

Johann Sebastian
BACH

Es reißet euch ein schrecklich Ende

Your dreadful death, your frightful ending

BWV 90

Kantate zum 25. Sonntag nach Trinitatis
für Soli (ATB), Chor (SATB)

Trompete, 2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the 25th Sunday after Trinity
for soli (ATB), choir (SATB)

trumpet, 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 31.090

Inhalt

Vorwort	3
Foreword	4
1. Aria (Tenore)	5
Es reißet euch ein schrecklich Ende	
<i>Your dreadful death, your frightful ending</i>	
2. Recitativo (Alto)	22
Des Höchsten Güte	
<i>The grace of God</i>	
3. Aria (Basso)	24
So löschet im Eifer der rächende Richter	
<i>God quenches in righteousness</i>	
4. Recitativo (Tenore)	39
Doch Gottes Auge sieht auf uns	
<i>But God's own eyes look down on us</i>	
5. Choral	40
Leit uns mit deiner rechten Hand	
<i>Guide us, O Lord, with your right hand</i>	

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Vorwort

Die Kantate *Es reißet euch ein schrecklich Ende* BWV 90 komponierte Bach für den 25. Sonntag nach Trinitatis 1723, den 14. November. Sie gehört somit zum 1. Leipziger Kantatenjahrgang, den Bach gleich nach seinem Amtsantritt als Thomaskantor begonnen hatte und der für jeden Sonntag des Kirchenjahres und alle Festtage ein solches Werk vorsah. Bei 23 der insgesamt etwa 60 Kantaten dieses Jahrgangs griff Bach auf Werke seiner Weimarer und Köthener Zeit zurück, die er für die Leipziger Wiederaufführungen in unterschiedlich starkem Ausmaß bearbeitete. Die Textvorlagen für die Neukompositionen bezog er von unterschiedlichen Dichtern, die allerdings nur in einigen wenigen Fällen namhaft gemacht werden können. Auch der Autor des vorliegenden Kantatentextes ist unbekannt.

Im Evangelium des Sonntags (Mt 24,15–18) beantwortet Jesus die Frage der Jünger nach Anzeichen für das Ende der Welt (Mt 24, 3–5). Er prophezeit schreckliche Gräueltaten, Verwüstungen ungekannten Ausmaßes und das Erscheinen falscher Propheten und Erlöser. Er weissagt auch, dass diese schlimmen Tage um der Auserwählten Willen verkürzt werden sollen. Der Dichter sieht den Grund für die herannahende Katastrophe in den Sünden der Menschen (Nr. 1 und 2), die nun die Strafen des „rächenden Richters“ (Nr. 3) ertragen müssen. Doch es gibt Hoffnung für die Auserwählten, zu denen sich der Prediger selbst zählt („uns Auserwählte“): Gott wird für sie die Macht der Feinde abschwächen (Nr. 4). Die Kantate endet mit der 7. Strophe von Martin Mollers (1547–1606) Choral „Nimm von uns, Herr, du treuer Gott“ (1584) (Nr. 5), die ein Gebet für Schutz und Führung durch Gott formuliert. Nicht nur der predigthafte Charakter des Textes, sondern auch zahlreiche Anspielungen auf Bibelstellen¹ lassen vermuten, dass es sich bei dem Autor um einen Theologen handelte.

Von den originalen Quellen ist nur das Partiturotograph erhalten, sodass uns keine genauen Angaben zur Besetzung vorliegen. Es ist eindeutig, dass die Sätze 1, 3 und 5 streicherbegleitet sind, und der Notentext des Obligat-Instrumentes in Satz 3 legt die Vermutung nahe, dass es sich hierbei um eine Trompete in B handelte. Offen bleibt, ob die Streicher durch Oboen oder andere Blasinstrumente verstärkt wurden.²

Der Einleitungssatz ist dem alarmierenden Text entsprechend als dramatische Koloraturarie für Tenor vertont. Aus dem begleitenden Streicherchor tritt die 1. Violine mit virtuoson Passagen hervor, in denen – wie auch in der Partie des Tenores – sehr schnelle aufstrebende Läufe das „Reißen“ ins Verderben symbolisieren.

Das Secco-Rezitativ „Des Höchsten Güte“, in dem der Alt den Hörer als unverbesserlichen Sünder kennzeichnet, leitet über zu der Bass-Arie „So löschet im Eifer der rächende Richter“, die der Eingangsarie an dramatischen und virtuoson Effekten in nichts nachsteht. Charakteristisch für diesen Satz sind die signalhafte, aufwärtsgerichtete, alle Stimmen durchziehende Dreiklangsmotivik und schnelle abwärtsrauschende Läufe in der Trompete und den hohen Streicherstimmen, die einerseits wachrütteln, andererseits den „Eifer der rächenden Richter“ darstellen sollen.

