

Johann Sebastian  
**BACH**

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O ewiges Feuer, o Ursprung der Liebe

O fire everlasting

BWV 34

Kantate zum 1. Pfingsttag  
für Soli (ATB), Chor (SATB)

2 Flöten, 2 Oboen, 3 Trompeten, Pauken

2 Violinen, Viola und Basso continuo

herausgegeben von Paul Horn

revidiert von Felix Loy

Cantata for Whit Sunday  
for soli (ATB), choir (SATB)

2 flutes, 2 oboes, 3 trumpets, timpani

2 violins, viola and basso continuo

edited by Paul Horn

revised by Felix Loy

English version by Henry S. Drinker

Stuttgarter Bach-Ausgaben · Urtext  
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



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Carus 31.034

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## Vorwort

Die Entstehungsgeschichte der Pfingstkantate *O ewiges Feuer, o Ursprung der Liebe* BWV 34 von Johann Sebastian Bach ist nicht im Detail ermittelt. In der heute bekannten, durch eine reinschriftliche autographe Partitur überlieferten Gestalt ist sie auf Bachs letzte Lebensjahre nach 1745 anzusetzen. Die Kantate steht in enger Beziehung zu einer Trauungskantate gleichen Titels BWV 34a, die mit der Pfingstkantate drei Sätze (zwei festliche Chorsätze und eine pastorale Arie) teilt, wohingegen sich die Seccorezitative grundlegend unterscheiden. Zudem ist die Trauungskantate zweiteilig mit insgesamt sieben Sätzen, während die Pfingstkantate einteilig ist und fünf Sätze aufweist. Die Trauungskantate, von der nur ein Teil der Stimmen erhalten geblieben ist, lässt sich aufgrund der Wasserzeichen und der Konstellation der an der Herstellung beteiligten Schreiber auf die Zeit um 1726 datieren. Ihr Text lässt vermuten, dass sie für die Hochzeit eines Pastors bestimmt war. Vor wenigen Jahren konnte in St. Petersburg ein bis dahin unbekannter Leipziger Textdruck ermittelt werden, der zeigt, dass die Kantate BWV 34 bereits im Jahre 1727 im Morgengottesdienst des Pfingstfestes in der Nikolai-kirche und im Vespertagesdienst in der Thomaskirche Leipzig erklingen ist.<sup>1</sup> Da der Text der Pfingstkantate auf die Lesungstexte zum Festtag nicht eingeht, sondern sich mit allgemein-christlichen Inhalten begnügt, die die Liebe Gottes thematisieren, liegt die Vermutung nahe, dass die Pfingstkantate eine Parodie der Trauungskantate war; genauere Untersuchungen der erhaltenen Quellen schließen aber nicht aus, dass letztlich beide Werke unabhängig voneinander auf eine gemeinsame Vorlage zurückgehen könnten.<sup>2</sup>

Die reinschriftliche Partitur ist mit äußerster Sorgfalt angefertigt. Bach hat ungewöhnlich präzise Angaben zur Abfolge der Sätze gemacht, die – wie für den Komponisten üblich – platzsparend notiert sind, sodass das Rezitativ Satz 2 auf frei gebliebenen Systemen auf Bl. 4r, das heißt schon vor dem Ende des Eingangschores, steht. Auch sind die Instrumente für alle Sätze genau bezeichnet, was darauf deutet, dass das Stimmenmaterial nicht unter Aufsicht des Komponisten ausgeschrieben werden sollte. In der Partitur, die keine Autorenangabe aufweist, lässt sich auch die Handschrift Wilhelm Friedemann Bachs erkennen, der die Instrumentation im Schlusssatz, die bei Wiederholungen nicht vollständig ausgeschrieben ist, ergänzt hat. Der Befund lässt sich am besten damit erklären, dass Johann Sebastian Bach seinem Sohn für einen repräsentativen Anlass als Kirchenmusikdirektor in Halle ein eigenes Werk überlassen hat.<sup>3</sup> Hierfür kommt am ehesten der 29. Mai

1746 in Frage, wenige Wochen nachdem der Bach-Sohn in sein neues Amt berufen worden war. Für Pfingsten 1746 ist zwar auch eine Komposition Wilhelm Friedemann Bachs belegt, die Kantate *Wer mich liebet, der wird mein Wort halten* BR-WFB F 12 (Fk 72), aber durch Textdrucke ist auch für andere Gelegenheiten nachgewiesen, dass W. F. Bach eigene und fremde Werke an einem Tag, eine Kantate im Frühgottesdienst, eine andere im Nachmittagsgottesdienst, aufgeführt hat.

Die Kantate *O ewiges Feuer, o Ursprung der Liebe* BWV 34 ist erstmals im Rahmen der Ausgabe der Bach-Gesellschaft (BG 7, S. 117–170), hrsg. von Wilhelm Rust, im Druck erschienen (Vorwort datiert 1857); in der *Neuen Bach-Ausgabe* ist sie in NBA I/13, S. 131–195, hrsg. von Dietrich Kilian (1959, Kritischer Bericht 1960), abgedruckt. Der vorliegenden Ausgabe liegt die Originalpartitur der Kantate zugrunde, die die einzige erhaltene Quelle des 18. Jahrhunderts darstellt. Sie wird heute in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz unter der Signatur *Am.B. 39* aufbewahrt. Der Titel der Handschrift lautet: *Festo Pentecostes. Concerto. à 4 Voci. 3 Trombe, Tamburi, 2 Oboe, 2 Violini, Viola e Continuo*. Da die Partitur reinschriftlich angelegt ist und nur wenige Adhoc-Korrekturen aufweist, die die Lesbarkeit der Handschrift kaum beeinträchtigen, stellen sich für die Edition keine methodischen Schwierigkeiten.

Leipzig, Januar 1996/  
Salzburg, Februar 2017

Ulrich Leisinger

<sup>1</sup> Tatjana Schabalina, „'Texte zur Music' in Sankt Petersburg. Neue Quellen zur Leipziger Musikgeschichte sowie zur Kompositions- und Aufführungstätigkeit Johann Sebastian Bachs, in: *Bach-Jahrbuch* 2008, S. 33–98. Der Textdruck ist dort auf S. 93 im Faksimile wiedergegeben („Am ersten heiligen Pfingst= / Feyer=Tag. / Frühe in der Kirche zu St. Nicolai, und in der Vesper zu St. Thomä.“).

