

Johann Sebastian
BACH

Was willst du dich betrüben

What makes you seek the gloomy

BWV 107

Kantate zum 7. Sonntag nach Trinitatis
für Soli (STB), Chor (SATB)

2 Flöten, 2 Oboen d'amore, Horn
2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the 7th Sunday after Trinity
for soli (STB), choir (SATB)

2 flutes, 2 oboes d'amore, horn
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 31.107

Inhalt

Vorwort	3
Foreword	4
Versus I (Coro)	5
Was willst du dich betrüben <i>What makes you seek the gloomy</i>	
Versus II (Recitativo: Basso)	22
Denn Gott verlasset keinen <i>For God forsakes those never</i>	
Versus III (Aria: Basso)	24
Auf ihn magst du es wagen <i>With God you can go onward</i>	
Versus IV (Aria: Tenore)	37
Wenn auch gleich aus der Höllen <i>Should even from hell's darkness</i>	
Versus V (Aria: Soprano)	43
Er richt's zu seinen Ehren <i>He seeks his holy honour</i>	
Versus VI (Aria: Tenore)	49
Drum ich mich ihm ergebe <i>Henceforth my life I render</i>	
Versus VII (Choral)	60
Herr, gib, daß ich dein Ehre <i>Lord, grant that I give honor</i>	

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.107), Studienpartitur (Carus 31.107/07),
Klavierauszug (Carus 31.107/03), Chorpartitur (Carus 31.107/05),
komplettes Orchestermaterial (Carus 31.107/19).

The following performance material is available for this work:
full score (Carus 31.107), study score (Carus 31.107/07),
vocal score (Carus 31.107/03), choral score (Carus 31.107/05),
complete orchestral material (Carus 31.107/19).

Vorwort

Die Kantate *Was willst du dich betrüben* BWV 107 entstand für den 7. Sonntag nach Trinitatis am 23. Juli 1724 und ist Bestandteil des sogenannten Choralkantaten-Jahrganges, den Bach in seinem zweiten Amtsjahr als Leipziger Thomaskantor begonnen hatte. Das Vorhaben zielte auf einen alle Sonn- und Festtage des Kirchenjahres umfassenden Zyklus von Kantaten, die jeweils auf einem Kirchenlied basieren – meist auf dem Wochenlied des betreffenden Sonn- bzw. Feiertages. Dabei erklingen die Rahmenstrophen des Liedes in unveränderter Text- und Melodiegestalt: Im Eingangssatz der Kantate als figurierte Choralbearbeitung, bei der drei Chorstimmen mit Imitationen die einzelnen Kirchenliedzeilen vorbereiten, die dann in der vierten Stimme (meist im Sopran) in vergrößerten Notenwerten zu hören ist, und am Schluss als schlichter Kantionalsatz. Die Binnenstrophen werden in den dazwischenliegenden Rezitativen und Arien paraphrasiert.

Welcher Dichter die madrigalischen Texte von Bachs Choralkantaten verfasste, ist nicht bekannt. Vielleicht handelt es sich um den ehemaligen Konrektor der Thomasschule Andreas Stübel (*1653), der auch dichterisch tätig war und am 31. Januar 1725 überraschend starb.¹ Unklar ist auch, was Bach überhaupt zu seiner ambitionierten Unternehmung veranlasste. Möglicherweise wollte der Komponist an die lutherische Tradition der Liedpredigt anknüpfen. Im Jahre 1690 hatte der Thomaspastor Johann Benedikt Carpzov (1639–1699) ein ähnliches Projekt angekündigt: Er plane, in jeder seiner künftigen Predigten ein „gut, schön, alt, evangelisches und lutherisches Lied“ zu erklären, das Johann Schelle (1668–1701), Bachs Vorvorgänger im Amt des Thomaskantors, jeweils „in eine anmutige music“ bringen und „vor der Predigt [...] hören“ lassen würde.²

Bach hat den Choralkantaten-Jahrgang nicht zu Ende geführt. Mit der Aufführung der Kantate *Wie schön leuchtet der Morgenstern* BWV 1 am Sonntag Mariae Verkündigung, den 25. März 1725, brach die Serie nach vierzig Werken unvermittelt ab.