Mildere Töne schlägt der Tenor im Secco-Rezitativ „Doch Gottes Auge“ an, und zwar mit der Ankündigung, dass der „Held in Israel“ für die Auserwählten die Kraft der Feinde mindern wird.

Das Werk endet mit dem schlichten Choralatz „Leit uns mit deiner rechten Hand“ über die aus dem 16. Jahrhundert stammende Melodie zu „Vater unser im Himmelreich“.

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 1968 von Alfred Dürr ediert (NBA I/27).

Heidelberg, März 2017

Karin Wollschläger

¹ Vgl. Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc. 2005, S. 707f.

² Vgl. NBA I/27, Kritischer Bericht, S. 65.

Foreword

Bach composed the cantata *Es reißet euch ein schrecklich Ende* BWV 90 (Your dreadful death, your frightful ending) for the 25th Trinity Sunday, 14 November 1723. It thus belongs to the first annual cycle of cantatas which Bach began immediately after taking up the position as Kantor at St. Thomas's church in Leipzig, aiming to provide a sacred cantata for every Sunday and Feast Day of the church year. For 23 of the altogether approximately 60 cantatas of this annual cycle, Bach fell back on works from his time in Weimar and Köthen, revising them to a greater or lesser extent for the renewed performances in Leipzig. The text models for the new compositions were taken from various poets who, however, can only be identified in very few instances. The author of the present cantata is also unknown.

In the gospel reading for the Sunday (Matt. 24:15–18), Jesus answers the disciples' question regarding indications of the impending end of the world (Matt. 24:3–5). He prophesies horrific atrocities, devastation of hitherto unknown dimensions and the appearance of false prophets and redeemers. He also predicts that these terrible days will be foreshortened for the sake of the chosen people. The poet sees the cause for the impending catastrophe in the sins of mankind (nos. 1 and 2), which must now endure the punishment of the "rächender Richter" (justice and vengeance) (no. 3). There is, however, hope for the chosen people, among whom the preacher includes himself ("uns Auserwählte" – us chosen people): for their sake, God will weaken the power of the enemies (no. 4). The cantata closes with the 7th verse of Martin Moller's (1547–1606) chorale "Nimm von uns, Herr, du treuer Gott" (1584) (no. 5), which expresses a prayer for protection and Divine guidance. Both the sermon-like character of the text and numerous references to Bible quotations¹ give rise to the conjecture that the author was a theologian.

Of the original sources, only the autograph score has survived, so that no precise details regarding the orchestration are available. Movements 1, 3 and 5 were evidently accompanied by strings, and the music text of the obbligato instrument in movement 3 supports the hypothesis that it was written for trumpet in B flat. It is not known whether the strings were reinforced by oboes or other wind instruments.²

In accordance with the alarming text, the opening movement is set as a dramatic coloratura aria for tenor. The 1st violin steps forward from the accompanying string ensemble with virtuoso passages in which – as in the tenor part – very fast ascending runs symbolize "being ripped" into devastation.

The secco recitative "Des Höchsten Güte" (The grace of God above), in which the contralto characterizes the listener as an incorrigible sinner, leads into the bass aria "So löschet im Eifer der rächende Richter" (God quenches in righteousness, justice and vengeance) which matches the opening aria in terms of its dramatic and virtuoso effects. Characteristic for this movement are the signal-like ascending triad motives which pervade all the parts, as well as the fast descending runs in trumpet and high strings; they are intended to shake the listener awake on the one hand, and on the other hand portray the "Eifer der rächenden Richter" (the zeal of the vengeful judges).

In the following secco recitative "Doch Gottes Auge" (But God's own eyes), the tenor adopts a softer tone, announcing that the "Held in Israel" (prince of Israel) will weaken the power of the enemies for the sake of the chosen people.

The work closes with the simple chorale setting "Leit uns mit deiner rechten Hand" (Guide us, O Lord, with your right hand) on the 16th century melody of "Vater unser im Himmelreich."

The first critical edition of the work was presented in 1872 by Wilhelm Rust as part of the Bach-Gesellschaft's complete edition (BG 20.1); in 1968, Alfred Dürr was responsible for the edition of the cantata within the framework of the Neue Bach-Ausgabe (NBA I/27).

Heidelberg, March 2017
Translation: David Kosviner

Karin Wollschläger

¹ Cf. Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc., 92005, pp. 707f.