<sup>2</sup> Tatjana Schabalina, „Neue Erkenntnisse zur Entstehungsgeschichte der Kantaten BWV 34 und 34a“, in: *Bach-Jahrbuch* 2010, S. 95–109.

<sup>3</sup> Peter Wollny, „Wilhelm Friedemann Bach's Halle Performances of Cantatas by his Father“, in: *Bach-Studies* 2, hrsg. von Daniel R. Melamed, Cambridge 1995, S. 202–228.

## Foreword

The genesis of Johann Sebastian Bach's Pentecost cantata *O ewiges Feuer, o Ursprung der Liebe* BWV 34 has not been established in detail. In the version that is known today – extant as a fair copy autograph score – it can be determined as belonging to the last years of Bach's life, after 1745. The cantata is closely related to a wedding cantata with the same title (BWV 34a); the two works share three movements – two festive choral movements and a pastorale aria – but the secco recitatives are fundamentally different. Furthermore, the wedding cantata is in two parts comprising altogether seven movements, whereas the Pentecost cantata is in one part and consists of five movements. Only some of the parts of the wedding cantata have survived; it can be dated to around 1726 on the basis of the watermarks and the constellation of copyists involved in copying the parts. The text gives rise to the supposition that it was intended for the wedding of a pastor. A few years ago, a previously unknown text print from Leipzig was discovered in St. Petersburg which documented that the cantata BWV 34 was already performed in Leipzig in 1727: it was heard during the Pentecost morning service in the church of St. Nikolai and during the vesper service in the church of St. Thomas.<sup>1</sup> Since the text of the Pentecost cantata does not refer to the feast day readings, contenting itself with general Christian topics focusing on God's love, it may be assumed that the Pentecost cantata was a parody of the wedding cantata. However, an in-depth examination of the surviving sources does not exclude the possibility that both works might have been independently derived from a common precursor.<sup>2</sup>

The fair copy of the score was made with painstaking care. Bach gave unusually precise instructions regarding the order of the movements which were – as was usual for the composer – notated so as to save paper: the recitative movement 2 is written on the unused staves of fol. 4r, i. e., before the opening chorus is complete. The instrumentation for all the movements is also precisely noted, which indicates that the set of parts would not have been copied under the composer's supervision. The score does not bear an indication of authorship and Wilhelm Friedemann Bach's handwriting can also be recognized: he completed the instrumentation where repetitions had not been completely written out in the final movement. The best explanation for this evidence is that Johann Sebastian Bach gave his son one of his own works for an important occasion while the latter was director of church music in Halle.<sup>3</sup> The most likely date for this would have been 29 May 1746, a few weeks after Bach's son had been appointed

to his new position. There is also evidence that a composition by Wilhelm Friedemann Bach – the cantata *Wer mich liebet, der wird mein Wort halten* BR-WFB F 12 (Fk 72) – was performed at Pentecost 1746; however, text prints for other occasions have also documented that W. F. Bach performed both his own and works by other composers on the same day, one during the morning service and one during the afternoon service.

The cantata *O ewiges Feuer, o Ursprung der Liebe* BWV 34 was first published within the framework of the complete edition of the Bach-Gesellschaft (BG 7, pp. 117–170), edited by Wilhelm Rust (Foreword dated 1857); in 1959, Dietrich Kilian edited the work for the *Neue Bach-Ausgabe* (NBA I/13, pp. 131–195; Critical Report 1960). The present edition is based on the original score which represents the only extant source from the 18th century. It is now kept in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, shelf mark *Am.B. 39*. The title of the manuscript reads: *Festo Pentecostes. Concerto. à 4 Voci. 3 Trombe, Tamburi, 2 Oboe, 2 Violini, Viola e Continuo*. Since the score is a fair copy with only a few ad hoc corrections which hardly compromise the legibility of the text, the preparation of the edition posed no methodological difficulties.

Leipzig, January 1996/  
Salzburg, February 2017  
Translation: David Kosviner

Ulrich Leisinger

<sup>1</sup> Tatjana Schabalina, "'Texte zur Music' in Sankt Petersburg. Neue Quellen zur Leipziger Musikgeschichte sowie zur Kompositions- und Aufführungstätigkeit Johann Sebastian Bachs", in: *Bach-Jahrbuch* 2008, pp. 33–98. The text print is reproduced in facsimile on p. 93 ("Am ersten heiligen Pfingst- / Feyer=Tag. / Frühe in der Kirche zu St. Nicolai, und in der Vesper zu St. Thomä.").

<sup>2</sup> Tatjana Schabalina, "Neue Erkenntnisse zur Entstehungsgeschichte der Kantaten BWV 34 und 34a," in: *Bach-Jahrbuch* 2010, pp. 95–109.

<sup>3</sup> Peter Wollny, "Wilhelm Friedemann Bach's Halle Performances of Cantatas by his Father," in: *Bach-Studies* 2, ed. by Daniel R. Melamed, Cambridge 1995, pp. 202–228.

# O ewiges Feuer, o Ursprung der Liebe

*O fire everlasting*

BWV 34

Johann Sebastian Bach

1685–1750

## 1. Coro

Tromba I  
in Re / D

Tromba II  
in Re / D

Tromba III  
in Re / D

Timpani  
in Re-La / d-A

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Cc

Aufführungsdauer / Duration: ca. 20 min.

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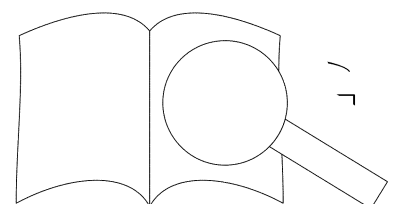
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Urtext

edited by Paul Horn

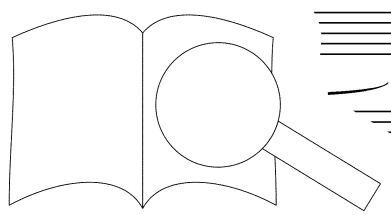
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English version by Henry S. Drinker



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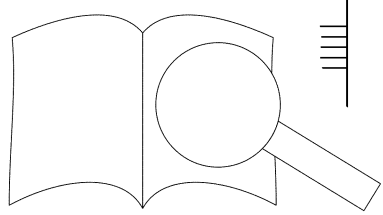
Musical score for measures 12-15. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has two sharps (F# and C#). The music includes vocal lines with lyrics and piano accompaniment with various rhythmic patterns.