Anders als in den meisten anderen Werken des Choralkantaten-Jahrgangs hat Bach den Kirchenliedtext von *Was willst du dich betrüben* aus dem gleichnamigen, 1630 entstandenen Lied von Johannes Heermann (1585–1647) unverändert übernommen. Seine inhaltliche Beziehung zum Sonntagsevangelium (Speisung der Viertausend, Mk 8,1–9) ergibt sich aus der Mahnung zu Gottvertrauen in allen Anfechtungen.

Wie üblich eröffnet Bach auch diese Choralkantate mit einer konzertanten Choralbearbeitung, bei der der Cantus

firmus in vergrößerten Notenwerten im Sopran erklingt (verstärkt durch ein Corno da caccia, den Bach offenbar erst nachträglich hinzugefügt hat).³ Der Text des einzigen Rezitativs basiert auf der 2. Strophe des Kirchenliedes – ein auch bei Kantaten „per omnes versus“ unübliches Verfahren. Der metrischen Regelmäßigkeit der Textvorlage begegnet Bach zum einen mit knappen Einwürfen der beiden Oboen, zum anderen durch Melismen der Singstimme auf den Worten „Freuden“ und „retten“, durch die der Satz eine ariose Färbung erhält.

Die übrigen vier Strophen hat Bach als Arien vertont, die ausnahmslos an der Barform des Kirchenliedes orientiert sind. Die Durtonalität der ersten, liedhaften Arie für Bass hebt sich von dem Mollcharakter der Kirchenliedmelodie deutlich ab; die anschließende, lediglich vom Basso continuo begleitete Arie für Tenor ist dem Text entsprechend, der von den Ränken des Satans handelt, in düsteren Farben gehalten und greift auch die Molltonalität des Kirchenliedes wieder auf. Die pastorale Sopran-Arie übernimmt auch Elemente seines Melos: andeutungsweise bereits im Instrumentalritornell, offensichtlicher mit dem Einsatz der Singstimme und am deutlichsten mit dem originalgetreuen Zitat der Schlusszeile. Die letzte Arie bestreitet nochmals der Tenor: Begleitet von den beiden Flöten, einer Violine (con sordino) und Basso continuo und wiederum in Dur besingt er die eigene Ergebenheit in Gottes Willen.

Der Schlusschoral stellt eine Ausnahme in Bachs Kantaten dar. Der schlichte Kantionalsatz (im Sopran wiederum verstärkt durch das Corno da caccia) ist eingebettet in selbstständige Instrumentalstimmen, die den Chor im Siciliano-Rhythmus begleiten und deren Eingangsritornell auch zwischen den Zeilen wiederkehrt.

Die Kantate ist in einem originalen Stimmensatz überliefert, der von Bach revidiert und teilweise auch selbst geschrieben wurde. Die erste kritische Ausgabe des Werkes wurde 1876 von Wilhelm Rust innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 23); Alfred Dürr und Leo Treitler besorgten 1967 die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/18).

Hamburg, Herbst 2016

Sven Hiemke

¹ Vgl. Hans-Joachim Schulze, „Texte und Textdichter“, in: *Die Welt der Bach-Kantaten*, Bd. 3: *Johann Sebastian Bachs Leipziger Kirchenkantaten*, hg. von Christoph Wolff und Ton Koopman, Stuttgart–Weimar und Kassel etc. 1999, S. 109–126, hier S. 116.

² *Sebastian Knüpfer, Johann Schelle, Johann Kuhnau. Ausgewählte Kirchenkantaten*, hg. und eingeleitet von Arnold Schering, Leipzig 1918 (Denkmäler deutscher Tonkunst, 1. Folge, Bd. 58/59), S. XXXIII.

³ Vgl. Uwe Wolf, „Überlegungen zu den Corno-Stimmen der Choralkantaten Johann Sebastian Bachs“, in: *Vom Klang der Zeit. Besetzung, Bearbeitung und Aufführungspraxis bei Johann Sebastian Bach. Klaus Hofmann zum 65. Geburtstag*, hg. von Ulrich Bartels und Uwe Wolf, Wiesbaden etc. 2004, S. 180–190, hier S. 188.

