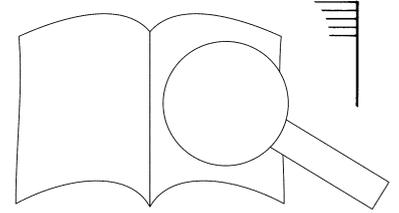
5
3

The first system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a series of eighth notes in a descending sequence. The middle staff is also a treble clef with the same key signature and time signature, containing a melodic line with some slurs and accidentals. The bottom staff is a bass clef with the same key signature and time signature, featuring a bass line with eighth notes and some slurs.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature, containing a melodic line with eighth notes. The middle staff is a treble clef with the same key signature and time signature, containing a melodic line with eighth notes and some slurs. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with eighth notes and some slurs.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature, containing a melodic line with eighth notes. The middle staff is a treble clef with the same key signature and time signature, containing a melodic line with eighth notes and some slurs. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with eighth notes and some slurs.

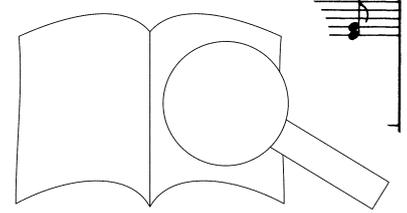
The fourth system of music consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature, containing a melodic line with eighth notes. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with eighth notes and some slurs.



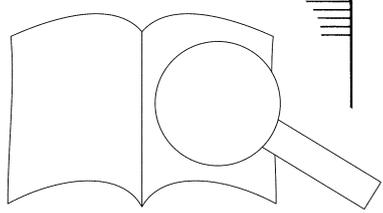
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Musical score for page 26, featuring multiple staves with treble and bass clefs, various musical notations including notes, rests, and ornaments, and a large diagonal watermark reading "PROBEPARTITUR".

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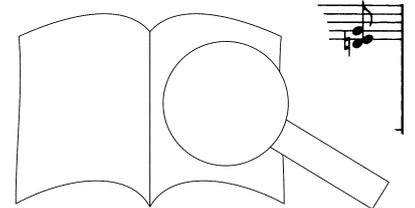


The first system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a melody of eighth notes. The middle staff is a treble clef with a whole rest followed by a half note and then a quarter note. The bottom staff is a bass clef with a whole rest followed by a half note and then a quarter note.

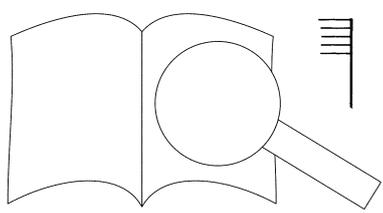
The second system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps and a melody of eighth notes. The middle staff is a treble clef with a melody of eighth notes. The bottom staff is a bass clef with a melody of eighth notes.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps and a whole rest. The middle staff is a treble clef with a whole rest. The bottom staff is a bass clef with a whole rest.

The fourth system of music consists of two staves. The top staff is a treble clef with a key signature of three sharps and a melody of eighth notes. The bottom staff is a bass clef with a melody of eighth notes. There are some markings below the staves, including a '7/4' and a '6'.



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A - - - - - dams
 here - - - - - do

und des al - - - - - ten
 as with all - - - - - who

und des al - - - - - ten
 as with all - - - - - who

und des al - - - - - ten
 as with all - - - - - who

Er
flour

A - dams Er - ben,
here do flour ish,

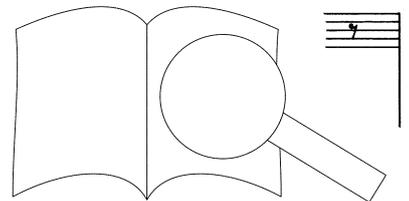
A - - ben,
her ish,

ams Er - - - - - ben,
do flour - - - - - ish,

7
4
2

5
3

6
4+
3b



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un

nen ich
dam's seed

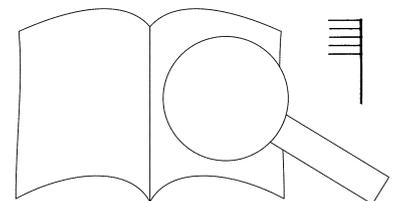
un - ter de - - - nen
for of A - - - dam's

un - ter de - - - nen
for of A - - - dam's

un - ter de - - - nen, un - ter
for of A - - - dam's for of

7
4
2

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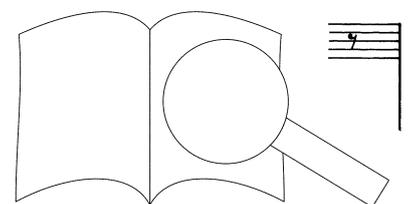
auch bin,
am I.

ich auch
seed am

ich
seed

auch bin,
am I.