Musical score for measures 16-19. It consists of four staves: two vocal staves and two piano staves. The piano part features a complex, flowing accompaniment with many sixteenth notes. The vocal staves contain rests.

Four empty musical staves, corresponding to the vocal and piano parts for measures 16-19.

Musical score for measures 20-23. It consists of four staves: two vocal staves and two piano staves. The piano part continues with a complex accompaniment. The vocal staves contain rests.

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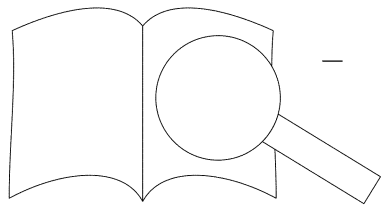
Musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features rhythmic patterns of eighth and sixteenth notes.

Musical score for the second system, consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. A trill (tr) is marked on the second staff. The music continues with rhythmic patterns.

Musical score for the third system, consisting of a grand staff (treble and bass clefs) and a single bass clef staff. The music features complex rhythmic patterns.

Musical score for the fourth system, including vocal lines and lyrics. The lyrics are:
   
fire - wi - ges Feu - - - -
   
er - last - - - -
   
e - wi - ges
   
fire - ev - er -

Musical score for the fifth system, including a piano part and lyrics. The lyrics are:
   
e - - - -
   
fire - - - -



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Musical score system 1, measures 1-4. It features a vocal line with a trill in measure 2 and a piano accompaniment. The piano part has a tremolo in the right hand and a steady bass line in the left hand.

Musical score system 2, measures 5-8. The vocal line continues with eighth-note patterns. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical score system 3, measures 9-12. The vocal line has a melodic line with some rests. The piano accompaniment continues with eighth-note patterns in the right hand and quarter notes in the left hand.

Musical score system 4, measures 13-16. The vocal line has a melodic line with some rests. The piano accompaniment continues with eighth-note patterns in the right hand and quarter notes in the left hand.

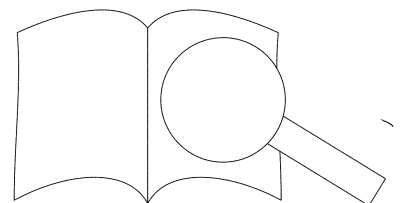
Musical score system 5, measures 17-20. The vocal line has a melodic line with some rests. The piano accompaniment continues with eighth-note patterns in the right hand and quarter notes in the left hand.

Musical score system 6, measures 21-24. The vocal line has a melodic line with some rests. The piano accompaniment continues with eighth-note patterns in the right hand and quarter notes in the left hand.

Feu er, ing,

- ges Feu - er,  
ev - er - last - ing,

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tr

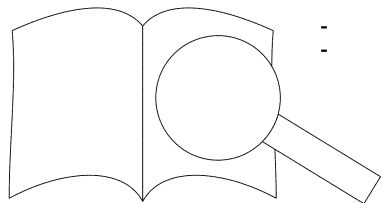
o e  
O fire, - - - - - wi - ges, -  
O fire, -

ges Feu - - - - -  
er - last - - - - -

e - wi - ges Feu - - - - -  
fire - ev - er - last - - - - -

o e - wi - ges Feu - - - - -  
O fire - ev - er - last - - - - -

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e - wi - ges Feu - er, o  
fire - ev - er - ing,

o Ur - sprung der Lie -  
O well - spring of rap -

er, o Ur - sprung der  
- ing, O well - spring of

er, o Ur -  
ing, O well -

er, o Ur -  
ing, O well -

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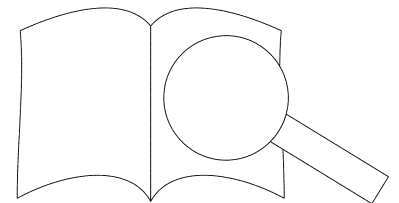
Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a rest followed by a half note, then a quarter note, and continues with a melodic phrase. The piano accompaniment includes a bass line with a tremolo effect.

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support.

Musical score for the fourth system, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "Lie - be, der Lie - be, rap - ture, of rc - tur".

Musical score for the fifth system, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "Lie - be, rap - ture, of".



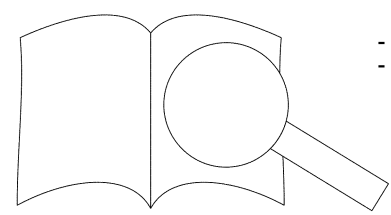
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o e - wi - ges Feu - - - - -  
 O fire - ev - er - last - - - - -

wi - ges  
 ev - er -

o e - wi - ges Feu - - - - -  
 O fire - ev - er - last - - - - -

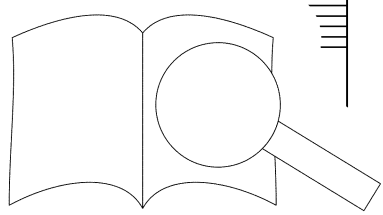
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er, o Ur - sprung der  
 ing, O well - - - - - spring  
 of  
 Feu - er, o Ur  
 last - - - - - ing, O well  
 er,  
 ing,  
 er, o Ur - sprung der  
 ing, O well - spring der be  
 re

Lie - be, der Lie  
 rap - - - - - ture, of rap - - - - -  
 Lie  
 rap - - - - -  
 o Ur - sprung der Lie  
 O well - spring of rap  
 o Ur - sprung der Lie  
 well - spring of rap - be,  
 ture,