Foreword

The cantata *Was willst du dich betrüben* (What makes you seek the gloomy) BWV 107 was composed for the 7th Trinity Sunday, 23 July 1724 and is part of the so-called annual cycle of chorale cantatas which Bach began in his second year of service as Thomaskantor in Leipzig. The objective was to include all the Sundays and feast days of the liturgical year in one cycle of cantatas, each of which was based on a hymn – usually the Hymn of the Day for the Sunday or feast day in question. In the process, the framing verses of the hymn are performed with the text and melody unchanged: In the opening movement of the cantata they appear as a figured chorale arrangement in which three choral voices with imitations prepare the individual hymn lines which are then heard in the fourth voice (mostly the soprano) in augmented note values, and at the end as a setting in the cantional style. The inner verses are paraphrased in the intervening recitatives and arias.

The author of the madrigal-like texts for Bach's chorale cantatas remains unknown. It is possible that it was Andreas Stübel (born 1653), the former deputy headmaster of St. Thomas's School, who was also active as a poet and died suddenly on 31 January 1725.¹ It is also unclear what prompted Bach to take on this ambitious venture. It is possible that the composer wanted to make a connection with the Lutheran tradition of sermons based on hymns. Benedikt Carpzov (1639–1699), the pastor of St. Thomas's Church, announced a similar project in 1690: He planned to explain a "good, beautiful, old, Protestant and Lutheran hymn" in all his future sermons which Johann Schelle (1668–1701), Bach's predecessor as Thomaskantor, would, in each case, convey "as graceful music" to "be heard before the sermon."²

Bach never completed the annual cycle of chorale cantatas. The series was abruptly broken off after forty works with the performance of the cantata *Wie schön leuchtet der Morgenstern* BWV 1 on Annunciation Sunday, which was 25 March 1725.

In contrast to most of the other works from the annual cycle of chorale cantatas, Bach adopted the chorale text of *Was willst du dich betrüben* unchanged from the eponymous chorale by Johannes Heermann (1585–1647), which had been written in 1630. Its contextual relationship to the Sunday gospel (Feeding of the Four Thousand, Mark 8:1–9) is found in the admonishment to trust God in all adversities.

As usual, Bach opens this chorale cantata with a concertante setting of the chorale in which the cantus firmus is sung in augmented note values by the soprano (reinforced

by a corno da caccia which was clearly only later added by Bach).³ The text of the only recitative is based on the 2nd verse of the chorale – a proceeding that is unusual even in cantatas "per omnes versus." Bach deals firstly with the metric regularity of the text model with brief interjections from the two oboes, and secondly with melismas in the voice on the words "Freuden" (joys) and "retten" (save), which lend an arioso touch to the movement.

Bach set the remaining four verses as arias which, without exception, adhere to the "Barform" of the chorale. The major tonality of the first, songlike aria for bass is in clear contrast to the minor character of the chorale melody. The following aria for tenor, accompanied only by basso continuo, returns to the minor tonality of the chorale melody and, with its somber colors, illustrates the text dealing with Satan's wiles. The pastoral soprano aria also adopts melodic elements from the chorale: by allusion in the instrumental ritornello, but more overtly when the voice enters and most obviously in the direct quotation of the closing line. The last aria is given once more to the tenor: accompanied by two flutes, one violin (con sordino) and basso continuo – and once again in a major tonality – he sings of his submissiveness to God's will.

The final chorale is an exception in Bach's cantatas. The simple hymn setting (the soprano once again reinforced by the corno da caccia) is embedded in independent instrumental parts which accompany the choir in siciliano rhythm; their introductory ritornello is repeated between the lines of the chorale.

The cantata is extant in an original set of parts which was revised by Bach and partially copied by him. The first critical edition was furnished in 1876 by Wilhelm Rust within the framework of the Bach-Gesellschaft complete edition (BG 23). In 1967, Alfred Dürr and Leo Treitler edited this cantata for the Neue Bach-Ausgabe (NBA I/18).

