

Johann Sebastian  
**BACH**

---

**Erfreute Zeit im neuen Bunde**

New covenant, most joyful season

BWV 83

Kantate zum Fest Mariae Reinigung  
für Soli (ATB), Chor (SATB)  
2 Oboen, 2 Hörner  
Violine solo, 2 Violinen, Viola und Basso continuo  
herausgegeben von Reinhold Kubik

Cantata for Purification  
for soli (ATB), choir (SATB)  
2 oboes, 2 horns  
violin solo, 2 violins, viola and basso continuo  
edited by Reinhold Kubik  
English version by Vernon and Jutta Wicker

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

Partitur / Full score



---

Carus 31.083

# Inhalt

Vorwort	3
Foreword	4
1. Aria (Alto)	5
Erfreute Zeit im neuen Bunde	
<i>New covenant, most joyful season</i>	
2. Aria (Choral) e Recitativo (Basso)	38
Herr, nun lässest du deinen Diener	
<i>Lord, you let now your faithful servant</i>	
3. Aria (Tenore)	47
Eile, Herz, voll Freudigkeit	
<i>Hasten, heart, most joyfully</i>	
4. Recitativo (Alto)	60
Ja, merkt dein Glaube noch viel Finsternis	
<i>Yes, when your trust is dark with doubtfulness</i>	
5. Choral	61
Er ist das Heil und selig Licht für die Heiden	
<i>For all the heathen he is light and salvation</i>	

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 31.083), Studienpartitur (Carus 31.083/07),  
Klavierauszug (Carus 31.083/03), Chorpartitur (Carus 31.083/05),  
komplettes Orchestermaterial (Carus 31.083/19).

The following performance material is available:  
full score (Carus 31.083), study score (Carus 31.083/07),  
vocal score (Carus 31.083/03), choral score (Carus 31.083/05),  
complete orchestral material (Carus 31.083/19).

## Vorwort

Die Kantate *Erfreute Zeit im neuen Bunde* BWV 83 erklang erstmals zum Fest Mariae Reinigung am 2. Februar 1724 und gehört zum ersten Kantatenjahrgang.<sup>1</sup> Eine Wiederaufführung fand am gleichen Tag des Jahres 1727 statt.<sup>2</sup> In der Evangelienlesung (Lk 2,22–32) wird von Mariae Reinigung, der Darstellung des Jesuskindes im Tempel und dem Lobgesang des Simeon berichtet. Wie auch bei den beiden anderen erhaltenen Bach-Kantaten<sup>3</sup> zu diesem Fest liegt der Fokus des Textes auf dem greisen Simeon und dessen Todessehnsucht. Simeon wurde prophezeit, „er sollte den Tod nicht sehen, er hätte denn zuvor den Christus des Herrn gesehen“ (Lk 2,26). Diese Todeserwartung verbunden mit der Freude, Jesus endlich gesehen zu haben, überträgt der unbekannte Autor des Kantatentextes auf die gesamte Christenheit.

Im dreiteiligen Eingangssatz kombiniert Bach eine Dacapo-Arie für Sopran mit einem Violin-Konzertsatz. Als Vorlage für diese Form dient ihm der Text, in dem die „erfreute Zeit des neuen Bundes“ in den Rahmenteilern der „letzten Stunde“ und „dem Grab“ im Mittelteil gegenübergestellt wird. Der Standardbesetzung Streicher, zwei Oboen und Basso continuo fügt Bach neben der Solo-Violine noch zwei Hörner hinzu. Im Orchesterritornell des ersten Teiles wird zu Beginn ein aufsteigendes Motiv, dem vor allem die Hörner einen festlichen Charakter verleihen, im Unisono vorgestellt. Aus den schmetternden Tutti-Abschnitten tritt immer wieder die Solo-Violine mit ihren durchgehenden Sechzehntelfiguren hervor, bevor der Sopran das Thema übernimmt. Der Mittelteil kontrastiert mit einem neuen Pianissimo-Klang, in dem nun die Solo-Violine mehr in den Vordergrund tritt und dreimal mit Tonrepetitionen, die schnelle, virtuose Saitenwechsel und eine sehr saubere Grifftechnik erfordern, das Sterbeglöcklein darstellt.<sup>4</sup> Im Sopran werden die „Ruhe“ und das „Grab“ mit chromatischen Seufzermotiven hervorgehoben. Sowohl in den Rahmenteilern als auch im Mittelteil schmückt Bach die Worte „erfreut“ und „freudig“ durch lange Sechzehntelmelismen aus.

Mit der Bass-Arie „Herr nun lässest du deinen Diener in Friede fahren“ gelingt Bach die Verschmelzung jahrhundertalter liturgischer Tradition mit den zeitgemäßen Formen Arie und Rezitativ. In den beiden umrahmenden Abschnitten der dreiteiligen Arie wird das aus drei Versen bestehende „Canticum Simeonis“ (Lk 2,29–32) der Evangelienlesung wiedergegeben, und zwar der 1. Vers im Anfangsteil und die Verse 2 und 3 im Schlussteil. Die madrigalische Dichtung des Mittelteiles kreist um die Themen Sterben, Tod und schließlich den Eingang in das ewige Leben. Bach orientiert sich bei der Wiedergabe der

Bibelworte zu Beginn und am Schluss der Arie an dem kirchlichen Gebrauch, die einzelnen Verse des Canticums auf einem Melodiemodell, dem sogenannten Psalmton,<sup>5</sup> vorzutragen. Dabei wandelt er jeweils den ersten Teil der Formel leicht ab und ändert bei jedem Vers die Höhe des Rezitationstones und dessen Harmonisierung. Begleitet wird diese Psalmodie zunächst von einem Kanon zwischen hohen Streichern und dem Continuo, der später in eine weniger strenge Imitation übergeht. Den textreichen Mittelteil vertont Bach als Secco-Rezitativ, das zwei Mal von rein instrumentalen Teilen mit der Kanon-Motivik unterbrochen wird, wodurch eine motivische Verbindung zu den beiden Rahmenteilern entsteht.

Der Text der dritten Arie „Eile, Herz, voll Freudigkeit“ für Tenor, die ebenfalls streicherbegleitet ist, paraphrasiert die Bibelstelle Hebr 4,16;<sup>6</sup> der hier angesprochene gläubige Christ soll freudig vor „den Gnadenstuhl treten“, um „Trost und Barmherzigkeit“ zu erlangen. Zu den begleitenden Streichern und dem Basso continuo mit seinen Staccato-Achteln tritt die Solo-Violine hinzu, die die Stimme der ersten Violinen mit Sechzehntel-Triolen ausschmückt. Der Tenor übernimmt diese Triolen zur Untermalung des „Eilens“ und in ausgedehnten Melismen.