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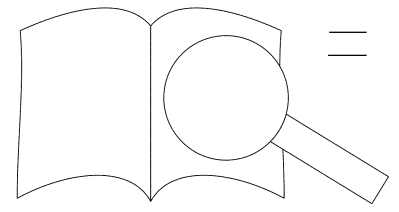


be, ent - zün - de und wei - he sie  
 ture, en - dle - arts with de - vo - tion to

be, er Her - zen und wei - he sie  
 ture, our hearts with de - vo - tion to

be, de die Her - zen und wei - he sie  
 ture, an - dle our hearts with de - vo - tion to

en - zün - de die Her - zen und  
 kin - dle our hearts with de



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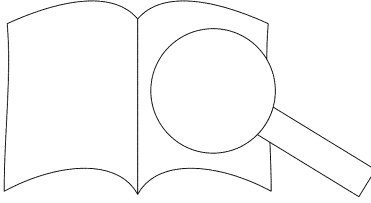


ein, \_\_\_\_\_ ent - zün \_\_\_\_\_ te r. \_\_\_\_\_ zen \_\_\_\_\_ und wei - he sie ein,  
 thee, \_\_\_\_\_ - kir \_\_\_\_\_ is with \_\_\_\_\_ de - vo - tion to thee,

ein, \_\_\_\_\_ die \_\_\_\_\_ Her - zen \_\_\_\_\_ und wei - he sie ein,  
 thee, \_\_\_\_\_ our hearts with \_\_\_\_\_ de - vo - tion to thee,

ein, \_\_\_\_\_ - zün - de die \_\_\_\_\_ Her - zen \_\_\_\_\_ und wei - he sie ein,  
 thee, \_\_\_\_\_ en - kin - dle our hearts with \_\_\_\_\_ de - vo - tion to thee,

ent - zün - de \_\_\_\_\_ die \_\_\_\_\_ Her - zen \_\_\_\_\_ und wei  
 en - kin - dle \_\_\_\_\_ our \_\_\_\_\_ hearts with \_\_\_\_\_ de - vo -



ent - zün - de die Her - zen und  
en - kin - dle our hearts with de

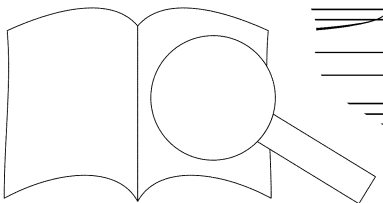
o e  
O fire - - - - - i - ges  
ev - er

ent - zün - de die  
en - kin - dle our

he sie  
tion to

er, o Ur well sprung der I  
st ing, O well sprung of

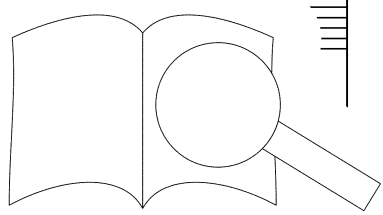
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- - - - - wi - ges Feu - er,  
 ev - er last - ing,  
 Her - zen und wei -  
 hearts with de vo -  
 ent - zün - de die Her - zen und wei  
 en - kin - dle our hearts with de vo  
 zün - de die Her - zen und  
 kin - dle our hearts with de

Ur - well - Lie - be, o e -  
 rap - ture, O fire -  
 he sie ein,  
 tion to thee.  
 he sie ein,  
 tion to thee.  
 he sie ein,  
 tion to thee.

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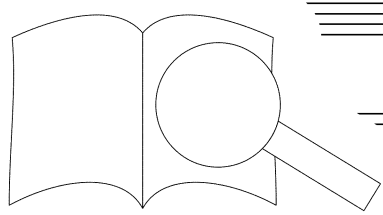


- - wi - ges Feu - er, o Ur - sprung -  
 ev - er - last - ing, O well - spring -  
 e - fire - wi - ges Feu - er - last - ing, O well - spring

Lie - rap - Her hearts - zen with - und de - wei - vo - wi - ges  
 ev - er - sprung - der Lie - be, ture, ent - zün - de die  
 en - kin - dle our

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he sie ein,  
tion to thee,

Feu er, o Ur sprung der Lie be,  
last ing, O well spring of rap ture,

wei he sie ein,  
vo tion to thee,

z. kin ie die our

ent en

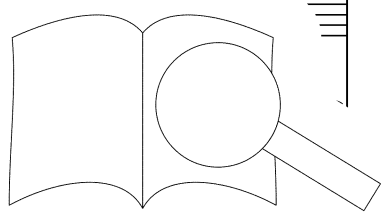
Her zen und wei  
hearts with de vo

Her zen und wei he sie,  
hearts with de vo tion de

wi ges Feu  
ev er last

zen und wei  
with de vo

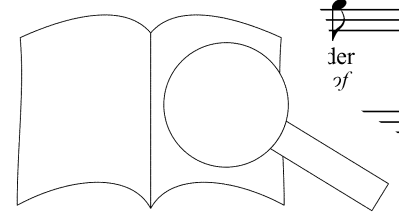
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he sie ein, o Ur we - he sie ein, o Ur - - - - - spru - - - - - wei - he sie ein, o Ur - - - - - spru - - - - - vo - tion to thee, the, O well - - - - - spru - - - - - Ur - sprung der Lie - be, o Ur - sprung der Lie - - - - - well - sprung der rap - ture, O well - sprung der rap - ture.

Lie rap - - - - - be, der Lie rap - - - - - well - sprung der Lie rap - be, ture, of Lie rap - - - - - well - sprung der Lie rap - be, ture, o Ur well - sprung der sprung der spring of

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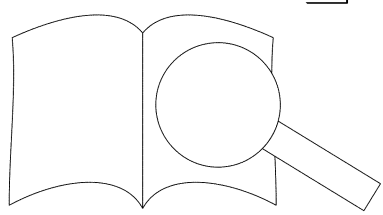
be, ent - zün - de die und wei - he sie  
 ture, en - kin - r with de - vo - tion to

be, ent Her - zen und wei - he sie  
 ture, en hearts with de - vo - tion to

Lie - be. Lie - be. Her - zen und wei - he sie  
 rap - rap - ale our hearts with de - vo - tion to

tu. - zün - de die Her - zen und  
 - kin - dle our hearts with de -

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himm-li - sche Flam - men durch - drin - gen und wal - len,  
 ho - ly light glow - ing, with love ov - er flow - ing,  
 himm - li - sche Flam - men durch - drin - gen und wal - len,  
 ho - ly light glow - ing, with love ov - er flow - ing  
 himm - li - sche Flam - men durch - drin - gen und wal - len,  
 ho - ly light glow - ing, with love ov - er flow - ing  
 himm - li - sche Flam - men durch - drin - gen und wal - len,  
 ho - ly light glow - ing, with love ov - er flow - ing

lass himm - li - sche  
 with ho - ly light  
 lass  
 lass  
 with

Flam - men durch drin - gen und wal  
 glow - ing, with love ov - er er - flow

himm - li - sche Flam - men durch drin - gen und wal  
 ho - ly light glow - ing, with love ov - er - flo

