

Johann Sebastian
BACH

Lobe den Herrn, meine Seele
Praise the Lord, O my spirit
BWV 69

Kantate zur Ratswahl
für Soli (SATB), Chor (SATB)
3 Oboen / Oboe d'amore, Fagott, 3 Trompeten, Pauken
2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the Town council election
for soli (SATB), choir (SATB)
3 oboes / oboe d'amore, bassoon, 3 trumpets, timpani
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 31.069

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Vorwort

Die Kantate „Lobe den Herrn, meine Seele“ gehört zu der relativ kleinen Gruppe von Bachs sogenannten Ratswahlkantaten, Werken, die, was selten genug vorkam, zu Ehren des Leipziger Rates und insbesondere in dessen ausdrücklichem Auftrag dargeboten wurden. In 27 Leipziger Amtsjahren muß Johann Sebastian Bach ebensoviele Ratswahlgottesdienste durch festliche Kantatenaufführungen ausgestaltet haben. Ob die fünf musikalisch erhaltenen Kompositionen – einschließlich einer unvollständig überlieferten Kantate – sowie drei nur noch textlich nachweisbare Werke die Gesamtheit dessen repräsentieren, was Bach an jenen 27 August-Montagen in der Nikolaikirche dargeboten hat, ist schwer zu sagen, zumal sich der Anteil der Wiederaufführungen nur unzureichend schätzen läßt. Andererseits fällt auf, daß der Thomaskantor sich noch nach 1740 um die Erweiterung des zugehörigen Werkbestandes bemühte.

Zu den Werken dieser Spätzeit gehört auch die Kantate „Lobe den Herrn, meine Seele“, der als Aufführungsdatum aller Wahrscheinlichkeit nach der 26. August 1748 zuzuordnen ist. Bartholomäi fiel in jenem Jahre auf einen Sonnabend, diesem folgte der 25. August als 11. Sonntag nach Trinitatis, und einen Tag später war die Ratswahl fällig. Möglicherweise war diese kalendarische Situation maßgebend dafür, daß Bach seinem Musikalienvorrat eine Kantate zum nahegelegenen 12. Trinitatissonntag entnahm und sie zur Ratswahl-Festmusik umgestaltete. Mitte August 1723, also wenige Wochen nach Bachs Übernahme des Thomaskantorats entstanden, hatte jene Kantate bereits 1727 eine – allerdings unerhebliche – Umarbeitung erfahren. In dieser Version diente sie nunmehr als Bearbeitungsvorlage. Bach war daran gelegen, den Arbeitsaufwand möglichst gering zu halten, und so entschloß er sich, aus der Kantatenfassung von 1723 beziehungsweise 1727 den Eingangsschor und die beiden Arien im wesentlichen unverändert zu übernehmen und lediglich zwei Rezitative sowie den Schlußchoral auszutauschen. Infolgedessen brauchte er keine neue Partitur anzufertigen, sondern konnte die erforderlichen Änderungen unmittelbar in die Aufführungsstimmen der älteren Version eintragen.

Für ein diesen Vorstellungen folgendes Libretto hatte ein unbekannter Textdichter gesorgt. Entsprechend der Kantaten-Erstfassung beginnt auch die Ratswahlmusik mit einem Vers aus Psalm 103: „Lobe den Herrn, meine Seele, und vergiß nicht, was er dir Gutes getan hat.“ Hier knüpft das erste Rezitativ mit Lob und Dank an: „Wie groß ist Gottes Güte doch! / Er bracht uns an das Licht, / und er erhält uns noch. / Wo findet man nur eine Kreatur, / der es an Unterhalt gebricht?“ Auf den Beginn der ersten Arie leiten die Schlußzeilen des Rezitativs fast überdeutlich hin: „Ach! möcht es mir, o Höchster, doch gelingen, / ein würdig Danklied dir zu bringen! / Doch sollt es mir hierbei an Kräften fehlen, / so will ich doch, Herr, deinen Ruhm erzählen.“ Die zugehörige Arie beginnt textlich mit der Erstfassung von 1723, wiederholt dann aber – nicht zum Vorteil ihrer Wirkung – das Vokabular des neugeschaffenen Rezitativs: „Meine Seele, / auf! erzähle, / was dir Gott erwiesen hat. / Rühme seine Wundertat, / laß, dem

Höchsten zu gefallen, / ihm ein frohes Danklied schallen.“ Mit Lob und Dank beginnt auch das zweite Rezitativ: „Der Herr hat große Ding an uns getan, / denn er versorget und erhält, / beschützt und regiert die Welt.“

Unschwer kann von hier aus der Text sich seinem eigentlichen Anliegen zuwenden; dem pflichtgemäßen Lob der Obrigkeit. „Was könnt uns Gott wohl Beßres schenken, / als daß er unsrer Obrigkeit / den Geist der Weisheit gibet, / die denn zu jeder Zeit / das Böse straft, das Gute liebet? / Ja, die bei Tag und Nacht / vor unsrer Wohlfahrt wacht?“

Zum Schluß heißt es dann: „Was unserm Lande schaden kann, / wirst du, o Höchster, von uns wenden / und uns erwünschte Hilfe senden. / Ja, ja, du wirst in Kreuz und Nöten / uns züchtigen, jedoch nicht töten.“ Verzichtet wird hier auf den zu erwartenden Segenswunsch, doch gleicht der Schlußchoral das Defizit reichlich aus mit Strophe 3 aus Luthers Lied „Es woll uns Gott genädig sein“, einer Umdichtung von Psalm 67. Die eigentümliche Hinwendung zu „Kreuz und Not“ am Schluß des Rezitativs sollte wohl hauptsächlich die unveränderte Übernahme der zweiten Arie ermöglichen: „Mein Erlöser und Erhalter, / nimm mich stets in Hut und Wacht! / Steh mir bei in Kreuz und Leiden, / alsdenn singt mein Mund mit Freuden: / Gott hat alles wohl gemacht.“

Bachs Komposition nach dieser weitgehend auf musikalische Erfordernisse ausgerichteten Textvorlage kombiniert wie erwähnt ältere und jüngere Bestandteile. Neu geschaffen wurden 1748 die beiden Rezitative und der Schlußchoral. Ein Vierteljahrhundert älter sind Eingangsschor und Arien, sofern nicht – wie gelegentlich vermutet worden ist – der Eingangssatz auf ein noch älteres Vorbild, etwa aus Bachs Köthener Zeit, zurückgeht. Bemerkenswert erscheint in diesem Zusammenhang, daß die eher introvertierte Baß-Arie „Mein Erlöser und Erhalter“ mit ihrer Sarabanden-Rhythmik und ihrer subtilen Setzweise eine besonders enge Verwandtschaft mit der vokalen Kammermusik der vor-Leipziger Jahre erkennen läßt. Im Unterschied hierzu sendet die beschwingte Alt-Arie im Tanzcharakter einer Gigue ihr Loblied gleichsam in alle Himmelsrichtungen aus. Prägend für die Kantate ist der vielgliedrige, festlich strahlende Eingangssatz, in dessen Zentrum das zweiteilige Dictum aus Psalm 103 als Doppelfuge erscheint. Überkrönt vom Glanz der Blechblasinstrumente präsentieren sich das selbstbewußte „Lobe den Herrn, meine Seele“ und das demütige „und vergiß nicht, was er dir Gutes getan hat“ zunächst als selbständige Fugenabschnitte und werden dann – in staunenswerter kompositorischer Verdichtung – simultan durchgeführt. Daß diese Setzweise primär auf eine Demonstration musikalischer Kunstfertigkeit zielte, ist nicht anzunehmen; maßgebend für die Wahl des komplizierten Kompositionsverfahrens dürften vielmehr Gestalt und Gehalt des Psalmverses gewesen sein.