Es folgt das Secco-Rezitativ „Ja, merkt dein Glaube noch viel Finsternis“, in dem der Alt der Dunkelheit des Grabes das Licht Jesu gegenüberstellt. Die Kantate endet mit einem vierstimmigen Satz zur letzten Strophe des Luther-Chorals „Mit Fried und Freud ich fahr dahin“ von 1524, der ebenfalls eine Nachdichtung des Lobgesanges Simeons ist.

Die Kantate ist in 14 Originalstimmen überliefert, die zum Teil von Bach revidiert und korrigiert wurden. Die autographe Partitur, die Erstkopien der Stimmen von Violine I und II sowie der Continuo-Stimme sind verschollen.<sup>7</sup> In einer kritischen Edition wurde die Kantate zuerst 1872 von Wilhelm Rust im Rahmen der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 20.1). Innerhalb der Neuen Bach-Ausgabe wurde sie 1994 von Uwe Wolf ediert (NBA I/28.1).

Heidelberg, August 2016

Karin Wollschläger

<sup>1</sup> Alfred Dürr, *Zur Chronologie der Leipziger Vokalwerke J. S. Bachs. Zweite Auflage: Mit Anmerkungen und Nachträgen versehener Nachdruck aus Bach-Jahrbuch 1957*, Kassel 1976, S. 14.

<sup>2</sup> Ebenda, S. 66 und 94.

<sup>3</sup> *Mit Fried und Freud fahr ich dahin* BWV 125 und *Ich habe genug* BWV 82.

<sup>4</sup> Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc. 92005, S. 726f.

<sup>5</sup> In diesem Fall der VIII. Psalmton.

<sup>6</sup> Dürr 92005, wie Anm. 4, S. 725.

<sup>7</sup> NBA I/28.1, Kritischer Bericht, S. 17.

## Foreword

The cantata *Erfreute Zeit im neuen Bunde* (New covenant, most joyful season) BWV 83 was first performed on the Feast of the Purification of Mary, on 2 February 1724, and belongs to the first annual cycle of cantatas.<sup>1</sup> A subsequent performance took place on the same day in 1727.<sup>2</sup> The Gospel reading Luke 2:22–32 gives accounts of the Purification of Mary, the Presentation of Jesus in the Temple and the Canticum of Simeon. As with the other two extant Bach cantatas<sup>3</sup> for this feast, the text focuses on the aged Simeon and his yearning for death. Simeon had been prophesied “that he should not see death, before he had seen the Lord’s Christ” (Lk 2:26). The unknown author of the cantata’s libretto transfers this expectation of death coupled with the joy of at last having seen Jesus to the entire Christendom.

In the three-part opening movement Bach combines a da capo aria for soprano with a concertante movement for violin. The text served as a model for this form in which the “erfreute Zeit des neuen Bundes” (joyful time of the new covenant) in the outer sections is contrasted with the “letzte Stunde” (hour of death) and the “Grab” (grave) in the middle section. In addition to the solo violin, Bach also added two horns to the standard ensemble of strings, two oboes and basso continuo. In the orchestral ritornello of the first part, an ascending motive, upon which the horns especially bestow a festive character, is presented in unison. Time and again the solo violin, with its continuous sixteenth figures, emerges from the rousing tutti sections until the soprano takes over the theme. The middle section presents a contrast: a new pianissimo sound in which the solo violin now steps more into the foreground depicting three tolls of the funeral bell, with pitch repetitions that require rapid, virtuosic string changes and an exceedingly clean fingering technique.<sup>4</sup> In the soprano part, both “Ruhe” (rest) and “Grab” (grave) are accentuated with chromatic sighing motives. Both in the outer sections as well as in the middle section Bach embellishes the words “erfreut” and “freudig” with long, sixteenth note melismas.

With the bass aria “Herr, nun lässest du deinen Diener in Friede fahren” (Lord, you let now your faithful servant depart in freedom) Bach succeeds in blending the centuries-old liturgical tradition with the (then) contemporary forms of aria and recitative. In the two framing sections of the three-part aria, the “Canticum Simeonis” (Lk 2:29–32) of the Gospel reading is rendered, now with the 1st verse in the beginning section and verses 2 and 3 in the closing section. The madrigal-like poetry of the middle section circles around the themes of dying, death and finally enter-

ing into eternal life. Bach, when rendering the Bible texts at the beginning and conclusion of the aria, follows the ecclesiastical practice of performing the individual verses of the Canticum on a melodic model, the so-called psalm tone.<sup>5</sup> In the process, he slightly modifies the first part of each set phrase and, with every verse, changes the pitch of the reciting tone and its harmonization. This psalmody is initially accompanied by a canon between the high strings and the continuo which later segues into less strict imitation. Bach set the textually expansive middle section as a secco recitative which is interrupted twice by purely instrumental sections containing motives from the canon; in this way, a motivic connection to both the framing sections is established.

The text of the third aria “Eile, Herz, voll Freudigkeit” (Hasten, heart, most joyfully) for tenor, which is likewise accompanied by strings, paraphrases the Bible passage Hebrews 4:16;<sup>6</sup> the devout Christian addressed here should joyously come before “the Gnadenstuhl” (throne of mercy) to receive God’s “Trost und Barmherzigkeit” (comfort and compassion). The accompanying strings and the basso continuo with its staccato eighth notes are joined by the solo violin, which embellished the first violin part with sixteenth triplets. The tenor then takes over these triplets which accentuate the “Eile” (hasten) in expansive melismas.

This is followed by a secco recitative “Ja, merkt dein Glaube noch viel Finsternis” (Yes, when your trust is dark with doubtfulness) in which the contralto contrasts the darkness of the grave with the light of Jesus. The cantata ends with a four-part setting of the last verse of Luther’s chorale “Mit Fried und Freud ich fahr dahin” (In peace and joy I now depart), composed in 1524, which is also a paraphrase of the Canticum of Simeon.

Fourteen original parts of the cantata, which were partially revised and corrected by Bach, are extant. The autograph score, the first copies of the violin I and violin II parts as well as of the continuo part have been lost.<sup>7</sup> A critical edition of the cantata was first presented by Wilhelm Rust in 1872 as part of the complete edition of the Bach-Gesellschaft (BG 20.1). The work first appeared in 1994 as part of the Neue Bach-Ausgabe, edited by Uwe Wolf (NBA I/28.1).

Heidelberg, August 2016  
Translation: David Kosviner

Karin Wollschläger

<sup>1</sup> Alfred Dürr, *Zur Chronologie der Leipziger Vokalwerke J. S. Bachs. Zweite Auflage: Mit Anmerkungen und Nachträgen versehener Nachdruck aus Bach-Jahrbuch 1957*, Kassel, 1976, p. 14.