8 Flam - men durch drin - gen und wal  
 glow - ing, with love ov - er er - flow

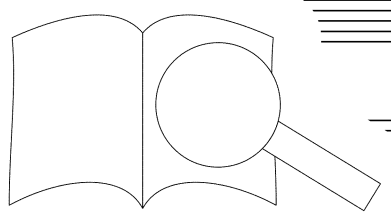
himm - li - sche Flam - men durch  
 ho - ly light glow - ing, with

len, wir wün - schen,  
 ing, would that our

len,

at  
 flow

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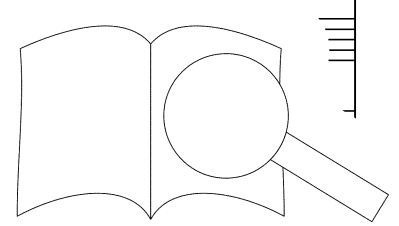
Musical score for measures 117-120. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "o Höchs - ter, dein Tem - pel zu sein, wir hearts, Fa - ther thy tem - ple may be, wo".

Musical score for measures 121-124. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "o Höchs - ter, dein Tem - pel zu sein, wun - schen, hearts, Fa - ther thy tem - ple may be, that our".

Musical score for measures 121-124. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "o Höchs - ter, dein Tem - pel zu sein; hearts Hc tem - ple zu sein; be.".

Musical score for measures 125-128. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "o Höchs - ter, dein Tem - pel zu sein; hearts Hc Fa - ther thy tem - ple zu sein; be.".

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ach, lass dir die See - ler  
 Ah, grant that our faith - i

lass dir die ach, lass  
 grant that our gran'

lass dir die See - len im  
 grant that our faith may be

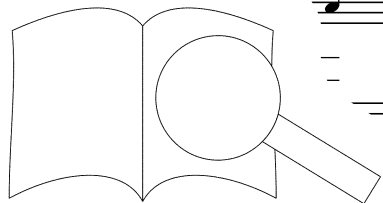
lass grant See - len in im Glau -  
 grant faith in thy thy sight

ge - fal - len, die See - len in im  
 be - pleas - ing, our faith in thy

en im Glau - ben may ge  
 in thy sight may be

ben, ach, lass dir die  
 ing, ah, grant that our

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- - ben ge - fal len; wir wün - schen, o  
 may be pleas - ing; would that our hearts,  
 Glau - ben ge - fal len; wir wün - schen,  
 sight may be pleas - ing; would that our  
 Glau - ben ge - fal len; wir wün - schen,  
 faith may be pleas - ing; would that  
 fal - len; wir  
 pleas - ing; would hearts,

Höchs - ter, dein Tem - pel, dein Tem - pel zu  
 Fa - ther thy thy ple, thy ple may  
 F<sup>1</sup> Tem - pel, dein Tem - pel zu  
 tem - ple, thy thy ple  
 is ter, dein Tem - pel, dein Tem  
 ther thy thy ple, thy tem  
 F<sup>2</sup> - ter, dein Tem - pel, dein Tem  
 ther thy thy ple, thy tem

seiner, be,  
 sein, be,  
 sein, be,  
 sein, be,  
 sein, be,

ach, lass dir die See  
 ah, grant that our faith  
 ach, lass dir die See  
 ah, grant that our fair'

ach, lass dir die  
 ah, grant that our  
 im thy

*a*  
 e - len im Glau - ben ge - fal - len.  
 ,aith in thy sight may be pleas - ing.  
 ben ge - fal - len.  
 may be pleas - ing.  
 ben  
 may

*tr*  
 ben ge - fal - len.  
 may be pleas - ing.

*stb*  
 sht ben ge - fal - len, im Glau - ben  
 may be pleas - ing, to thee may

Tromba I

## 2. Recitativo

Tenore

Herr, uns - re Her - zen hal - ten dir dein Wort der Wahr - heit für: Du willst bei  
 Lord! Truth and right thy word im - parts up - hold - ing all our hearts. To mor - tals

Continuo

7 6 7 8  
 4 4 6 8  
 2 2 4 3

4

Men - schen ger - ne sein, drum sei das Her - ze dein; Herr, zie - he gnä - dig ein.  
 now thy fa - vor show, and by thy grace di - vine, Lord, make our hearts thy shrine

7

Ein solch er - wähl - tes Hei - lig - tum hat selbst den größ  
 A sanc - tu - a - ry, hon - ored so, with glo - ry bris' lov.

## 3. Aria

Flauto traverso I

Flauto traverso II

Violino I

Violino II

Viola

*... sordino*

Continuo



4

7

W  
B

er -  
whom

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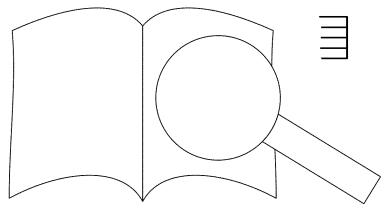


10

wähl - ten - See - len, die - Gott zur Woh - nung aus -  
 God - has - cho - sen, to - be his fa - vored dwell *pl.*

13

hl e - nr - aus - er - wähl - ten - See - len, wohl euc  
 ye - hearts whom God - has - cho - sen, how ble:



euch, \_ ihr aus - er - wähl - ten \_ See - len, woh<sup>1</sup> \_  
 blest, \_ ye hearts \_ whom \_ God \_ has \_ cho - sen, bl- heu \_ n, ihr  
 has, ye

a - wähl - ten See - len, die Gott zur Woh - nung, Gott zur Woh -  
 am God has cho - sen, to be his dwell - ing place, his fa -

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Musical notation for measures 22-24, top system (Vocal and Piano). The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clefs. Dynamics include *f* (forte).

Musical notation for measures 22-24, middle system (Piano). The piano accompaniment continues in treble and bass clefs. Dynamics include *f* (forte).

Musical notation for measures 22-24, bottom system (Vocal and Piano). The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *f* (forte).

- nung, zur \_ Woh - nung aus - er - sehn.  
 - vored, his \_ fa - vored dwell - ing \_ place.

Musical notation for measures 25-27, top system (Vocal and Piano). The vocal line is in treble clef. The piano accompaniment is in treble and bass clefs.