Hamburg, fall 2016
Translation: David Kosviner

Sven Hiemke

¹ Cf. Hans-Joachim Schulze, "Texte und Textdichter," in: *Die Welt der Bach-Kantaten*, vol. 3: *Johann Sebastian Bachs Leipziger Kirchenkantaten*, ed. by Christoph Wolff and Ton Koopman, Stuttgart–Weimar and Kassel etc., 1999, pp. 109–126, here p. 116.

² *Sebastian Knüpfer, Johann Schelle, Johann Kuhnau. Ausgewählte Kirchenkantaten*, ed. and introduced by Arnold Schering (Denkmäler deutscher Tonkunst, 1st series, vol. 58/59), Leipzig, 1918, p. XXXIII.

³ Cf. Uwe Wolf, "Überlegungen zu den Corno-Stimmen der Choral-kantaten Johann Sebastian Bachs" in: *Vom Klang der Zeit. Besetzung, Bearbeitung und Aufführungspraxis bei Johann Sebastian Bach. Klaus Hofmann zum 65. Geburtstag*, ed. by Ulrich Bartels and Uwe Wolf, Wiesbaden etc., 2004, pp. 180–190, here: p. 188.

Was willst du dich betrüben

What makes you seek the gloomy

BWV 107

Johann Sebastian Bach

1685–1750

Versus I (Coro)

Corno *

Flauto traverso I

Flauto traverso II

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

*, „Corno cia“. Siehe Vorwort/See Foreword.

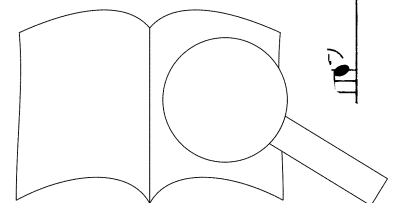
Aufführungsdauer/Duration: ca. 17 min.

© 1986/1992 by Carus-Verlag, Stuttgart – CV 31.107

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

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

by Reinhold Kub.
Generalbassaussetzung: Paul Horn
English version by
Vernon and Jutta Wicker



9 8 5 6 4+ 6 6 6 3 7 7 6 4 5

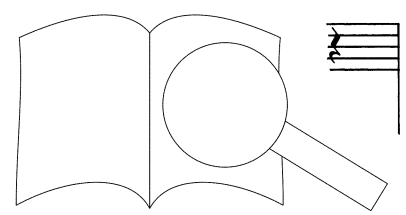
PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

7

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

Was
What

7 6 # 6 7 9 6 7 6 5 9 6 7 6 .



tr

tr

tr

tr

willst du dich be - trü - mei - ne lie - be
 makes you seek the gl' my most pre - cious

Was willst du dich - ben, o mei - ne lie - be
 What makes you . . . - y, O my most pre - cious

Was w om - - ben, o mei - ne lie - be
 What . . . - y, O my most pre - cious

be - trü - ben, o mei - ne lie - be
 .ek the gloom - y, O my most pre - cious

7 # 6 9 # 6 7 9 #

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

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 a vocal line and two piano accompaniment staves.

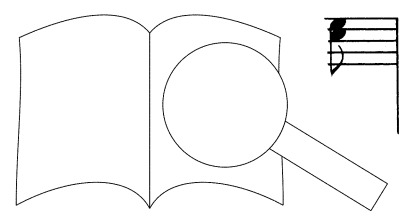
Musical score for the second system, including vocal line and piano accompaniment. The score is in G major and 4/4 time. It consists of a vocal line and two piano accompaniment staves.

Seel?
soul?

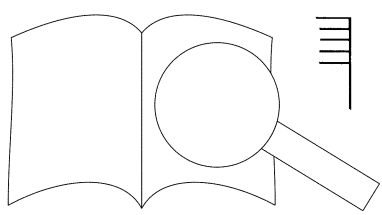
Seel?
soul?

Seel?
soul?