² Cf. NBA I/27, Critical Report, p. 65.

Es reißet euch ein schrecklich Ende

Your dreadful death, your frightful ending

BWV 90

Johann Sebastian Bach

1685–1750

1. Aria

Violino I

Violino II

Viola

Tenore

Basso continuo



6



Aufführungsdauer/Duration: ca. 13 min.

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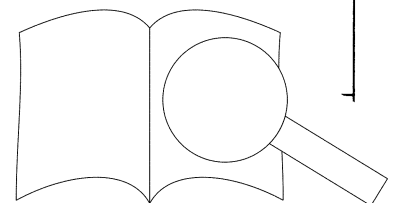
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Generalbassbearbeitung: Paul Horn

English version by

Vernon and Jutta Wicker



11

Musical notation for measures 11-16, first system. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes with various articulations.

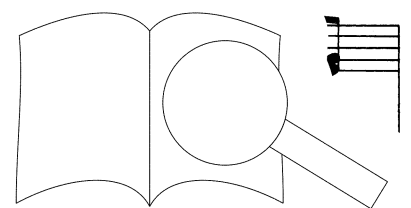
Musical notation for measures 11-16, second system. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The piano part includes chords and moving lines in both hands.

17

Musical notation for measures 17-22, first system. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. A trill (tr) is marked above the first note of the vocal line in measure 17. The piano part continues with accompaniment.

Musical notation for measures 17-22, second system. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The piano part includes chords and moving lines in both hands.

Musical notation for measures 17-22, third system. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The piano part includes chords and moving lines in both hands.



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p

p

p

8

Es rei - - -
Your dread - - -

p

29

p

schreck - - - lich En - de,
fright - - - ful end - ing,

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Musical notation for measures 34-39. The system includes a vocal line and piano accompaniment. The key signature has one flat (B-flat). The vocal line features a melodic line with some trills (tr) at the end of phrases. The piano accompaniment consists of chords and moving lines in both hands.

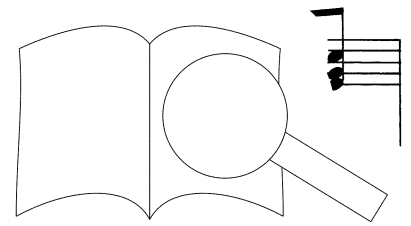
Musical notation for measures 34-39, including a vocal line and piano accompaniment. The key signature has one flat. The vocal line continues with melodic phrases. The piano accompaniment provides harmonic support with chords and moving lines.

Musical notation for measures 40-45. The system includes a vocal line and piano accompaniment. The key signature has one flat. The vocal line begins with a piano (*p*) dynamic marking. The piano accompaniment features chords and moving lines.

Musical notation for measures 40-45, including a vocal line and piano accompaniment. The key signature has one flat. The vocal line continues with melodic phrases. The piano accompaniment provides harmonic support.

ein schreck - lich En - de, ein schreck - lich
 your fright - ful end - ing, your fright - ful

Musical notation for measures 40-45, including a vocal line and piano accompaniment. The key signature has one flat. The vocal line continues with melodic phrases. The piano accompaniment provides harmonic support.



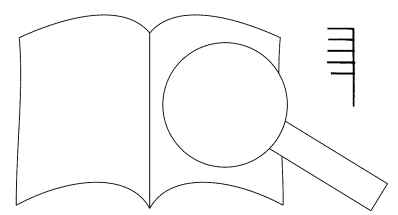
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46

En - de, ihr sünd - li - chen Ver - äch - ter, hin;
 end - ing, O sin - ful and most ruth - less world;

51

es ein schreck - - - lich En - de, ihr
 your fright - - - ful end - ing, O



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Musical notation for measures 55-59, including vocal line and piano accompaniment.

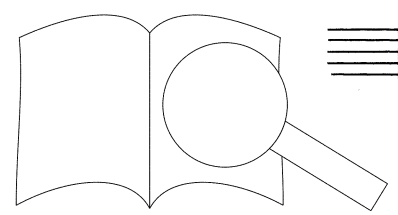
sünd - li - chen Ver - äch - ter, ihr sünd -
 sin - ful and most ruth - less, O sin -

Musical notation for measures 60-64, including vocal line and piano accompaniment.

Musical notation for measures 65-69, including vocal line and piano accompaniment.

es rei - - - - - Set euch ein
 your dread - - - - - ful death, your

Musical notation for measures 70-74, including vocal line and piano accompaniment.



