

Johann Sebastian  
**BACH**

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Herr, deine Augen  
sehen nach dem Glauben

Lord God, your eyes are seeing truth in trusting  
BWV 102

Kantate zum 10. Sonntag nach Trinitatis  
für Soli (ATB), Chor (SATB)  
Flöte, 2 Oboen  
2 Violinen, Viola und Basso continuo  
herausgegeben von Reinhold Kubik

Cantata for the 10th Sunday after Trinity  
for soli (ATB), choir (SATB)  
flute, 2 oboes  
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



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Carus 31.102

# Inhalt

Vorwort	3
Foreword	4

## Parte 1ma

1. Coro	5
Herr, deine Augen sehen nach dem Glauben <i>Lord God, your eyes are seeing truth in trusting</i>	
2. Recitativo (Basso)	52
Wo ist das Ebenbild <i>Where has the image gone</i>	
3. Aria (Alto)	54
Weh, der Seele <i>Woe, you spirit</i>	
4. Arioso (Basso)	60
Verachtetest du den Reichtum seiner Gnade <i>Do you despise the riches of his mercy</i>	

## Parte 2da

5. Aria (Tenore)	71
Erschrecke doch <i>Be terrified</i>	
6. Recitativo (Alto)	81
Beim Warten ist Gefahr <i>How dang'rous is delay</i>	
7. Choral	83
Heut lebst du, heut bekehre dich <i>You live today, today repent</i>	

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 31.102), Studienpartitur (Carus 31.102/07),  
Klavierauszug (Carus 31.102/03),  
Chorpartitur (Carus 31.102/05),  
komplettes Orchestermaterial (Carus 31.102/19).

The following performance material is available:  
full score (Carus 31.102), study score (Carus 31.102/07),  
vocal score (Carus 31.102/03),  
choral score (Carus 31.102/05),  
complete orchestral material (Carus 31.102/19).

## Vorwort

Die Kantate *Herr, deine Augen sehen nach dem Glauben* BWV 102 gehört zu den Kantaten auf einen Text aus dem erstmals von Georg Caspar Schürmann (1672/73–1751) 1703/04 vertonten Meininger Kantatenjahrgang, auf dem auch etliche Kantaten Johann Ludwig Bachs beruhen. Die Kantaten jenes Jahrganges wurden in Leipzig ab Mariae Reinigung 1726 aufgeführt, zunächst in Vertonungen Johann Ludwigs, später, nach Trinitatis (mit Lücken in der Überlieferung) in solchen von Johann Sebastian, darunter am 10. Sonntag nach Trinitatis 1726 (25.8.) auch die vorliegende Kantate.

Die Kantaten des ungenannten Dichters<sup>1</sup> weisen eine einheitliche Gestaltung mit einem alttestamentarischen Dictum zu Anfang und einem neutestamentarischen Dictum in der Mitte auf. In der Textvorlage<sup>2</sup> sind die Kantaten einteilig, in Bachs Vertonungen hingegen zweiteilig, wobei der jeweils zweite Teil der Kantate meist mit dem zweiten Dictum beginnt; nicht allerdings in der vorliegenden Kantate, bei der dieses den ersten Teil beschließt (die beiden Dicta der vorliegenden Kantate entstammen Jeremia 5,3 (Satz 1) und dem Römerbrief 2,4–5 (Satz 4)).

Im Zentrum des Textes steht die Mahnung zur Buße, womit der Text nur in einer losen Beziehung zum Sonntagsevangelium steht. Der mehrteilige Eingangschor gehört zu den formalen Meisterstücken Bachs, in dem er verschiedene Techniken der Chorkomposition und der Verflechtung von Chor und Orchester durchführt. Nach der Eingangssinfonia überrascht der erste Einsatz mit dem aus dem „Herr“ der vier Singstimmen herausbrechenden Alt; erst beim zweiten Choreinsatz erfolgt das zu erwartende Tutti in Form eines Choreinbaus in den Anfang der Sinfonia. Unterbrochen von zwei Chor fugati (das erste mit einem lautmalerschen Thema, das zweite die im Text genannte Härte durch verminderte und übermäßige Intervalle ausdrückend) kehrt Bach mehrfach zum Eingangsmotiv zurück und unterstreicht damit „Herr, deine Augen sehen nach dem Glauben“ als zentrale Textaussage.

Auf ein schlichtes Secco-Rezitativ folgt eine Alt-Arie, deren Motto „Weh der Seele“ in zahlreichen verminderten und übermäßigen Intervallschritten sowohl der Singstimme als auch der mit ihr klagenden Oboe eindrücklich in Musik gesetzt ist. Es folgt in einem Bass-Arioso das zweite Dictum der Kantate in überraschend lebendigem Dreiertakt, dessen Erklärung möglicherweise im Gegenstand des Textes, der Verachtung von Gottes „Gnade, Geduld und Langmütigkeit“ zu suchen ist; die Langmütigkeit selbst tritt in einer langen Haltenote hervor (T. 30ff.). Auch im weiteren Verlauf des Arioso finden sich geradezu mit Händen zu greifende Bilder, etwa der Lockruf zur Buße (T. 72ff.) oder die Unnachsichtigkeit des verstockten, unbußfertigen Herzens (T. 80ff.).

In der den zweiten Teil der Kantate eröffnenden Tenor-Arie wird die „allzu sichere Seele“ wachgerüttelt. Der Flöte kommt es hier auch zu, den drohenden Zorn darzustellen (T. 66ff.), nachdem sich zuvor die Singstimme „auf einem Fuß von Blei“ geradezu dahingeschleppt (T. 58ff.) hat. Im

sich anschließenden Accompagnato wird gemahnt, nicht länger mit der Buße zu warten. Diese Ermahnung greifen auch die beiden Strophen des schlichten Schlusschors auf und führen dem Hörer vor Augen, dass es morgen schon zu spät sein kann („Wer heut ist frisch, gesund und rot, ist morgen krank, ja wohl gar tod“).

Von der Kantate sind die autographe Partitur und zwei Originalstimmen (Sopran und Continuo) überliefert. Diese befanden sich nach Bachs Tod in Besitz von Carl Philipp Emanuel Bach. Aus seinem reichen Schatz an Partituren und Stimmen der Vokalwerke seines Vaters hat der Bach-Sohn nur wenige Werke selbst zur Aufführung gebracht, darunter – wenn auch verändert – die vorliegende Kantate; sie erklang in Hamburg am 10. Sonntag nach Trinitatis der Jahre 1776 und 1777, in veränderter Form nochmals 1781 und 1786. In seiner ersten Fassung (BR-CPEB F<sup>o</sup> 28.1<sup>3</sup>) strich der Bach-Sohn die Alt-Arie (Satz 3) und fügte dafür nach Satz 4 die erste der beiden Choralstrophen ein. Ferner wurden sowohl Texte wie Musik an verschiedenen Stellen überarbeitet und dabei auch Besetzung und Singstimmendisposition geändert. In der 2. Fassung der 1780er Jahre hatte Bach nach Satz 2 zusätzlich einen Chor eingefügt.<sup>4</sup>

Der Nachlass C. P. E. Bachs gelangte über Umwege 1811 an die Sing-Akademie zu Berlin und wiederum ist BWV 102 unter den ersten Werken Bachs, die Carl Friedrich Zelter mit der Sing-Akademie zur Aufführung brachte. Musiziert wurde sie allerdings nach den Stimmen des Bach-Sohns, in dessen erster Fassung das Werk ab 1813 mehrfach zu hören war.<sup>5</sup> 1830 wurde sie schließlich als eine der ersten Bach-Kantaten überhaupt im Druck vorgelegt, wiederum in der Fassung des Sohnes.<sup>6</sup> Eine erste kritische Ausgabe, nun der Originalfassung, wurde von Wilhelm Rust 1876 (Datum des Vorwortes) in der alten Bach-Gesamtausgabe (Bd. 23) vorgelegt. Innerhalb der NBA erschien sie in Band I/19, herausgegeben von Robert L. Marshall (1985, Kritischer Bericht 1989).

Stuttgart, Juni 2014

Uwe Wolf

<sup>1</sup> Als Dichter des nur anonym gedruckten Jahrganges wird Herzog Ernst Ludwig von Sachsen-Meiningen (1672–1724) in Betracht gezogen.