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



Er -
Sur -



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

tr

tr

tr

tr

gib dich, den
ren - der, seek

zu lie
in

heißt Im - ma - nu -
Lord, Im - man - u -

Er - gib dich
Sur - ren - dr

in

ben, der heißt Im - ma - nu - el, Im - ma - nu -
ing the Lord, Im - man - u - el, Im - man - u -

Er

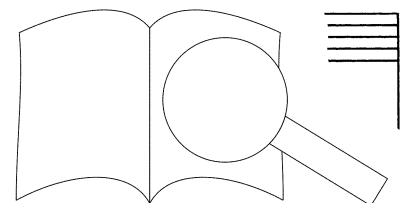
ov -

- ben, der heißt Im - ma - nu - el, Im - ma - nu -
- ing the Lord, Im - man - u - el, Im - man - u -

den zu lie - ben,
, seek in lov - ing

der heißt Im - ma - nu -
the Lord, Im - man - u -

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



Musical score for instruments, including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and trills (tr).

Vocal staves with lyrics. The lyrics are:

el!

el!

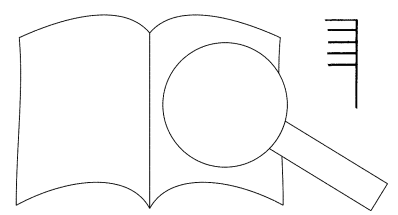
el, Im - ma - nu - el!

el, Im - man - u - el!

el, Im - ma - nu

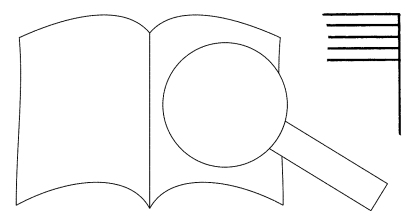
el, Im - man -

Piano accompaniment musical score, showing the keyboard part of the piece.



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

Ver - traue ihm al - lein,
Trust him with thank - ful - ness,
Ver - traue ihm al - lein,
Trust him with thank - ful - ness,
Ver - traue ihm al - lein,
Trust him with thank - ful - ness,



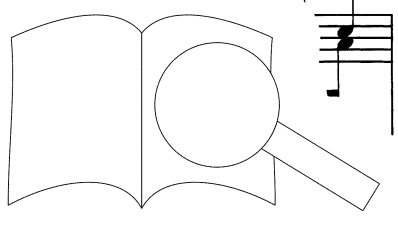
PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

er wird gut al - - - - - chen und för - dern
 who well is - - - - - ing, and fur - thers

er ma - - - - - chen und för - dern
 w' mak - - - - - ing, and fur - thers

er wird gut al - les ma - chen
 who well is all things mak - ing,

gut is al - - - - - les ma - chen und fördern dei - ne
 is all things mak - ing, and furthers all your



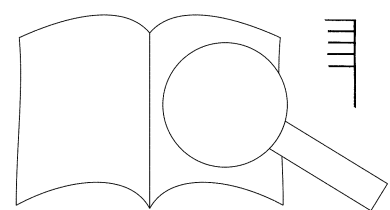
PROBEPARTITUR
 Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

dei - ne Sa - - - chen, se - - - lig
 all your do - - - ing bless - - - ed -

dei - ne Sa - - - s wird se - lig
 all your do - - - give you bless - ed -

und för-der se - - - lig
 and fur-thore to give you bless - - - ed -

S. - chen, wie dir's wird se - - - lig
 - - ing, to give you bless - - - ed -



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

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

Musical score for page 43, measures 1-12. The score consists of multiple staves with treble and bass clefs. It features complex melodic lines with trills (tr) and slurs. The key signature has two sharps (F# and C#).

Musical score for page 43, measures 13-18. This section includes a large watermark 'PROBEPARTITUR' and a magnifying glass icon. It shows the continuation of the musical notation with fingerings and a final measure with a sharp sign.

9 8 5 6 4+ 6 6 6 3 7 7 c 5#

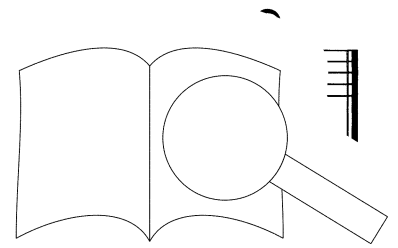
The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second and third staves are also treble clefs. The fourth and fifth staves are treble clefs with a common time signature. The sixth and seventh staves are bass clefs. The music includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). There are also some slurs and phrasing marks.