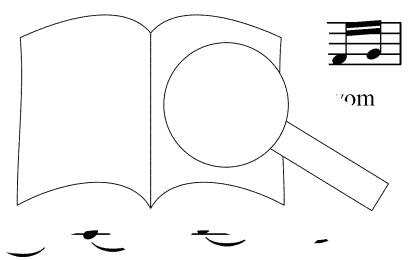
Musical notation for measures 25-27, middle system (Piano). The piano accompaniment continues in treble and bass clefs.

Musical notation for measures 25-27, bottom system (Vocal and Piano). The vocal line is in treble clef. The piano accompaniment is in bass clef.

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Wer kann ein - grö  
How could there gre

Wer kann des - Se - gens Men - ge zäh - len? Und  
How could a - fa - ther more - be - friend us, or



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Musical score for measures 34-36. The system includes a piano part (treble and bass clefs) and a violin part (treble clef). The key signature has three sharps (F#, C#, G#). The piano part features a melodic line with a forte (*f*) dynamic marking. The violin part has a similar melodic line, also marked *f*.

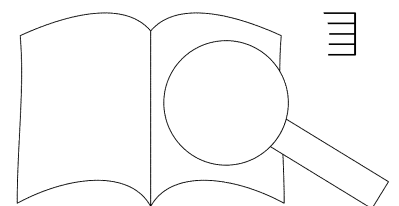
Herrn — ge — sehn.  
love — and grace?

Musical score for measures 37-39. The system includes a piano part (treble and bass clefs) and a violin part (treble clef). The key signature has three sharps. The piano part continues the melodic line from the previous page. The violin part has a more active melodic line.

Wer kann ein —  
How could there

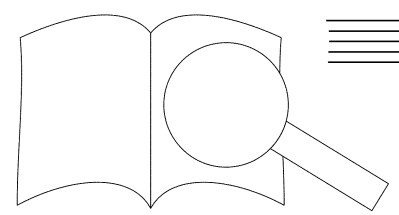
Musical score for measures 40-41. The system includes a piano part (treble and bass clefs) and a violin part (treble clef). The key signature has three sharps. The piano part features a melodic line with a piano (*p*) dynamic marking. The violin part has a similar melodic line.

rö — Heil — er — wäh — len? Wer kann des — Se — gens M  
er — joy — at — tend? — How could a — fa — ther mc



die - ses, die-ses ist vom Herrn ge - schehn.  
 bless - us, bless us, by his love and grace?

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pp

pp

pp

pp

pp

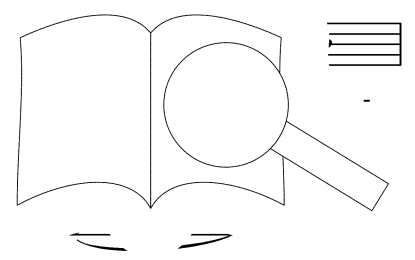
Wohl euch, ihr aus - er - wähl - ten See - len, die Gr  
 Bless - ed ye - hearts - whom God has cho - sen, to

pp

us  
r - sehn,  
ing place.

wohl euch, ihr aus er wä' ha.  
Bless - ed ye hearts whom

wohl euch, \_\_\_\_\_ wohl euch, \_\_\_\_\_  
 bless - ed, \_\_\_\_\_ bless - ed, \_\_\_\_\_



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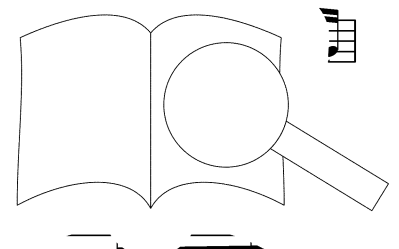


60

wähl - ten — See - len, wohl euch, ihr aus - er - wähl - ten, ihr aus  
 God — has — cho - sen, how blest ye hearts where God is cho - sen, b' <sup>rd</sup> 10

63

tt : nung, Gott zur Woh - nung aus - er - sehn, zur Woh - 1  
 et - ing place, his fa - vored dwell - ing place, his - fa - 1



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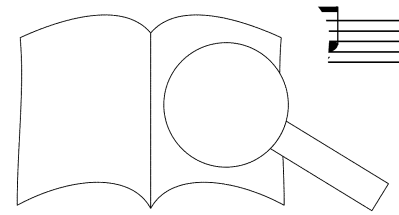
66

sehn.  
place.

68

sehn.  
place.

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Musical score for measures 70-73. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with three staves (Right Hand and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

### 4. Recitativo

Basso

Er - wählt sich Gott die h  
Our God has cho - sen a

die er mit Heil be -  
the hearts of all man -

Continuo

Musical score for the Recitativo section. It includes a Bass line and a Continuo line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in German and English.

3

wohnt, so  
kind; — so

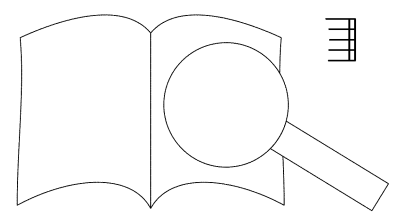
uf sie schüt-ten, so wird der Sitz des Hei - lig - tums be -  
i joy ex - cel - ling, the sa - cred place where he is thus en -

Musical score for measures 3-5. It includes a Bass line and a Continuo line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in German and English.

6

int.  
Der Herr ruft ü - ber sein ge - weih - tes Haus  
And o'er the por - tal of that hal - lowed house

Musical score for measure 6. It includes a Bass line and a Continuo line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in German and English.



...acc.

# 5. Tutti (Coro)

Adagio

Tromba I  
in Re / D

Tromba II  
in Re / D

Tromba III  
in Re / D

Timpani  
in Re-La / d-A

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Frie - de  
Peace \_\_\_\_\_ all kind!

Alto

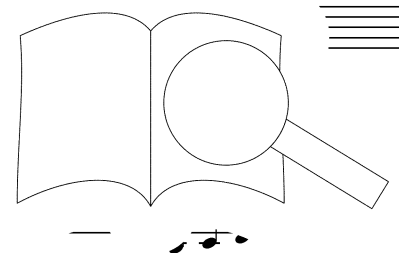
Is - ra - el.  
all man - kind!

Tenore

de ü - ber Is - ra - el.  
be un - to all man - kind!