<sup>2</sup> Erhalten ist alleine die dritte Auflage jenes Textdruckes von 1719: *Sonntags- Und Fest-Andachten über ordentliche EVANGELIA, Auß Gewissen Biblischen Texten Alten und Neuen Testaments/ In der Hoch-Fürstl. Sachsen-Coburg Meiningisch, Hof-Capelle zur Heiligen Dreyfaltigkeit Deroselben zu Ehren abgesungen. Dritte Auflage. Gedruckt im Jahr 1719* (einziges bekanntes Exemplar im Bach-Archiv Leipzig). Derselbe Text ist auch in einem Rudolstädter Druck von 1726 enthalten (siehe Walter Blankenburg, „Eine neue Textquelle zu sieben Kantaten Johann Sebastian Bachs und achtzehn Kantaten Johann Ludwig Bachs“, in: *Bach-Jahrbuch 1997*, S. 7–25).

<sup>3</sup> Carl Philipp Emanuel Bach, *Thematisch-systematisches Verzeichnis der musikalischen Werke*, Teil 2: Vokalwerke (BR-CPEB), bearbeitet von Wolfram Ensslin und Uwe Wolf unter Mitarbeit von Christine Blanken, Stuttgart 2014 (*Bach-Repertorium*, Band III.2), S. 518ff.

<sup>4</sup> Nicht ganz sicher ist, welchen Chor Bach mit den Eintragungen in den Stimmen meinte, möglicherweise seine eigene Komposition „Mein Heiland, meine Zuversicht“ Wq 221, BR-CPEB F<sup>o</sup> 37.

<sup>5</sup> Siehe Andreas Glöckner, „»Ich habe den alten Bachen wieder lebendig gemacht, aber er hat mich weidlich schwitzen lassen« – Carl Friedrich Zelter und die Bach-Aufführungen der Sing-Akademie zu Berlin“, in: Anselm Hartinger, Christoph Wolff, Peter Wollny (Hrsg.) *»Zu groß, zu unerreichbar« Bach-Rezeption im Zeitalter Mendelssohns und Schumanns*, Wiesbaden 2007, S. 350.

<sup>6</sup> Herausgegeben von Adolph Bernhard Marx.

## Foreword

The cantata *Herr, deine Augen sehen nach dem Glauben*, BWV 102, is one of the cantatas to words from the Meiningen cantata cycle first set to music by Georg Caspar Schürmann (1672/73–1751) in 1703/04, on which a number of cantatas by Johann Ludwig Bach are also based. The cantatas of this cycle were performed at Leipzig from the Feast of the Purification of the Virgin Mary in 1726, initially in settings by Johann Ludwig Bach, then after Trinity Sunday (some have been lost) by Johann Sebastian Bach, including the present cantata, performed on the 10th Sunday after Trinity (the 25th August) 1726.

The cantatas, to words by an unnamed librettist,<sup>1</sup> are constructed similarly, with an Old Testament adage at the beginning and an adage from the New Testament text in the center. The text model of each cantata<sup>2</sup> is laid out in a single section, but in Bach's settings each cantata is divided into two sections, with the second part of the cantata generally beginning with the second adage; however this is not the case in the present cantata, in which the text of the first part concludes with the second adage. (The two short passages of text used in this cantata are from Jeremiah 5:3 (1st movement) and Romans 2:4–5 (4th movement)).

At the heart of the text is an exhortation to repent; the words are only loosely associated with the Gospel for the Sunday in question. The opening chorus, in several sections, is one of Bach's masterpieces, in which he adopts various techniques of choral composition and the interweaving of voices and orchestra. After the opening sinfonia the first entry "Herr" of the four voices is unexpectedly interrupted by a passage sung by the altos alone; not until the second choral entry do all the voices take up and expand the initial motive of the sinfonia, interrupted by two choral fugati (the first to a vividly evocative theme, the second expressing the harshness implicit in the words by means of diminished and augmented intervals). Bach reverts repeatedly to the opening motive, emphasizing the words "Lord God, your eyes are seeing truth" as the central message.

A straightforward secco recitative is followed by an alto aria, whose message "Woe to the soul" is set impressively with numerous diminished and augmented intervals in the voice part and in a plaintive oboe melody. This is followed by a bass arioso with the second adage of the cantata in unexpectedly lively triple time which can possibly be explained by the content of the text, expressing the disdain for God's "goodness, patience and forbearance"; forbearance is suggested by a long-held note (bar 30ff.). Also in the course of this arioso there are virtually vivid calls for repentance (bar 72ff.) or the description of the inflexibility of a hard and impenitent heart (bar 80ff.).

In the tenor aria which opens the second part of the cantata a warning is addressed to the "all-too assured soul". The flute helps to depict the wrath to come (bar 66 et seq.), following the voice, which seems to drag along "with feet of lead" (bar 58 et seq.). The *accompanato* which follows warns not to delay repentance any longer. This warning is

repeated in both verses of the straightforward concluding chorale, and it is brought to the listener's attention that tomorrow may be too late ("whoever today is fresh, healthy and ruddy is ill tomorrow, and perhaps even dead").

The autograph score and two of the original parts (soprano and continuo) of this cantata have survived. After Bach's death they were in the possession of Carl Philipp Emanuel Bach. He performed only a few from among his rich treasury of the scores and parts of his father's vocal works, but those few included the present cantata. It was heard – although in an altered version – in Hamburg on the 10th Sunday after Trinity in 1776 and 1777, and again in varied form in 1781 and 1786. In its first version (BB-CPEB F<sup>p</sup> 28.<sup>l3</sup>) Bach's son deleted the alto aria (3rd movement) and instead inserted the first of the two chorale verses following the 4th movement. Both words and music were revised at various points, and alterations were also made to the scoring and the disposition of voices. In his second version, dating from the 1780s, C. P. E. Bach added a further chorus after the 2nd movement.<sup>4</sup>

After various detours, the cantata found its way via C. P. E. Bach's legacy to the Sing-Akademie in Berlin. BWV 102 was among the first of Bach's works which Carl Friedrich Zelter performed with the Sing-Akademie, although it was performed using the parts of C. P. E. Bach, in whose first version the work was performed several times from 1813 onwards.<sup>5</sup> In 1830 it was one of the first of Bach's cantatas to be printed, again in his son's version.<sup>6</sup> The first critical edition, in the original version, was issued, edited by Wilhelm Rust, in 1876 (date of the foreword) in the old Bach-Gesamtausgabe (vol. 23). It appeared in the New Bach-Ausgabe in 1985 as vol. 1/19, edited by Robert L. Marshall (Critical Report, 1989).

Stuttgart, June 2014

Uwe Wolf

Translation: John Coombs

<sup>1</sup> As the author of this anonymously published annual cycle Duke Ernst Ludwig von Sachsen-Meiningen (1672–1724) comes into consideration.

<sup>2</sup> All that is preserved is the third edition of the libretto from 1719: *Sonntags- und Fest-Andachten über ordentliche EVANGELIA, Aus gewissen Biblischen Texten Alten und Neuen Testaments/ In der Hoch-Fürstl. Sachsen-Coburg Meiningisch, Hof-Capelle zur Meiligan Dreyfaltigkeit Dereselben zu Ehren abgesungen. Dritte Auflage. Gedruckt im Jahr 1719* (the only known copy in the Bach-Archiv, Leipzig). The text is also contained in a Rudolstadt printing of 1726 (see Walter Blankenburg, "Eine neue Textstelle zu sieben Kantaten Johann Sebastian Bachs und achtzehn Kantaten Johann Ludwig Bachs," in: *Bach-Jahrbuch* 1997, p. 7–25).

<sup>3</sup> Carl Philipp Emanuel Bach, *Thematisch-systematisches Verzeichnis der musikalischen Werke*, part 2: Vocal Works (BR-CPEB), produced by Wolfram Enslin and Uwe Wolf, assisted by Christine Blanken, Stuttgart, 2014 (*Bach-Repertorium*, vol. III.2), p. 518ff.

<sup>4</sup> It is not entirely certain from the entries in the parts which chorus Bach meant, possibly his own composition "Mein Heiland, meine Zuversicht" Wq 221, BR-CPEB F<sup>p</sup> 37.

