

Johann Sebastian  
**BACH**

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Wer mich liebet,  
der wird mein Wort halten  
He who loves me, he shall keep my sayings  
BWV 74

Kantate zum 1. Pfingsttag  
für Soli (SATB), Chor (SATB)  
2 Oboen, Oboe da caccia, 3 Trompeten, Pauken  
Violine solo, 2 Violinen, Viola und Basso continuo  
herausgegeben von Reinhold Kubik

Cantata for Whit Sunday  
for soli (SATB), choir (SATB)  
2 oboes, oboe da caccia, 3 trumpets, timpani  
violin solo, 2 violins, viola and basso continuo  
edited by Reinhold Kubik  
English version by Jean Lunn

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

Partitur / Full score



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Carus 31.074

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Chorpartitur (Carus 31.074/05),  
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The following performance material is available for this work:  
full score (Carus 31.074), study score (Carus 31.074/07),  
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choral score (Carus 31.074/05),  
complete orchestral material (Carus 31.074/19).

## Vorwort\*

Der Text unserer Kantate stammt von der Leipziger Dichterin Christiane Mariane von Ziegler und wurde 1728 in ihrem „Versuch in gebundener Schreib-Art“ veröffentlicht, stand dem Thomaskantor aber schon drei Jahre früher zur Verfügung. Wie üblich, knüpft der Text an das Evangelium des Festtages an. Dieses findet sich im 14. Kapitel bei Johannes und enthält einen Teil der Abschiedsreden Jesu, insbesondere die Verheißung des Heiligen Geistes.

Frau von Zieglers Kantatentext setzt ein mit dem Beginn des Festtagevangeliums: „Wer mich liebet, der wird mein Wort halten, und mein Vater wird ihn lieben, und wir werden zu ihm kommen und Wohnung bei ihm machen.“ Im Sinne des hier angedeuteten religiösen Liebesmotivs behandelt die folgende Arie die althergebrachte Metapher vom Menschenherzen als der Wohnung Gottes: „Komm, komm, mein Herze steht dir offen, / ach laß es deine Wohnung sein. / Ich liebe dich, so muß ich hoffen, / dein Wort trifft itzo bei mir ein; / denn wer dich sucht, fürcht', liebt und ehret, / dem ist der Vater zugetan. / Ich zweifle nicht, ich bin erhöret, / daß ich mich dein getrösten kann.“ Und auch das anschließende Rezitativ versichert: „Die Wohnung ist bereit. / Du findest ein Herz, das dir allein ergeben, / drum laß mich nicht erleben, / daß du gedenkst, von mir zu gehn. / Das laß ich nimmermehr, ach nimmermehr geschehen.“ Bemerkenswert ist die Textabweichung zwischen der gedruckten Fassung der Frau von Ziegler und der von Bach komponierten Version: Bei Frau von Ziegler findet sich die etwas überzogene Formulierung „drum laß mich nicht die Schmach erleben, / daß du gedenkst von mir zu gehn“, bei Bach ist der unmotivierte Kraftausdruck „Schmach“ eliminiert.

Als vierter Kantatensatz erscheint ein zweites Schriftwort, die diesmal dem Schlußteil des Festtagevangeliums entnommene Verheißung: „Ich gehe hin und komme wieder zu euch. Hättet ihr mich lieb, so würdet ihr euch freuen“. Diese Freudenbotschaft beantwortet die Textdichterin gleichsam mit einem musikalischen Intermezzo in Gestalt einer Arie: „Kommt, eilet, stimmt Sait' und Lieder / in muntern und erfreuten Ton. / Geht er gleich weg, so kömmt er wieder, / der hochgelobte Gottessohn. / Der Satan wird indes versuchen, / den Deinigen gar sehr zu fluchen. / Er ist mir hinderlich, / so glaub ich, Herr, an dich.“ Der etwas eigenartige Schluß weist sich bei näherem Zusehen als bedeutende Abweichung gegenüber der Version der Dichterin. Sie hatte gereimt: „Der Satan wird indes versuchen, / den Seinigen zu fluchen; / ich aber glaub an dir, / drum hat er gar kein Teil an mir.“

Diese Formulierung leitete zügiger als die von Bach komponierte Fassung auf das dritte, dem 8. Kapitel des Römerbriefs entstammende Schriftwort hin: „Es ist nichts Verdammliches an denen, die in Christo Jesu sind“. Wie bei den beiden vorangegangenen Bibelworten gibt der anschließende Arientext auch hier einen Kommentar, der diesmal auf die gefährlichen Bande der Sünde und auf Jesu Erlösungstat zielt: „Nichts kann mich erretten / von höllischen Ketten / als, Jesu, dein Blut. / Dein Leiden, dein Sterben / macht mich ja zum Erben: / ich lache der Wut.“ Den Gedankengang des Librettos faßt die abschließende Choralstrophe zusammen, entnommen Paul Gerhards Lied „Gott Vater, sende deinen Geist“ aus dem Jahre 1653.

Bachs Komposition der achtsätzigen und damit relativ umfangreichen Textvorlage spiegelt in gewisser Weise die Problematik der Kirchenmusik an den hohen Festtagen. Denn die Notwendigkeit, an drei aufeinanderfolgenden Feiertagen jeweils beide Hauptkirchen, am ersten Feiertag außerdem die Universitätskirche mit konzertierender Musik zu

versehen, überforderte genaugenommen den Thomaskantor und seine Mitwirkenden. So nimmt es nicht wunder, daß gerade in den für diese Feste bestimmten Werken der Anteil an Übernahmen aus älteren Kompositionen relativ hoch ist. So auch in unserer Kantate. Ihr Eingangssatz geht zu wesentlichen Teilen zurück auf die gleichnamige Pfingstkantate, die Bach spätestens 1724, möglicherweise aber schon im Mai 1723 und also noch vor dem offiziellen Antritt des Leipziger Thomaskantorats vorbereitet hatte. Diese ältere Komposition des johanneischen Textes „Wer mich liebet, der wird mein Wort halten“ rechnet mit der relativ bescheidenen Besetzung von zwei Trompeten mit Pauken, Streichinstrumenten und Continuo-Baß. Der Vokalpart, ein Duett für Sopran und Baß, erscheint geradezu als Reminiszenz an die Kompositionsweise der Köthener Zeit vor Frühjahr 1723, in der das Duett in vokal-instrumentalen Ensemblesätzen dominierte. Bei der Umarbeitung dieses älteren Kantatensatzes bereicherte Bach den Instrumentalpart um eine dritte Trompete sowie einen dreistimmigen Oboenchor, den Vokalpart um zwei Singstimmen. Der Grundriß des Satzes blieb zwar erhalten, doch sind Details in so großer Zahl verändert worden, daß zu fragen bleibt, ob für den Thomaskantor wirklich eine Arbeitserleichterung herausgekommen ist.

Auch der zweite Satz unserer Kantate geht auf die ältere Pfingstkomposition zurück. Aus einer Arie in C-Dur für Baß mit obligater Solovioline wurde eine Arie in F-Dur für Sopran mit obligater Oboe da caccia. Neben dieser Transpositionsarbeit hatte Bach das Textproblem zu bewältigen; denn die Verse der Mariane von Ziegler ähneln in keiner Weise Ablauf und Reimstruktur des Urbildes, das auf einer Kantatendichtung Erdmann Neumeisters aus dem Jahre 1714 beruht. Die berechtigte Frage, warum Bach einer vorhandenen Arie einen formal nicht zu ihr passenden Text aufpfropfte, beantwortet sich aus dem inhaltlichen Zusammenhang. Der ältere Text beginnt mit den Versen „Die Welt mit allen Königreichen, / die Welt mit aller Herrlichkeit / kann dieser Herrlichkeit nicht gleichen, / womit uns unser Gott erfreut: / daß er in unsern Herzen thronet / und wie in einem Himmel wohnt“, der neuere Text formuliert denselben Gedanken mit anderen Worten: „Komm, komm, mein Herze steht dir offen, / ach laß es deine Wohnung sein.“

Nach dem knappen Alt-Rezitativ – Satz 3 – erscheint das zweite Schriftwort „Ich gehe hin und komme wieder zu euch“ in der hier zu erwartenden Satzweise: dem Baß, der „Vox Christi“, ist einzig der Continuo-Baß als Begleitung zugeordnet, strenge, konzentrierte Motivwiederholungen disziplinieren den musikalischen Ablauf und verleihen ihm Ernst und Würde. Übergangslos schließt sich hieran die musikanische Tenor-Arie an „Kommt, eilet, stimmt Sait und Lieder“, deren fröhliches Konzertieren selbst bei der Erwähnung des Bösen nur eine kurzzeitige Eintrübung zuläßt.