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

The cantata *Lobe den Herrn, meine Seele* (Praise the Lord O my spirit) belongs to a relatively small group of Bach's cantatas referred to as "Ratswahlkantaten" – works which, on rare occasions, were composed in honor of the Leipzig city council and performed upon its express instruction. During his 27 years of service in Leipzig, Johann Sebastian Bach must have organized an equal number of church services for city council elections which included celebratory performances of cantatas. It is difficult to say whether the five extant musical compositions – including an incomplete cantata – as well as three works that can only be textually verified represent the total number of such works that Bach presented in the Nikolaikirche on those 27 August Mondays, particularly as the percentage of repeat performances can only be inadequately estimated. Then again, it is apparent that even after 1740, the Thomaskantor made efforts to expand the appropriate repertoire.

The cantata *Lobe den Herrn, meine Seele* belongs to these late works which, in all probability, was performed on 26 August 1748. In that year, St. Bartholomew's Day fell on a Saturday which was followed, on 25 August, by the 11th Sunday after Trinity, and one day later the council elections were to take place. Possibly it was this calendrical situation which caused Bach to decide to take a cantata for the proximate 12th Sunday after Trinity from his sheet music stock and refashion it as festive music for the council elections. This cantata, composed in the middle of August 1723 (only a few weeks after Bach assumed the position of Thomaskantor) had already been reworked in 1727, albeit only slightly. It was this version that now served as a model. Bach was keen to keep the amount of work to a minimum and thus decided to retain the opening chorus and the two arias essentially unchanged in the respective version of 1723 and 1727, only exchanging the two recitatives and final chorale. As a result, he did not have to produce a new score but could enter the necessary changes directly into the performance parts of the preceding version.

An unknown poet produced a libretto in accordance with this concept. The music for the council elections begins, analogous to the first version of the cantata, with a verse from Psalm 103: "Praise the Lord and bless him, O my spirit, and forget not all the good things he has given you" The first recitative takes up the ideas of praise and gratitude: "*How wondrous God's great bounty is! / He brought us to the light / and still he cares for us. / For where can any creature yet be found / that lacks his sustenance and good?*" The final lines of the recitative lead very emphatically into the opening of the first aria: "*O would it were, Most High, within my being, / to make a song of my thanksgiving! / But though I lack the art to tell my story, / still will I, O Lord, now declare thy glory.*" The text of the following aria begins with the original version of 1723, but then repeats the vocabulary of the newly created recitative – which does little to heighten its effect: "*Come, my spirit, / come, declare it, / what you have been shown by God, declare it. / Praise his great and wondrous deeds, / praise the Highest for his goodness / with a thankful song of gladness.*" The second recitative

also begins with praise and gratitude: "*The Lord has done great things for us today, / for he is careful to uphold, / protect, and govern all the world.*"

From here on, it is not difficult to glean from the text its actual purpose, i.e., the dutiful praising of authority. "... *how better could the Lord now bless us, / then by his gift to governments / of skill and understanding, / in ev'ry time and place / to punish vice and love well-doing? / Yes, those who day and night / are mindful of our fate?*"

At the end we hear: "*From all that can distress our land, / thou, O Most High, wilt now defend us / and all the help we need wilt send us, / for thou in all the things that try us / will chasten us, but not destroy us.*" Here the expected benediction is dispensed with, but the final chorale makes up for this deficit with verse 3 of Luther's hymn "That God may be merciful unto us," which is a paraphrase of Psalm 67. The peculiar turning towards "cross and anguish" at the end of the recitative probably should facilitate primarily the unaltered adoption of the second aria: "*My Redeemer and Sustainer, / keep me always in thy hand, / stand by me in pain and sadness, / that my mouth may sing with gladness: / God does all things well indeed.*"

Bach's composition on this text which, to a large extent, follows musical requirements, combines, as has already been mentioned, older and newer elements. Both the recitatives and the final chorale were newly composed in 1748. The opening chorus and arias are a quarter of a century older, assuming that – as has been occasionally suspected – the opening movement does not date back to an even older model, for instance from Bach's time in Köthen. What is striking in this context is that the rather introverted bass aria "Mein Erlöser und Erhalter" (My Redeemer and Sustainer), with its sarabande rhythms and its subtle manner of composition, displays a close relationship with the vocal chamber music of his pre-Leipzig period. In contrast, the lively contralto aria, with its dance like character of a gigue, transmits its hymn of praise, as it were, in all directions of the compass. Characteristic of the entire cantata is the multifaceted, festively radiant opening movement in which the two-part dictum from Psalm 103 appears in the center in the guise of a double fugue. Crowned by the splendor of the brass, the self-assured "Lobe den Herrn, meine Seele" and the humble "und vergiß nicht, was er dir Gutes getan hat" (and forget not all the good things he has given you) present themselves, initially, as independent sections of a fugue which are then – in a feat of astonishing compositional concentration – executed simultaneously. It cannot be assumed that the manner of composition was aimed primarily at demonstrating musical craftsmanship. It is much more likely that the shape and content of the Psalm verse were decisive for the choice of this complicated compositional procedure.

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).

Lobe den Herrn, meine Seele

Praise the Lord, O my spirit

BWV 69

Johann Sebastian Bach

1685–1750

1. Coro

Tromba I

Tromba II

Tromba III

Timpani

Oboe I

Oboe II

Oboe III

Fagotto

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

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Aufführungsdauer/Duration: ca. 21 min.

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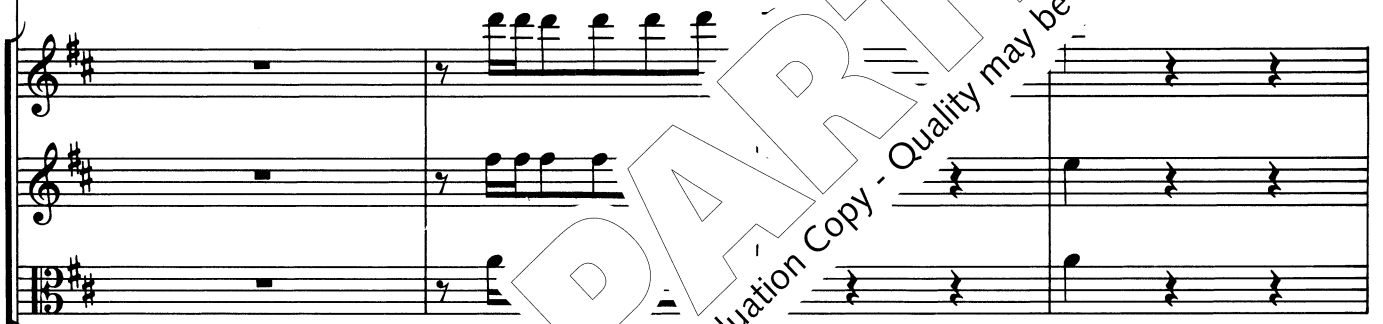
edited by Reinhold Kubik
Generalbaaussetzung: Paul Horn
English version by Jean Lunn