<sup>5</sup> See Andreas Glöckner: "»Ich habe den alten Bachen wieder lebendig gemacht, aber er hat mich weidlich schwitzen lassen« – Carl Friedrich Zelter und die Bach-Aufführungen der Sing-Akademie zu Berlin," in: Anselm Hartinger, Christoph Wolff, Peter Wollny (ed.): "Zu groß, zu unerreichbar" *Bach-Rezeption im Zeitalter Mendelssohns und Schumanns*, Wiesbaden, 2007, p. 350.

<sup>6</sup> Edited by Adolph Bernhard Marx.

# Herr, deine Augen sehen nach dem Glauben

*Lord God, your eyes are seeing truth in trusting*

BWV 102

Parte 1ma

Johann Sebastian Bach

1. Coro

1685–1750

Musical score for the first movement of the Mass in B minor, BWV 102, by Johann Sebastian Bach. The score is for the first part (Parte 1ma) and includes parts for Oboe I, Oboe II, Violino I, Violino II, Viola, Soprano, Alto, Tenore, and Basso. The music is in B minor, 3/4 time, and features a prominent woodwind and string accompaniment. The vocal parts are currently blank.

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Basso continuo line with figured bass notation: 7, 6, 6, 7, 4, 3. A magnifying glass icon is positioned over the end of the line.

Aufführungsdauer / Duration: ca. 24 min.

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etc.

edited by Reinhold Kubik

Generalbassaussetzung: Paul Horn

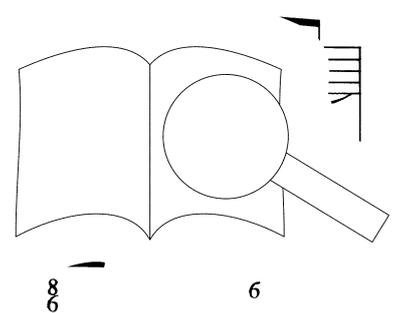
English version by Vernon and Jutta Wicker

4

9/7   7/2   6/4   6/4   6/4   7/4   7/4   7

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7



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Musical notation for the first system, measures 16-18. It consists of two staves in G major (one sharp). The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth notes.

Musical notation for the second system, measures 19-21. It consists of two staves in G major. The upper staff continues the melodic line, and the lower staff continues the bass line.

Empty musical staves for the third system, measures 22-24. There are four staves in G major, all of which are currently empty.

Musical notation for the fourth system, measures 25-27. It consists of two staves in G major. The upper staff contains a melodic line with eighth notes, and the lower staff contains a bass line with eighth notes.

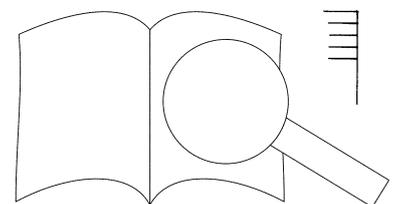
Fingering diagram for the right hand. It shows a stylized hand with fingers numbered 1 through 5. The thumb is labeled with a sharp sign (#), the index finger with a natural sign (n), and the middle finger with a sharp sign (#).

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Herr, dei- ne Augen se - -  
 Lord God, your eyes are see - -

Herr!  
 Lord!

Herr!  
 Lord!



6  
4  
2      5  
6

- hen nach dem Glau-ben!  
 - ing truth in trust-ing!

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25

Herr, dei-ne nach dem Glau - ben,  
 Lord God, you g truth in trust - ing,  
 se - hen nach dem Glau - ben,  
 see - ing truth in trust - ing,  
 Au - gen se - hen nach dem Glau - ben,  
 ar eyes are see - ing truth in trust - ing,

Herr, dei - ne Au - gen se - hen nach dem Glau - ben,  
 Lord God, your eyes are see - ing truth in trust - ing,

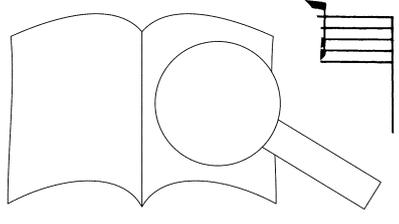
6 6 7 6 5  
 7 6 6 7 4 8 3

Herr, dei - ne Au - - - - - in Glau - ben, -  
 Lord God, your eyes in trust - ing, -

Herr, dei - ne Au - ge - - - - - hen nach dem Glau - ben,  
 Lord God, your ey - are - ing truth in trust - ing,

Herr, dei - - - - - hen nach dem Glau - ben,  
 Lord see - - - - - ing truth in trust - ing,

Herr au - - - - - gen se - hen nach dem Glau - ben,  
 eyes are see - ing truth in trust - ing,



9/4      9/4      9/7      7/5      6/4      4/4      6

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*p* *f*

Herr, dei-ne Au-gen se - - -hen n?  
 Lord God, your eyes are see - - -ing ti

Herr!  
 Lord!

Herr!  
 Lord!

Herr!  
 Lo:

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tr

tr

Herr, dei-r A n nach dem Glau - ben,  
 Lord God -ing truth in trust - ing,

Lu . . . sen se-hen nach dem Glau - ben,  
 . . . are see-ing truth in trust - ing,

1 - ne Au - gen se - hen nach dem Glau - ben,  
 God, your eyes are see - ing truth in trust - ing,

Herr, dei - ne Au - - - gen se - hen nach dem Glau - ben,  
 Lord God, your eyes are see - ing truth in trust - ing,

7 4 5 7 6 6 7 9 8

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Musical notation for the first system, including vocal staves and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The system consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass).

Herr, dei - ne Au - gen se -  
 Lord God, your eyes are see -

Glau - ben; du  
 trust - ing! You

Herr, dei - ne Au - gen  
 Lord God, your eyes are

nach dem Glau - ben; du  
 ing truth in trust - ing! You

Herr, dei  
 Lord God,

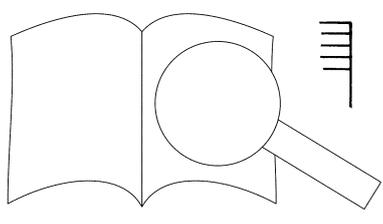
gen - se - hen nach dem Glau - ben; du  
 are - see - ing truth in trust - ing! You

Herr  
 I

-gen se - hen nach dem Glau - ben;  
 -es are - see - ing truth in trust - ing!

Musical notation for the second system, including piano accompaniment. It consists of two staves: a right-hand piano part and a left-hand piano part. The key signature remains one flat.

Chord symbols for the piano accompaniment: 9/4, 9/5, 9/7, 7/2, 6/4, 5/#.

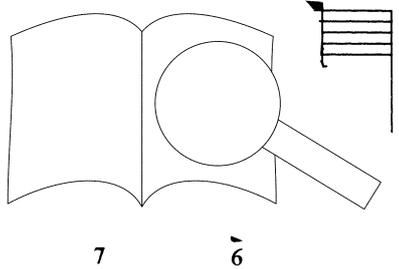


schlä - gest sie, du pla sie,  
smite them all, yo' all,

schlä - gest sie,  
smite them all, - gest sie,  
them all,

schlä - .u pla - gest sie,  
smite you plague them all,

a - ber sie füh - len es nicht, a - ber sie  
but they are griev - ing it not, but they do



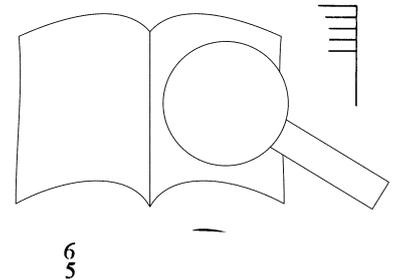
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Herr,            dei - ne Au - gen    se -            n Glau -  
 Lord            God, your eyes are    see -            in trust -

Herr,            Au - gen    se -            -hen nach dem  
 Lord            God, your eyes are    see -            -ing truth in

Herr,            dei - ne            se - hen nach dem    Glau - ben,  
 Lord            Lord            see - ing truth in    trust - ing,

bes -            ci.            Herr, dei - ne    Au -            gen se - hen nach dem  
 char                       Lord God, your    eyes            are see - ing truth in



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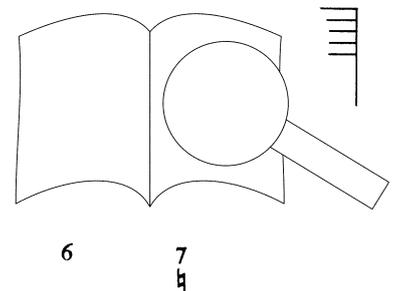
ben.  
ing!

ben.  
ing!

ben.  
ing!

ben.  
ing!