Dem von den Streichinstrumenten dominierten Ariensatz folgt das rezitativisch vorgetragene Zitat aus dem Römerbrief in der Besetzung mit Baß und den drei Holzbläsern. Beide Instrumentalchöre vereinigen sich im letzten Solosatz mit der Altstimme und einer virtuos konzertierenden Solovioline zu einer lebhaft bewegten „Arie mit heroischen Affekten“, bei der die symbolisch gemeinten ständigen Tonwiederholungen nur im Mittelteil für wenige Takte verstummen. Gleichwohl klingt die Kantate mit dem vierstimmigen Satz über die aus dem 16. Jahrhundert überlieferte Melodie „Kommt her zu mir, spricht Gottes Sohn“ ruhevoll aus.

Hans-Joachim Schulze

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

## Foreword\*

This cantata's text was written by the Leipzig poetess Christiane Mariane von Ziegler and was published in 1728 in her "attempt at writing in verse style," although it was already available to the Thomaskantor three years earlier. As is usual, the text is related to the feast day's Gospel reading. This is to be found in the 14th chapter of John and contains part of Jesus's valedictories, especially the Promise of the Holy Spirit. Von Ziegler's cantata text starts with the beginning of the feast day's Gospel reading: "Whoever loves me will keep my word, and my father will love him, and we will come to him and make our dwelling with him." In terms of the religious love motives implied here, the following aria examines the traditional metaphor of peoples' hearts being God's dwelling: "Come, come, my heart lies open for you, / ah, let it be your dwelling! / I love you, so I must hope: / now your Word comes inside to me; / for whoever seeks you, fears, loves and honors you, / the Father is drawn to him as well. / I do not doubt that I am heeded, / therefore I can be comforted in you." The following recitative also reassures: "The dwelling is prepared. / You find a heart that is devoted to you alone, / therefore let me never feel / that you might think to leave me. / Never, ah, nevermore will I let that happen!" It is worth taking note of Bach's composed version which differs from von Ziegler's printed text. The authoress makes use of the exaggerated formulation "therefore do not let me suffer the ignominy / that you think of leaving me," whereas Bach eliminates the unmotivated hyperbole "ignominy." A second scriptural passage appears in the cantata's fourth movement, i.e., the promise, now taken from the final section of the feast day's reading: "I go away and come again to you. / If you loved me, then you would rejoice." The authoress answers these tidings of joy as it were, with a musical intermezzo in the guise of an aria: "Come, hurry, sound string and song / in cheerful and joyful tone. / If he goes away, then he returns, / the highly-praised Son of God. / However Satan will try / to curse your faithful very sorely. / He is a hindrance to me, / for I believe, Lord, in you." The somewhat peculiar ending turns out, upon further scrutiny, to be an important deviation from the poetess's version. She wrote: "Satan will meanwhile try, / to curse his own; / I, however, believe in you, / hence he shall have no part of me." This formulation leads more swiftly than Bach's composed version to the third scriptural passage taken from the 8th chapter of the Epistle to the Romans: "There is nothing damnable in those who are of Christ Jesus." As with both the previous scriptural passages, the subsequent aria text makes a commentary, this one aiming at the dangerous shackles of sin and Jesus's act of redemption: "Nothing can save me / from the chains of hell / except your blood, Jesus. / Your suffering, your death / makes me even your heir: / I laugh at their fury." The libretto's train of thought is summed up in the concluding chorale strophe which is taken from Paul Gerhardt's hymn "Gott Vater, sende deinen Geist" (God our Father, send us your spirit) written in 1653. Bach's composition – based on an eight movement, relatively extended text – mirrors in a certain manner the problems presented by church music on high feast days as the necessity of supplying both main churches with concert music on three consecutive days, as well as the university church on the first feast day, overwhelmed the Thomaskantor and his performers. It is thus not surprising that the number of pieces taken over from earlier compositions for these feast day works is relatively high, the present cantata being no exception. Its opening movement can be substantially traced

back to the cantata for Whitsun bearing the same name that Bach had prepared, at the latest, in 1724 but possibly also in May 1723, i.e., before his official assumption of the Thomaskantor position. This older composition of the Johannine text "Whoever loves me will keep my Word" makes use of a relatively modest ensemble of two trumpets with timpani, string instruments and basso continuo. The vocal part, a duet for soprano and bass, appears almost as a reminiscence of the Köthen compositional style (before early 1723) in which the duet dominated in vocal-instrumental ensembles. In this adaptation of the older cantata movement, Bach enriches the instrumental part with a third trumpet as well as a three-voice oboe choir and two singing voices are added to the vocal part. Although the layout of the movement was retained, so many details were modified that the question arises as to whether the Thomaskantor's task was made any easier.

The second movement of the cantata also harks back to the earlier Whitsun composition. An aria in C major for bass with obbligato violin became an aria in F major for soprano with obbligato oboe da caccia. In addition to the transpositions, Bach also had text problems to contend with, as Mariane von Ziegler's verses do not resemble in any way the sequence and rhyming structure of the archetype which is based on Erdmann Neumeister's cantata poetry of 1714. An answer to the valid question as to why Bach mounted a formally ill-fitting text onto an already extant aria can be gleaned from the context of the contents. The older text begins with the verses "The world with all its kingdoms, / the world with all its glory / cannot imitate this glory / with which our God delights us: / since he has enthroned himself in our hearts / and lives as if in a heaven." The newer text expresses the same thought with other words: "Come, come, my heart lies open for you, / ah, let it be your dwelling!"

The second scriptural passage "I go away and come again to you" appears after the brief alto recitative (movement 3), set in the manner expected here: the bass, the "Vox Christi," is accompanied solely by basso continuo with strict, concentrated motive repetitions disciplining the musical flow, thus lending it solemnity and grandeur. The musicianly tenor aria "Come, hurry, sound string and song," whose cheerful music-making is only briefly darkened at the mention of evil, follows without a transition.

The aria movement, dominated by the string instruments, is followed by a quote from the Epistle to the Romans, performed as a recitative by the bass and three woodwinds. Both instrumental choirs are united in the last solo movement with the alto and a virtuoso concertante violin in the lively moving "aria with heroic affects" in which the symbolically significant constant tone repetitions fall silent only for a few measures in the middle section. Nonetheless, the cantata ends on a quiet note with the four-part setting on the 16th century melody "Kommt her zu mir, spricht Gottes Sohn" (Come here to me, says God's Son).

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, abridged).

# Wer mich liebet, der wird mein Wort halten

*He who loves me, he shall keep my sayings*

BWV 74

## 1. Coro

Johann Sebastian Bach

1685–1750

The score is arranged in a standard orchestral format. The woodwinds (Trombe and Oboes) enter in the first measure with rhythmic patterns. The strings (Violini and Viola) provide a harmonic foundation. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent, indicated by whole rests. The score includes various musical notations such as notes, rests, and dynamic markings.

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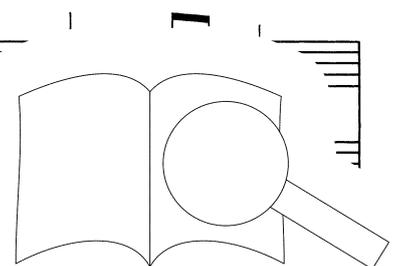
Aufführungsdauer/Duration: ca. 24 min.

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



Four empty musical staves (two treble clefs and two bass clefs) for the first system of music.