Continuo

Frie - de ü - ber Is - ra - el.  
Peace \_\_\_\_\_ be un - to all man - kind!



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System 1: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#).

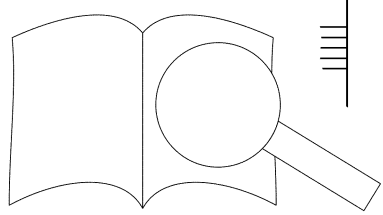
System 2: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#).

System 3: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#).

System 4: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#).

System 5: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#).

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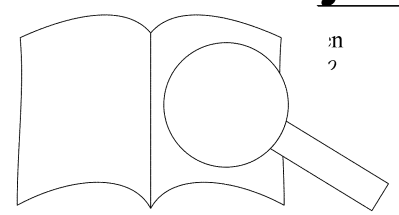
Dankt \_\_\_\_\_  
Give \_\_\_\_\_

nöchs - - ten Wun - der -  
thanks \_\_\_\_\_ to God \_\_\_\_\_ al -

- den höchs - - ten Wun - der -  
ye thanks \_\_\_\_\_ to God \_\_\_\_\_ al -

Dankt \_\_\_\_\_ den höchs - ten Wun - der -  
Give \_\_\_\_\_ ye thanks \_\_\_\_\_ to God \_\_\_\_\_ al -

Dankt \_\_\_\_\_  
Give \_\_\_\_\_



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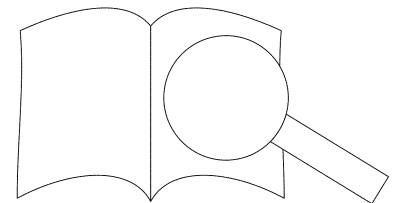
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hän - den, dankt, dar Gott hat an euch,  
 might - y, thank's t' that he de - nies,

hän - den, dankt, dankt, dankt, Gott hat an  
 might - y, thanks, thanks, thanks, that he de -

hän - den, dankt, dankt, dankt, dankt, Gott hat an  
 might - y, thanks, thanks, thanks, thanks, that he de -

den, dankt, dankt, dankt, dankt,  
 - y, thanks, thanks, thanks, thanks,



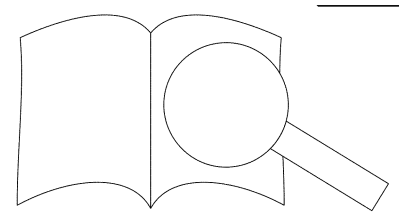
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— an euch ge - dacht dankt,      an euch ge - dacht.  
 — de - nies us nav nanks      de - nies us naught.

euch      Gott hat an euch ge - dacht.  
 nies      that he de - nies us naught.

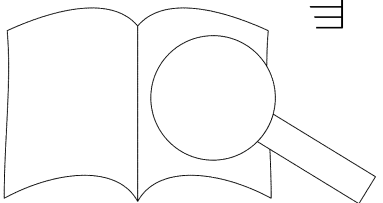
euch      Gott hat an euch ge - dacht.  
 r'      that he de - nies us naught.

nic      dacht, dankt,      Gott hat an euch  
           naught, thanks,      that he de - nies



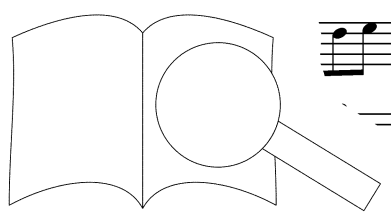
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Musical score for measures 48-52. It consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass). The key signature has two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 53-57. It consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass). The key signature has two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

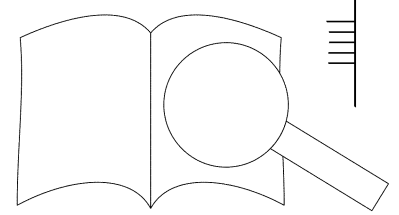
Musical score for measures 58-62. It consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass). The key signature has two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 63-67. It consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass). The key signature has two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 68-72. It consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass). The key signature has two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 73-77. It consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass). The key signature has two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

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Five empty musical staves, two for the vocal line (treble and bass clefs) and three for the instrumental accompaniment (two treble clefs and one bass clef).

Two staves of musical notation for the first system of the accompaniment, featuring a treble clef and a key signature of one sharp (F#).

Two staves of musical notation for the second system of the accompaniment, continuing the melody and accompaniment.

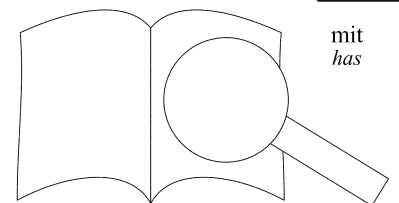
Two staves of musical notation with German and English lyrics for the first vocal line. The German lyrics are: "Ja, sein Se - ge wirkt m", "Thanks for won - der he". The English lyrics are: "ja, thanks sein Se - gen wirkt mit", "for won - ders he \_ has".

Two staves of musical notation with German and English lyrics for the second vocal line. The German lyrics are: "Ja, sein Se - gen wirkt mit", "Thanks for aacht, wrought,". The English lyrics are: "ja, thanks sein Se - gen wirkt mit", "for \_ won - ders he has".

Two staves of musical notation with German and English lyrics for the third vocal line. The German lyrics are: "Ja, \_ Se - gen wirkt mit Macht,", "8 \_ rs he has wrought, ". The English lyrics are: "ja, \_ sein Se - gen wirkt mit", "thanks \_ for won - ders he has".

Two staves of musical notation with German and English lyrics for the fourth vocal line. The German lyrics are: "an. Se - gen wirkt mit Macht,", "Se - gen wirkt mit Macht,", "won - ders he has wrought, ". The English lyrics are: "ja, se mit", "thanks fo has".

A single staff of musical notation for the final instrumental part, continuing the accompaniment.



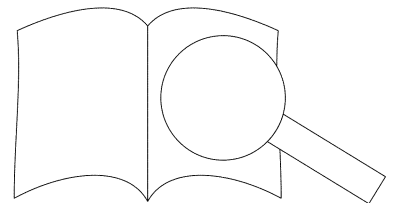
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Empty musical staves for vocal and piano accompaniment.