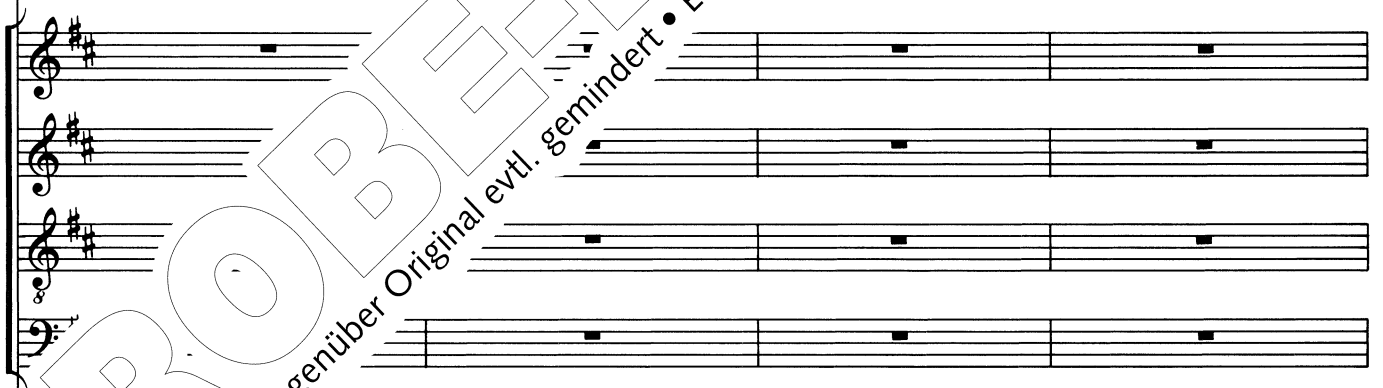
System 1: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music consists of eighth and sixteenth notes.



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. The music includes trills marked with 'tr'.



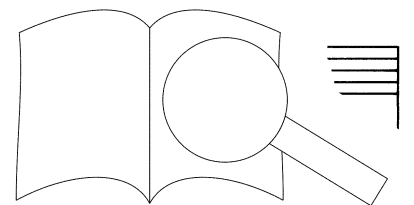
System 3: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music features sixteenth-note patterns.



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. The music is mostly rests and simple rhythmic patterns.



System 5: Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The music consists of chords and eighth notes.



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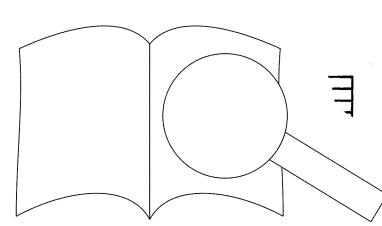
Musical staff system 1: Four staves (treble and bass clefs) with rests.

Musical staff system 2: Four staves with musical notation.

Musical staff system 3: Four staves with musical notation.

Musical staff system 4: Four staves with rests.

Musical staff system 5: Two staves with musical notation.



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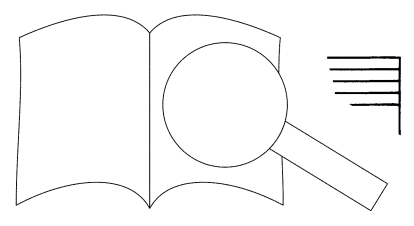
First system of musical notation, consisting of four staves (treble and bass clefs). It begins with a key signature of two sharps (F# and C#) and a 7/8 time signature. The music features a melodic line in the upper staves and a bass line in the lower staves.

Second system of musical notation, continuing the piece with four staves. The notation includes various rhythmic patterns and melodic developments across the staves.

Third system of musical notation, featuring four staves with more complex rhythmic and melodic structures.

Fourth system of musical notation, consisting of four staves with sparse notes and rests, possibly indicating a change in texture or a specific performance instruction.

Fifth system of musical notation, showing four staves with more active musical notation, including chords and moving lines.



6

6

6

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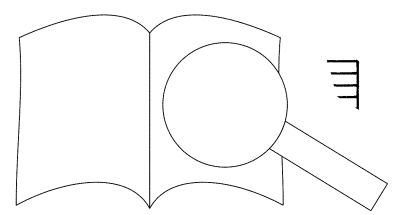
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6
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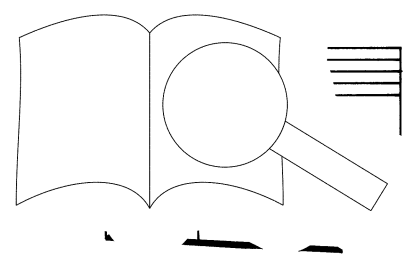
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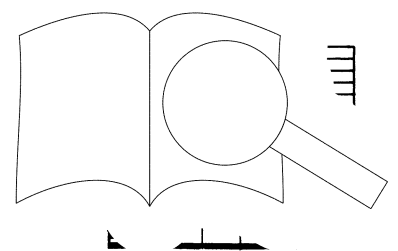
System 1: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The key signature has two sharps (F# and C#). The first measure contains a whole note chord. The following three measures are empty.

System 2: Four staves with musical notation. The first measure contains a whole note chord. The following three measures are empty.

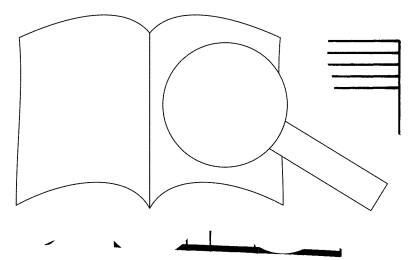
System 3: Four staves with musical notation. The first measure contains a whole note chord. The following three measures are empty.

System 4: Four staves with musical notation. The first measure contains a whole note chord. The second measure contains a vocal line starting with the lyrics "Lo Praise". The following three measures contain vocal lines with lyrics "Lo Praise" and "aise".

System 5: Four staves with musical notation. The first measure contains a whole note chord. The following three measures contain vocal lines. The word "Fine" is written at the end of the system.



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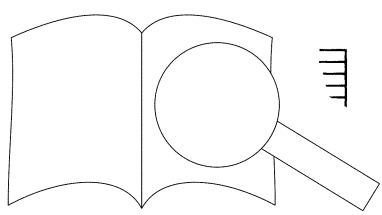
lo - - -
praise

lo - - - be,
praise - - - him,

lo - - - be,
praise - - - him,

- - - be den Herrn,
the Lord,

lo - - -



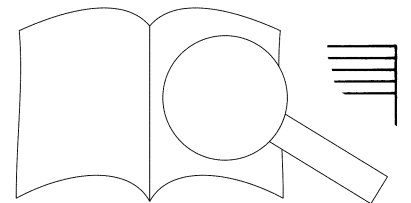
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- - - - - be, e, - be den Her - - ren,
 him, p, im se him and bless him,

lo - be him den Her - ren, mei - ne
 praise him and bless him, O my

lo - be, lo - be den Her - - -
 am, praise him, praise him and bless

- - be, lo - be, lo - be den Her - - -
 him, praise him, praise him and



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Musical score for the first system, featuring a vocal line and piano accompaniment in G major.

Musical score for the second system, featuring a vocal line and piano accompaniment in G major.

Musical score for the third system, featuring a vocal line and piano accompaniment in G major.

Musical score for the fourth system, featuring a vocal line and piano accompaniment in G major.

mei - ne See
O my spir

praise

See - le, mei
spir - it,

lo - - - - - be den
praise him and

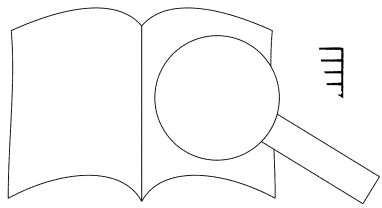
- le,
- it,

lo - - - - - be den
praise him and

See - - - le,
spir - - - it,

lo - - - - - be,
praise him,

Musical score for the fifth system, featuring a vocal line and piano accompaniment in G major.