Second system of musical notation. It consists of two treble clefs and two bass clefs. The top two staves contain a melodic line with trills (tr) and slurs. The bottom two staves contain a bass line. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

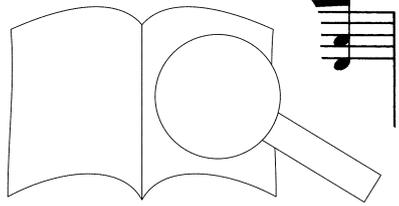
Third system of musical notation, identical in structure to the second system, featuring two treble clefs and two bass clefs with melodic and bass lines.

Fourth system of musical notation, consisting of four empty staves (two treble clefs and two bass clefs).

Fifth system of musical notation, consisting of four empty staves (two treble clefs and two bass clefs).

Sixth system of musical notation. It features two treble clefs and two bass clefs. The top two staves contain a melodic line with slurs and trills. The bottom two staves contain a bass line. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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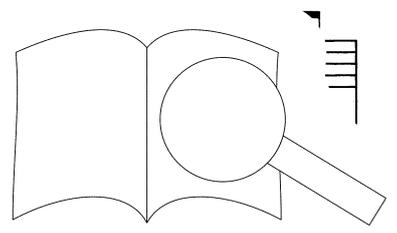


Wer  
He

Wer  
me,

ch lie-bet,  
who loves me,

Wer mich lie-bet,  
He who loves me,



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

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wer mich lie - bet, der wird mich hal - ten, und mein Va - ter wird ihn  
 he who loves me, he shall keep my say - ings, and my Fa - ther then shall

wer mich be - gehet, und mein Wort hal - ten, und mein  
 he who hears my say - ings, shall keep my say - ings, and my

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lie - ben, und wir wer - den zu ihm kommen un  
*love him; we shall come and stand be - side him and*

Va - ter wird ihn lie - ben, und wir wer zu  
*Fa - ther then shall love him; we com*

nung bei ihm ma - chen;  
*our dwell - ing with him,*

men und Wohnung bei ihm ma - chen;  
*ade him and make our dwelling with him,*

6 6 7 5 # 5 6 6

System 1: Four staves of music. The top staff contains a melodic line with eighth notes and rests. The lower three staves provide harmonic accompaniment with chords and moving lines.

System 2: Four staves of music. The top staff continues the melodic line with eighth notes. The lower three staves continue the accompaniment.

System 3: Four staves of music. The top staff features a melodic line with eighth notes and a half note. The lower three staves continue the accompaniment.

System 4: Four staves of music. The top staff is mostly empty, with some faint markings. The lower three staves continue the accompaniment.

System 5: Four staves of music. The top staff contains a vocal line with lyrics. The lower three staves continue the accompaniment.

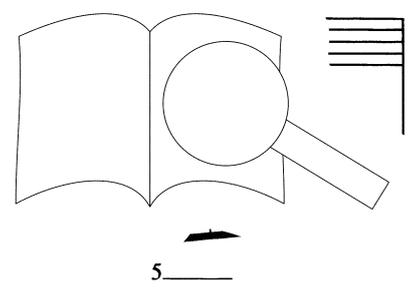
lie - bet,  
lo loves me,

der wird mein Wort  
he shall keep my

lie - bet,  
loves me,

der wird mein Wort hal -  
he shall keep my say -

System 6: Four staves of music. The top staff contains a melodic line with eighth notes. The lower three staves continue the accompaniment.



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hal - - - - - rd ihn lie - ben, und wir wer - den zu ihm  
 say - - - - - chen shall love him; we shall come and stand be -

- + - - - - - ihn lie - ben, und wir wer - den zu ihm kom -  
 - - - - - n shall love him; we shall come and stand be - side

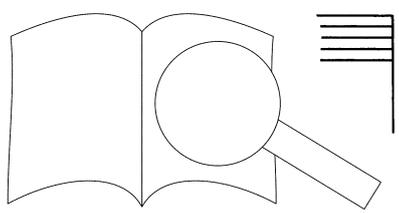
6 3 7 6 6 6 7 6  
 5 5b # 5 4 4 5 # 6

6 7  
 5 5

kom - men und W  
side him and

g bei ihm ma - chen;  
ar dwell-ing with him,

und Woh-nung bei ihm ma - chen;  
m and make our dwell-ing with him,



4+ 6 7 6 7+ 7 # 6 # - 1 5+ 2

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Musical notation for the first system, featuring a vocal line and piano accompaniment.

Musical notation for the second system, including a vocal line with a trill (tr) and piano accompaniment.

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

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

wer mich  
he who

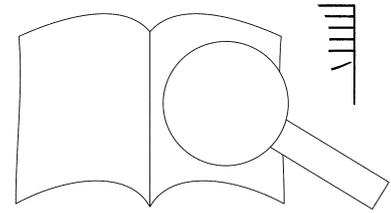
wer mich  
he who

wer mich  
he who

wer mich  
he who

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Musical notation for the fifth system, including piano accompaniment.



lie - bet,  
loves me,

ort hal - - - ten, und mein  
y say - - - ings, and my

lie - bet,  
loves me,

der wi

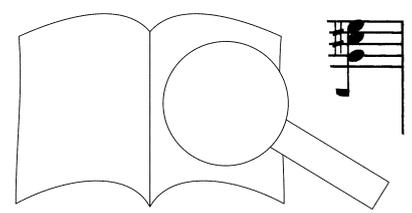
lie - bet, de  
loves me,

ten, und mein  
ings, and my

der

der wird mein Wort hal -  
he shall keep my say -

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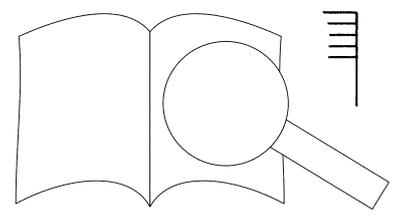
Va - - - ter wird ihn lie-ben, und wir  
 Fa - - - ther then shall love him; v .om - - - side

- ten, und mein Va - - - ter  
 - ings, and my Fa - - - ter and wir wer-den zu ihm kommen und Woh-  
 - am; we shall come and stand beside him and make

Va - - - te - - - ben, und wir wer-den zu ihm kommen und Woh-  
 Fa - - - him; we shall come and stand beside him and make

- te - - - lie - - - ben, und wir werden zu ihm kom -  
 - shall love - - - him; we shall come and stand be - side

6 6 7 7<sup>b</sup> 6<sup>b</sup> 6 5<sup>b</sup> 2 5



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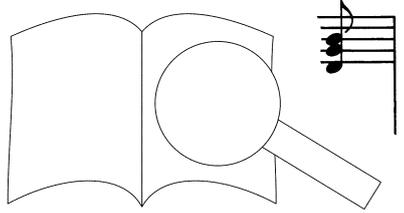
- men und Woh-nung bei ihm ma - c  
 - him and make our dwell - ing w

- nung bei ihm r  
 our dw

chen;  
 him,

i ihm ma - chen;  
 dwell-ing with him,

6 7 7 6 6  
 4 5 5 # 6  
 2



6 6

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wer mich lie - bet,  
 he who loves me.

er,  
 -s me, wer mich  
 he who

wer.  
 he\_

wer mich lie - bet,  
 he who loves me,

6 7b

6

6

7

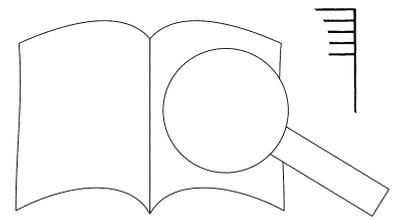
5

4

2

9

64



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lie - bet, der wird mein Wort hal - ten, und mein Vater wird ihn lie - ben, und wir  
 loves me, he shall keep my say - ings, and my Father then shall love him; we shall

wer mich, mein Wort hal - ten, und mein Vater wird ihn  
 he who hears, shall keep my say - ings, and my Father then shall