Du schlä -  
You smite

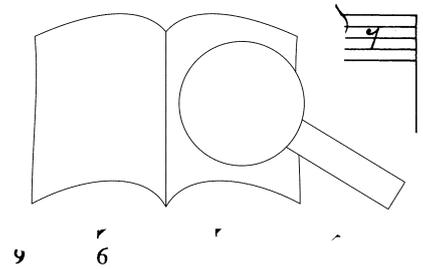


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Du schlä -  
You smite

- gest sie, be - len's nicht, sie füh -  
them r , griev - ing not, are griev -



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- - - - - gest sie, a - ber 1. len's nicht, du pla -  
 them all, but th ing not, you plague

- len's nicht, du pla - - - - - gest  
 - ing not, you plague - - - - - them

- - - - - Du  
 - - - - - You

- - - - - schlä - - - - - gest sie,  
 - ou smite - - - - - them all,

9 6 5 # 9 6 4 7 4 9 8 6 9 8 7<sup>b</sup> 6

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a - ber sie bes -  
" but they do change

sie, a - ber sie bes  
all, but they do change

du pla - gest sie, a - ber sie  
" you plague them all, but they do

schlä -  
smite

- len's nicht, sie füh - len's nicht, sie füh -  
- ing - not, are griev - ing - not, are griev -

9 3 6 9 8 7 9 6 9 8 7b 9

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Musical score for the first system, including vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line starts with a rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for the second system with German lyrics. The vocal line continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern.

- sern sich nicht, du  
nev - er - more, you

Musical score for the third system with English and German lyrics. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

bes - sern sich nicht, du schlä -  
change nev - er - more, you smite

Musical score for the fourth system with English and German lyrics. The vocal line continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern.

- gest sie, er sie füh - - - len's  
them al' they are griev - - - ing

Musical score for the fifth system with English and German lyrics. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

- du schlä - - - gest  
you smite them

Musical score for the sixth system, primarily piano accompaniment. The piano part features a complex rhythmic pattern with chords and moving lines in both hands. Below the piano part, there is a diagram of a hand holding a book, with numbers 9b, 6, 5, 9, 6, b, 8, 7, 7b, 7b indicating fingerings or positions.

9b 6 5 9 6 b 8 7 7b 7b

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Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The system consists of five staves.

Musical score for the second system with German and English lyrics. The piano accompaniment continues on the bottom staff.

- - - - - gest sie, a - - - - - es nicht,  
 them all, b ing it not,

Musical score for the third system with German and English lyrics. The piano accompaniment continues on the bottom staff.

- gest sie, a - ber sie len es nicht,  
 them all, but t' are ing it not,

Musical score for the fourth system with German and English lyrics. The piano accompaniment continues on the bottom staff.

nicht, du pla a - ber sie bes- sern sich nicht,  
 not, you pla but they do change nev-er - more,

Musical score for the fifth system with German and English lyrics. The piano accompaniment continues on the bottom staff.

sie. - - - - - gest sie, du schlä- gest sie,  
 them all, you smite them all,

Musical score for the sixth system with German and English lyrics and a diagram. The piano accompaniment continues on the bottom staff.

7 9 8 7 7 7 9b 8

A diagram of an open book with a magnifying glass over it, indicating a section of the score.

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Musical score for the first system, including vocal line and piano accompaniment. The score is in G major and 4/4 time. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

Musical score for the second system, including vocal line and piano accompaniment. The score continues from the first system. The vocal line has lyrics in German and English. The piano accompaniment continues with chords and moving lines.

a - ber nicht, Herr!  
 but the er - more, Lord

du pla - gest sie, Herr!  
 you plague them all, do bes - sern sich nicht, Lord  
 change nev - er - more,

du pla - r sie bes - sern sich nicht, Herr!  
 you plagv do change nev - er - more, Lord

- ber sie bes - sern sich nicht, Herr!  
 but they do change nev - er - more, Lord

Musical score for the third system, including vocal line and piano accompaniment. The score continues from the second system. The vocal line has lyrics in German and English. The piano accompaniment continues with chords and moving lines. At the bottom right, there is a graphic of an open book with a magnifying glass over it.

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Musical score for the first system, including vocal staves and piano accompaniment.

Musical score for the second system, including vocal staves and piano accompaniment.

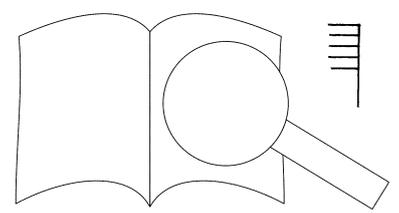
dei - ne Au - gen se - hen nach dem Glauben, Herr, dei - ne  
 God, your eyes are see - ing truth in trust - ing, Lord God, your

dei - ne Au - gen na - ch dem Glauben, Herr, dei -  
 God, your eyes are see - ing truth in trust - ing, Lord God,

dei - ne Au - gen nach dem Glauben, Herr,  
 God, your eyes are see - ing truth in trust - ing, Lord

se - hen nach dem Glauben -  
 see - ing truth in trust -

Musical score for the third system, including piano accompaniment.



5 6 6 9 6 6 6 6 9b 8 7 6  
 5 4 5 2 5 2 5 4 4 4

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Musical score for the first system, including vocal line and piano accompaniment. The score is in G major and 4/4 time. It features a vocal line with a trill (tr) and a piano accompaniment with a trill (tr).

Musical score for the second system, including vocal line and piano accompaniment. The score is in G major and 4/4 time. It features a vocal line with a trill (tr) and a piano accompaniment with a trill (tr).

Au-gen se - hen nach dem Glau - ben. Glau - ben.  
 eyes are see - ing truth in trust - ing! trust - ing!

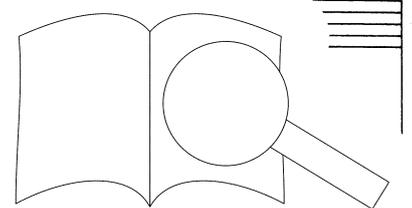
- ne Au-gen se - hen, - hen nach dem Glau - ben.  
 - your eyes are see - ing truth in trust - ing!

dei - ne hen nach dem Glau - ben.  
 God, your ing truth in trust - ing!

- ben, dei - ne Au - gen se - hen nach dem Glau - ben.  
 - ing, Lord, your eyes are see - ing truth in trust - ing!

Musical score for the third system, including vocal line and piano accompaniment. The score is in G major and 4/4 time. It features a vocal line with a trill (tr) and a piano accompaniment with a trill (tr).

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



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70

Sie ha - ben ein här-ter An - ge -  
 Their face is im-mov-a - ble and

7   6<sup>b</sup>/<sub>2</sub>   6   7   9   8  
 5   4   3

4<sup>b</sup>   6   3

sicht  
h-

wol-len sich nicht be - keh -  
and none of them are re - turn -

Sie ha - ben ein här - ter An - ge -  
Their face is im - mov - a - ble and

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6 4# 6 6 6 5 4b 4 5/2

fac. in här-ter An-ge-sicht denn ein  
im-mov-a-ble and hard-er than

sicht denn ein Fels  
hard-er than ro

at bekeh-  
are return-

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

# 2 3 2

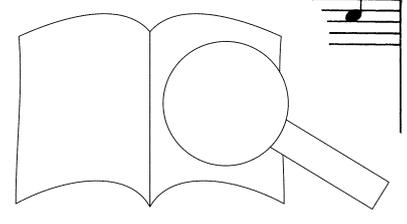
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Fels und wol-en sich nicht  
 rock and none of them are re

Sie er An-ge-sicht denn ein  
 ov-a-ble and hard-er than

sie ha - ben ein här - ter An - - ge - sicht  
 their face is im - mov - a - ble and hard -