<sup>2</sup> Ibid, pp. 66 and 94.

<sup>3</sup> *Mit Fried und Freud fahr ich dahin* BWV 125 und *Ich habe genung* BWV 82.

<sup>4</sup> Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc., 92005, pp. 726f.

<sup>5</sup> In this case, the 8th psalm tone.

<sup>6</sup> Dürr 92005, as note 4, S. 725.

<sup>7</sup> NBA I/28.1, Critical Report, p. 17.

# Erfreute Zeit im neuen Bunde

*New covenant, most joyful season*

BWV 83

Johann Sebastian Bach

1685–1750

## 1. Aria

The musical score is arranged in a system with eight staves. The instruments are: Corno I, Corno II, Oboe I, Oboe II, Violino solo, Violino I, Violino II, Viola, and Alto. The score is in common time (C) and B-flat major. It features various musical notations including dynamics (f), articulation (tr), and phrasing slurs. A large watermark 'PROBENPARTITUR' is overlaid diagonally across the score.

Aufführungsdauer/Duration: ca. 19 min.

© 1985/1992 by Carus-Verlag, Stuttgart – CV 31.083

Vervielfältigungen jeglicher Art sind gesetzlich verboten./Any unauthorized reproduction is prohibited by law.

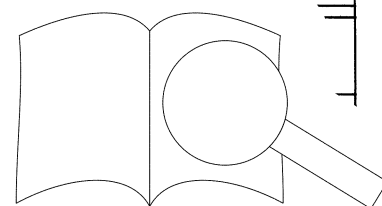
Alle Rechte vorbehalten / All rights reserved / 2017 / Printed in Germany / www.carus-verlag.com

by Reinhold Kubik

Generalbassbearbeitung: Paul Horn

English version by

Vernon and Jutta Wicker



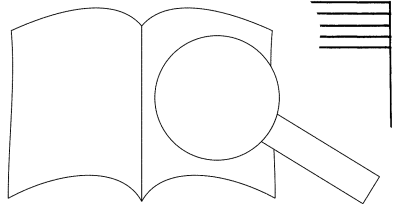
Musical notation for the first system, measures 3-5. It consists of two staves in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The music features eighth and sixteenth notes with various rests.

Musical notation for the second system, measures 6-8. It consists of two staves in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The music continues with eighth and sixteenth notes.

Musical notation for the third system, measures 9-11. It consists of two staves in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The music continues with eighth and sixteenth notes.

Musical notation for the fourth system, measures 12-13. It consists of two staves in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The music continues with eighth and sixteenth notes.

Musical notation for the fifth system, measures 14-15. It consists of two staves in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The music continues with eighth and sixteenth notes.



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

6

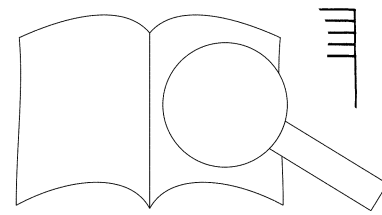
(tr)

(tr)

(tr)

(tr)

4 5 4 5 6



Musical notation for the first system, measures 9-11. It consists of two staves in G major, 4/4 time. The melody in the upper staff features eighth and quarter notes, while the lower staff provides a harmonic accompaniment with similar rhythmic patterns.

Musical notation for the second system, measures 12-14. The melody continues with eighth notes and quarter notes, and the accompaniment maintains a steady rhythmic flow.

Musical notation for the third system, measures 15-17. This system includes a more complex melodic line with sixteenth notes in the upper staff, while the lower staves continue with a rhythmic accompaniment.

Musical notation for the fourth system, measures 18-19. The melody concludes with a final cadence, and the accompaniment provides a simple harmonic support.

Musical notation for the fifth system, measures 20-22. This system features a more active melodic line with eighth notes and includes a large watermark 'PROBEPARTITUR' overlaid on the notation.

Musical notation for the sixth system, measures 23-24. It shows a continuation of the melodic and harmonic themes, ending with a final measure.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

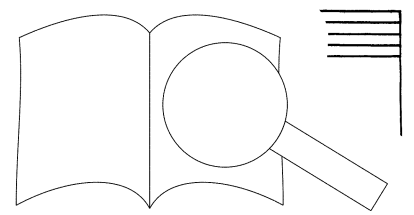
Musical score for page 15, featuring multiple staves with complex rhythmic patterns and dynamics. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). The music is arranged in a multi-staff format, typical of a piano or organ score.

Er - freu - te — Zeit, er -  
 New cov - e - nant, new

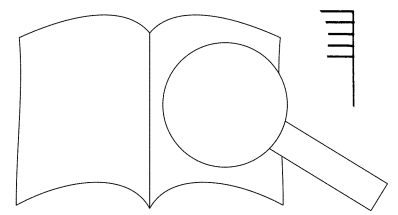
(tr)

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for page 10, including a bass line with fingerings: 5, 7, 6, 5, 6. The score shows a sequence of notes and rests on a single staff.

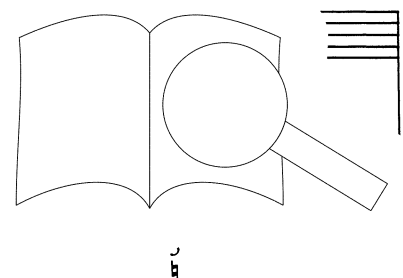


freu - tr eu - - - - te Zeit im  
 cov - . cov - - - - e - nant, most



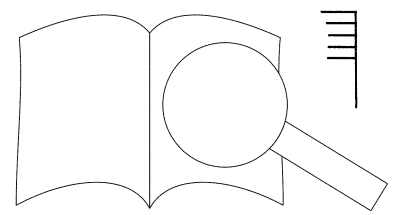
PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

neu joy da un - ser Glau - be Je - sum hält,  
 son, in which through faith we lift up Christ,

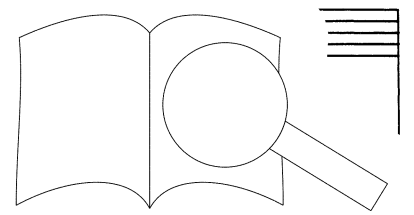


PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

da in h - - - - - be Je - sum hält.  
we lift up Christ.