7 5 5 b b 6 6 7 4 6 8 7b 5 6  
 5 5b 5

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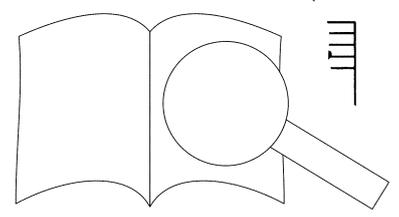
wer - den zu ihm kommen und Wohnung bei ihm ma - chen;  
*come and stand be-side him and our dwelling with him,*

lie - ben, und wir werden ihn lieben und Wohnung bei ihm ma - chen;  
*love him; we shall love him and make our dwelling with him,*

zu ihm kommen und Wohnung bei ihm ma - chen;  
*and stand be-side him and make our dwelling with him,*

6 6 6 7 7  
 5 4 2

6 7  
 5 5



5+ 6 /  
 2

wer mich lie - bet, der wird mein Wort hal - ten, und mein Va - ter wird ihn  
 he who loves me, he shall keep my say - ings, and my Father then shall

wer mich lie - bet, wird - ten, und mein Va - ter wird ihn  
 he who loves me, - ings, and my Father then shall

wer mich lie - der wird mein Wort hal - ten, und mein Va - ter wird ihn  
 he who lov he shall keep my say - ings, and my Father then shall

der wird mein Wort hal - ten, und mein Va - ter wird ihn  
 he shall keep my say - ings, and my Father then shall

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7 5 4 2 6 6 7 9 5 4 6

lie - ben, und wir wer - den zu ihm, oh  
 love him; we shall come and stand beside him and make

lie - ben, und wir wer - den zu ihm kommen und Woh -  
 love him; we shall come and stand beside him and make

lie - ben, und wir wer - den zu ihm kommen und Woh -  
 love him; we shall come and stand beside him and make

lie - ben, und wir wer - den zu ihm kommen und Woh - nung  
 him; we shall come and stand be - side him and make our

7

6

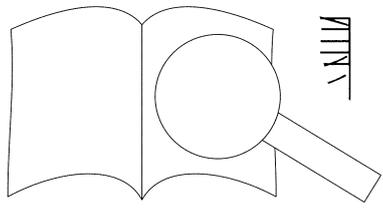
6

7

5

5

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First system of musical notation, consisting of four staves (treble and bass clefs).

Second system of musical notation, consisting of four staves.

Third system of musical notation, featuring a trill (tr) in the upper voice.

Fourth system of musical notation, consisting of four staves.

-nung bei ihm ma - chen.  
 -our dwelling with him.

Fifth system of musical notation, consisting of four staves.

-nung bei ihm ma - chen.  
 -our dwelling with him.

Sixth system of musical notation, consisting of four staves.

8 -nung bei ihm ma  
 -our dwelling v

Seventh system of musical notation, consisting of four staves.

bei il

Eighth system of musical notation, consisting of four staves.

Ninth system of musical notation, featuring a large graphic of an open book and a magnifying glass over the right-hand page.

7  
5  
3

7  
5

7  
5+  
2

7  
5+  
2

7  
5

7  
5

6 7

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Musical notation system 1, featuring treble and bass clefs with rhythmic patterns and slurs.

Musical notation system 2, featuring treble and bass clefs with melodic lines and a flat sign.

Musical notation system 3, featuring treble and bass clefs with melodic lines and a flat sign.

Musical notation system 4, consisting of empty staves for vocal or instrumental parts.

Musical notation system 5, featuring treble and bass clefs with rhythmic patterns and slurs.

7

6

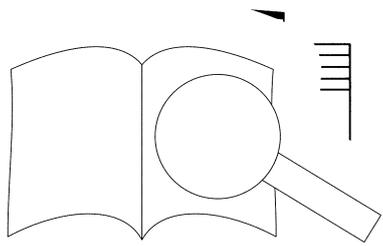
7

7

6

6

6



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First system of musical notation, consisting of four staves (treble and bass clefs). It features a complex melodic line with many sixteenth notes and rests, and a bass line with eighth notes.

Second system of musical notation, continuing the piece. It includes a trill (tr) in the upper staff.

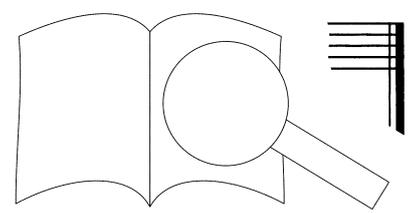
Third system of musical notation, continuing the piece.

Four empty musical staves, likely for a second instrument or as a placeholder.

Four empty musical staves, likely for a second instrument or as a placeholder.

Four empty musical staves, likely for a second instrument or as a placeholder.

Fourth system of musical notation, featuring a melodic line with eighth notes and a bass line with eighth notes.



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

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## 2. Aria

Oboe da caccia

Soprano

Basso continuo

6 6 7 6 7 6 6 6

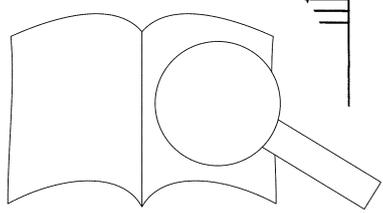
4

6 4 5 6 6 4 2 6 # 6

7

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Komm, komm, mein Her - ze steht \_\_\_ dir  
 Now come, my heart \_\_\_ longs \_\_\_ to re -



10

of - fen, ach, laß es dei - - ne Woh - nung sein! Ich lie - be  
 ceive thee; O make it thine own dwell - ing place! I hope in

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

13

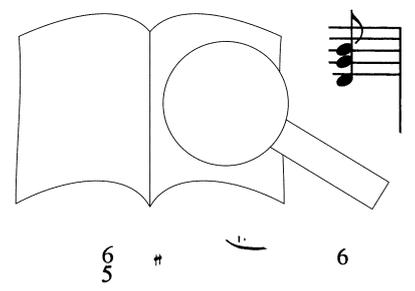
dich, so muß ich hof - fen: dein - zo bei mir  
 thee be-cause I love thee: t' d n. - to me in

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

16

r dich sucht, fürcht, liebt und eh - ret, dem ist der  
 who have sought, have loved, have praised thee shall have the

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



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19

Va - - - - ter zu - ge - tan.  
 Fa - - - - ther's sure re - ward.

Va - - - - ter zu - ge - tan.  
 Fa - - - - ther's sure re - ward.

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

22

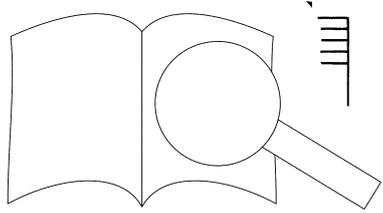
Ich zwe:  
 I d

6 4    6    5 6 .    4 3    6 5b

25

in er - hö -  
 thou hast blessed

9 4b    6    6 5    7 5    5b    6 5    3    6 5



8 7b ... 3 5 6 4 3

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ret, daß ich mich dein ge - trö - sten kann, daß ich mich  
 me; by thy great love I am con - soled, by thy great

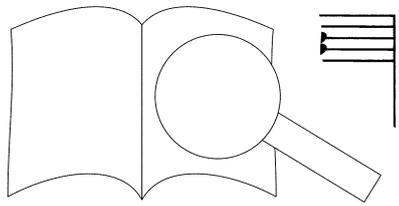
6 5 6 7 3 6 7 5

dein ge - trö - sten kann; ich zweif - er - hö -  
 love I am con - soled, I dov' hast blessed

7 6 # 3 6 7 6

ge - trö - - - sten, mich dein ge - trö -  
 ve I am con - soled, by thy love I am

6 6 6



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34

Piano part for measure 34, featuring a complex rhythmic pattern with eighth and sixteenth notes.

Vocal line for measure 34, showing a single note with a fermata.

- - sten kann.  
 \_\_\_\_\_ con - soled.

Piano accompaniment for measures 34-36, showing chords and melodic lines in both hands.

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

37

Piano part for measure 37, continuing the complex rhythmic pattern.

Vocal line for measure 37, showing a single note with a fermata.

Piano accompaniment for measures 37-39, showing chords and melodic lines in both hands.