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4

#

8

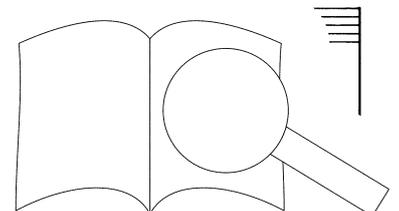
7h

6

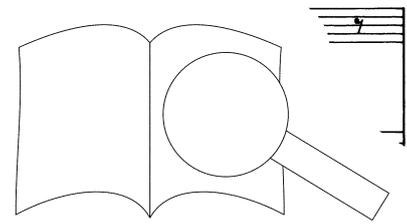
4

4

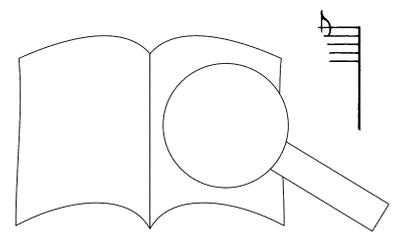
2



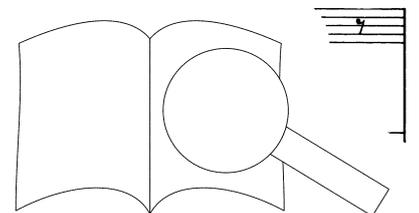
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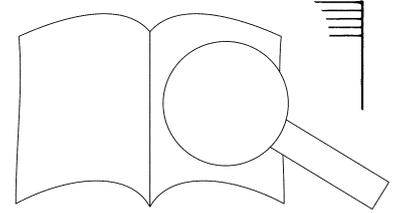
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ha - ben dies zum
 We in - her - - - it

ha - ben
 We in -

ha - ben dies, dies zum
 We in - her - - - - - it

ha - ben
 We in -

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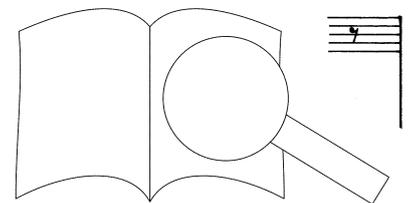
ei - - ne klei -
for a lit -

daß that Weil tie time

ne klei - ne Weil
a lit - tle time

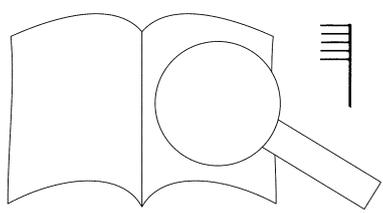
sie ei - ne klei - ne Weil
we for a lit - tle time

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lend sein auf
 are tried and
 arm und e - - - lend
 here on earth are
 arm und e - - - lend
 here on earth are
 arm und e - - - lend
 here on earth are



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

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

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

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

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

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

Er
wea

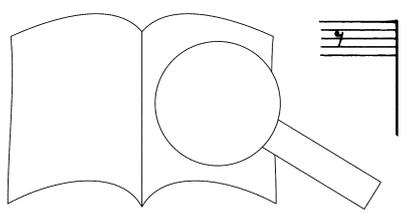
sein
tried

sein
tried

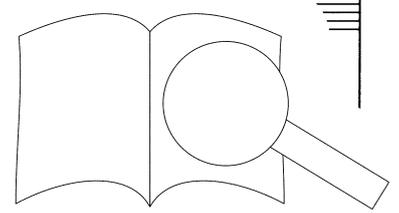
auf Er - - - - den
and wea - - - - ried,

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



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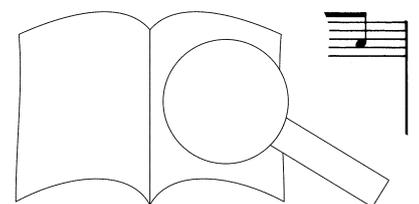


ber Er
in earth

und dann sel - ber Er -
then ourselves in earth

und dann sel - ber Er -
then ourselves in earth

und dann sel - ber Er - - -
then our - selves in earth



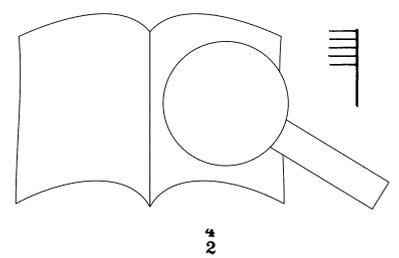
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er - - - den.
bur - - - ied.

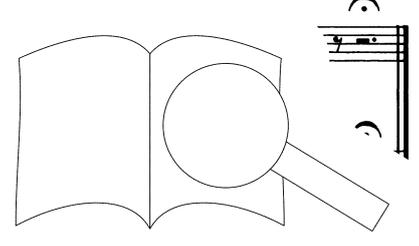
de - - - den.
are - - - ied.

- de wer - - - den.
are bur - - - ied

9 8 7 \flat 7 6 5 4 $+$
2 6 6 6 5



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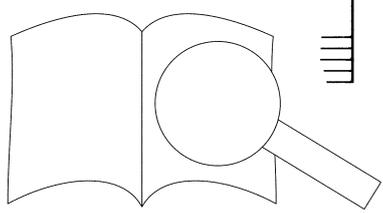
2. Aria

Oboe d'amore I

Tenore

Basso continuo

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10

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melodic line with a trill (tr) marking.

Musical staff with treble clef, mostly empty, with a few notes at the end.

Was
Why

Piano accompaniment for measures 10-12, including bass line with fingering numbers (6, 5, 6, #, 6, 3, 4, 3, 6, 5, 4, #) and chord symbols.