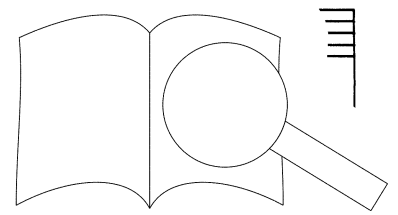


PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Er - freu -  
New cov -



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

-  
-                   Zeit,                   er - freu -                   -                   -                   - te  
-                   - nant,                   new cov -                   -                   -                   - e -

7      6/5

7b      5b

PROBEEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



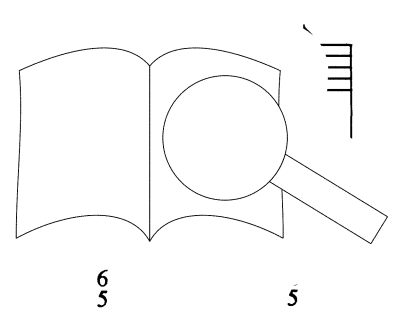
First system of musical notation, measures 1-3. Includes dynamics *f* and *p*, and trills marked *(tr)*.

Second system of musical notation, measures 4-6. Includes dynamics *f* and *p*, and trills marked *(tr)*.

Third system of musical notation, measures 7-10. Includes dynamics *f* and *p*, and trills marked *(tr)*.

Fourth system of musical notation, measures 11-12. Includes lyrics: Zeit, nant, .reu - cov -

Fifth system of musical notation, measures 13-16. Includes dynamics *p* and fingerings: 6 7 6 7 6 7.



PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for multiple instruments, including piano and strings. The score features various musical notations such as dynamics (f), trills (tr), and slurs. The instruments are arranged in a grand staff format.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

er - freu - te Zeit, er -  
 new cov - e - nant, new

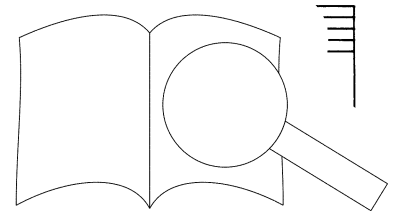
Piano accompaniment for the vocal line, showing chords and bass line.

freu  
cov

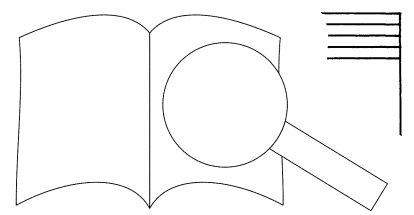
.reu -  
cov -

- te Zeit im  
- e - nant, most

PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



neu - joy      da un - ser Glau - be Je - sum hält,  
 on, in which through faith we lift up Christ,



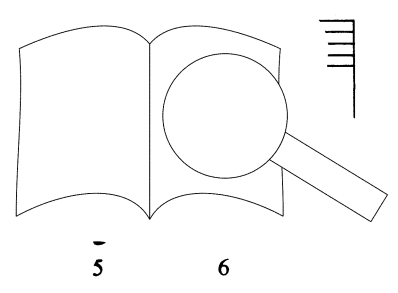
6 6

6 4

3

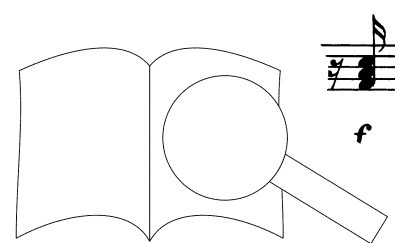
PROBEPARTITUR  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

da - - - - - be Je - sum hält,  
 in .. . . . we lift up Christ,



PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

ser Glau - be Je - sum hält.  
 ich through faith we lift up Christ.

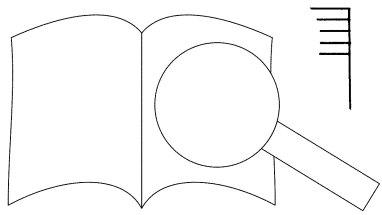


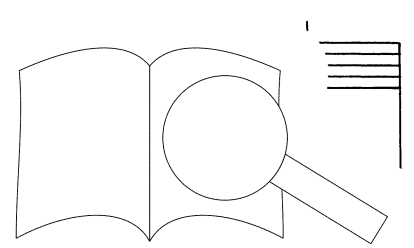
6 7 6 4 6  
 2

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 48-53. The score is written for the right hand in treble clef and the left hand in bass clef. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and trills marked with '(tr)'. The music is in a minor key, indicated by a single flat in the key signature.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

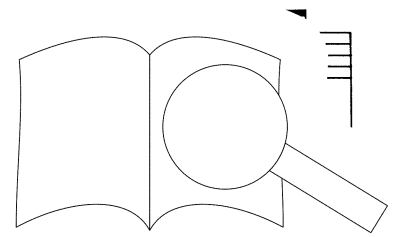
7

8 6 4

4

5





PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, measures 57-59. It consists of two staves in G major (one sharp). The top staff has a treble clef and the bottom staff has an alto clef. The music features eighth and sixteenth notes with rests.

Second system of musical notation, measures 60-62. It consists of two staves in G major. The top staff has a treble clef and the bottom staff has an alto clef. The music continues with eighth and sixteenth notes.

Third system of musical notation, measures 63-65. It consists of two staves in G major. The top staff has a treble clef and the bottom staff has an alto clef. The music features more complex rhythmic patterns with sixteenth notes.

Fourth system of musical notation, measures 66-68. It consists of two staves in G major. The top staff has a treble clef and the bottom staff has an alto clef. The music continues with eighth and sixteenth notes.

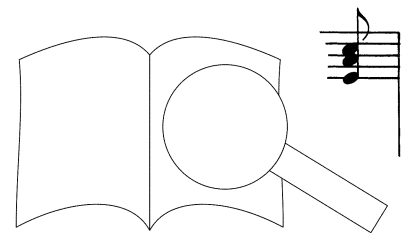
Fifth system of musical notation, measures 69-71. It consists of two staves in G major. The top staff has a treble clef and the bottom staff has an alto clef. The music continues with eighth and sixteenth notes.

Sixth system of musical notation, measures 72-74. It consists of two staves in G major. The top staff has a treble clef and the bottom staff has an alto clef. The music continues with eighth and sixteenth notes.

Seventh system of musical notation, measures 75-77. It consists of two staves in G major. The top staff has a treble clef and the bottom staff has an alto clef. The music continues with eighth and sixteenth notes.

Eighth system of musical notation, measures 78-80. It consists of two staves in G major. The top staff has a treble clef and the bottom staff has an alto clef. The music continues with eighth and sixteenth notes.

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



5

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

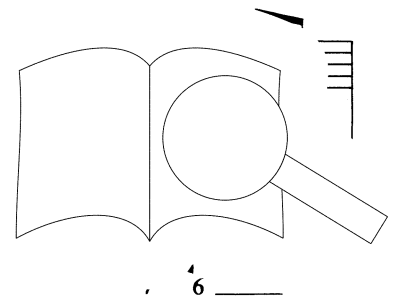
First system of musical notation, measures 60-62. It consists of two staves in treble clef with a key signature of one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some rests.