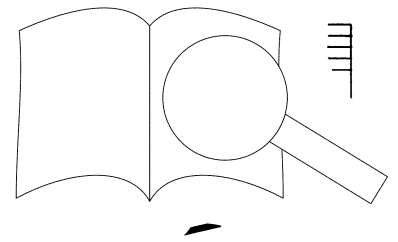
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64

schreck - lich En - de, ihr sünd - - - li - chen Ver
fright - ful end - ing, O sin - - - ful and m

hir
n'

es rei - -
your dread - -



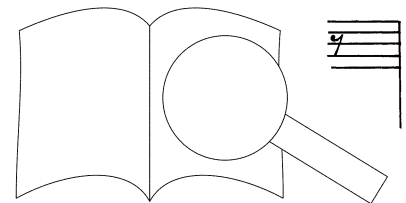
Musical notation for measures 75-80, including vocal line and piano accompaniment.

Musical notation for measures 81-86, including vocal line and piano accompaniment.

Musical notation for measures 87-92, including vocal line and piano accompaniment.

- - - lich En - de, es rei - ßet
 - - - ful end - ing, your dread-ful

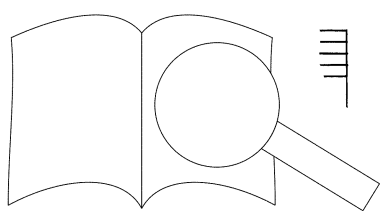
Musical notation for measures 93-98, including vocal line and piano accompaniment.



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euch ein schreck - lich En - de, ein schreck - lich En - d
 death, your fright - ful end - ing, your fright - ful end

Ver - äch - ter, hin; es rei - -
 most ruth - less world; your dread - -



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Musical notation for measures 96-100, including vocal line and piano accompaniment.

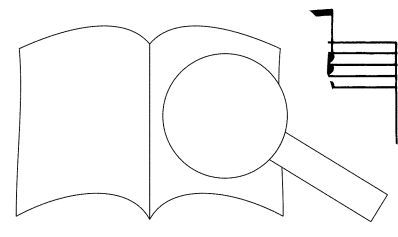
- - ßet euch ein schreck - lich En - de, ihr sünd -
 - - ful death, your fright - ful end - ing, O sin -

Musical notation for measures 101-105, including vocal line and piano accompaniment.

Musical notation for measures 101-105, including vocal line and piano accompaniment.

ihr sünd - - - li - chen Ver - äch - ter,
 - ful and most ruth - less

Musical notation for measures 106-110, including vocal line and piano accompaniment.



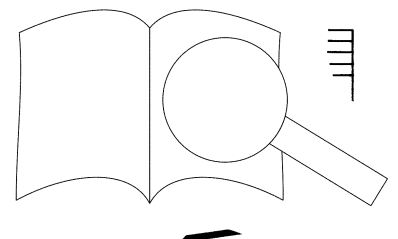
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Musical score for measures 106-111. It consists of three staves: a piano part (treble and bass clefs) and a violin part (treble clef). The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The violin part has a melodic line with slurs and accents. A dynamic marking of *f* (forte) is present at the beginning of each system.

Musical score for measures 112-117. It includes a vocal line and a piano accompaniment. The vocal line starts with the lyrics "hin. world." and has a dynamic marking of *f*. The piano accompaniment continues with a similar rhythmic pattern to the previous system.

Musical score for measures 118-123. It consists of three staves: a piano part (treble and bass clefs) and a violin part (treble clef). The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The violin part has a melodic line with slurs and accents. A dynamic marking of *f* is present at the beginning of each system.

Musical score for measures 124-129. It consists of three staves: a piano part (treble and bass clefs) and a violin part (treble clef). The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The violin part has a melodic line with slurs and accents. A dynamic marking of *f* is present at the beginning of each system.

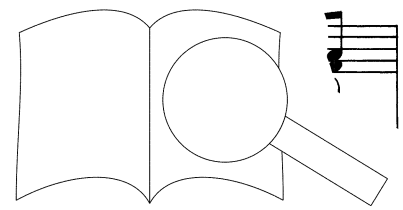


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118

124

Der
Your



Fine

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Musical notation for measures 130-135. It consists of three staves: a vocal line in the upper register, a vocal line in the lower register, and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Sün - den Maß ist voll ge - mes-sen,
 cup is full and o - ver - flow-ing,

Piano accompaniment for measures 130-135. The right hand plays chords and moving lines, while the left hand provides a rhythmic foundation with eighth notes. A dynamic marking of *f* (forte) is present in measure 134.