13

Musical staff with treble clef, starting with a piano (*p*) dynamic marking.

Musical staff with treble clef, containing the vocal line for measures 13-15.

willst du dich, mein Geist, - n,
must you quake, my soul, - ,
ror,

Piano accompaniment for measures 13-15, including bass line with fingering numbers (5, #, 6, 4, 7, #, 6).

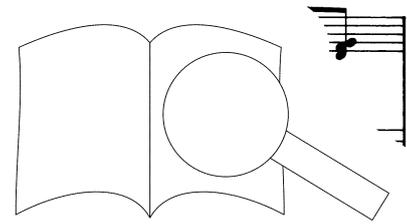
16

Musical staff with treble clef, continuing the melodic line.

Musical staff with treble clef, containing the vocal line for measures 16-18.

ich ent - set-zen, was willst du dich, mein Geist, ent -
du quake with ter-ror, why must you quake, my soul, with

Piano accompaniment for measures 16-18, including bass line with fingering numbers (6, 5, #, 6, 4, 3, 5).



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19

set - - zen, was willst du dich, mein Geist, ent - -
 ter - - ror, why must you quake, my soul, with

3 4 6 4 # 5 # 6 8

3 3 5 4 # 5 # 6 4 8

22

set - zen, wenn mei - ne letz - te Str' sc. Was
 ter - ror that my last hour to - str. why

6 6 6 7 5 6

6 4 3 5 # 5

25

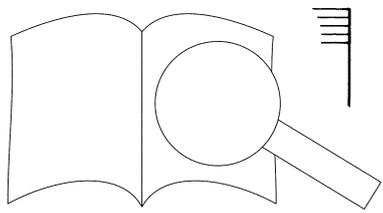
mei - ne Geist, ent - set - - zen, wenn
 ake, my soul, with ter - - ror that

7 6 5

7 6 5

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28

mei - ne letz - te Stun - de schlägt?
 my last hour to - day may strike?

5 — — — 6 5 — — — 7 5 — — —

31

Was willst du set - zen, wenn
 Why must e, m, a ter - ror that

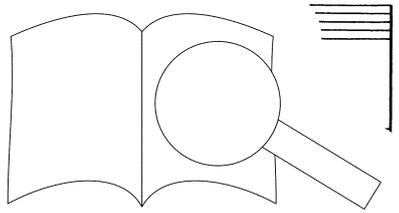
6 4 3 — — — 6 5 — — —

34

Stun - de schlägt?
 - day may strike?

f

5 6 5 — — — 5 6 5 4



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37

Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef and key signature of three sharps, containing a whole rest.

Piano accompaniment for measures 37-39. The right hand has chords and moving lines, while the left hand has a bass line with fingerings: 6, 9, 6, 5, 6, 5, 6, 5, 6, 4, 3, 6.

40

Musical staff with treble clef and key signature of three sharps. It begins with a whole rest and then a melodic line starting with a piano (*p*) dynamic. A fermata is placed over the final note.

Vocal line with lyrics: "Mein Leib neigt täg - - - den, und / My mor - - - tal flesh h - h - ly and". The lyrics are aligned with the notes on the staff.

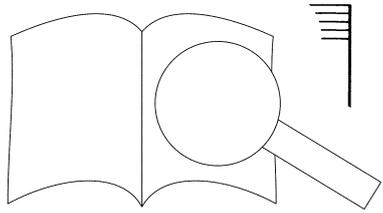
Piano accompaniment for measures 40-43. The right hand has chords and the left hand has a bass line with fingerings: 3, 6, 4, 4, 3, 4, 2.

44

Musical staff with treble clef and key signature of three sharps, containing a melodic line with eighth notes.

Vocal line with lyrics: "sei - - - ne Ruh - statt wer - - - den, wo - hin / place shall slum - ber tru - - ly that takes". The lyrics are aligned with the notes on the staff.

Piano accompaniment for measures 44-46. The right hand has chords and the left hand has a bass line with fingerings: 5, 6, 4, 3, 6, 4, 5, 6.



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47

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

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

man so viel tau
so man-y thou

Piano accompaniment staff with treble and bass clefs and key signature of three sharps (F#, C#, G#).

5 6 5 7 #

50

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

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

Piano accompaniment staff with treble and bass clefs and key signature of three sharps (F#, C#, G#).

9 8 6 5 7 6 5 4

trägt, wo -
is back, that

53

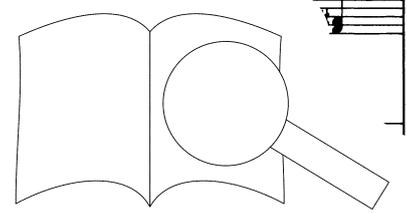
Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

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

Piano accompaniment staff with treble and bass clefs and key signature of three sharps (F#, C#, G#).