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- be, lo - be den Herrn, mei
 him, praise the Lord, O

ie, lo -
 it, praise

Her - - ren
 bless hi

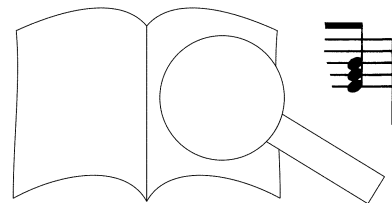
- - le,
 - - it,

Her
 bles

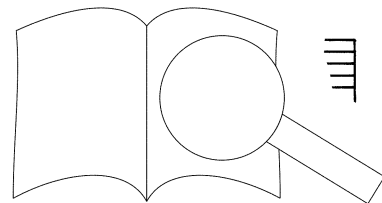
See - - le,
 spir - - it,

be den Her-ren, mei-ne See - le,
 him and bless him, O my spir - it,

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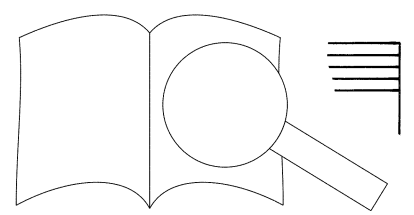


I - praise - be den Herrn, mei - ne
the Lord, O my
lo - praise - be den the
lo - praise



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See spir - - - - - lo - - - - - be den Herrn,
 spir - - - - - it, praise the Lord,
 Herrn, lo - - - - - See - - - - -
 Lord, praise - - - - - spir - - - - -
 - be den Herrn, lo - - - - - be den Herrn, mei - - - - - ne
 the Lord, praise the Lord, O my
 - - - - - be den
 the



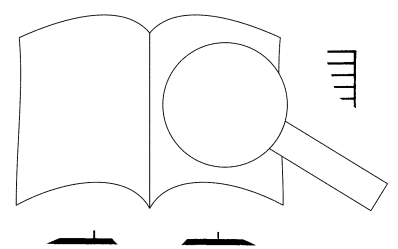
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mei - - ne See - - - - - le, mei - ne
 O - - - my spir - - - - - it, O my

- le, lo mei - - ne See - le, mei - ne
 it, pr my spir - it, O my

See le, lo - be den Herrn, mei - ne
 spir it, praise the Lord, O my

den Herrn, mei - ne See - - - - - le, mei - ne
 e - Lord, O my spir - - - - - my



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Musical score for the first system, consisting of four staves (two treble clefs and two bass clefs) with rests.

Musical score for the second system, featuring a vocal line and piano accompaniment.

Musical score for the third system, consisting of four staves (two treble clefs and two bass clefs) with rests.

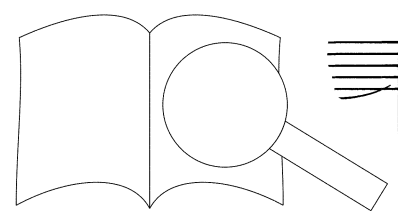
Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment.

See - le,
spir - it,

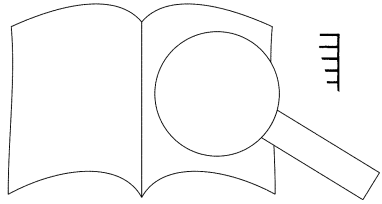
See - le,
spir - it,

See -
spir

Musical score for the fifth system, featuring piano accompaniment.



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lo -
praise —

— be den
the

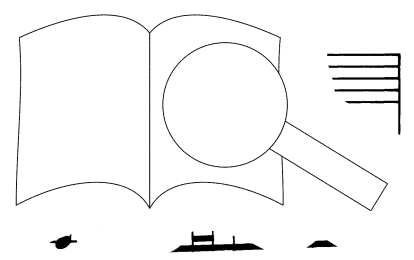
— be den
the

Herrn, lo - be, lo - be den Herrn, mei - ne
Lord, praise him, praise the — Lord, O my

be den Herrn, mei - ne
the — Lord, O my

See — — — —
spir — — — —

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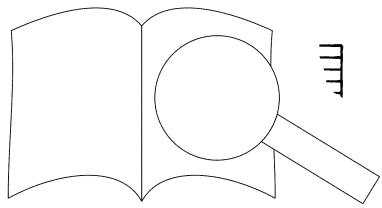
lo - - - - - be den
praise - - - - - the

Herrn, lo - - - - - be den Herrn, mei - ne
Lord, praise - - - - - him and bless - him, my

See - - - - - lo - be, lo - - - - - be, lo - - - - -
spir - - - - - it, praise him, praise - - - - - him, praise - - - - -

Herrn, mei - ne - - - - - See - - - - -
Lord, O - my - spir - - - - -

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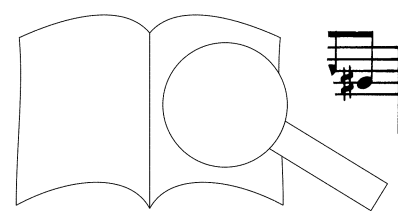
Herrn, lo - be dei. See - le,
 Lord, praise him and im. my spir - it,

See - le, lo - er ei - ne See - le,
 spir - it, pr aim, my spir - it,

Herrn, mei - ne See - le, und ver - giß nicht, ver -
 ad bless him, my spir - it, and for - get not, for

- le,
 - it,

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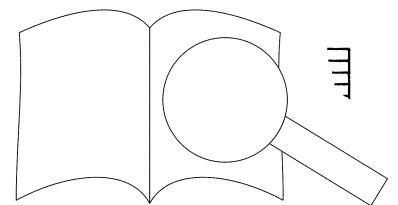
und ver
and for

giß nicht, was er dir Gu - tes ge -
get not all the good things he has

giß nicht
get n

es ge - tan hat, was
he has giv'n you, the

und ver - giß nicht, ver -
and for -

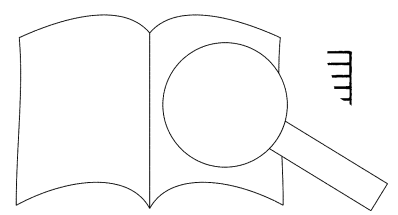


Gu - tes ge - tan
 things he has giv'n you

Gu - tes ge - tes hat,
 things he has giv'n you,

Gu - tes ge - tan hat,
 things he has giv'n you,

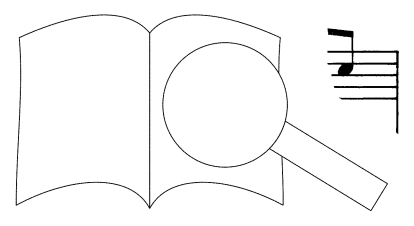
an,
 giv'n, dir Gu - tes ge - tan hat,
 the things he has giv'n you,



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lo - praise

und ver - giß nicht, ver -
and for - get not, for -



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giß nicht, was er
get not all the

hat,
you,

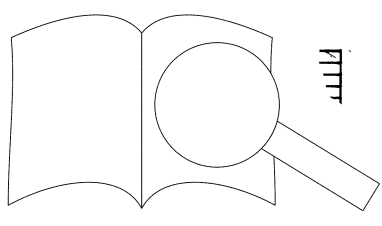
ver - giß nicht, was er dir
for - get not all the good

und ver - giß nicht, ver -
and for - get not, for -

lo -
praise

be den Herrn, mei - ne
the Lord, O my

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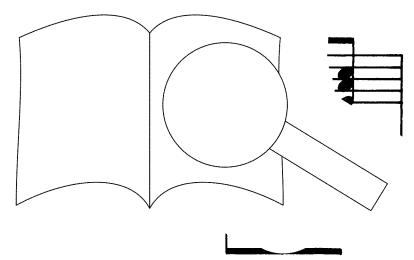