Musical notation for measures 136-141. It consists of three staves: a vocal line in the upper register, a vocal line in the lower register, and a piano accompaniment. The piano part continues with the eighth-note accompaniment from the previous page.

der Sün - den Maß ist voll ge -
 your cup is full and o - ver -

Piano accompaniment for measures 136-141. A dynamic marking of *p* (piano) is present in measure 139. To the right of the piano part is a large magnifying glass icon, which is a common symbol for a 'proof' or 'evaluation' copy.

Musical notation for measures 142-147. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

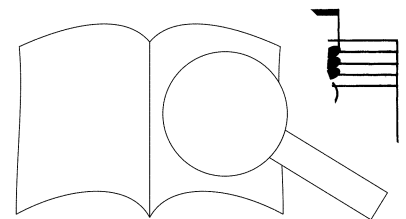
mes-sen,
flow-ing,

Musical notation for measures 148-153. The system includes a vocal line and piano accompaniment. The piano part continues with the established rhythmic pattern.

Musical notation for measures 148-153. The system includes a vocal line and piano accompaniment. The piano part continues with the established rhythmic pattern.

ver - stock - ter Sinn hat sei - nes Rich - ters
- born - ness en - snarled, God's judge - ment you are

Musical notation for measures 154-159. The system includes a vocal line and piano accompaniment. The piano part continues with the established rhythmic pattern.



p

p

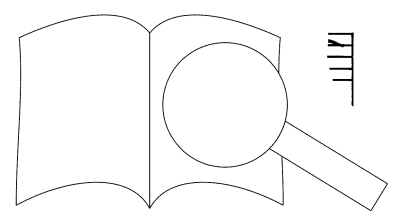
p

ganz ver - - ges - sen, hat sei - nes Rich - ters gar
 dis - re - - gard - ing, God's judge - ment you are

tr

tr

- sen;
 - ing;



tr

8

der Sün-den Maß ist voll ge - mes - sen, doch
 your cup is full and o - ver - flow - ing, and

p

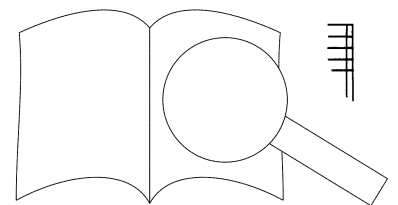
lock - ter Sinn hat sei - nes Rich - ters ganz
 ness en - snarled, God's judge - ment you are dis -

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ver - ges - sen, hat sei - nes Rich - ters ganz ver - ge
 - re - gard - ing, God's judgement you are dis - re - ge

- sen, ganz ver - ges - sen.
 - ing, dis - re - gard - ing.



Da capo

2. Recitativo

Alto

Des Höch-sten Gü-te wird von Tag zu Ta-ge neu, der
The grace of God a-bove is ev-'ry day re-newed, un-

Basso continuo

3

Un-dank a-ber sün-digt stets auf Gna-de. ver-
thank-ful-ness, how-ev-er, keeps on sin-ni' - vil

5

zweifelt bö-ser Scha-de, so dich, ra-ührt. Ach! wird dein Her-ze nicht ge-
that will cause despair-ing shr'' lead yr is fast. O, may your heart be moved at

8

-tes Gü-te dich zur wah-ren Bu-ße Sein
's own mer-cy lead you to re-pent 'is

10

treu - es Her - ze läs - set sich zu un - ge - zähl - ter Wohl - tat schau - en:
faith - ful - ness re - mains in - deed and count - less are his acts of mer - cy.

12

Bald läßt er Tem - pel auf - er - bau - en, bald wird die Au -
In tem - ples we will praise his glo - ry and he re - sto

14

rei - tet, auf die des Wor - tes Man - na *f=114*, Je - doch, o!
full - est. His man - na God a - lone car ve. But yet, O

17

oens, die Wohl - tat ist an dir ver - ge - bens.
- vil, all kind - ness shown to you is

3. Aria

Tromba

Violino I

Violino II

Viola

Basso

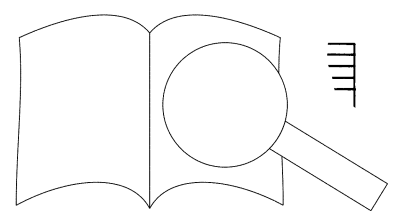
Basso continuo

3

5

7

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9

p

p

p

p

So lö - schet im Ei - fer der rä - chen-de Rich - ter,
 God quen - ch - es in right - eous - ness, jus - tice and ven - geance,

p

11

p

p

p

p

Ei - fer der rä - chen-de Rich - ter den Leuch - ter des Wor - tes zur Stra - fe doch
 in right - eousness, jus - tice and ven - geance, the light of his word with - burn - ing

Musical notation for measures 13-14, including vocal line and piano accompaniment.