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Fels und wol-len sich nicht be - keh -  
 rock and none of them are re - turn -

sich nicht be - keh -  
 them are re - turn -

den and wol-len sich nicht be - keh -  
 and none of them are re - turn -

6/4

#

6

6

6

b

6

4

7b 6b

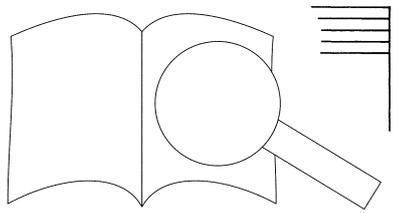
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-ren, si  
 -ing, then re ern -

sie  
 their

5b 6 5 b 4b b 6 4 2

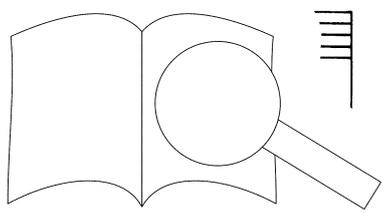
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ha - ben ein här - ter An - ge - sichts  
 face is im - mov - a - ble an - face  
 - ren, - ing, - ren, nicht be - keh -  
 - ing, none re - turn -

- ren, nicht be - keh -  
 - ing, none re - turn -

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wol - len sich nicht be - keh -  
 none of them are re - turn -

sie ha  
 their face

när - ter An - ge - sicht denn ein  
 - mov - a - ble and hard - er than

ren,  
 ing,

ren,

6 5 6 5

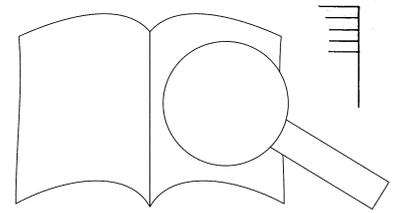
7 #

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Fels und wol - len sic.  
rock and none of them

ha - ben ein här - ter An - ge -  
face is im - mov - a - ble and

6 4 7 6 5 7 b



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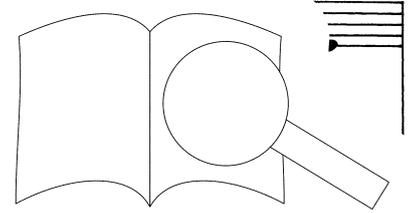
ren, - len sich nicht be -  
 ing, one of them are re -

sicht denn und wol - len sich nicht be - keh -  
 hard - er and none of them are re - turn -

sie  
 their

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# 4 5

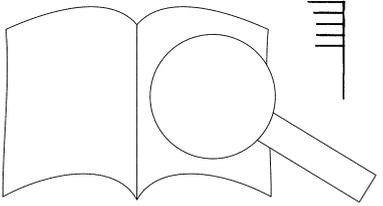
keh -  
turn -

-ren,  
-ing,

ha -  
fa -

7 An - ge - sicht denn ein Fels und  
- a - ble and hard - er than rock and

7



sich nicht be - keh -  
 them are re - turr

ren, sich nicht re -  
 ing, them are re -

ren, be - keh -  
 ing, re - turn -

wol eh -  
 si - turn -

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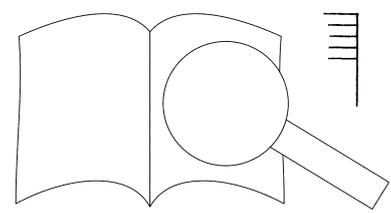
- ren, nicht be - keh - ren.  
- ing, none re - turn - ing;

sich nicht be - keh - ren.  
them are re - turn - ing;

nicht be - keh - ren.  
none re - turn

- ren.  
- ing;

6 9 6 9 7/2



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tr

se - hen nach dem Glau - ben, — d' sie, du  
 see - ing truth in trust - ing, — .nem all, you

- hen nach dem Glau — gest sie, du  
 - ing truth in trust - 'ou te — them all, you

- hen nach , du schlä - gest sie, du  
 - ing tru ,g, you smite — them all, you

se - 1. 1. - ben, a - ber sie  
 ,rust - ing, but they are

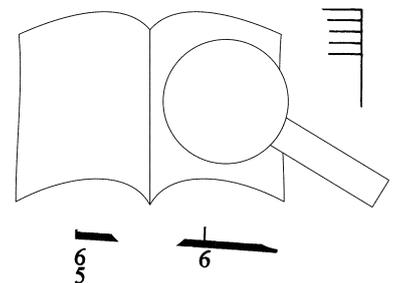
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pla - gest sie, He, — Au - gen se -  
 plague them all, , your eyes are see -

pla - gest sie, Herr, dei - ne  
 plague them all, Lord God, your

pla - ge Herr, dei - ne Au - gen  
 plague ge Lord God, your eyes are

füh - ler a - ber sie bes - sern sich nicht! Herr, dei - ne  
 gri 71 but they do change nev - er - more! Lord God, your



- hen nach dem Glau - ben,  
- ing truth in trust - ing,

Au - gen se - - he. e. - -  
eyes are see - - ing in ust - -

se - hen nach Herr, dei - ne Au - gen  
see - ing trust Lord God, your eyes are

Au - hen nach dem Glau - ben, Herr, dei - ne  
see - ing truth in trust - ing, Lord God, your

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se - - -hen nach dem Glau - ben;  
 see - - -ing truth in trust -

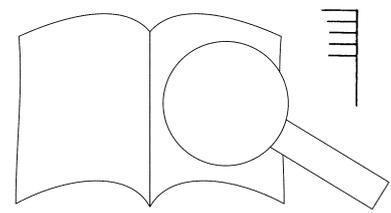
du schlä - gest  
 You smite them

se - hen nach dr  
 see - ing truth

du schlä - gest  
 You smite them

Au - ge  
 eye

im Glau - ben;  
 in trust - ing!



7 # 6 6 # # #

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First system of musical notation, including vocal line and piano accompaniment.

a - ber sie füh - len's du pla - gest  
*But they are griev - ing you plague them*

sie, all, are - in - st,

sie, all, - len's nicht,  
*griev - ing not,*

ah - len es nicht, du pla - gest  
*- griev - ing it not, you plague them*

Second system of musical notation, including piano accompaniment and a large graphic element.

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

sie, all, sie bes - sern sich, dei - ne  
 all, they change God, your  
 a - ber sie bes - sern sich, Herr! dei - ne  
 but they do change or more, Lord God, your  
 a - ber sie bes - sern sich nicht, Herr! dei - ne  
 but nev - er - more, Lord God, your  
 sie, all, sie bes - sern sich nicht, Herr! dei - ne  
 all, they change nev - er - more, Lord God, your

Musical notation for the second system, including piano accompaniment and a diagram of a book with a magnifying glass.

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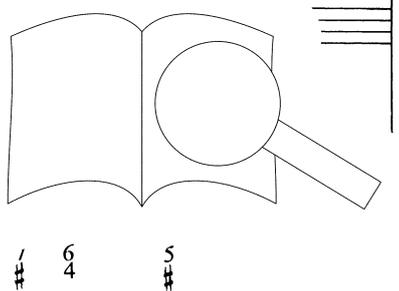
Au - gen se - hen nach dem Glau - dei - ne Au - gen  
 eyes are see - ing truth in tr Lord God, your eyes are

Au - gen se - hen in, Herr! dei - ne Au - gen se -  
 eyes are see - ing tru ing, Lord God, your eyes are see -

Au - gen Glau - ben, Herr! dei - ne  
 eyes are trust - ing, Lord God, your

Au - nach dem Glau -  
 ing truth in trust -

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Musical score for the first system, featuring vocal staves and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The system includes a piano introduction and the beginning of the vocal melody.

se - hen,  
 see - ing,  
 - hen nach dem Glau - ben, nach dem Glau - ben, nach dem Glau - ben,  
 - ing truth in trust ing, truth in trust ing, truth in trust - ing.

Au - gen nach dem Glau - ben.  
 eyes are truth in trust - ing.

ben, dei - ne Au - gen se - hen nach dem Glau - ben.  
 - ing, Lord, your eyes are see - ing truth in trust - ing.

Musical score for the piano accompaniment of the second system. Below the piano part, there is a diagram of an open book with a magnifying glass over it, and a series of numbers and symbols: 7 #, 6 4, 5 #, 7 5, 6 5, 7 5, 6 4, 5 #, 4.