See - - - - - le, - - - - - ne - - - - - See - le, und ver - -
 spir - - - - - my spir - it, and for - - -

Gu - tes ge - tar - - - - -
 things he has c

gib ge - - - - - Gu - tes ge - tan - - - - - hat, was er - - - - - dir - -
 ge - - - - - things he has giv'n - - - - - you, all the - - - - - good - -

- be den Herrn, lo - - - - - be den Herrn,
 the Lord, praise



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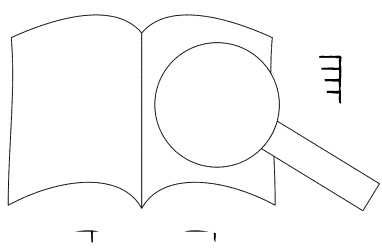
giß nicht, ver-geß nicht, ver-geß nicht, ver-geß nicht,
 get not, for get not, for get not, for get not, for

dir Gu-tes ge-
 the good things he has

be den Her-ren, mei-ne See-le, und ver-
 him and bless him, O my spir-it, and for-

Gu-te hat, lo-
 things h you, praise

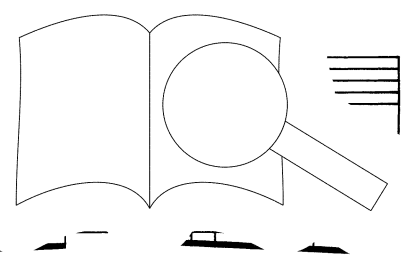
und ver-geß nicht, ver-
 and for get not, ver-



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tan, dir Gu - - - t - nat, und ver - giß nicht, ver -
 giv'n, the things - - - he - you, and for - get not, for -
 giß nicht, w - ge - tan hat,
 get not not has giv'n you,
 - - be den Herrn,
 the Lord,

er dir Gu - tes ge - tan hat,
 the good things he has giv'n you,

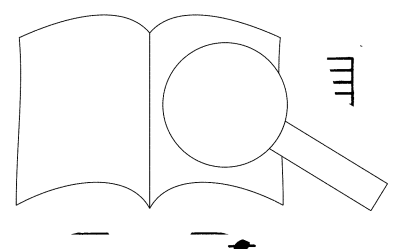


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giß nicht, was er dir Gu - te
 get not all the good thin - he.

lo - - - - - be den
 praise - - - - - the

lo - - - - - be den
 praise - - - - - the

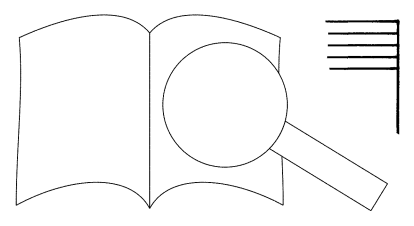


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Vc., Cb.

Herrn, mei - ne Ser - be den Her - ren, mei - ne
 Lord, O my spir - it him and bless him, O my

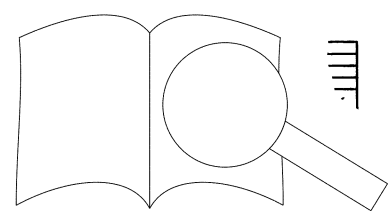
Gu - tes he - ir Gu - tes ge - tan, lo -
 things he the things he has giv'n, praise

giß nicht, was er dir Gu - tes ge -
 get not all the good things he has

be den Herrn, und ver -
 the Lord and for -

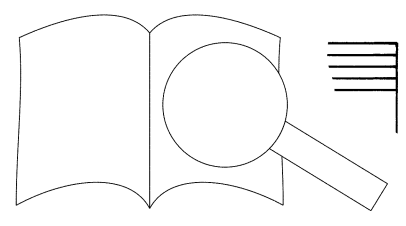
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Ausgabequalität gegenüber



See - le, und ver - giß 1. 1. tes ge - tan hat, lo - - - be den
 spir - it, and for - get no he, gs he has giv'n you, praise the -
 - be den Herrn. t, er dir Gu - tes ge - tan hat, lo - - - be den
 him and bless the good things he has giv'n you, praise the -
 tan, v er dir Gu - tes ge - tan hat, lo - - - be den
 giv'n the good things he has giv'n you, praise the -

er dir Gu - tes ge - tan hat, und ver - -
 the good things he has giv'n and for - -



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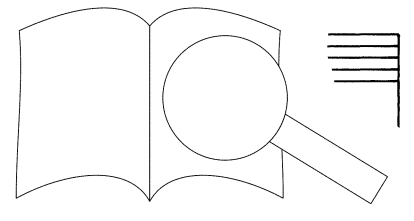
Herrn, lo - be, lo - be den , mei - ne See - - le, mei - ne
 Lord, praise him, praise my spir - - it, O my

Herrn, lo mei - ne See - le, mei - ne
 Lord, O my spir - it, O my

Herrn, Herrn, mei - ne See - - le, mei - ne
 Lord, Lord, O my spir - - it, O my

er - - giß nicht, was er dir Gu - tes ge -
 for - - get not all the good things

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Ausgabequalität gegenüber

lo - be, lo - be den Herrn, mei - ne See - le, mei - ne See -
 praise the Lord, praise the Lord, O my spir - it, O my spir -

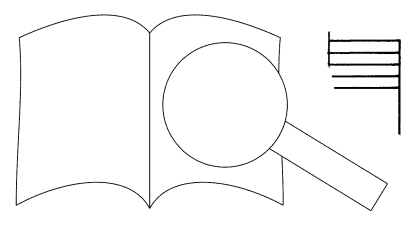
lo - be, lo - be den Herrn, mei - ne See - le, mei - ne See -
 praise the Lord, O my spir - it, O my spir -

lo - be, lo - be den Herrn, mei - ne See - le, mei - ne See -
 praise the Lord, O my spir - it, O my spir -

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- le, mei - ne See - - le, lo - be den Herrn, lo - - be den
 - it, O my spir and ver - giß nicht, und ver - giß
 and for - get not, and for - get
 praise the Lord, praise the
 - le, und ver - giß nicht, und ver - giß
 - it, and for - get not, and for - get
 - ne See - - le, lo - be den Herrn, lo - - be den
 my spir - - it, praise the Lord, praise the

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nicht, was er dir ge - tan hat!
 not all the good he has giv'n you.

Herrn, und ver - giß dir Gu - tes ge - tan hat!
 Lord, and for - get ne good things he has giv'n you.