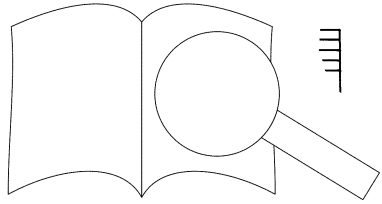
aus, den Leuch - ter des Wor - tes zur Stra -
force, the light of his word with a pun -

Musical notation for measures 15-16, including vocal line and piano accompaniment.

Musical notation for measures 17-18, including vocal line and piano accompaniment.

- fer der rä - chen-de Rich - ter den Leuchter des Wor - tes zur Stra - fe doch
ght-eous-ness, jus - tice and vengeance, the light of his word with a min - ish - ing

Musical notation for measures 19-20, including vocal line and piano accompaniment.



Musical score for measures 17-18. The vocal line features a melodic phrase with a fermata. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.

aus;
force;

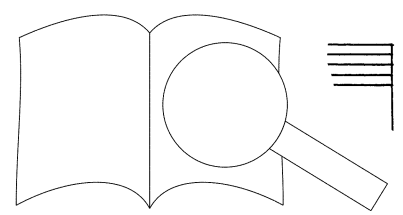
so
Gr

Musical score for measures 19-20. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand.

Musical score for measures 21-22. The vocal line features a melodic phrase with a fermata. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.

n-de Rich - ter den Leuch-ter des Wor - tes zur Stra - fe doch
ice and ven-geance, the light of his word with a ish - ing

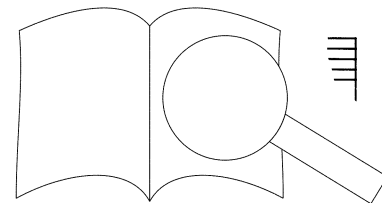
Musical score for measures 23-24. The vocal line features a melodic phrase with a fermata. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.



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aus.
force.

...r müs - set, o Sün - der, durch eu - er Ver - schul - den den
 You sin - ners, who still are most guilt - y must suf - fer the



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Musical score for measures 25-26. It features a vocal line in the upper part and piano accompaniment in the lower part. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part consists of eighth-note patterns in both hands.

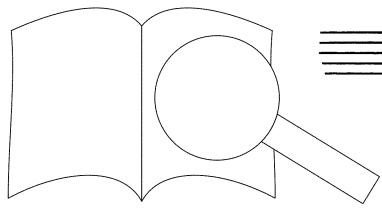
Greu - - el an hei - li - ger Stät - te er - dul - den, ihr ma - chet aus
 hor - - ri - ble out - rage in God's ho - ly dwel - ling; you make ev -

Musical score for measures 27-28. It features a vocal line in the upper part and piano accompaniment in the lower part. The key signature has two flats, and the time signature is 7/8. The piano part continues with eighth-note patterns.

Musical score for measures 29-30. It features a vocal line in the upper part and piano accompaniment in the lower part. The key signature has two flats, and the time signature is 7/8. The piano part continues with eighth-note patterns.

, ein mör - - de - risch Haus;
 use, a mur - - der - ous house;

Musical score for measures 31-32. It features a vocal line in the upper part and piano accompaniment in the lower part. The key signature has two flats, and the time signature is 7/8. The piano part continues with eighth-note patterns.



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Musical score for measures 29-30. It includes vocal staves and piano accompaniment. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some rests.

Musical score for measures 31-32. It includes vocal staves and piano accompaniment. The key signature remains two flats. The piano part has a steady eighth-note accompaniment.

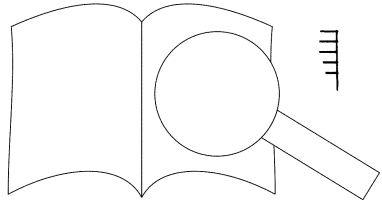
Musical score for measures 33-34. It includes vocal staves and piano accompaniment. The key signature remains two flats. The piano part continues with eighth-note accompaniment.