## 2. Recitativo

Basso

Wo ist das E - ben - bild, das Gott uns ein - ge - prä - get, wenn der ver -  
*Where has the im - age gone that God has set be - fore us, when the pre -*

Basso continuo

5 6 6  $\frac{4}{2}$  5

kehr - te Will sich ihm zu - wi - der - le - ge  
*pos - t'rous will a - gainst him is pre - sump -*

the, mit von sei - nem  
*strength of his own*

5 6 6 7

Wort, Bes - se - rung weicht aus dem Her - zen fort?  
*de - sire for good a - ban - dons mind and heart?*

5 5  $\frac{4}{2}$  6

7

Der Höch-ste su - chet uns durch Sanft-mut zwar zu zäh - men, ob  
 The Most High sure - ly seeks with ten - der - ness to tame us and

6 7 6

9

der ver - irr - te Geist sich woll - te noch be - que - me  
 wants our stray - ing mind to change from sin and dark - r

ort in  
 e let our

5b 7

11

dem so gibt er ihn in's Her - zens Dün - kel hin.  
 s. God leaves us to our heart's own fool - ish pride.

6 7b 6 4

4 5b b 4 4

### 3. Aria Adagio

Oboe

Alto

Basso  
continuo

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

5 6 5 7 5b 3 5 5 6

7 5 5 7 6b 7 5 6 7

10

Weh der See - le,  
Woe, you spir - it,

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

13

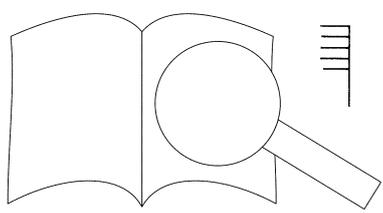
w eh der See - le, die den Schaden nicht mehr  
woe, you spir - it, who in harmful blindness

5 6<sup>b</sup> 7 5 9 8 6<sup>b</sup>

16

w eh der See - le, die den Scha -  
woe, you spir - it, who in harm -

9<sup>b</sup> 8 6 3 7 5 6<sup>b</sup> 6 7 5 5 6 6 5 9 6<sup>b</sup>



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Musical staff with treble clef, key signature of three flats, and dynamic marking *f*. Includes a trill (*tr*) and a fermata.

- - - den nicht mehr kennt, weh der See-le, die den Schaden nicht mehr kennt  
- - - ful blind-ness stay, woe, you spir-it, who in harmful blind-ness stay,

Musical staff with piano accompaniment, including a fermata and dynamic marking *f*.

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

Musical staff with treble clef, key signature of three flats, and dynamic marking *f*. Includes a trill (*tr*) and a fermata.

Musical staff with piano accompaniment.

Musical staff with piano accompaniment.

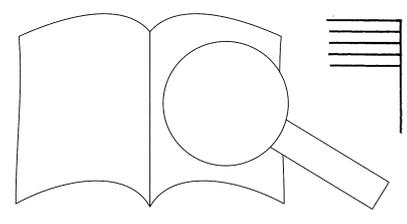
5b 6 4 4 3 6 4 5 6 7 6 7 4

Musical staff with treble clef, key signature of three flats, and dynamic marking *p*.

Musical staff with piano accompaniment.

... auf sich zu la-den, die Straf auf sich zu la-  
... ath upon them gath-ers, God's wrath up-on them gath-

Musical staff with piano accompaniment and dynamic marking *p*.



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den, stö-rig rennt, ja, von ih-res Got-tes Gnaden selbst sich  
 ers day by day! Yes, they part themselves from mercy, go a-

5 6 7 8 7b 6 5b 7b 6b 5 6b -

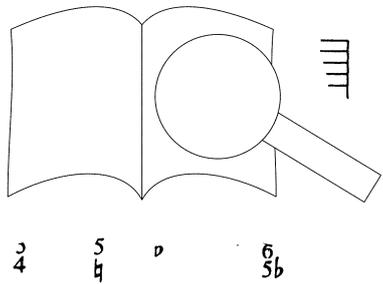
trennt, ja, vo-re Gna-den selbst  
 stray, yes, hem mer-cy, go

6 6 5b 6 6b 5 7 6 6 6

von ih-res Got-tes Gna-den selbst sich trennt.  
 they part themselves from mercv

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

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37

40

43

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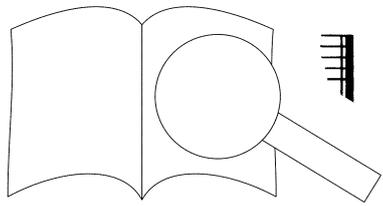
See-le, weh der See -  
 spir-it, woe, you spir -

Figured bass notation: 9b 7 4 5, b 5b 5, 5b 6 7, 9 8, 7

en- ha, ant mehr kennt.  
 ind-ness stay!

Figured bass notation: 7 5b, 6 5 4, 7, 5b 6 7 4, 7b 5

Figured bass notation: 5b, 6 4b 3, 5b, 6 4 6, 6 5 4 5, 6 4 5, 7 5 b, 4



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4. Arioso  
Vivace

Violino I

Violino II

Viola

Basso

Basso continuo

8 7<sup>b</sup> 6<sup>b</sup> 6 5<sup>b</sup> 5 6 3 6 6 7

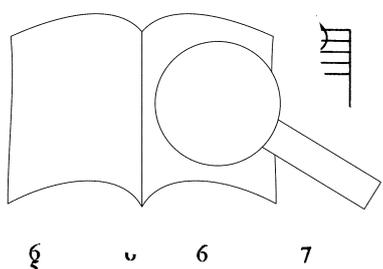
7

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

14

22

du den Reich - tum sei - ner Gna - de, Ge - duld und  
*e - spise the rich - es of his mer - cy, patience and*



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Musical notation for measures 29-35. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes 5, 6, 8, 7b, 6, 5, 3 and a treble line with notes 5, 4, 6. Dynamics include *p* and *tr*.

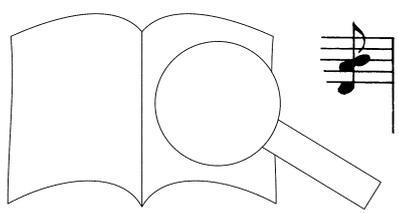
Lang-mü - tig - keit?  
 long-suf - fer - ing?

Piano accompaniment for measures 29-35. The bass line contains the notes 5, 6, 8, 7b, 6, 5, 3. The treble line contains the notes 5, 4, 6. A watermark 'Carus-Verlag' is visible.

Musical notation for measures 36-42. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes 6, 7, 5, 6, 6b, 7b, 5, 2 and a treble line with notes 6, 5, 4, 6, 5. Dynamics include *p*.

Ver-ach-test du, —      ver - ach-test du, —      ver - ach-test  
 Do you de - spise,      do you de - spise,      do you de -

Piano accompaniment for measures 36-42. The bass line contains the notes 6, 7, 5, 6, 6b, 7b, 5, 2. The treble line contains the notes 6, 5, 4, 6, 5. A watermark 'Carus-Verlag' is visible.



*p*

*p*

*p*

du den Reich - tum, ver - ach - test du den Reich - tum sei  
 spise the rich - es, do you de - spise the rich - es or

4 3 6 6 6 b — 6<sub>b</sub> — 6 4

*p*

nd Lang - mü - tig - keit?  
 - and long - suf - fer - ing?

Weißest du nicht,  
 Do you not know

6 6 6 6 — 6 6 7 8 3

8 7 6 6

wei - ßest du nicht, daß dich Got - tes Gü - te zur Bu - ße. . . . .  
 do you not know that God's good - ness is to re - pent - ance. . . . .

wei - ßest du nicht, daß dich Got - tes Gü - te zur  
 do you not know, that God's good - ness is to re -

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Musical notation for measures 68-74. The system includes a vocal line and piano accompaniment. The piano part features chords with figured bass notation: 7, 7, 7, 7, 6, 4.

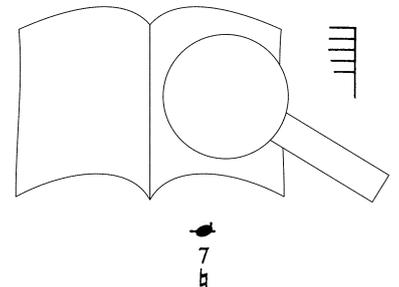
Bu - ße lok - - - ket, zur Bu - ße lok - -  
 pent - ance call - - - ing, re - pent - ance call - -

Piano accompaniment for measures 68-74. The system includes a grand staff with chords and figured bass notation: 7, 7, 7, 7, 6, 4.