5 4 2 5 6 6 5 6 4

send, viel tau - send
sands, thou - sands



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56

trägt.
back.

f

6 6 4 6 4 6 4

59

Mei- mo, neigt täg - - - - - tal flesh

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

7 7

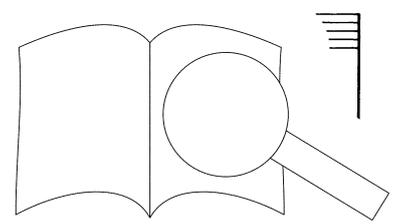
62

Er - - - den, mein Leib neigt täg - - - - -
dai - - - ly, my mor - - - tal flesh

7 7

7 4 3 7 4

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65 *tr*

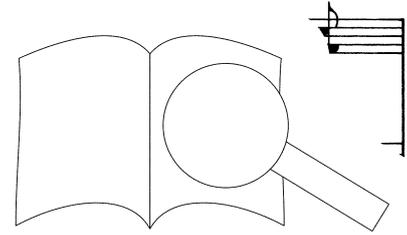
- lich sich zur Er - - den, und da muß sei - - ne Ruh - statt
 - tends earth - ward dai - - ly and in that place shall slum - ber

69

werden, sei - ne Ruh - - - - - statt, und
 tru - ly, slum - ber, slum - - - - - ber, and

73

- - - ne Ruh - - statt wer - - - den, wo - hin,
 place shall slum - - ber tru - - - ly that takes,



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76

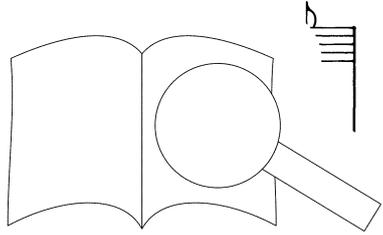
wo - hin man so viel tau
 that takes so man-y thou

79

- send trägt, wo - hin man so viel
 - sands back, that takes so man - y

82

.au - send trägt.
 s, thou - sands back.



86

Musical staff 1 for measure 86, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a melody of eighth notes.

Musical staff 2 for measure 86, featuring a treble clef, a key signature of three sharps, and a whole rest.

Musical staves 3 and 4 for measure 86, featuring a grand staff with treble and bass clefs, a key signature of three sharps, and chords with fingerings 7, 7, and 7b.

89

Musical staff 1 for measure 89, featuring a treble clef, a key signature of three sharps, and a melody of eighth notes.

Musical staff 2 for measure 89, featuring a treble clef, a key signature of three sharps, and a whole rest.

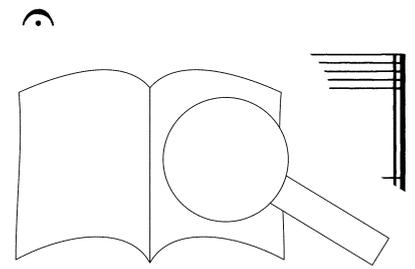
Musical staves 3 and 4 for measure 89, featuring a grand staff with treble and bass clefs, a key signature of three sharps, and chords with fingerings 5, 6, 6, 4, 3, 6, and 5b.

92

Musical staff 1 for measure 92, featuring a treble clef, a key signature of three sharps, and a melody of eighth notes.

Musical staff 2 for measure 92, featuring a treble clef, a key signature of three sharps, and a whole rest.

Musical staves 3 and 4 for measure 92, featuring a grand staff with treble and bass clefs, a key signature of three sharps, and chords with fingerings 6, 5, 6, #, 6, 5, 3, 4, 3, 6, 5, 4, and #.



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3. Recitativo accompagnato

Violino I

Violino II

Viola

Alto

Basso continuo

p

p

p

Zwar fühlt mein schwaches Herz Furcht, Sor - gr
 My heart feels in this life fear, sor -

p *coll' arco*

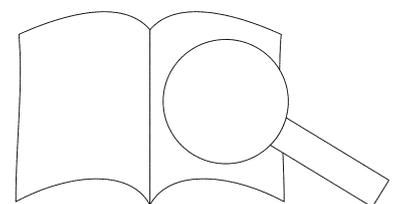
6 7 5

3

Schmerz: wo wird - in-den? Wer wird die See - le doch vom auf - ge -
 gief: When will it endure it? And who from all my pain and the op -

7 5 6

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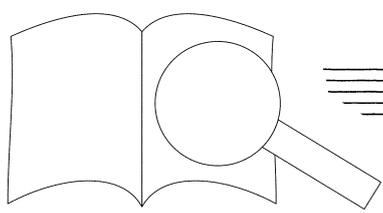


5

leg-ten Sün-den-joch be-frei-en und ent-bin-den? Das Mei-ne wird
pres-sive yoke of sin shall free my rest-less spir-it? My goods will be

8

hi-ri-ished in ih-rer Trau-rig-keit zer-trennt, ver-trie-ben?
in all their hope-less-ness and grief be ban-ished?



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4. Aria

Flauto piccolo o
Flauto traverso

Violino I

Violino II

Viola

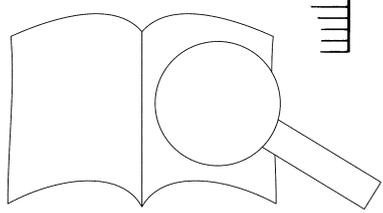
Basso

Basso continuo

The first system of the musical score for '4. Aria' features six staves. The Flauto piccolo o and Flauto traverso staff (top) has a treble clef, a key signature of two sharps (F# and C#), and a 12/8 time signature. It begins with a forte (f) dynamic and a melodic line of eighth notes. The Violino I and Violino II staves have the same key signature and time signature, with Violino I playing a melodic line and Violino II providing harmonic support. The Viola staff has a bass clef and the same key signature and time signature, playing a bass line. The Basso staff has a bass clef and the same key signature and time signature, with a mostly silent part. The Basso continuo staff has a grand staff (treble and bass clefs) and the same key signature and time signature, playing a complex bass line with figured bass notation (6, 7, 6, 7) and a forte (f) dynamic.