Second system of musical notation, measures 60-62. It consists of two staves in treble clef with a key signature of one flat. The music continues with eighth and sixteenth notes, including some beamed sixteenth notes.

Third system of musical notation, measures 60-62. It consists of three staves in treble clef with a key signature of one flat. The music continues with eighth and sixteenth notes, including some beamed sixteenth notes.

Fourth system of musical notation, measures 60-62. It consists of two staves in treble clef with a key signature of one flat. The music continues with eighth and sixteenth notes.

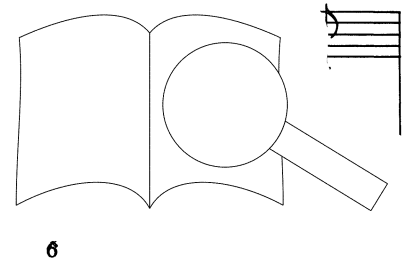
Fifth system of musical notation, measures 60-62. It consists of two staves in treble clef with a key signature of one flat. The music continues with eighth and sixteenth notes. Below the staves are the numbers 7, 6, 6, 7, 6, 5, 6, 5, which likely indicate fingerings for the notes.



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Fine

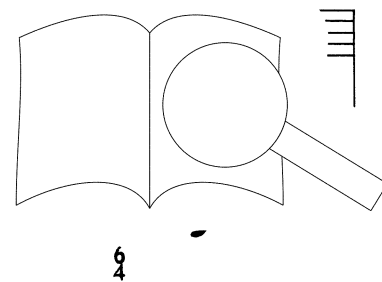
Wie freu - dig wird zur\_ letz -  
 For joy \_\_\_\_\_ the hour of\_ death \_\_\_\_\_



PROBEE-PARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

te - gi                      die Ru - he - statt,                      das  
 as rest - ing - place                      the

6                      6                      5                      7

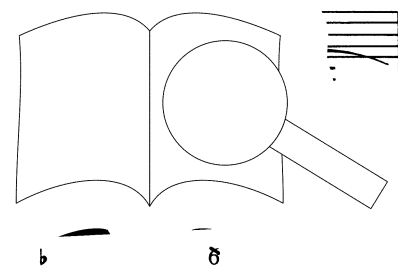


PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

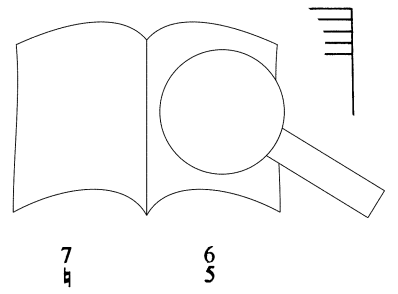
Graß  
gra

die Ru - he - statt, das Grab,  
as rest - ing - place the grave

7 #                      6 4                      7 6 5



PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, measures 71-73. It consists of two staves in G major (one sharp). The top staff has a treble clef and the bottom staff has an alto clef. The music features eighth and sixteenth notes with rests.

Second system of musical notation, measures 74-76. It consists of two staves in G major. The top staff has a treble clef and the bottom staff has an alto clef. The music continues with eighth and sixteenth notes.

Third system of musical notation, measures 77-81. It consists of five staves. The top staff has a treble clef and the bottom staff has a bass clef. The music includes sixteenth-note runs and rests.

Fourth system of musical notation, measures 82-84. It consists of two staves in G major. The top staff has a treble clef and the bottom staff has an alto clef. The music features eighth notes and rests.

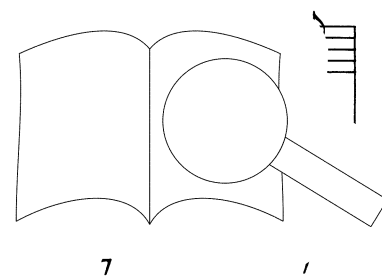
Fifth system of musical notation, measures 85-87. It consists of two staves in G major. The top staff has a treble clef and the bottom staff has a bass clef. The music includes chords and eighth notes.

Sixth system of musical notation, measures 88-90. It consists of two staves in G major. The top staff has a treble clef and the bottom staff has a bass clef. The music features chords and eighth notes.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Wie freu - -  
 For joy, - -



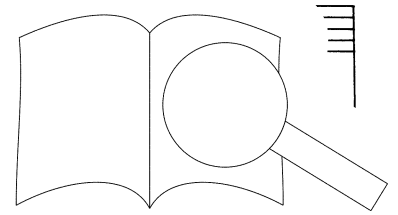
PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

freu - dig wird zur letz - ten Stun - de, wie  
 joy the hour of death gives rea - son, for

PROBEE-PARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

freu  
joy

*f* letz - - - ten Stun - - de die  
death gives rea - - son; as



♭ 6 4 5#

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Ru  
rest

das  
the

Grab,  
grave

be -  
is

stellt,  
prized,

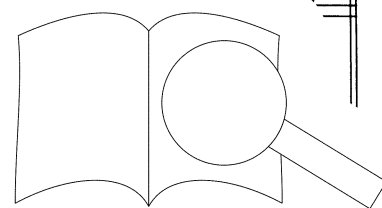
die  
as

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Ru -  
rest -

Grab, \_\_\_\_\_  
grave \_\_\_\_\_

be - stellt!  
is \_\_\_\_\_ prized!



# *Da capo dal segno*

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

## 2. Aria (Choral) e Recitativo

Violino I, II  
Viola

Basso

Basso continuo

Violino I, II Viola: *f*, *tr*

Basso: (rest)

Basso continuo: *f*, *tr*

Basso continuo figures: 6 4, 6 4 2, 7 6

Violino I, II Viola: (continuation)

Basso: (continuation)

Basso continuo: (continuation)

Basso continuo figures: 4 2, 6, 9, 6, 6 4 2, 6 5, 9 8 6 5

Violino I, II Viola: (continuation)

Basso: (continuation)

Basso continuo: (continuation)

Vocal: *p*

Herr  
Lora

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

sest du dei - nen Die - ner in  
now your faith - ful ser - vant de -

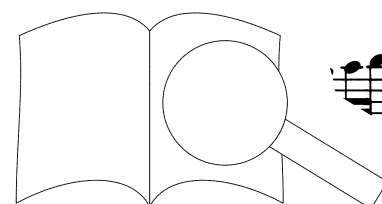
Violino I, II Viola: (continuation)

Basso: (continuation)

Basso continuo: (continuation)

Vocal: *p*, *tr*

Basso continuo figures: 6 4, 6 4 2, 7 6, 5 6 4



11

Frie - de fah - - ren,  
 part in free - - dom,

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

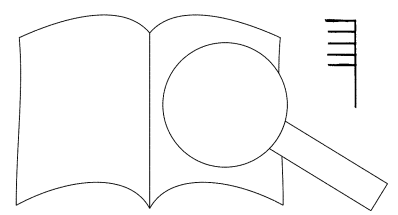
15

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

18

wie du ge -  
 ac - - - - - cord - ing

7b 8 6 5 6 7



PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

21

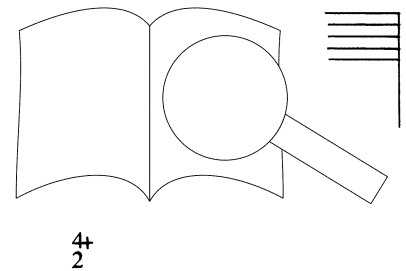
sa - get hast.  
to your word.