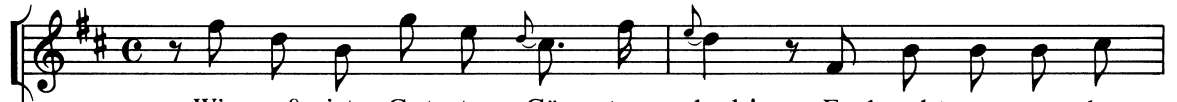
nicht, Gu - tes ge - tan hat!
 not things he has giv'n you.

ver - giß nicht, was er dir Gu - tes ge - tan hat!
 for - get not all the good things he has giv'n you

Da capo dal segno

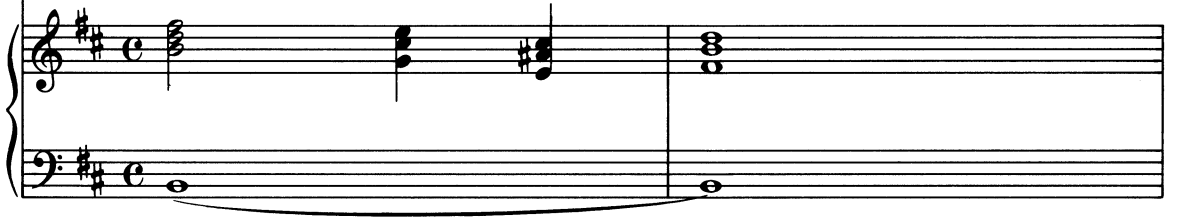
2. Recitativo

Soprano



Wie groß ist Got - tes Gü - te doch! Er bracht uns an das
How won-drous God's great boun- ty is! He brought us to the

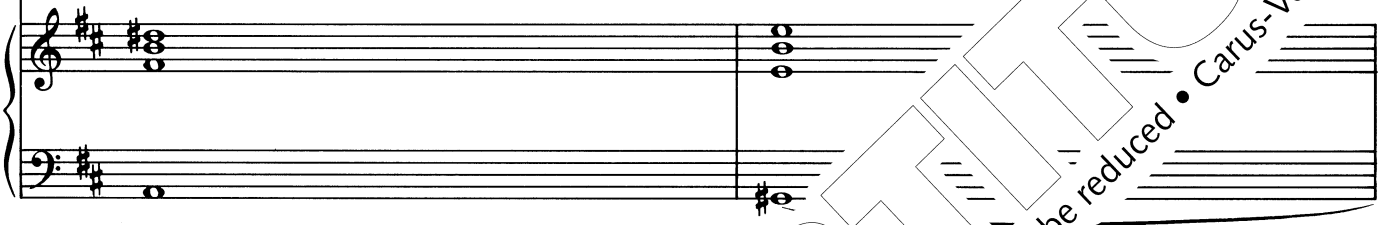
Basso continuo
 (con Fagotto)



3



Licht, und er er - hält uns noch! Wo fin
light and still he cares for us. For wh

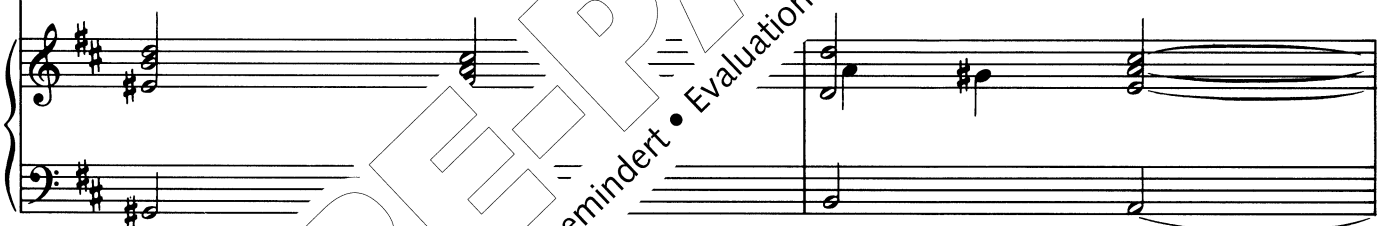


5



ei - ne Kre - a - tur,
crea - ture yet be found

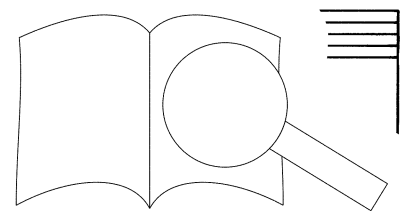
er - halt ge - bricht? Be -
te - nance and good? And



7



geist, der All - macht un - ver - deck - te Spur, die auch im
heed of all the trac - es of God's hand that ev'n in



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9

Klei - nen sich recht groß er - weist. Ach!
small things great - ly are dis - played. O

11

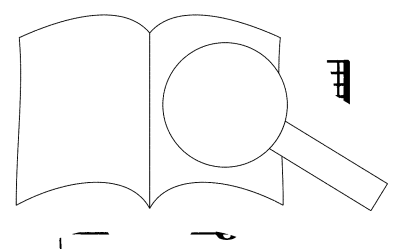
möcht es mir, o Höch - ster, doch ge - lin - gen, ein wür - dig Dank - lied
would it were, Most High, with - in my be - ing to make a song c

13

brin - gen! Doch, hier - bei an Kräf - ten
giv - ing! But the art to tell my

15

ch doch, Herr, dei - nen Ruhm er - zäh - len.
I, O Lord, now de - clare thy glo - r



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3. Aria

Oboe

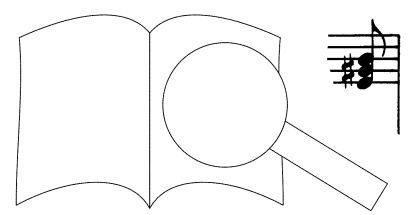
Violino I

Alto

Fagotto
Basso continuo

4

7



10

13

Mei - ne See - le, auf! er - zäh -
 Come, my spir - it, come, de - clare

16

auf! er - zäh - le, mei - ne See - le, auf!
 , come, de - clare it, come, my spir - it, con

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19

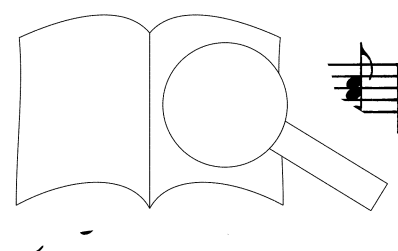
Gott er - wie - - sen hat, er - zäh - - - -
 have been shown _____ by God, de - clare _____

22

- le, er - zäh - - le, was ___ dir Go _____
 - it, de - clare _____ it, what ___ you have. _____
 as dir Gott er - wie - sen
 that you have been shown by

25

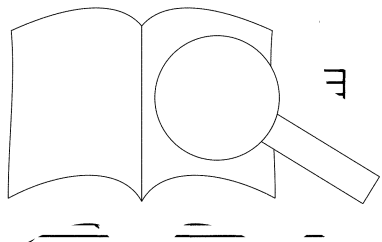
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Mei - ne See - le, auf! er - zäh - - - - -
 Come, my spir - it, come, de - clare

mei - ne See - le, - - - - -
 come, my spir - it, - - - - -

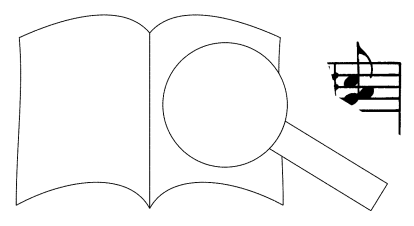
- le, was dir Gott er - wie - ser - - - - -
 it, what you have been shown b



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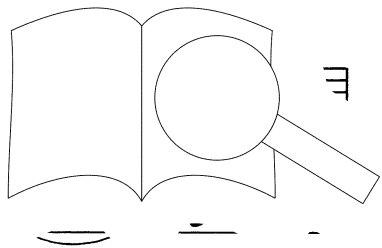
zäh - - - - - le, auf! er - zäh - le,
 clare. it, come, de - clare it,

was ___ dir Gott er - wie - sen hat.
 what ___ you have been shown by God.