The second system of the musical score continues the six staves. The Flauto piccolo o and Flauto traverso staff (top) has a treble clef, a key signature of two sharps (F# and C#), and a 12/8 time signature. It begins with a forte (f) dynamic and a melodic line of eighth notes. The Violino I and Violino II staves have the same key signature and time signature, with Violino I playing a melodic line and Violino II providing harmonic support. The Viola staff has a bass clef and the same key signature and time signature, playing a bass line. The Basso staff has a bass clef and the same key signature and time signature, with a mostly silent part. The Basso continuo staff has a grand staff (treble and bass clefs) and the same key signature and time signature, playing a complex bass line with figured bass notation (5, 5) and a forte (f) dynamic.

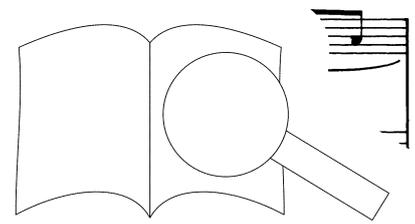
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5

8

11



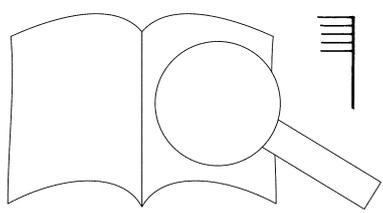
10

Musical score for measures 10-11. The score is written for a piano and includes staves for the right hand (treble clef), left hand (bass clef), and grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). Measure 10 features a complex melodic line in the right hand with many slurs and ties. Measure 11 shows a more rhythmic pattern with eighth notes and rests. Fingering numbers 6, 7, and 5 are indicated below the grand staff.

12

Musical score for measures 12-13. The score continues with the same instrumentation and key signature. Measure 12 has a similar melodic structure to measure 10. Measure 13 is mostly empty staves, indicating a rest or a change in the score. Fingering numbers 4, 2, 6, and 5 are indicated below the grand staff.

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14

6 6 7h 5h

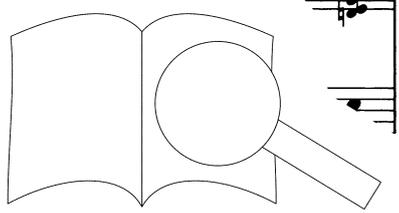
16

p

Doch wei - - chet, ihr tol - - len, ver -
 Give way - - now, O sor - - rows and

p

6 6 5
 5 4 #

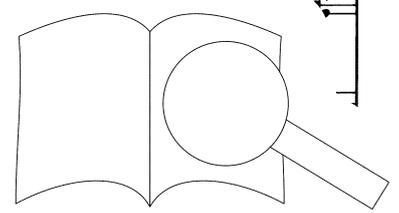


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geb - - li-chen Sor - gen,
 cares un - a - vail - ing,

doch wei - - chet, ihr tol - - len, ver -
 give way now, O sor - - rows and



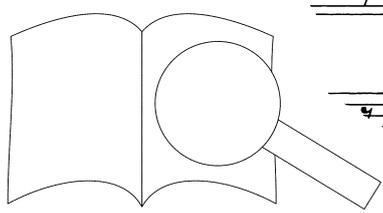
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22

geb - - li - chen Sor - gen, doch wei - - - - -
 cares un - a - vail - ing, give way, - - - - -

24

- - - - - len, ver - geb - li - chen Sor - - - - - gen, ver - geb - li - chen
 - - - - - rows and cares un - a - vail - - - - - ing, and cares un - a -



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Musical notation for measures 26-27, including vocal line and piano accompaniment.

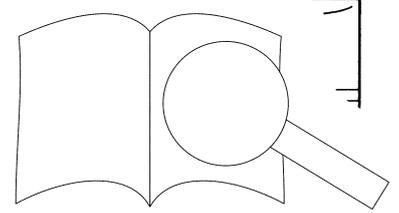
Sor
vail

Musical notation for measures 28-29, including vocal line and piano accompaniment.

Musical notation for measures 30-31, including vocal line and piano accompaniment.

gen! Mich ru - fet mein Je - sus: wer soll - te nicht gehn? wer
ing! My Je - sus now calls me: Who would not be saved? Who

Musical notation for measures 32-33, including vocal line and piano accompaniment.