Musical score for measures 35-36. It includes vocal staves and piano accompaniment. The key signature remains two flats. The piano part continues with eighth-note accompaniment.

ih
Y

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Ver-schul-den den Greu - - el an hei - li - ger
 y must suf - fer the hor - - ri - ble out - rage in



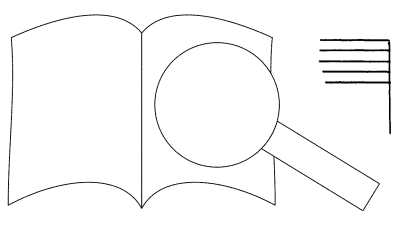
Musical notation for measures 33 and 34, featuring vocal staves and piano accompaniment.

Stät-te er - dul-den, ihr ma - chet aus Tem - peln ein mör - de-risch Haus, ein
 God's ho - ly dwell-ing; you make ev - 'ry tem - ple a mur - der-ous house,

Piano accompaniment for measures 33 and 34.

Musical notation for measures 35 and 36, featuring vocal staves and piano accompaniment.

Piano accompaniment for measures 35 and 36.



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37

tr

p

p

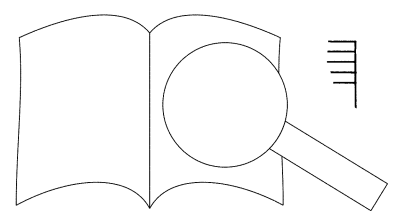
p

So li
God

39

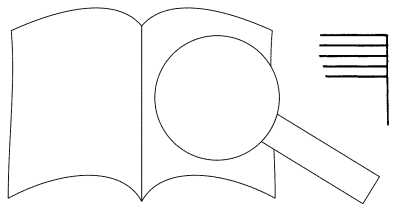
p

...ch - ter, im Ei - fer der rä - chen-de Rich - ter, so lös - chet im
 ven - geance, in ven - geance in jus - tice and ven - geance. God avenge in



Ei - fer der rä - chen - de Rich - ter, im Ei - fer der rä - chen - de Ri -
right - eous - ness, jus - tice and ven - geance, in ven - geance, in jus - tice and

- chen - de Rich - ter, so lö - schet im
as - tice and ven - geance, God's monch - es in



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Musical score for measures 45-46, featuring vocal line and piano accompaniment.

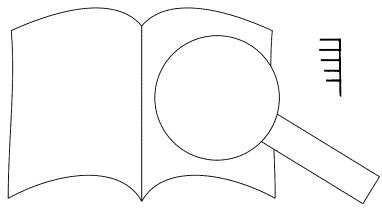
Ei - fer der rä - chen-de Rich - ter der
 jus - tice, in jus - tice and ven - geance,

Musical score for measures 47-48, featuring vocal line and piano accompaniment.

Musical score for measures 49-50, featuring vocal line and piano accompaniment.

- fe doch aus, den Leuch-ter des Wor - tes zur Stra - fe doch
 at of his word, the light of his word with - out - ing

Musical score for measures 51-52, featuring vocal line and piano accompaniment.



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Musical score for measures 49-50. It features a vocal line in the upper part and piano accompaniment in the lower part. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

aus;
force;

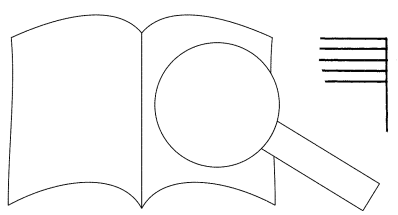
so lö - schet im Ei - fer der
God quen - ch - es in right - eous - r

Musical score for measures 51-52. It continues the vocal line and piano accompaniment from the previous page. The piano part features a more active right hand with eighth notes and a consistent bass line.

Musical score for measures 53-54. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic structure, with some dynamic markings like 'f' (forte) appearing.

ter des Wor - tes zur Stra - fe doch aus.
of his word with a pun - ish - ing force.

Musical score for measures 55-56. The final part of the score on this page, showing the vocal line and piano accompaniment concluding the phrase.



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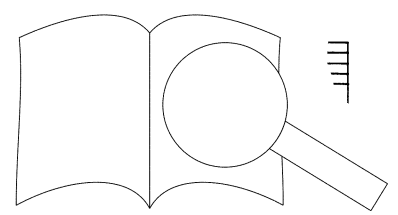
53

Musical score for measures 53-54. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some passages marked with accents and slurs. The piano part consists of chords and a simple melodic line.

55

Musical score for measures 55-56. The score continues for the string quartet and piano. The notation includes various rhythmic patterns and dynamic markings. The piano part features a more active bass line with eighth notes and chords.