Rüh-me sei - ne Wun - der -
Praise his great and won - drou

Fine



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55

rüh-me sei - ne Wun - der - tat, laß, dem Höch - sten zu ge - fal - - len, ihm ein
 praise his great and won - drous deeds, praise the High - est for his good - - ness with a

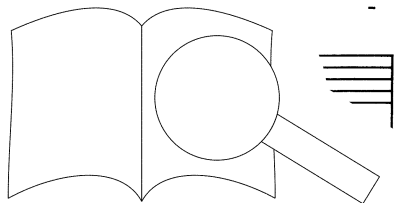
58

fro - hes Dank - - lied schal - len,
 thank - ful song of glad - ness
 ing of

61

h - - - sten zu ge - fal - len, ein
 igh - - - est for his good - ness, a

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64

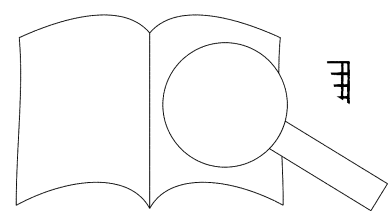
- hes Dank - - lied schal - len, laß, dem Höch-sten zu ge - fal - len,
 - - - ful song - - - of glad - ness, praise the High- est for his good-ness

67

ihm ein fro - hes Dank - lied schal - - - m Höch-sten zu ge -
 with a thank-ful song of glad - - - the High- est for his

70

n fro - - - - hes Dank - - - lie -
 a thank - - - ful song



Da capo

4. Recitativo

Violino I

Violino II

Viola

Tenore

Fagotto

Basso continuo

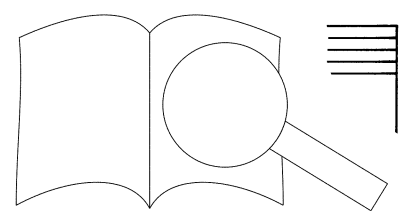
Der Herr hat gro - ße Ding an uns ge - tan
 The Lord has done great things for us this d

3

De- und er - hält, be - schüt - zet und re - giert die
 ul to up - hold, pro - tect, and gov - ern all the

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5

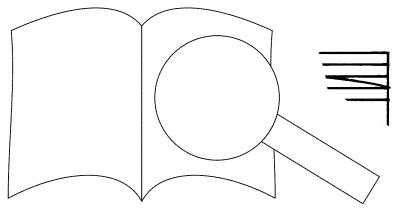
Welt. Er tut mehr, als man sa-gen kann. Je - doch nur ei-nes zu ge-den-ker.
 world; he does more than our lips can say. But still this one thing should impress

8

w ohl Bess - res schen - ken, als daß er uns - rer
 h the Lord now bless us than by his gift to

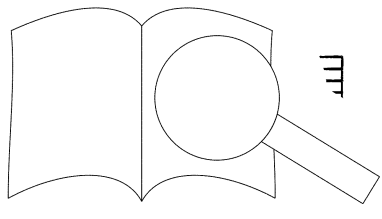
Ob - rig - keit den Geist der Weis - heit gi - bet, die denn zu je - der
 gov - ern - ments of skill and un - der - stand - ing in ev - 'ry time and

Zei - raft, das Gu - te lie - bet? ja, die bei
 plac vice and love well - do - ing? Yes, those who



Tag und Nacht für uns - re Wohl - fahrt wacht? Laßt uns da -
 day and night are mind - ful of our fate? So let us

für de auf! ruft ihn an, daß er sich auch noch
 thank o come, call on him, that he this day may

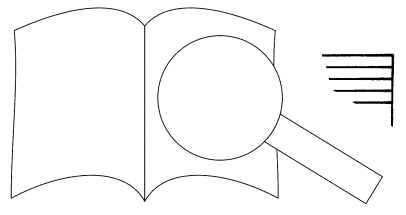


a tempo

a tempo

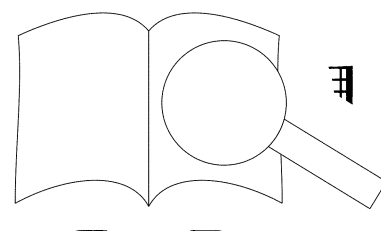
fer - ner - hin so gnä - - - dig woll er - wei - sen.
 once a - gain with grace _____ make known his wis - dom.

de scha - den kann, wirst du, o Höch - ster von uns
 dis - tress our land, thou, O Most High, wilt now de -



wen - den, und uns er - wünsch - te Hil - fe sen - den. Ja, ja, du
 fend us and all the help we need wilt send us, for thou

wirst in all the *tr* ns züch - ti - gen, je - doch nicht tö - ten.
 wilt chas - ten us, but not de - stroy us.



5. Aria

[Ausführung]

Oboe d'amore

Violino I

Violino II

Viola

Basso

Fagotto
Basso continuo

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8

p *tr* 3

Mein Er - lö - ser und Er - hal - ter, nimm mich stets in Hu
 My Re - deem - er and Sus - tain - er, keep me al - ways

p *tr* 3 1

12

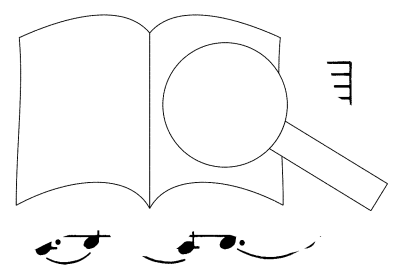
poco f 3

poco f 3

poco f 3

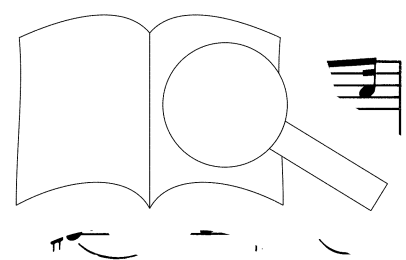
pc 3

f 3



mein Er - lö - ser und Er - hal - ter, nimm mich stets in Hut,
 my Re - deem - er and Sus - tain - er, keep me al - ways, a.

in Er - lö - - ser und Er - hal - ter, nimm mich stets in Hut,
 my Re - deem - - er and Sus - tain - er, keep me



tr

3

3

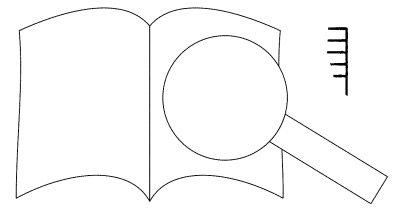
nimm mich stets in Hut und Wacht,
 keep me al - ways in thy hand,

pp

pp

pp

ser und Er - hal - ter, nimm mich stets in Hut, nimm mich stets in Hut und
 - er and Sus - tain - er, keep me, keep me al - ways, al - ways in thy



Musical score for measures 32-36. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. Dynamics include *f* and *pp*. There are trills and triplet markings.

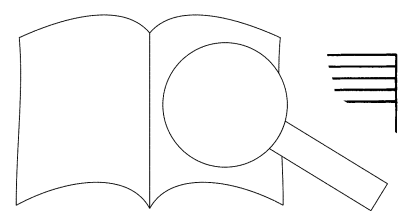
Wacht! _____
 hand. _____

Piano accompaniment for measures 32-36, showing chordal textures and melodic lines in both hands.

Musical score for measures 37-41. It consists of four staves. Dynamics include *p*, *poco f*, and *f*. There are triplet markings.

...z und Lei - - - - -
 in and sad - - - - -

Piano accompaniment for measures 37-41, showing chordal textures and melodic lines in both hands.