25

28

Recitativo

Was uns als Men - schen schreck - lich  
That which ap - pears to be but





31

a tempo

Musical notation for measures 31-33. The vocal line starts with a rest, followed by a melodic phrase in measure 33. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

scheint, ist uns ein Ein - gang zu dem Le - ben.  
 gief has now be - come life's op - en por - tal.

Piano accompaniment for measures 31-33. It features chords in the right hand and a more active line in the left hand. Dynamics include *f* and *tr*. Fingerings are indicated with numbers 6, 4, 2, 6, 6, 7, 6.

34

Recitativo

Musical notation for measures 34-36. Measure 34 is marked *tr*. Measure 35 is marked *Recitativo*. The vocal line has a recitative style. The piano accompaniment is sparse, with chords and a few notes.

Es ist der Tod eir d Not, ein  
 For us then death g a. dis - tress. With

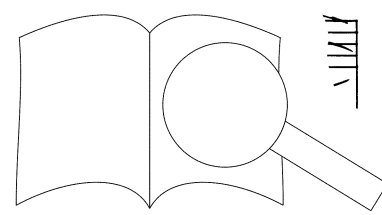
Piano accompaniment for measures 34-36. It consists of chords and simple rhythmic patterns. Dynamics include *p*. Fingerings are indicated with numbers 4, 2, 5, 6, 6, 4, 6, 4, 2.

37

Musical notation for measures 37-39. The vocal line continues with a recitative style. The piano accompaniment provides harmonic support with chords and a few notes.

er ge - ge - ben zum Zei - chen, daß er's herz - lich meint und  
 me as mor - tal his love that strength - ens my ho - lief He

Piano accompaniment for measures 37-39. It features chords and a few notes. Dynamics include *p*. Fingerings are indicated with numbers 6, 7, 5.



a tempo

uns will nach vollbrachtem Rin - gen zum Frie - den brin - - gen.  
 leads us out of life's hard strug - gle to peace e - ter - - nal.

6 5b 4+ 6 6 6 6 6

Recitativo

ei - land nun der  
 eyes have seen the

6 6 5 4 3 4 2

er Her - zen Lab - sal ist, was Wun - der, daß ein  
 and God is ev - er near, why won - der, that a

6 5 b 4 2

Herz der To - - des-furcht ver - gißt! Es kann er - freut den Aus-spruch  
 heart can meet death free of fear? Most joy-ful-ly it does pro -

6 b 7b 6 4+ 3b

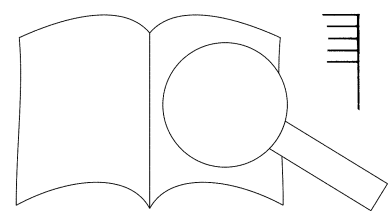
a tempo

tun: Denn mei - ne  
 claim: For with my

p

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

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



PROBEE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

ha - ben    dei - nen  
I    have    now    seen

7 6 6 6 5 4+ 6 6 5 b 6b 2  
2 2 4

Hei - land ge - se -  
your great sal - va -

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

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

4b 6 6 2  
2 5b 4

PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

66

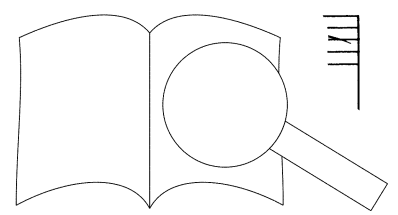
wel - chen  
which - you

69

du be - rei -  
have pre - pared

72

us



76

vor al - len Völ -  
and for all peo -

5 6 7<sup>b</sup> 6<sup>b</sup> 6 7 6  
4 3 b 3 4

79

kern.  
ple.

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

82

4 6 9 6 7 6 6 6 6 6 6  
2 2 2 2 4 4 2 2 4 5 2

6 6 6  
6 5

### 3. Aria

Violino solo

Violino I

Violino II

Viola

Tenore

Basso continuo

*f staccato*

*f staccato*

*f staccato*

*f staccato*

3

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

5

Musical score for measures 5-6. The vocal line consists of eighth-note patterns with slurs. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical score for measures 7-8. Measure 7 shows a piano introduction with a whole note chord. Measure 8 continues the piano accompaniment with chords and a bass line. Fingering numbers (6, 5, 6, 6, 7, 6, 7, 6) are indicated below the piano part.

7

Musical score for measures 9-10. Measure 9 continues the vocal line with eighth-note patterns. Measure 10 features a trill (tr) in the vocal line. The piano accompaniment remains consistent.

Musical score for measures 11-12. Measure 11 shows a piano introduction with a whole note chord. Measure 12 continues the piano accompaniment with chords and a bass line. Fingering numbers (7, 6, 5, 6, 5b, 7, 5, 5, 4, 5) are indicated below the piano part.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



8  
 Ei - - - le,  
 Has - - - ten,

8  
 ...al Freu - dig - keit vor den Gna - denstuhl zu  
 , most joy - - - ful - ly come be-fore the throne of

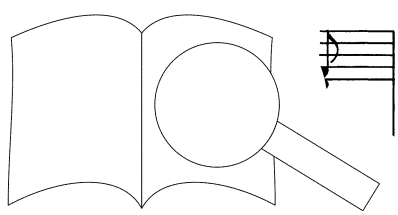
Musical score for measures 13-14. The vocal line (top staff) contains a melodic phrase with eighth and sixteenth notes. The piano accompaniment (bottom two staves) provides harmonic support with chords and moving lines.

Musical score for measures 15-16. The vocal line includes the lyrics "tre - mer -". The piano accompaniment features a bass line with fingerings 6, 7, 6, 5, 6, 4, 5, 7, 6.