Musical notation for measures 75-81. The system includes a vocal line and piano accompaniment. The piano part features chords with figured bass notation: 7, 7, 7, 7, 7, 4.

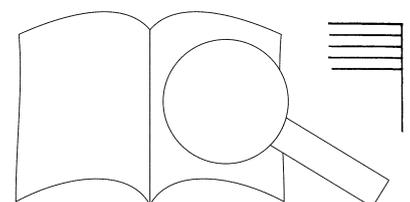
Du a - ber nach dei - nem ver - stockten und  
 But al - ways be - cause of your stubborn and

Piano accompaniment for measures 75-81. The system includes a grand staff with chords and figured bass notation: 5, 6, 6, 7, 6, 7, 5, 4, 7.



un - buß - fer - ti - gen Her - zen häu - fest dir selbst den 7  
 most - im - pen - i - tent heart, - you bring on your - self - God's n

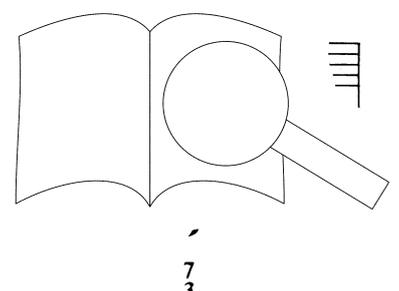
du a - ber nach dei - nem ver - stock - ten und  
 but al - ways be - cause of your stub - born and



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un - buß - fer - ti - gen Her - zen häu - fest dir selbst den Zor  
 most im - pen - i - tent heart, you bring on your - self God's w

und der Of - fen - ba - rung des ge -  
 and the rev - e - la - tion of the



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rech-ten Ge-richts,  
judgement to come,

und der Of - fen - ba -  
and the rev - e - la -

-rung des ge - rech - ten Ge - richts Got -  
-tion of the ——— judgement to come from

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120

*f*

*f*

*f*

tes.  
God.

*f*

8 7<sup>b</sup> 6 5<sup>b</sup> 6 6<sup>b</sup> 6 4 6 6

127

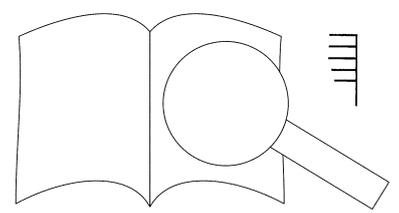
*p*

*p*

*p*

den Reich - tum sei - ner Gna - de, Ge - duld und  
 the rich - es of his mer - cy, pa - tience and

8 4 7<sup>b</sup> 3 6<sup>b</sup> 6 5<sup>b</sup> 6 6 6 4 6 5 3 6 6 5



Musical score for measures 133-138. It features three staves: a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has two flats (B-flat and E-flat). The music includes dynamic markings like *f* and *tr* (trill).

Lang - mü - tig - keit?  
 long - suf - fer - ing?

Musical score for measures 139-140. It features a piano accompaniment and a bass line. The piano part includes fingerings such as 6, 8, 7, 6, 5, 6, 6, 6, 6.

Musical score for measures 141-145. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The music includes dynamic markings like *f* and *tr* (trill).

Musical score for measures 146-150. It features a piano accompaniment and a bass line. The piano part includes fingerings such as 6, 6, 5, 4, 6, 5, 4b, 5, 5, 5.

Musical score for measures 151-152. It features a piano accompaniment and a bass line. The piano part includes fingerings such as 6, 5.

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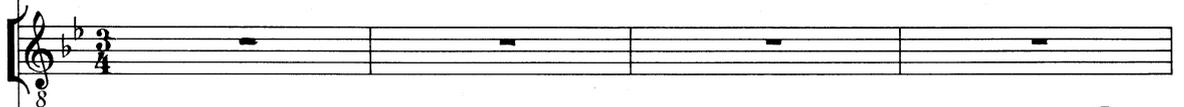
Parte 2 da

5. Aria

Flauto traverso



Tenore



Basso continuo

*sempre p e staccato*

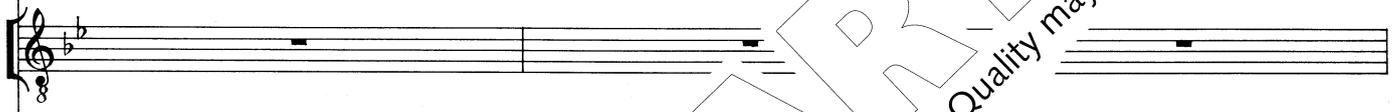


6 4 2      6 5      7 #      6

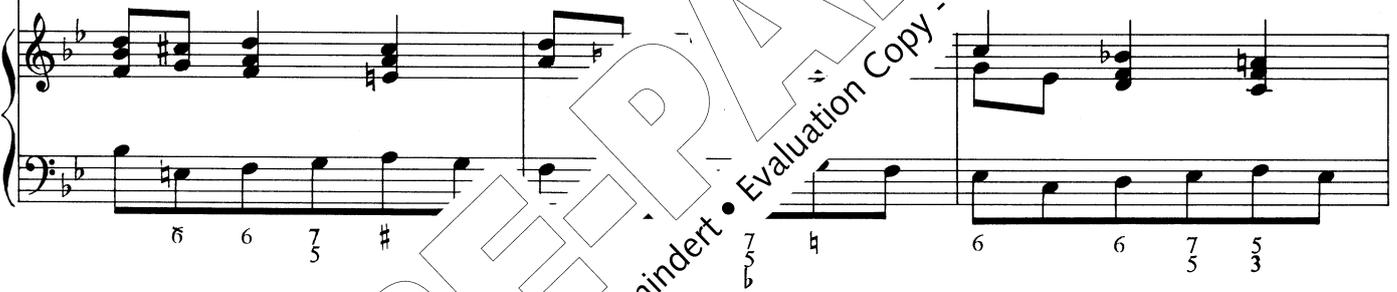
5



Tenore



Basso continuo

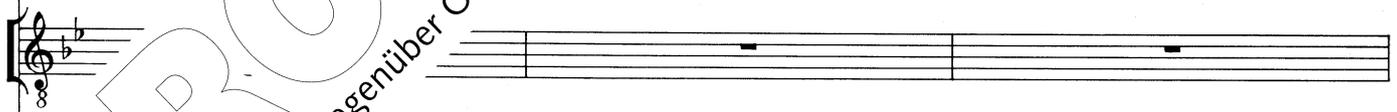


6 6 7 #      6 7 #      6 6 7 5 3

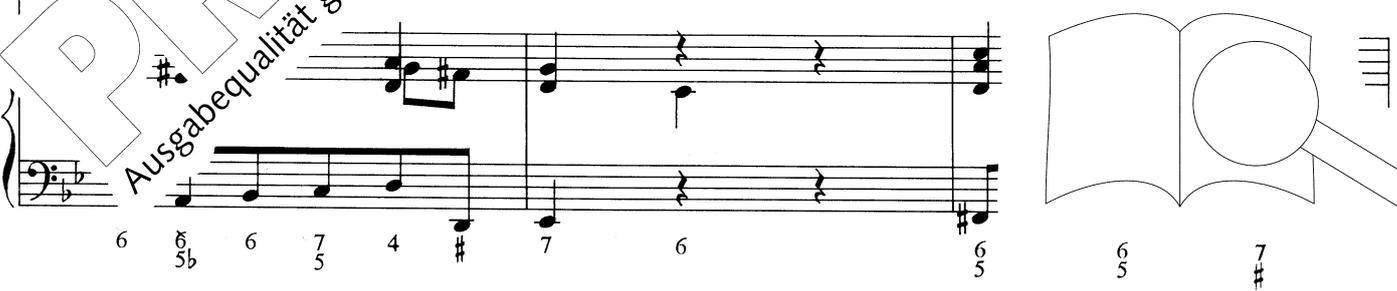
8



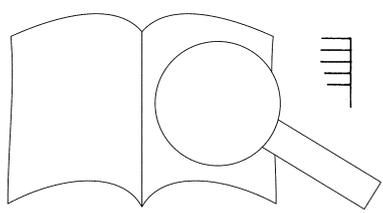
Tenore



Basso continuo



6 5b 6 7 4 # 7 6      6 7 #



11

Er-schrek - - - ke  
Be ter - - - ri -

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

15

doch, er-schrek - ke doch,  
fied, be ter - ri - fied,

p

7 5, 6, 5, 6, 7 6 8, 7

19

ke doch, er-schrecke doch, du all - zu sich-re  
ri - fied, be ter - ri - fied, cer-tain

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

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23

See - le, du all - zu sich - - - re See - le, du all - zu  
 spir - it, you far too cer - - - tain spir - it, you far too

5<sub>b</sub> 6 7 # 6 6 7 4 6 7

26

sich - - - re See - le, er - schrek - - - schrek - ke doch, du  
 cer - - - tain spir - it, be ter ve ter - ri - fied, you

6 6 7 4 # 5<sub>b</sub> 7 7

29

- re, du all - zu sich - - - re See - le!  
 - tain, you far too cer - - - tain spi...