Musical notation for piano accompaniment, including treble and bass clefs, a key signature of one sharp (F#), and various musical symbols like notes, rests, and slurs.

Vocal line with lyrics in German and English. The lyrics are: "Macht, wrought. Frie - de, Peace be, ü - ber Is - ra - el, un - to all man - kind!"

Piano accompaniment for the vocal line, showing the bass line and chordal accompaniment.



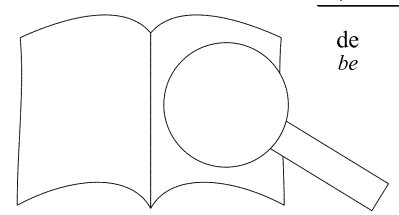
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Frie - - - de ü - b  
Peace \_\_\_\_\_ 'm - e - de ü - ber euch zu - sen -

Frie - de euch zu sen - den, Frie -  
Peace be you for ev - er. Peace \_\_\_\_\_

Frie - ber euch zu sen - den, Frie -  
P- to you for ev - er. Peace \_\_\_\_\_

ac ü - ber euch zu sen  
un - to you for ev de  
be



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- den, Frie - de ü - ber ra -  
 - er. Peace be un - to mar

Dankt \_\_\_\_\_ den  
 Give \_\_\_\_\_ ye

- de ü - ber  
 - be un - tr

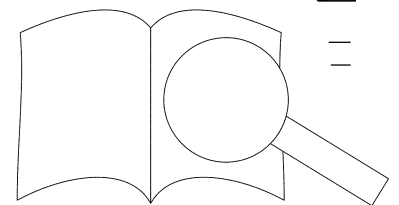
Dankt \_\_\_\_\_ den  
 Give \_\_\_\_\_ ye

- de  
 be.

... el.  
 man - kind!

Dankt \_\_\_\_\_  
 Give \_\_\_\_\_

Is - ra - el.  
 .o all man - kind!



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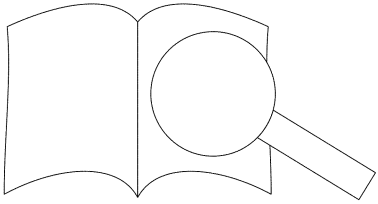
hat an euch, an euch g. Gott hat an euch ge - dacht.  
 he de - nies, de v. that he de - nies us - naught.

dankt, Gott hat dacht, dankt, Gott hat an euch ge - dacht.  
 thanks, that he naught, thanks, that he de - nies us naught.

dankt, Gott u. ge - dacht, dankt, Gott hat an euch ge - dacht.  
 thanks us naught, thanks, that he de - nies us naught.

de - nies - ge - dacht, dankt, Gott hat  
 us us naught, thanks, that he

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## Zur Edition

Die *Stuttgarter Bach-Ausgaben* verstehen sich als kritische Ausgaben. Der Notentext wird unter Berücksichtigung des aktuellen Forschungsstandes durch einen kritischen Vergleich der erreichbaren Quellen gewonnen. Instrumentenangaben und Satztitel werden vereinheitlicht. Die Einzelsätze sind in den Quellen nicht nummeriert.

Alle Eingriffe des Herausgebers in den Notentext, die über die Anpassung an moderne Notationsgewohnheiten – z. B. die Ersetzung heute ungebräuchlicher Schlüssel, Ergänzung bzw. Tilgung von Warnungsakzidentien, moderne Orthografie beim Singtext – hinausgehen, werden in geeigneter Weise dokumentiert. Manche Entscheidungen, etwa die Ergänzung von im Original fehlenden dynamischen Bezeichnungen, Staccatopunkten oder Bögen aufgrund eindeutiger Analogien, die insgesamt sehr behutsam erfolgen, werden bereits im Notentext diakritisch (durch Kleinstich, Kursivdruck, Strichelung oder auch in Klammern) gekennzeichnet und bedürfen keiner gesonderten Erwähnung. In den folgenden Einzelanmerkungen werden die wesentlichen Abweichungen der Edition von der Quelle festgehalten.

### Einzelanmerkungen

Maßgeblich für die vorliegende Edition ist die einzige Originalquelle, die autographe Partitur (vgl. Vorwort). Alle Einzelanmerkungen beziehen sich auf diese Quelle.

#### Abkürzungen:

Bc = Basso continuo, Fl = Flauto traverso, Ob = Oboe, T = Tenor, T. = Takt, Timp = Timpani, Tr = Tromba, Va = Viola, VI = Violino, v. = von Wilhelm Friedemann Bach.

Zitiert wird in der Reihenfolge Takt – Stimme – ggf. Zeile (Note oder Pause) – Quelle – Lesart/Bemerkung.

#### 1. Coro

Ohne Satzüberschrift.

3, 9, 33, 45 Timp *tr*-Wellenlinie des Er  
Takt  
4 Tr II 5 undeutlich de  
kurze ur .w.  
ur unkt?  
Tr I (so  
58 Va  
123 r  
u. passim

#### 3. Arioso

27 geändert gemäß Fl II

#### 5. Tutti (Coro)

Die fehlenden Parallelstimmen, Ergänzungen und Wiederholungen sind großenteils von Wilhelm Friedemann Bach nachgetragen (vgl. Vorwort). Er führt unter anderem die Oboe II ab T. 15 mit der Violine II parallel und gibt ihr in T. 45 f. und 76 f. wegen Umfangsunterschreitung eine eigene Wendung (jeweils  $a^1$ - $a^1$ ). In der Edition erfolgte die Ausschrift ausschließlich nach den Colla-parte-Anweisungen und Kustoden J. S. Bachs, der beide Oboen mit der Violine I geführt wissen will. Zu weiteren abweichenden Einzeltönen in der Ausschrift W. F. Bachs siehe die folgenden Anmerkungen.

Satzüberschrift: *Tutti*.

12 VII Viertel  $a^1$  statt der erste (1) Ach-  
tel (vermutlich irrüm- eines  
Kustos)  
13 Bc 2 tatsächlich  $d$ ; v  
19 Ob I/II, VI I 6–8  $a^1$ - $h^1$ - $a^1$  (WFE  
22 Timp  $c$  }  
25 Tr III 1  $e^1$  (WFE  
68 VI II 1  $e^2$  (1  
75 Tr III 3  $r$  }  
83 Tr I 1  $r$  } T. 52