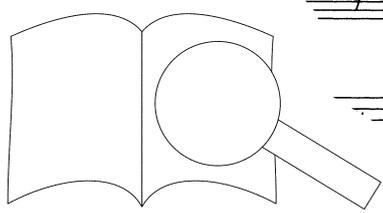
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soll - te nicht gehn? Mich ru - fet mein Je - sus: wer soll - te nicht gehn?
 would not be saved? My Je - sus now calls me: Who would not be saved?

wer soll - te nicht? Mich ru - fet mein Je - sus: wer soll - te nicht
 Would not be saved? My Je - sus now calls me: Who would not be

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34

Musical notation for measures 34-35. The vocal line (treble clef) features a melodic phrase with eighth and sixteenth notes. The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines.

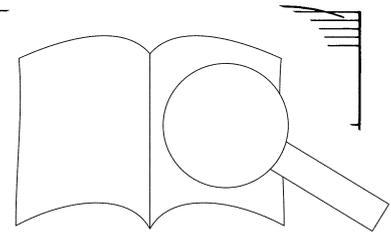
gehn? wer soll - te nicht gehn? Mich ru - fet mein Je - sus: wer soll -
 saved? Who would not be saved? My Je - sus now calls me: Who wor

Piano accompaniment for measures 34-35. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. Chord symbols '7' and '#' are visible below the bass line.

36

Musical notation for measures 36-37. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with eighth notes and chords.

Piano accompaniment for measures 36-37. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. Chord symbols '7', '4', and '#', and '7b', '5b' are visible below the bass line.



38

Musical score for measures 38-39. It includes vocal lines in treble and bass clefs and piano accompaniment in treble and bass clefs. The key signature is two sharps (F# and C#). The piano part includes fingerings: 6, 5, 6, 4, 5, #.

Nichts, was mir ge-fällt, be-sit-
 For noth-ing I need is her

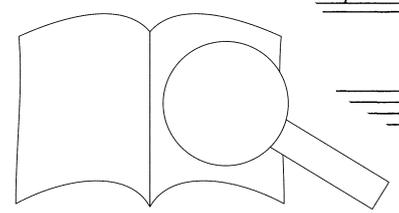
Musical score for measures 39-40. It includes piano accompaniment in treble and bass clefs. The piano part includes fingerings: 6, 5, 6, 4, 5, #.

40

Musical score for measures 40-41. It includes vocal lines in treble and bass clefs and piano accompaniment in treble and bass clefs. The key signature is two sharps (F# and C#).

er-zet die Welt, be-sit- - - zet die Welt,
 here in this world, is here in this world,

Musical score for measures 41-42. It includes piano accompaniment in treble and bass clefs. The piano part includes fingerings: #, 7, 6, 7, #, 6, #, 5.



Musical staff with treble clef and key signature of two sharps (F# and C#). It contains a continuous sequence of eighth notes with slurs.

Two musical staves: the upper one is a vocal line with a long note, and the lower one is a piano accompaniment line with quarter notes.

Bass line for the first system, featuring eighth notes and slurs.

nichts, nichts, nichts, nichts, was mir ge - fällt, be - sit - 7
here, here, here, for noth - ing I need is her

Piano accompaniment for the first system, including chord diagrams: 6/4, 7/#, 6/4.

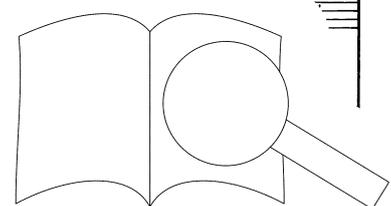
Musical staff with treble clef and key signature of two sharps, containing eighth notes with slurs.

Two musical staves: the upper one is a vocal line with a long note, and the lower one is a piano accompaniment line with quarter notes.

Bass line for the second system, featuring eighth notes and slurs.

röh - li - cher Mor - - - - gen, er - schei - ne mir, se - li - ger,
jub - i - lant morn - - - - ing, ap - pear to me, bless - ed and

Piano accompaniment for the second system, including chord diagrams: 7/#, 6/4+, 5.

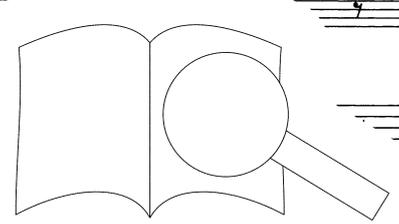


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fröh-licher Mor - - - - - gen, ver - klä - - - - -
 jub-i-lant morn - - - - - ing, when ra - - - - -

Je - su zu stehn, vor Je - su zu stehn, vor Je - - - - -
 ith Je - sus I stand, with Je - sus I stand, with Je - - - - -

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50

Musical score for measures 50-52. The system includes a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest, followed by a melodic phrase starting on G#4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

- su zu stehn, ver-klä - - - - - ret und herrlich
 - sus I stand, when ra - - - - - diant and joy-f

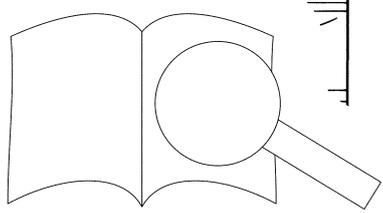
Piano accompaniment for measures 50-52. The right hand plays chords and moving lines, while the left hand plays a bass line. Figured bass notation is present below the left hand: 6 5, # 6, # 6, # 7, 6, # 5, 4 3.