41

poco f *p*

p

- den, als - dann singt mein Mund m.
 - ness, that my mouth may sing

44

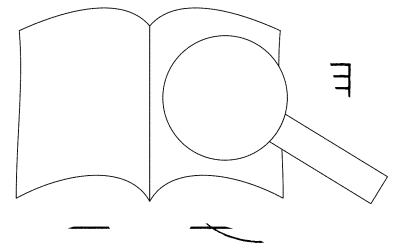
p *poco f*

3

3

3

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poco f

den:
ness: Gott
 God

f

- les wohl, hat al - les wohl - ge - macht.
all things well, does all things well in - deed.

54

poco f *p*

poco f *p*

poco f *p*

poco f *p*

Steh mir bei
Stand by me

p

58

poco f

poco f

poco f

poco f

poco f

in Kreuz und Lei - den, als-dann singt man
in pain and sad - ness, that my

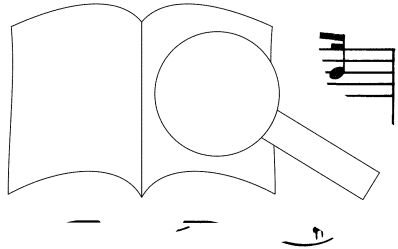
poco f

Musical score for page 62, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and a piano accompaniment with a triplet in the bass line.

de

Musical score for page 65, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and a piano accompaniment with triplets in the bass line.

hat al - - les wohl-ge - macht, hat al - les, al - les
 od does all things well in - deed '11 things



poco f

poco f

poco f

poco f

al - - les wohl - ge - macht, _____
 all _____ things well in - deed, _____

poco f

poco f

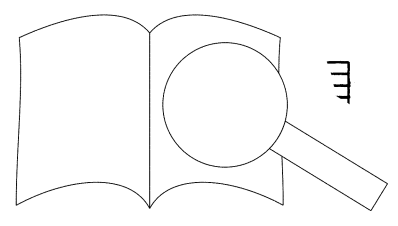
poco f

poco f

poco f

-ge - macht, _____ hat al - les wohl - ge -
 ll in - deed, _____ in -

poco f



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Musical score for measures 76-80. It includes vocal staves and piano accompaniment. The music features triplets and a forte (*f*) dynamic. The key signature has two sharps (F# and C#).

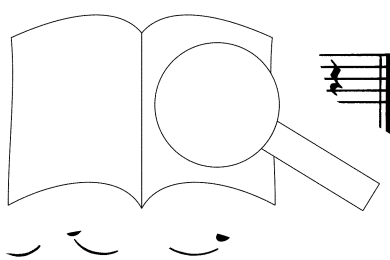
macht, hat al - les wohl - ge - macht.
 deed, does all things well in - deed.

Piano accompaniment for measures 76-80, showing chordal textures and melodic lines in both hands.

Musical score for measures 81-85. It includes vocal staves and piano accompaniment. The music features triplets and a forte (*f*) dynamic. The key signature has two sharps (F# and C#).

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Piano accompaniment for measures 81-85, showing chordal textures and melodic lines in both hands.



6. Choral

Tromba I

Tromba II

Tromba III

Timpani

Soprano
Oboe I, II, III
Violino I

Es dan - ke, Gott, und lo - - be
Lord, may thy peo - ple hon - - our

de
su - ten
kind-ness

Alto
Violino II

Es dan - ke, Gott, und lo - -
Lord, may thy peo - ple

as Volk in gu - ten
in deeds of kind-ness

Tenore
Viola

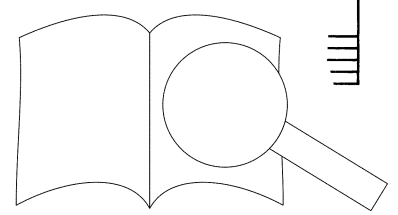
Es dan - ke,
Lord, may thy pe

ic he - be dich das Volk in gu - ten
- our thee in deeds of kind-ness

Basso

nd lo - - be dich das Volk in gu - ten
ple hon - - our thee in deeds of kind-ness

Fagot.
P



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5

Ta - - ten. Das Land bringt Frucht und - - h, dein
 dai - - ly. The land gives fruit a - - ly; thy

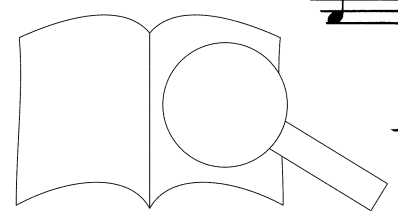
Ta - - ten. Das Land bri V. II - - sert sich, dein
 dai - - ly. The land & - - dant - ly; thy

8 Ta - - ten. Das I - - sert sich, dein
 dai - - ly. The land & - - dant - ly; thy

Ta - - ten. Das I - - sert sich, dein
 dai - - ly. The land & - - dant - ly; thy

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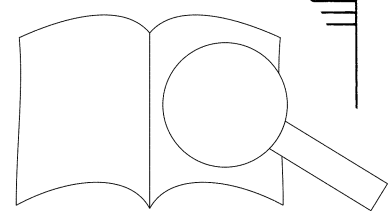


Wort ist wohl-ge - ra - - - ten. Uns seg - ne t. n. Jhn, uns
 word is pure and ho - - - ly. May God t. n. Son now

Wort ist wohl-ge - ra - - - ten ter und der Sohn, uns
 word is pure and ho - - - ly. - - - ther and the Son now

Wort ist wohl-ge - ra - seg - ne Va - ter und der Sohn, uns
 word is pure and ho - God the Fa - ther and the Son now

Wort ist w - - - ten. Uns seg - ne Va - ter und der Sohn, uns
 word is - - - ly. May God the Fa - ther and the Son now

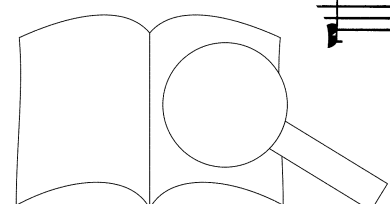


seg - ne Gott, der heil - ge Geist, dem al - le tu, vor
 bless us with the Ho - ly Ghost, to whom we thanks and

seg - ne Gott, der heil - ge Geist.
 bless us with the Ho - ly Ghos. die Eh - re tu, vor

seg - ne Gott, der heil - ge Geist, dem al - le Welt die Eh - re tu, vor
 bless us with the Ho - ly Ghost, to whom let all the world give thanks and

seg - ne Geist, dem al - le Welt die Eh - re tu, vor
 bless Ghost, to whom let all the world give thanks and



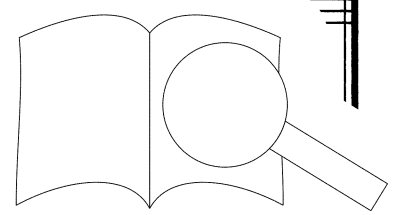
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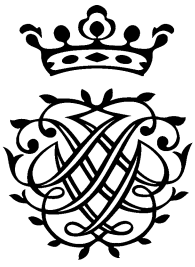
ihm sich fürch-te al - ler - meist, und sprecht von Her - zen: A - - - men!
 fear him as their Rul - er blest, and let us a' say: A - - - men.

ihm sich fürch-te al - ler-meist und re on Her-zen: A - - - men!
 fear him as their Rul - er blest, a say: A - - - men.

Va.
 ihm sich fürch-te al - - m on Her-zen: A - - - men!
 fear him as their Rv' us all say: A - - - men.

ihm sich fürch-te al - ler - meist, und sprecht von Her - zen: A - - - men!
 fear him as their Rul - er blest, and let us all say: A - - - men.





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