6 6 7 6 5<sub>b</sub> 5 6 5 6 4 #

33

4 5 7 6 4 5 7 5 5

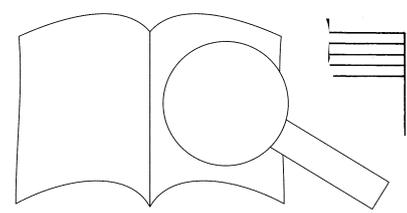
37

7 6 5 6 6 7 4 #

40

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

wür - dig, dich wür - dig zäh - le, denk, was dich  
 ou - count sin, you count sin wor - th... what makes you



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*p*

wür - dig, dich wür - dig zäh - le der Sün - den Joch, \_\_\_\_\_ der Sün - den  
 count sin, you count sin wor - thy to bear its yoke, \_\_\_\_\_ to bear its

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

4/2 3 4/2 4

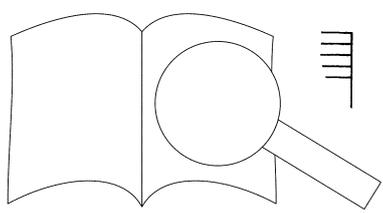
Joch, \_\_\_\_\_ denk, was dich \_\_\_\_\_ die \_\_\_\_\_ der Sün - den  
 yoke, \_\_\_\_\_ what makes \_\_\_\_\_ sin \_\_\_\_\_ hy to bear its

6 7 6 7 5 5 7 5b

denk, \_\_\_\_\_ denk, was dich wür - dig  
 what, \_\_\_\_\_ what makes you count sin

4 6 6 6b 6 6 6 6 7b

4/2 3 4/2 4



53

*f*

zäh - le \_\_\_ der Sün - den Joch.  
 wor - thy \_\_\_ to bear its yoke?

5 6 6 6 5 4 3      6 4b 6 5b

57

*p*

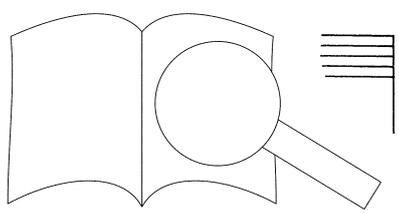
Die Got - tes - lä - mut \_\_\_  
 God's pa - tient - suff'r -

6 6 7 6 7

61

auf - ei - nem \_\_\_  
 re - strains - and

8 7 7 6 6 7 6 5



65

Fuß von Blei, da - mit der Zorn her -  
 gives you time, yet will his wrath here -

5 5 8 7 6 7 6 4

68

nach dir de - sto schwe - rer sei, da - mit der  
 af - ter like - wise hard - er be, yet will h' er - sto schwe - rer  
 .ke - wise hard - er

7 7 6

71

n her - nach dir de - sto schwe - rer sei, de - sto  
 rath here - af - ter like - wise hard - er be, ino

7 6 7 7 5 7

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74

schwe -  
hard - er

4 3 6 7b 6 6 7 7 5b 6 4+ b

77

rer, dir de - sto  
be, will like - wise

6 7 7 4 # 4 3

80

- rer sei,  
- er be,

da - mit der Zorn her -  
vor will his wrath here -

7 # 8 # 5 7 b 6

nach dir de - sto schwerer sei, de - sto schwe - - - -  
 af - ter like - wise hard - er be, like - wise hard - er

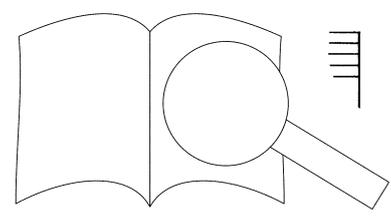
7 7 7 7 7 6 4

da - mit der  
 ; yet will his

7 6b 7b 7 7 6 5

schwerer sei, der Zorn hernach dir de - sto schwerer sei.  
 - wise hard - er be, his wrath here - af - ter like - wise hard -

7 7 5 6 5 6 6 6



93

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

97

6 6 6    7 5 b    6    6 5 4 #    7 6

101

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

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## 6. Recitativo

Oboe I *p*

Oboe II *p*

Alto

Beim War-ten ist Ge - fahr; willt du  
*How dan-g'rous is de - lay. Do*

Basso continuo *p*

3

der eh-mals gnä - dig war, kann leichtlich dich vor sei-nen Richtstuhl  
*so pa-tient till this day may soon be to his throne of iudgement*

6

füh-ren.  
lead-ing.

Wo bleibt sodann die Buß?  
When will repentance come?

Es ist ein Au-genblick, der Zeit und  
A moment will de-part time from e-

7b 6 5b 7b

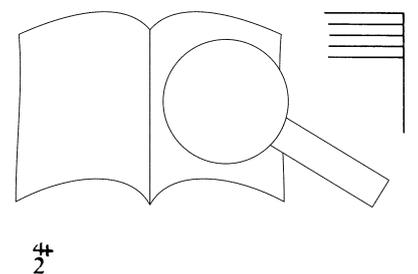
9

and See - le schei-det.  
-y from our spir- it.

Ver-blind-ter Sinn,  
You blind-ed mind,

ach keh-re doch zu  
O, do re-turn in

7b 5b 7b



rück, daß dich die - sel - be Stund nicht fin - de un - be - rei - tet!  
 time that you may not be found un - par - doned, not for - giv - en!

5b 5b b 6/4

7. Choral

Flauto traverso

Soprano  
 Oboe I, II  
 Violino I

Alto  
 Violino II

Tenore  
 Viola

Basso

B.c.

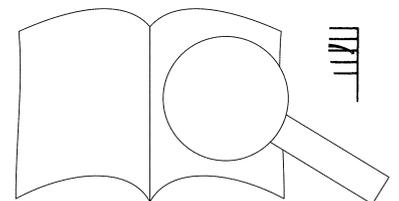
1. Heut lebst du, heut mor - gen kömmt, kann's  
 2. Hilf, o Herr Je - s daß ich noch heu - te

1. You liv - e re - pent be - fore the - morn all  
 2. Help, help me through, that I to - day still

be - keh - re dich, eh mor - gen kömmt, kann's  
 e - su, hilf du mir, daß ich noch heu - te

live to - day, to - day re - pent be - fore the morn all  
 , O Lord Je - sus, help me through, that I to - day still

6 6 6 6 5 6



4

än - dern sich; wer heut ist frisch, ge - sund und rot, ist mor - gen krank, ja  
 komm zu dir und Bu - ße tu den Au - gen - blick, eh mich der schnel - le

may have changed. Who feels to - day most well in - stead to - mor - row may be -  
 come to you and do re - pent this ver - y day, be - fore death may take

8

än - dern sich; wer heut ist frisch, ge - sund und rot, ist mor - gen krank, ja  
 komm zu dir und Bu - ße tu den Au - gen - blick, eh mich der s

may have changed. Who feels to - day most well in - stead to -  
 come to you and do re - pent this ver - y day, be

7 6 4 3 5 5 6 5 8 5 #

8

wohl gar tot. So du nun , dein Leib und Seel dort bren - nen muß.  
 Tod hin - rück, auf daß ich he je at zu mei - ner Heim - fahrt sei be - reit.

sick and dead. , ment - ance die, you will in flames for - ev - er lie.  
 me a - wa ev - er - more, prepared for death, you I a - dore.

woh stir - best oh - ne Buß, dein Leib und Seel dort bren - nen muß.  
 To a heut und je - der - zeit zu mei - ner Heim - fahrt sei be - reit.

you with - out re - pent - ance die, you will in flames for - ev - er lie.  
 so that to - day and ev - er - more, prepared fr dore.

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

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