Musical score for measures 17-18. The vocal line continues with a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

Musical score for measures 19-20. The vocal line includes the lyrics "ten, vor den Gna - den - stuhl zu tre - cy, come be - fore the throne of". The piano accompaniment features a bass line with fingerings 7, 5, 6, 6, 5, 4, 6, 7, 6, 7, 6, 7, 6.

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



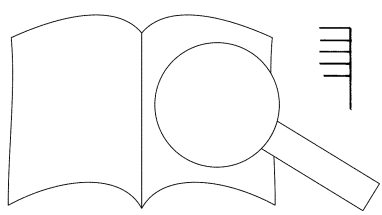
Musical score for measures 17-18. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line features a complex melodic line with a trill (tr) at the end of measure 18.

Musical score for measures 19-20. The piano part continues with the eighth-note accompaniment. The vocal line has a trill (tr) in measure 19 and a first ending bracket (1) in measure 20. Fingering numbers 7, 7, 7b, 5, 6, and 5 are indicated below the piano part.

Musical score for measures 21-22. The piano part continues with the eighth-note accompaniment. The vocal line features a melodic line with a first ending bracket (1) in measure 22.

Musical score for measures 23-24. The piano part continues with the eighth-note accompaniment. The vocal line has a first ending bracket (1) in measure 24. Fingering numbers 6, 7b, 6, 6, and 5 are indicated below the piano part.

Ei - -  
Has - -



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

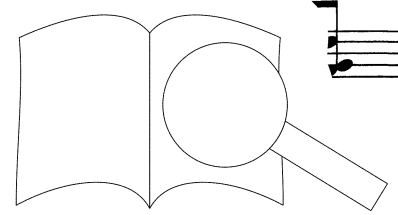
Musical score for measures 21-22. It includes four vocal staves and a piano accompaniment with two staves. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Dynamics include *f* and *p*.

Musical score for measures 23-24. The vocal line includes the lyrics: "le! ten, Ei- has -". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *p*. Figured bass notation is present below the piano part: 6 7, 6 4 2, 4b, 5, 6 7#.

Musical score for measures 25-26. It includes four vocal staves and a piano accompaniment with two staves. The piano part continues with the rhythmic pattern. Dynamics include *p*.

Musical score for measures 27-28. The vocal line includes the lyrics: "Ei- has - le, vol-ler Freu - dig - ten, heart - ful -". The piano accompaniment continues with the rhythmic pattern. Dynamics include *p*. Figured bass notation is present below the piano part: 6 4 2, 6, 7# 4, 9 4, 8 3, 6, 6 4 3, 6, 5.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



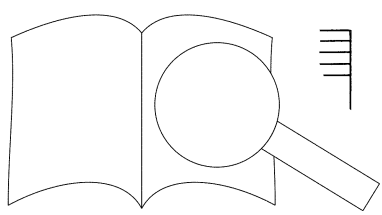
Musical score for measures 25-26. The top system contains four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measure 25 shows the vocalists entering with a rest, while the piano accompaniment begins. Measure 26 shows the vocalists singing, with the piano accompaniment continuing.

Musical score for measures 26-27. The top system contains four staves: three vocal staves and one piano accompaniment staff. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measure 26 shows the vocalists singing, with the piano accompaniment continuing. Measure 27 shows the vocalists singing, with the piano accompaniment continuing. The lyrics are:   
 keit vor den Gna - den-stuhl zu tre - -  
 ly come be - fore the throne of mer - -

Musical score for measures 27-28. The top system contains four staves: three vocal staves and one piano accompaniment staff. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measure 27 shows the vocalists singing, with the piano accompaniment continuing. Measure 28 shows the vocalists singing, with the piano accompaniment continuing.

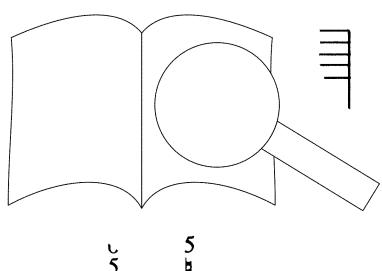
Musical score for measures 28-29. The top system contains four staves: three vocal staves and one piano accompaniment staff. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measure 28 shows the vocalists singing, with the piano accompaniment continuing. Measure 29 shows the vocalists singing, with the piano accompaniment continuing. The lyrics are:   
 denstuhl zu tre - -  
 the throne of mer - -

PROBEPARTITUR  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



tre -  
mer -

- ten.  
- cy!



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 37-38, featuring four staves with various rhythmic patterns and melodic lines.

Musical score for measures 39-40, including a grand staff with piano accompaniment and a large watermark 'PROBEPARTITUR'. Below the piano part are the following fingering numbers: 6, 4, 2, 7<sup>b</sup>, 5, 6, 6, 6.

Musical score for measures 41-42, featuring four staves with complex rhythmic patterns.

Musical score for measures 43-44, including a grand staff with piano accompaniment and a large watermark 'PROBEPARTITUR'. Below the piano part are the following fingering numbers: 7, 6, 7, 6, 7, 6, 7, 6, 7, 5, 6, 6.

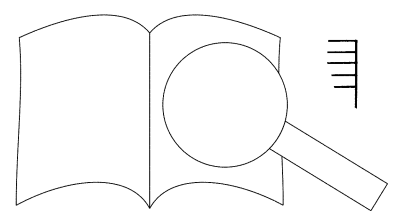


Du sollst dei - ne  
 There you will

6 7 6 6 5  
 5b 5 5 4 3 Fine

her - zig - keit er - lan -  
 m - pas - sion he has of -

7b 6 5



Musical score for measures 45-46. The vocal line consists of a melodic phrase with a trill (tr) at the end. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

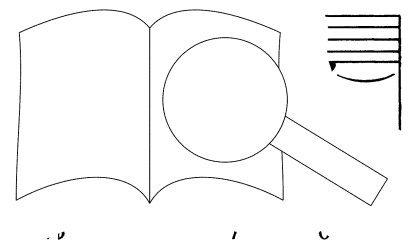
Musical score for measures 47-48. The vocal line continues with lyrics. The piano accompaniment includes chords and a bass line. Dynamics include *f* (forte). Fingerings are indicated as 5b, 5, 5, 6, 7.

gen,  
fered

Musical score for measures 49-50. The vocal line continues with lyrics. The piano accompaniment includes chords and a bass line. Dynamics include *p* (piano). A trill (tr) is present in the vocal line.

ja, bei kum - mer - vol - ler  
E - ven when no hope you

Musical score for measures 51-52. The piano accompaniment includes chords and a bass line. Dynamics include *p* (piano). Fingerings are indicated as 5, 6b, 5, 4, #, 5.



Musical notation for the first system of page 49, featuring vocal lines and piano accompaniment.