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

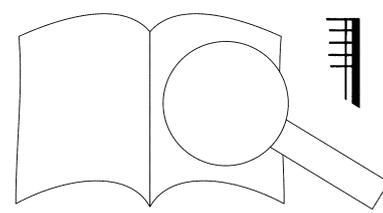
40

Piano part for measure 40, concluding the phrase.

Vocal line for measure 40, showing a single note with a fermata.

Piano accompaniment for measures 40-42, showing chords and melodic lines in both hands.

6 6 6 6 6 6 6 4 3



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### 3. Recitativo

Alto

Die Woh-nung ist be-reit. Du findest ein Herz, das  
*The dwell-ing is pre-pared, and thou shalt find a*

Basso continuo

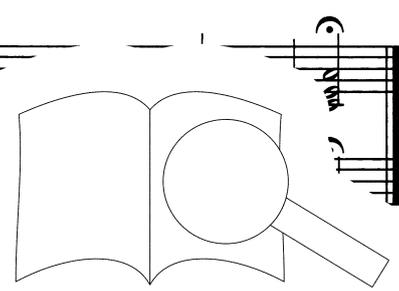
3

dir al-lein er-ge-ben, drum laß mich r-le daß  
*heart that will re-ceive thee. But now let to*

5

du ge- . Das laß ich nimmer-mehr, ach, nimmer-mehr ge-sche-hen!  
*think tha , for I will nev-er-more, no, nev-er-more en-dure it!*

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# 4. Aria

Basso

Basso continuo

6 6 6 6 6 6 6

4 4 4 4 4 4 4

2

5

6 6 6 6 6 6 6

4 4 4 4 4 4 4

2 2 2 2 2 2 2

5 4 #

9

tr

Ich ge - h  
I

and kom - me wie - der zu euch,  
and come a - gain to you,

6 6 6 6

4 4 5 4

3

ich ge - he  
I go a -

hin und kom - me wie - der zu euch, ich ge - he hin,  
way and come a - gain to you. I go a - w

ich ge - he hin  
I go a - way

ie - der zu euch, ich ge - he  
ain to you. I go a -

ich ge - he hin und kom - me wie - der zu  
I go a - way and come a gain to

euch, ich ge - he hin und kom - me wie - der zu  
 you. I go a - way and come a - gain to

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

euch, ich ge - he hin und kom - me wie - der, und kom -  
 you. I go a - way and come a - gain, and come

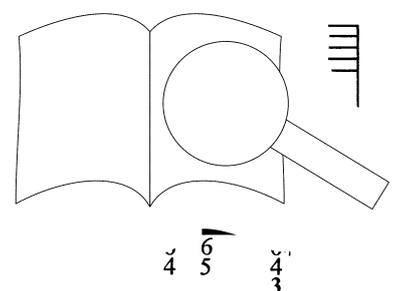
6 4 6 6 6 4 6 6 6 6 6 6 5 6 4 3  
 4 2 4 4 5 2 4 4 6 5 4 3

euch.  
 you.

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

lieb, so wür - det ihr euch freu -  
 well, your hearts would now be - jov -

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



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45

en, so wür-det ihr euch freu-ful, your hearts would now be joy-ful

6 6 4 6 6 6 6 6 5

49

en; ful,

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

53

hät-tet ihr mich lieb, if you loved me well, ar euch freu-ful, your hearts would now be joy-ful

5 6 4 6 6 5 6 7 6 5

57

en, hät-tet ihr mich lieb, so wür-det ihr euch ful, if you loved me well, your hearts would now be

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

61

freu - joy -

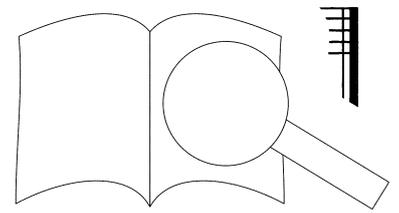
65

en, so wür - det ihr ful, your hearts would no

69

en. ful.

73



# 5. Aria

Violino I

Violino II

Viola

Tenore

Basso continuo

3

6 6 6

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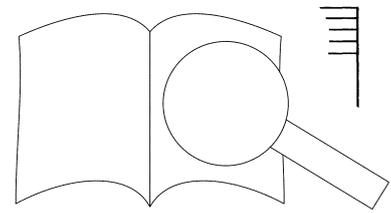
6

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

9

Kommt,  
Come,

7 7 7 6 6 6 5 4 3



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17

Musical notation for measures 17-18. The system includes a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The piano part features a bass line with a '6' fingering and a treble line with chords.

freu - ten Ton, kommt, ei -  
 joy - ful tone, come, has -

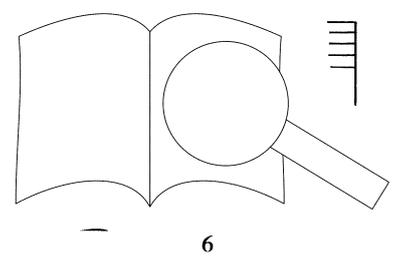
Musical notation for measures 19-20. The system includes a vocal line and piano accompaniment. The piano part features a bass line with a '6' fingering and a treble line with chords.

19

Musical notation for measures 21-22. The system includes a vocal line and piano accompaniment. The piano part features a bass line with a '6' fingering and a treble line with chords.

let, kommt,  
 ten, come,

Musical notation for measures 23-24. The system includes a vocal line and piano accompaniment. The piano part features a bass line with a '6' fingering and a treble line with chords. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



Musical notation for measures 21-22, including vocal line and piano accompaniment.

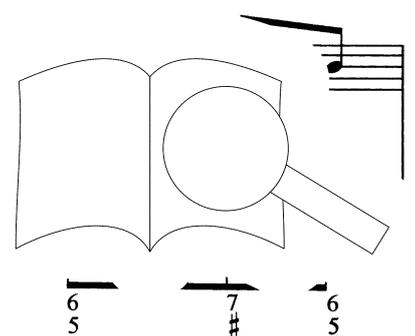
ei - let,                    stim - met                    Sait                    und Lie - der  
 has - ten,                    tune your                    strings                    and sing no

Musical notation for measures 23-24, including vocal line and piano accompaniment.

mun -                    ten Ton. Geht                    er gleich weg,                    so kömmt er  
 - ful tone. He                    goes a - way                    but will re -

Musical notation for measures 25-26, including vocal line and piano accompaniment.

Musical notation for measures 27-28, including vocal line and piano accompaniment.



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Musical notation for measures 25-26, including vocal line and piano accompaniment.

8  
 wie - der, geht er gleich weg, so kömmt er wie - der,  
 turn now, he goes a - way, but will re - turn now

Musical notation for piano accompaniment in measures 25-26, including fingerings (6, 5, 6, 6).

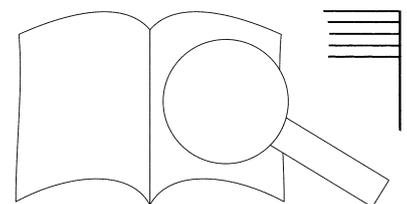
Musical notation for measures 27-28, including vocal line and piano accompaniment.

hoch  
 well

Musical notation for piano accompaniment in measures 27-28, including fingerings (6/4, 7, 7#, 5+, 7#, 5, 6/5, 7#) and a magnifying glass icon.

- te Got - tes - sohn, geht er gleich weg, so kömmt er  
 - ed, God's own Son, he goes a - way but will re

hoch. o - te Got - tes - sohn.  
 lov - ed, God's own Son.



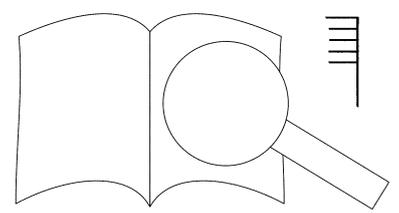
Musical notation for measures 33-35. The system includes a vocal line and piano accompaniment. The piano part features a bass line with notes marked with fingerings 7, 6, 5, and 6.

Musical notation for measures 33-35, including a vocal line and piano accompaniment. The piano part features a bass line with notes marked with fingerings #, 6, 5, 6, and #.