53

Musical score for measures 53-55. The system includes a vocal line and piano accompaniment. The key signature remains three sharps. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Piano accompaniment for measures 53-55. The right hand plays chords and moving lines, while the left hand plays a bass line. Figured bass notation is present below the left hand: # 5, 4, 6, 7.

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56

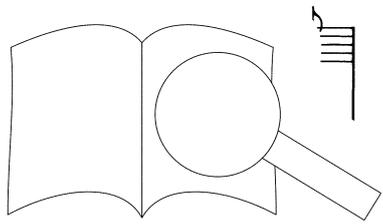
58

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60

62

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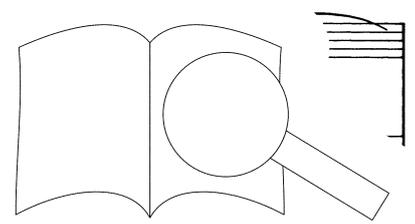
64

Musical score for measures 64-66. The system includes a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The piano part features chords and arpeggiated figures. Measure numbers 7, 6, 5, #, 4, 2, 5, and 7 are indicated below the piano part.

67

Musical score for measures 67-69. The system includes a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The piano part features chords and arpeggiated figures. Measure numbers 6, 8, 7, and 5 are indicated below the piano part.

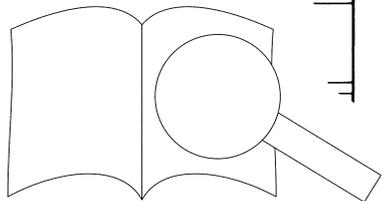
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Doch wei - - chet, ihr tol
Give way _____ now, O s'

gen,
- ing,

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73

Musical score for measures 73-74. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of three staves: two treble clefs and one bass clef. The piano part includes fingerings: 6, 5, 6, 4, 5, 3. Dynamics include *p* (piano).

doch wei - - chet, ihr
 give way - - - now,

Musical score for measures 75-76. The vocal line is in treble clef. The piano accompaniment consists of two treble clefs and one bass clef. Dynamics include *p* (piano).

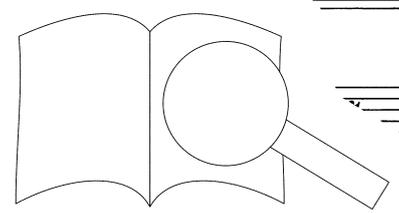
- gen,
 ail - ing,

doch wei - - - -
 give way, - - - -

75

Musical score for measures 75-76. The vocal line is in treble clef. The piano accompaniment consists of two treble clefs and one bass clef. Dynamics include *p* (piano).

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77

- - chet, wei- chet, ihr tol - - - - - len, ver- geb- li- chen Sor
 — give way now, O sor - - - - - rows and cares un - a -

6 5 6 5

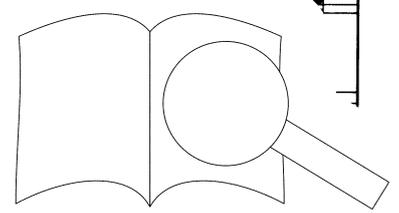
79

sor
 - vail

6 5 7

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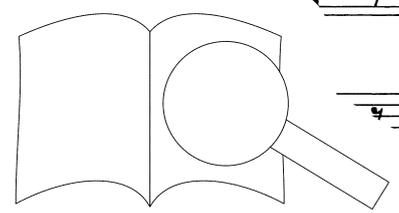


81

gen! Mich ru - fet
ing! My Je -

83

er soll - te nicht gehn? Mich ru - fet mein Je - sus: wer soll - te nicht gehn?
who would not be saved? My Je - sus now calls me: Who would not be saved,

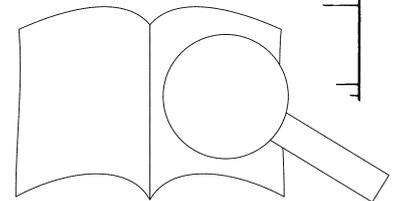


85

wer soll - te nicht gehn? wer soll - te nicht, wer soll - te nicht?
who would not be saved? Would not be saved? Would not be saved?

87

gehn? wer soll - te nicht gehn? Mich ru - fet mein Je - sus: wer
saved? Who would not be saved? My Je - sus now calls me: who



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Musical score for measures 89-90. The top system shows a vocal line in treble clef with a forte (f) dynamic marking. Below it are three staves for piano accompaniment in treble and bass clefs.

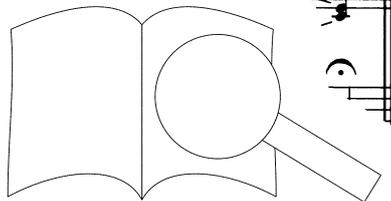
soll - te nicht gehn? wer soll - - te nicht gehn? wer soll - te nicht gehn?
 would not be saved? Who would not be saved? Who would not be saved?

Piano accompaniment for measures 89-90. The left hand part includes figured bass notation: 6, 6/5, 6 6/4 4/2, 6 6/5.

Musical score for measures 91-92. The top system shows a vocal line in treble clef. Below it are three staves for piano accompaniment in treble and bass clefs. A forte (f) dynamic marking is present.

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Piano accompaniment for measures 91-92. The left hand part includes figured bass notation: 5#, 4+, 2, 6.