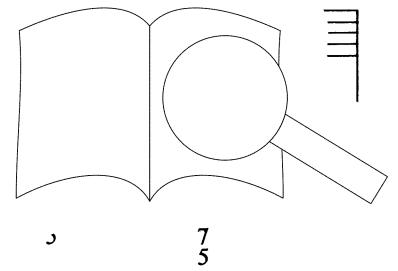
Zeit, stark am Gei - ste, stark, ja stark am  
 see, pray in faith and trust, and pray

Musical notation for the second system of page 49, including vocal lines and piano accompaniment.

Musical notation for the first system of page 51, featuring vocal lines and piano accompaniment.

- ten, stark am Gei - ste,  
 - ly, pray in faith and

Musical notation for the second system of page 51, including vocal lines and piano accompaniment.



kräf - tig be - ten.  
trust him whol - ly.

5b 6 5 6 4+ 5 6 5+

Da capo

### 4. Recitativo

Alto

Ja, merkt dein  
Yes, when ye

r - nis, dein Hei-land kann der  
ful - ness, your Sav-iour can dis -

Basso continuo

6 4+ 2

3

tren - nen, ja, wenn des Gra - bes Nacht die letz - te  
of doubt - ing! Yes, when the night of sulfs the

4+ 2 7b 5

5

Stun - de schreck - lich macht, so wirst du doch ge - wiß sein hel - les  
 fi - nal hour on earth, you still will nev - er miss his ra - diant

7

Licht im To - de selbst er - ken - nen.  
 light, should death it - self be hov'r - ing.

### 5. Choral

Soprano  
 Oboe I, Corno I  
 (Corno II ad lib.)  
 Violino I

Alto  
 Oboe II  
 Violino II

Tenore  
 Viola

Basso

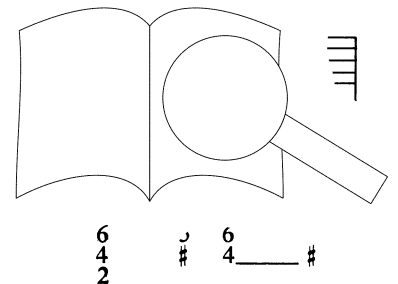
B.

Er ist das Heil für die Hei -  
 For all the heo and sal - va -

Er ist selig Licht für die Hei -  
 For th ie is light and sal - va -

and se - lig Licht für die Hei -  
 - then he is light and sal - va -

ist das Heil und se - lig Licht für die Hei -  
 all the hea - then he is light and



den, zu er - leuch - ten, die dich ken - - - nen nicht, und zu wei - den.  
 tion. He leads from ig - no - rance and night to re - demp - tion.

den, zu er - leuch - ten, die dich ken - - - nen nicht, und zu wei - den.  
 tion. He leads from ig - no - rance and night to re - demp - tion.

den, zu er - leuch - ten, die dich ken - - - nen nicht, und zu wei - den.  
 tion. He leads from ig - no - rance and night to re - demp - tion.

den, zu er - leuch - ten, die dich ken - - - nen nicht, und zu  
 tion. He leads from ig - no - rance and night to

6 6 6 6 5 6 5 6b

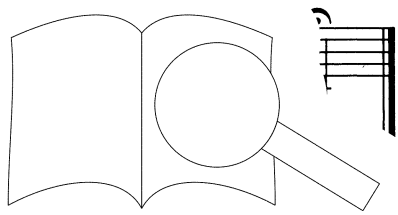
Er ist deins Volks Is - ra Freud und Won - ne.  
 His name means for Is - ra ...de, joy and glad - ness.

Er ist deins Volks Preis, Ehr, Freud und Won - ne.  
 His name means for e - light, pride, joy and glad - ness.


Er ist dein. - el der Preis, Ehr, Freud und Won - ne.  
 His name - el de - light, pride, joy and glad - ness.

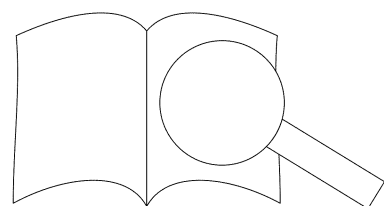
Is - ra - el der Preis, Ehr, Freud und Won - ne.  
 Is - ra - el de - light, pride, joy and glad - ness.

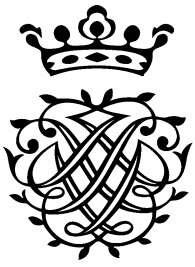
6 6 5b 6 6 6 4 # 7 # 6 4+ 2 4 2



PROBEEPARTHEUR  
 Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**PROBE-PARTITUR**  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag 





# Bach *vocal*

## Gesamtedition · Complete Edition

in Zusammenarbeit mit dem Bach-Archiv Leipzig  
In collaboration with the Bach Archive, Leipzig

### Vollständige Ausgabe

Johann Sebastian Bachs gesamte geistliche Vokalmusik liegt bei Carus in modernen, an der historisch informierten Aufführungspraxis orientierten Urtext-Ausgaben samt Aufführungsmaterial vor.

- Vollständiges Aufführungsmaterial zu allen Werken erhältlich: Partitur, Studienpartitur, Klavierauszug, Chorpartitur und Orchesterstimmen
- Bearbeitung der Ausgaben durch international anerkannte Bach-Experten und Interpreten, u. a. Christine Blanker, Pieter Dirksen, Wolfram Enßlin, Andreas Glöckner, Klaus Hofmann, Ulrich Leisinger, Masaaki Suzuki, Uwe Wolf und Peter Wollny
- Jeweils mit einem neuesten Stand
- Innovative Hilfsmittel (Carus Music, Carus Choir Coach, Carus Music App, Carus Music Editions) zu allen Ausgaben erhältlich

Die neue Gesamtedition der Partitur ist hochwertig ausgestattet und rundet das Editionsprojekt Bach ab.

Carus 31.500

### Complete Edition

Johann Sebastian Bach's complete sacred vocal works are published in modern Urtext editions together with performance material geared towards informed performance.

- Complete editions of all works available for all parts, including vocal score, study score, and the full score, and the full score parts
- Editions edited by international recognized Bach experts and interpreters, including Christine Blanker, Pieter Dirksen, Wolfram Enßlin, Andreas Glöckner, Klaus Hofmann, Ulrich Leisinger, Masaaki Suzuki, Uwe Wolf and Peter Wollny
- Each edition contains a preface reflecting the latest state of Bach research
- Innovative practice aids (Carus Music, the choir app, Carus Choir Coach) and large print editions of the most important works

A high-quality complete edition in 23 volumes in the Bach *vocal* edition

Carus 31.500