Musical notation for measures 36-38. The system includes a vocal line and piano accompaniment. The piano part features a bass line with notes marked with fingerings #, 7, 7, 6, 6, 5, 6, 5, and #.

Der Sa - tan wird in - des ver - su -  
 For Sa - tan has his vile de - vic -

Musical notation for measures 36-38, including a vocal line and piano accompaniment. The piano part features a bass line with notes marked with fingerings #, 7, 7, 6, 6, 5, 6, 5, and #.

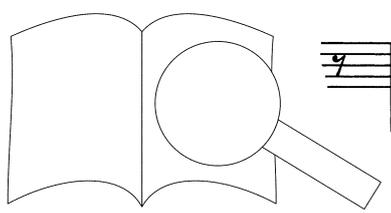


- - chen, den Dei - ni - gen gar sehr zu flu - - Er  
 - - es; thy faith - ful ones he hates and curs - - ut

4  
2

- der - lich, er ist mir hin - der -  
 my way, but if he blocks my

6 6 6

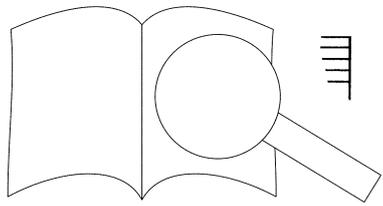


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Musical notation for measures 43-44. The vocal line (treble clef) has lyrics: "lich, so glaub / way, my faith,". The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes and chords.

Musical notation for measures 45-46. The vocal line (treble clef) has lyrics: "lich, so glaub / way, my faith,". The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes and chords. Fingering numbers 7, 6, 5, 6, 7, 6, 5 are visible below the piano part.

Musical notation for measures 47-48. The vocal line (treble clef) has lyrics: "Herr / my glaub / my faith,". The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes and chords. Fingering numbers 6, 4, 5 are visible below the piano part.



Musical score for measures 47-48. The system includes a vocal line with a melodic line and a piano accompaniment with chords and arpeggiated figures. The key signature has one sharp (F#).

Musical score for measures 49-50. The system includes a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#).

Herr glaub ich, Herr, an dich, so glaub ich, Herr, an  
 faith, Lord, is in thee, my faith, Lord, is in

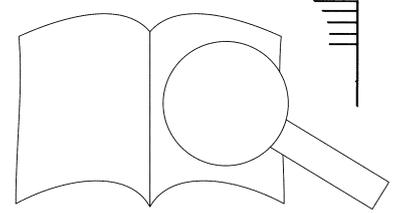
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dich;  
thee,

6 5 6 5 6

der Sa - tan wird in - des ver - su - -  
for Sa - tan has his vile de - vic - -

6 6 4 # 7 #



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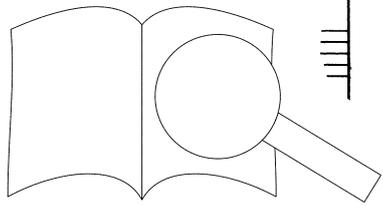


Musical notation for measures 59-60. The system includes a vocal line and piano accompaniment. The key signature is one sharp (F#). The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

Musical notation for measures 61-62. The system includes a vocal line with lyrics and piano accompaniment. The key signature is one sharp (F#). The vocal line has lyrics: "lich, so glaub / way, my faith,". The piano accompaniment includes fingerings: 7, 6, 5, 6, 7, 6, 5.

Musical notation for measures 63-64. The system includes a vocal line with lyrics and piano accompaniment. The key signature is one sharp (F#). The vocal line has lyrics: "Her- so glaub / i- , my faith,". The piano accompaniment includes fingerings: 6, 4, 5, #.

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ich, *F*  
Lord

glaub ich, Herr, an dich, so glaub ich, Herr, an  
faith, Lord, is in thee, my faith, Lord, is in

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Musical notation for measures 67-69. The top staff is a vocal line with a complex melodic line. The middle and bottom staves are piano accompaniment.

dich.  
thee.

Musical notation for measures 70-72. The top staff is a vocal line with a complex melodic line. The middle and bottom staves are piano accompaniment. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical notation for measures 70-72. The top staff is a vocal line with a complex melodic line. The middle and bottom staves are piano accompaniment.

Musical notation for measures 73-75. The top staff is a vocal line with a complex melodic line. The middle and bottom staves are piano accompaniment. A magnifying glass icon is present in the bottom right corner.

Musical notation for measures 73-75, top system. It consists of three staves: a treble clef staff with a complex melodic line, a middle treble clef staff with a simpler melodic line, and a bass clef staff with a bass line. The music is in a key with one sharp (F#) and a 3/4 time signature.

An empty musical staff with a treble clef and a key signature of one sharp (F#).

Musical notation for measures 73-75, bottom system. It consists of two staves: a treble clef staff with chords and a bass clef staff with chords. Below the bass staff are the following fingering numbers: 7 5, 6 4, 6 4, 7 5, 4 2, 6 4, 2 6.

Musical notation for measures 76-78, top system. It consists of three staves: a treble clef staff with a complex melodic line, a middle treble clef staff with a simpler melodic line, and a bass clef staff with a bass line. The music is in a key with one sharp (F#) and a 3/4 time signature.

An empty musical staff with a treble clef and a key signature of one sharp (F#).

Musical notation for measures 76-78, bottom system. It consists of two staves: a treble clef staff with chords and a bass clef staff with chords. Below the bass staff are the following fingering numbers: 4 2, 6 2, 4 2, 6 5, 4 5, 7 5, 7, 6 6, 6 4, 3.

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Musical notation for measures 79-80. The vocal line features a melodic phrase with eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

Kommt, ei - - - - let, ei - -  
 Come, has - - - - ten, has - -

Musical notation for measures 81-82. The vocal line continues the melodic phrase. The piano accompaniment includes chords and moving lines.

Musical notation for measures 83-84. The vocal line continues the melodic phrase. The piano accompaniment includes chords and moving lines.

-let,  
 -ten,

Musical notation for measures 85-86. The vocal line continues the melodic phrase. The piano accompaniment includes chords and moving lines. The bottom right corner features a logo of an open book with a magnifying glass over it.

Musical notation for measures 83-84. The vocal line features a melodic phrase with eighth notes. The piano accompaniment consists of chords and single notes in the right and left hands.

ei - - - let, stim - met Sait und Lie - der in mun - tern r - -  
 has - - - ten, tune your strings and sing now with glad - ness

Musical notation for measures 85-86. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with notes 5 and 6 indicated.

Musical notation for measures 87-88. The vocal line features a melodic phrase with eighth notes. The piano accompaniment consists of chords and single notes in the right and left hands.

fren - - - -let, kommt, ei - - -  
 has - - - -ten, come, has - - -

Musical notation for measures 89-90. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with notes 7, 6, and 6 indicated. A graphic of an open book is visible on the right side.

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let, ei - let,  
ten, has - ten,

6 5 7

ei - let,  
has

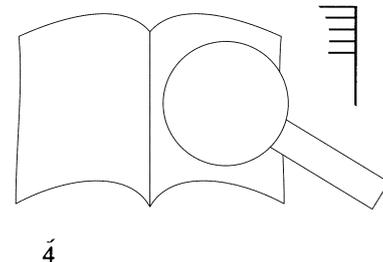
net  
your

Sait  
strings

und Lie - der  
and sing now

in  
with

7 5 6 4 4



Musical notation for measures 91-92, including vocal line and piano accompaniment.

mun - tern und er - freu - ten Ton. Geht er gleich weg, so kömmt er  
 glad - ness and a joy - ful tone. He goes a - way, but will re - turn now, our

Musical notation for measures 93-94, including vocal line and piano accompaniment.