5. Recitativo

Soprano

Be - hal - te nur, o Welt, das Mei - ne! Du nimmst ja selbst mein
 Then keep, O world, my poor pas - sions; since you will take my

Basso continuo

#6 7b

3
 Fleisch und mein Ge - bei - ne, so nimm auch mei - ne Ar - mut hin
 bones and flesh - ly pas - sions, now al - so take my prop - er -

6 8

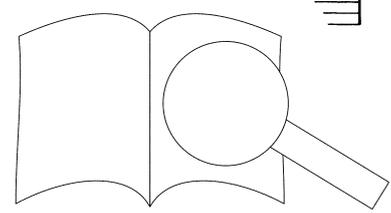
5
 nug, daß mir aus Got - tes Ü - ber - ste Gut noch wer - den
 nough, that from the rich - es of re - ceive the high - est

4+ 2 6 6b

7
 muß, daß ich dort reich und se - lig bin. Was
 good; that rich and bless - ed I shall be. What

4 6 5

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9

a - ber ist von mir zu er - ben, als mei - nes Got - tes Va - ter - treu? Die wird ja
can I leave you that I cher - ish except the mer - cy of my God? And that is

5 6 5 6

11

al - le Mor - gen neu und kann nicht ster - - - - - ber
ev - 'ry morn re - newed and can - not per - - - - - :

4+ 6 6 6 6
 2 2 3 3 3

6. Choral

Flauto traverso*

Soprano
 Corno
 Flauto piccolo
 Oboe d'amore I
 Violino I

Alto
 Oboe d'amore II
 Violino II

Tenore
 Viola

Basso

Herrsch
ord of

Le - - - - - ben, mach ein-
dy - - - - - ing, may I

VI II

ascher ü - ber Tod und Le - ben,
ord of liv - ing and of dy - ing,

Herrscher ü - ber Tod und Le - ben,
Lord of liv - ing and of dy - ing,

Herrscher ü - ber Tod und Le - ben,
Lord of liv - ing and of dy - ing,

4 3 9 8

* Alternativ zu Flauto piccolo. / As an alternativ to Flauto piccolo.

4

mal mein En - - - - de gut, leh-re mich den Geist auf - ge - - - -
have a bless - - - - ed end. Grant that in my hour of part - - - -

mach einmal mein En - de gut, leh-re mich den Geist auf -
may I have a bless - ed end. Grant that in my hour of

mach einmal mein En - de gut, leh-re mich den Geist
may I have a bless - ed end. Grant that in my hour

mach ein-mal mein En - de gut, leh-re mich de
may I have a bless - ed end. Grant that in

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

8

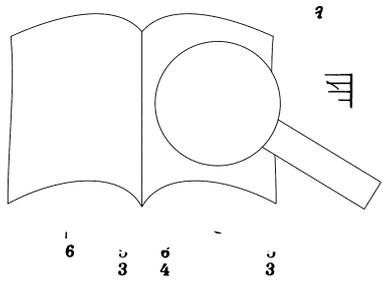
- ben mit recht wohl - ge - - - - tem Mut. Hilf, daß ich ein
- ing strength and cor - age may find. And a meet and

ge - ben mit recht wohl - ge - - - - faß - tem Mut. Hilf, daß ich ein
part-ing cour-age I may find. And a meet and

ge - br mit recht wohl - ge - - - - faß - tem Mut. Hilf, daß
part-i strength and cour-age I may find. And a

mit recht wohlge - faß - tem Mut. Hilf, daß
strength and courage I may fin

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



eh - - lich Grab ne-ben from - men Chri-sten hab und auch end - lich in der
 prop - - er grave near good Chris - tians may I have; though by earth I am sur -

ehr - lich Grab ne-ben from - men Chri-sten hab und auch
 prop - er grave near good Chris - tians may I have; though by

ich ein ehr-lich Grab ne-ben from - men Christen hab und auch
 meet and proper grave near good Chris - tians may I have; thour

ich ein ehr-lich Grab ne-ben from - - - - men Chri-sten hab
 meet and proper grave near good Chris - - - - tians may I have;

6 6 # 6 5 4 2 6 7 5

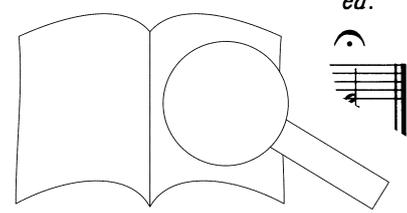
Er - - - - de er - - - - schan - - - - den wer - - - - de.
 round - - - - er er be - con - found - - - - ed.

end-lich in der zu - schan - - - - den wer - de.
 earth I am er be - con - found - ed.

ir nimmermehr zu - schan - - - - den wer - de.
 a. let me nev - er be con - found - ed.

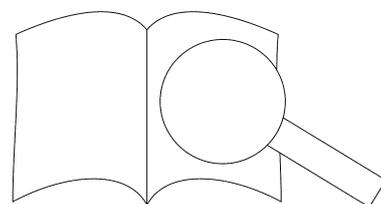
er - de nimmer-mehr zu - schan - - - - er - de.
 round - ed, let me nev - er be ed.

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



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