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57

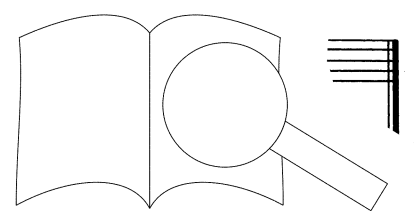
Musical score for measures 57-58. The score consists of five staves. The top staff is a single melodic line. The second and third staves are a pair of staves with a brace on the left, containing a complex rhythmic accompaniment. The fourth staff is a single melodic line. The fifth staff is a grand staff (treble and bass clefs) with a brace on the left, containing a piano accompaniment.

59

Musical score for measures 59-60. The score consists of five staves. The top staff is a single melodic line. The second and third staves are a pair of staves with a brace on the left, containing a complex rhythmic accompaniment. The fourth staff is a single melodic line. The fifth staff is a grand staff (treble and bass clefs) with a brace on the left, containing a piano accompaniment.

Musical score for measures 61-62. The score consists of two staves. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clefs) with a brace on the left, containing a piano accompaniment.

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4. Recitativo

Tenore

Doch Got - tes Au - ge sieht auf uns als Aus - er -
But God's own eyes look down on us, as cho - sen

Basso continuo

3

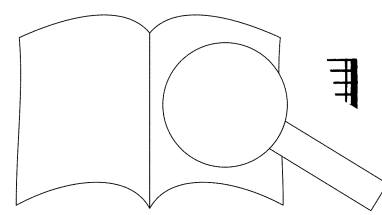
wähl - te: Und wenn kein Mensch der Fein - de Men - ge zähl - te,
peo - ple. If count - less - ly the en - e - mies be - siege us,

5

Held in Is - ra - el, es he ... ein - de Lauf und hilft uns
prince of Is - ra - el, his ar ... su. bring to naught their e - vil

7

... t wird in Ge - fahr um so viel mehr er - kannt und offen - bar
It's word is re - vealed, when danger comes that car



5. Choral

Soprano
Tromba
Violino I

Leit uns mit deiner rechten Hand und segne unser
Guide us, O Lord, with your right hand, give blessings on our

Alto
Violino II

Leit uns mit deiner rechten Hand und segne unser
Guide us, O Lord, with your right hand, give blessings on our

Tenore
Viola

Leit uns mit deiner rechten Hand und segne
Guide us, O Lord, with your right hand, give bless

Basso

Leit uns mit deiner rechten Hand und segne unser
Guide us, O Lord, with your right hand, give blessings on our

Basso continuo

Stadt und Land; gib dein heiliges Wort, be-
town and land. Send us your holy word as shield, let

Stadt und Land: Send uns allzeit dein heiliges Wort, be-
town and land. Send us your holy word as shield, let

Stadt uns allzeit dein heiliges Wort, be-
town us your holy word as shield, let

gib uns allzeit dein heiliges Wort, be-
Send us your holy word as shield, let

hüt fürs Teu - fels List und Mord; ver - leih ein sel - ges
 Sa - tan's mal - ice be re - vealed. Grant us a fi - nal

hüt fürs Teu - fels List und Mord; ver - leih ein sel - ges
 Sa - tan's mal - ice be re - vealed. Grant us a fi - nal

hüt fürs Teu - fels List und Mord; ver - leih ein sel - ges
 Sa - tan's mal - ice be re - vealed. Grant us a fi - nal

hüt fürs Teu - fels List und Mord; ver - leih ein s
 Sa - tan's mal - ice be re - vealed. Grant us a


Stün - de - lein, auf daß wir oei dir sein!
 hour most blest, that we r heav - en's rest.

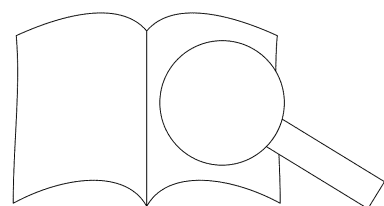
Stün - de - lein, auf daß wir e - wig bei dir sein!
 hour most blest, thr nat we may en - ter heav - en's rest.


Stün - de lein, auf daß wir e - wig bei dir sein!
 hour most blest, thr nat we may en - ter heav - en's rest.

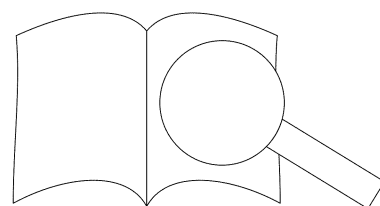
Stün - de lein, auf daß wir e - wig bei dir sein!
 hour most blest, thr nat we may en - ter heav - en's rest.

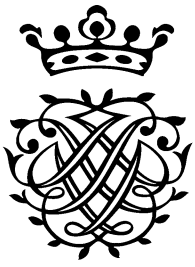
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