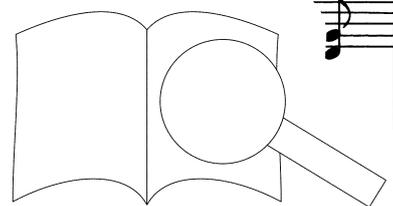
7 5 6 4 5 3 6 6 4 7 6 5

Musical notation for measures 95-96, including vocal line and piano accompaniment.

wie er gleich weg, so kömmt er wie - der, der  
 goes a - way, but will re - turn now, our

Musical notation for measures 97-98, including vocal line and piano accompaniment.

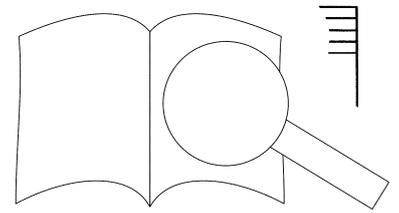
6 5 6 5 7



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hoch - ge - lob -  
 well - be - lov -

te  
 geht er gleich weg, so kömmt er wie - der, der  
 he goes a - way, but will re - turn now, our



Musical notation for measures 99-101. It features three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The key signature is one sharp (F#). The time signature is 7/8. The piano part includes a complex rhythmic pattern with many beamed sixteenth notes.

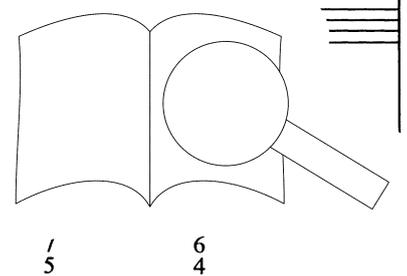
hoch - ge-lob-te Got-tes-sohn.  
 well - be-lov-ed, God's own Son.

Musical notation for measures 102-104. It features two staves: a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The piano part includes a complex rhythmic pattern with many beamed sixteenth notes. Fingerings are indicated below the piano staff: 6, 6, 6, 5, 4, 3.

Musical notation for measures 102-104. It features three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The key signature is one sharp (F#). The time signature is 7/8. The piano part includes a complex rhythmic pattern with many beamed sixteenth notes.

Musical notation for measures 105-106. It features two staves: a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The piano part includes a complex rhythmic pattern with many beamed sixteenth notes. Fingerings are indicated below the piano staff: 6, 6, 6, 5, 6.

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Musical notation for measures 105-107, top system. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a rhythmic accompaniment, and a bass clef staff with a bass line. The music is in 7/8 time and G major.

Musical notation for measures 105-107, middle system. It consists of two staves, both of which are empty, indicating a rest for the instruments.

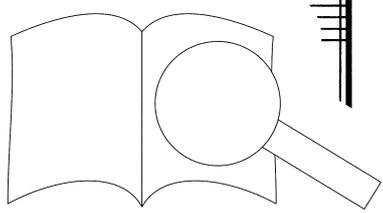
Musical notation for measures 105-107, bottom system. It consists of a grand staff (treble and bass clefs) with piano accompaniment. Below the bass staff, there are fingering numbers: 6 4, 7 5, 7 6 7 4 2, 6 5 2, 6, 7 5.

Musical notation for measures 108-110, top system. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a rhythmic accompaniment, and a bass clef staff with a bass line. The music is in 7/8 time and G major.

Musical notation for measures 108-110, middle system. It consists of two staves, both of which are empty, indicating a rest for the instruments.

Musical notation for measures 108-110, bottom system. It consists of a grand staff (treble and bass clefs) with piano accompaniment. Below the bass staff, there are fingering numbers: 7, 7, 7, 6 6, 6 4 3.

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# 6. Recitativo

Oboe I

Oboe II

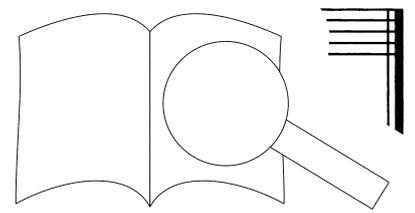
Oboe da caccia

Basso

Es ist nichts Verdamm-li-ches, nichts Ver-damm-li-ches an  
*There is no un-god-li-ness, no un-god-li-ness in*

Basso continuo

Chri - s  
*fast* 1 Chri - sto Je - su sind.  
*and fast in Je - sus Christ.*



# 7. Aria

Oboe I

Oboe II

Oboe da caccia

Violino solo

Violino I

Violino II

Viola

Alto

Basso

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Musical score system 1, measures 12-17. It consists of three staves: a treble clef staff with a melodic line, a middle treble clef staff with a supporting line, and a bass clef staff with a bass line. The music features eighth and sixteenth notes with various articulations and slurs.

*simile*

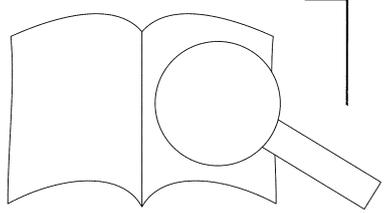
Musical score system 2, measures 18-23. It consists of five staves. The top staff is marked *simile* and contains a melodic line. The other four staves provide accompaniment. The music continues with similar rhythmic patterns and articulations.

Musical score system 3, measures 24-25. It consists of a single treble clef staff with a few notes, possibly indicating the end of a section or a specific instruction.

Musical score system 4, measures 26-28. It consists of two staves. The top staff has a few notes, and the bottom staff has a more active melodic line. The system concludes with a final note.

9  
7  
5

6



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Nichts ka  
Nr

von h l - li - schen Ket -  
me from hell's chains that bind

6  
4  
2

5 6 6

7

The first system consists of three staves. The top staff has a treble clef and contains a series of eighth-note chords. The middle and bottom staves have a bass clef and contain rhythmic accompaniment with eighth notes and chords.

The second system consists of three staves. The top staff has a treble clef and contains a series of eighth-note chords. The middle and bottom staves have a bass clef and contain rhythmic accompaniment with eighth notes and chords.

The third system features a single staff with a treble clef, containing a vocal line with eighth notes and a final whole note.

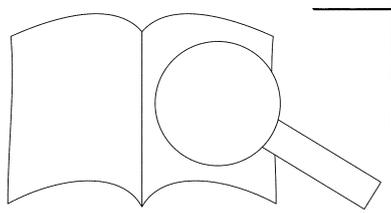
als, Je - su, dein Blut,  
 me, Lord Christ, but thy blood,

The fourth system consists of three staves. The top staff has a treble clef and contains a series of eighth-note chords. The middle and bottom staves have a bass clef and contain rhythmic accompaniment with eighth notes and chords. A large graphic of an open book with a magnifying glass is overlaid on the right side of the system.

5 7 7

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nichts  
 et - ten von höl - li - schen Ket - ten, von  
 fend me from hell's chains that bind me, from



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*p*

*p*

*p*

*p*

*p*

höl - li - schen  
hell's chains

ten als,  
me, Lord

tasto solo

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Musical score system 1, measures 1-6. It consists of three staves: two treble clefs and one bass clef. The music is in 4/4 time. The first measure is a whole rest. The second measure has a forte (*f*) dynamic marking. The melody is primarily in the right hand, with accompaniment in the left hand.

Musical score system 2, measures 7-12. It consists of five staves: four treble clefs and one bass clef. The music continues from the previous system. The melody is primarily in the right hand, with accompaniment in the left hand.

Vocal line with lyrics: "Je - su, dei Christ, but". The melody is on a single treble clef staff. The lyrics are written below the notes.

Musical score system 3, measures 13-18. It consists of two staves: one treble clef and one bass clef. The music continues from the previous system. The melody is primarily in the right hand, with accompaniment in the left hand.

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

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Musical score for measures 47-52. It consists of three staves. The top staff is in treble clef, the middle in treble clef with a key signature change to one sharp (F#), and the bottom in bass clef. The music features rhythmic patterns of eighth and sixteenth notes.

Musical score for measures 53-58. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in treble and bass clefs respectively. The music includes various rhythmic patterns and melodic lines.

An empty musical staff with a treble clef, positioned between the second and third systems of music.

Musical score for measures 59-64. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in treble and bass clefs respectively. The music includes various rhythmic patterns and melodic lines.

7 #

7

8

#

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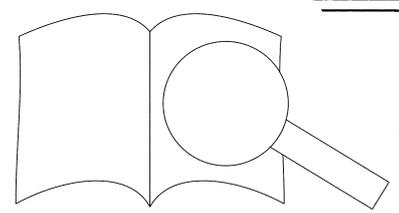
Musical score for measures 53-58, featuring three staves (treble, alto, and bass clefs) with various rhythmic patterns and melodic lines.

*simile*

Musical score for measures 59-68, continuing the piece with similar melodic and rhythmic motifs. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across this section.

Musical score for measures 69-70, showing the final notes of the piece on three staves.

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6  
4  
3  
5  
7

Musical score for the first system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes various note values and rests.

Musical score for the second system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various note values and rests. A dynamic marking 'p' is present.

Musical score for the third system, featuring a single staff in treble clef. The music includes various note values and rests.

kann mich er - ret - ten von höl - li - schen  
 power can de - fend me from hell's chains that

Musical score for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music includes various note values and rests. A dynamic marking 'p' is present.

8 # 6 6 7b 4b 3 6 6 5 6

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*p*

*p*

- ten als, Je - su, dein Blut,  
me, Lord Christ, but thy blood,

7<sub>b</sub>

7

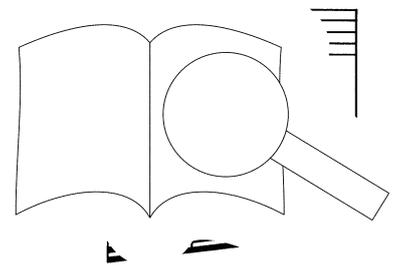
7

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kann mich er - ret - ten von höl - li - schen  
 power can de - fend me from hell's chains that

tasto solo

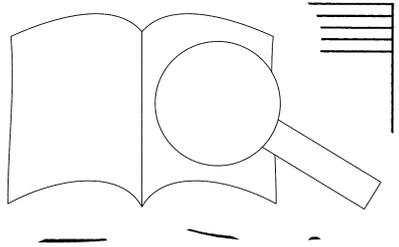
Ket - bind \_\_\_\_\_ - ten als, Je - su, dein Blut, nichts  
 me, Lord Christ, but thy blood, no



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kann m' on höl - li - schen Ket -  
 power from hell's chains that bind

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Musical score system 1, measures 1-6. It consists of three staves: two treble clefs and one bass clef. The music is in a 2/4 time signature. The first two staves have a melody starting with a quarter rest, followed by eighth and quarter notes. The bass staff has a bass line starting with a quarter rest, followed by eighth and quarter notes. A dynamic marking *f* is present in the second measure of each staff.

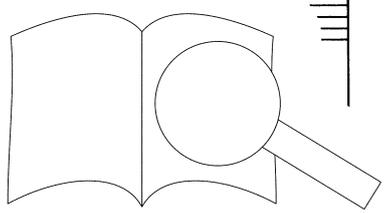
Musical score system 2, measures 7-12. It consists of three staves: two treble clefs and one bass clef. The music continues from the previous system. The first two staves have a melody with eighth and quarter notes. The bass staff has a bass line with eighth and quarter notes. A dynamic marking *f* is present in the eighth measure of each staff.

Musical score system 3, measures 13-14. It consists of three staves: two treble clefs and one bass clef. The music continues from the previous system. The first two staves have a melody with eighth and quarter notes. The bass staff has a bass line with eighth and quarter notes.

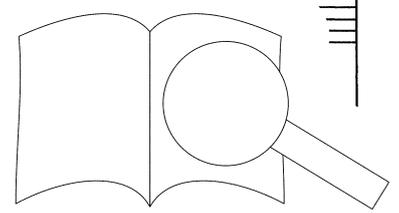
- ten als  
- me, Lc

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Musical score system 4, measures 15-18. It consists of two staves: one treble clef and one bass clef. The music continues from the previous system. The treble staff has a melody with eighth and quarter notes. The bass staff has a bass line with eighth and quarter notes. A dynamic marking *f* is present in the sixteenth measure of the treble staff.



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

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

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

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

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

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

Lei - den, dein Ster - ben macht mich ja zum  
 pas - sion, thy dy - ing are for my un -

Musical notation for the seventh system, including vocal line and piano accompaniment.

Fine

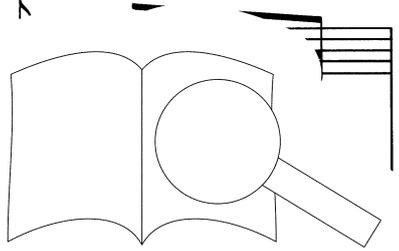
6

6

7  
5+

5

o



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Musical score for three staves (treble, alto, bass clefs) with rhythmic notation.

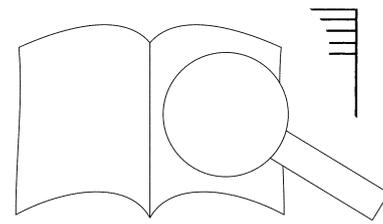
Musical score for three staves (treble, alto, bass clefs) with rhythmic notation.

Lei - der pas - si  
 Original evtl. gemindert  
 ant are  
 mich ja zum Er - ben: Ich la -  
 for my un - bind - ing; I laugh,

6 6 6  
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- che  
 Wut; dein Lei - den, dein Ster - ben macht  
 fiend, thy pas - sion, thy dy - ing are

tasto sc



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Musical notation for the first system, featuring a vocal line and piano accompaniment.

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

mich j: la - che, ich la - che der Wut.  
 for 1 laugh, I laugh at the fiend.

Musical notation for the third system, including piano accompaniment and a 'Da capo' sign.

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# 8. Choral

Soprano  
Tromba I  
Oboe I  
Violino I

Alto  
Oboe II  
Violino II

Tenore  
Oboe da caccia  
Viola

Basso

Basso  
continuo

Kein Men - schen - kind hier auf der Erd ist  
No man who dwells up - on the earth is

Kein Men - schen - kind hier auf der Erd ist  
No man who dwells up - on the earth is

Kein Men - schen - kind hier auf der Erd  
No man who dwells up - on the eart'

Kein Men - schen - kind hier auf  
No man who dwells up - on

7 6 6 # 6

die - ser ed - len Ga - be wert, Ver - die - nen; hier  
wor - thy of this gift in truth - ss no mer - it; for

die - ser ed - len Ga - ist kein Ver - die - nen; hier  
wor - thy of this gif r e pos - sess no mer - it; for

die - ser ed oei uns ist kein Ver - die - nen; hier  
wor - thy of , for we pos - sess no mer - it; for

d' a - be wert, bei uns ist kein Ver - die - nen; hier  
gift in truth, for we pos - sess no for

# 5# 6 6 # 6 # 5+ 6 4 π

gilt gar nichts als Lieb und Gnad, die Chri - stus uns ver -  
 noth - ing serves but love and grace, which Christ our Lord has

gilt gar nichts als Lieb und Gnad, die Chri - stus uns ver -  
 noth - ing serves but love and grace, which Christ our Lord has

gilt gar nichts als Lieb und Gnad, die Chri - stus uns ver -  
 noth - ing serves but love and grace, which Christ our Lord has

gilt gar nichts als Lieb und Gnad, die Chri - stus  
 noth - ing serves but love and grace, which Christ

6 6 # 6 5

die - net hat mit Bü - ß - süh - nen.  
 earned for us with pen - of spir - it.

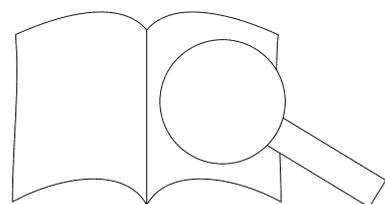
die - net hat m' Ver - süh - nen.  
 earned for us of spir - it.

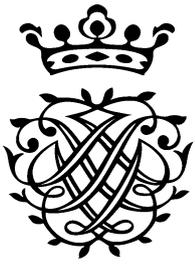
die - ßen und Ver - süh - nen.  
 earned i - tence of spir - it.

mit Bü - ßen und Ver - süh - nen.  
 with pen - i - tence of spir -

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

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