The second system of the musical score consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The music continues with various note values and rests. A large, semi-transparent watermark 'PROBE-PARTITUR' is overlaid diagonally across the page. Below the watermark, there is a graphic of an open book with a magnifying glass over it. At the bottom of the page, there are some numbers: 6, 5, and 7, and a sharp sign (#).

The main body of the page contains a musical score for page 49. It consists of multiple systems of staves. The top system has a grand staff (treble and bass clefs). The subsequent systems are primarily treble clef staves, with some systems including a bass clef staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are various ornaments and trills indicated throughout the score. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C).

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

This section at the bottom of the page provides fingerings and trills for the piece. It includes two staves of musical notation. The first staff shows a sequence of notes with fingerings: 7, 5, 6, 4, #, 6, 7, 9, 6, 7, 6, 5, 9, 6, 7, 6, 7. The second staff shows a trill (tr) over a note. Below the notation are the symbols ♭ and #.



Versus II (Recitativo)

Oboe d'amore I

Oboe d'amore II

Basso

Denn Gott ver-läs - set kei-nen,
For God for-sakes those nev - er,

Basso continuo

6

3

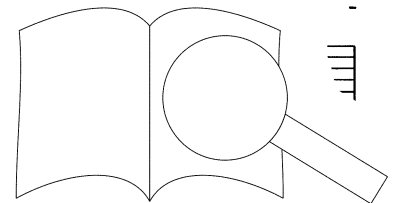
bleibt ge - treu den Sei - nen, die ihm ver - trau - en
stays most faith - ful ev - er to those who trust in

6 6

fest. Läßt sich's an wun - der - lich, so laß dir doch nicht
 him. What here seems strange to you, al - low not to be

grau - en! Mit Freu - den wirst du
 fright'n - ing! With joy. you will be

Sott wird ret -
 God does res -



11

- - - ten, wie Gott wird ret-ten dich.
- - - cue, how God does res-cue you.

7 5 6 5 6 6 6

8/4

Versus III (Aria)

Vivace

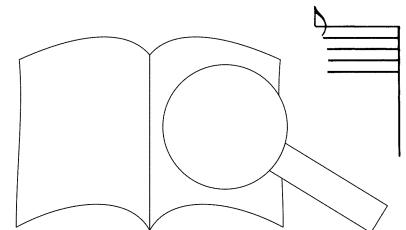
Violino I

Violino II

Viola

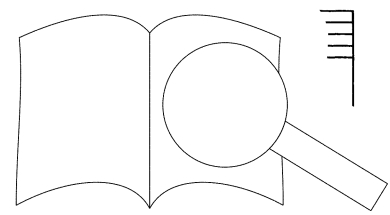
Basso

cor



3

5



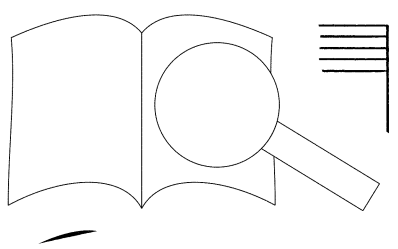
PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

7

Auf ihn magst
With God you

9

ihn magst du es wa - gen mit un - er - schrock -
n God you can go on - ward, be blest with fear -



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

11

Musical notation for measures 11-12, including vocal line and piano accompaniment.

Vocal line for measures 11-12.

- - - - - nem Mut, auf ihn magst
 - - - - - less - ness; with God yo'

Piano accompaniment for measures 11-12.

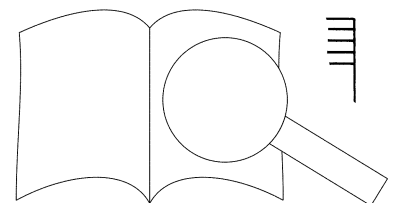
13

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

Vocal line for measures 13-14.

w
 i magst du es wa - gen mit un - er - schrock -
 Jod you can go on - ward, be blest with fear - -

Piano accompaniment for measures 13-14.



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

15

Musical score for measures 15-16. The top system contains three staves: vocal line (treble clef), piano accompaniment (treble clef), and piano accompaniment (bass clef). The bottom system contains two staves: vocal line (bass clef) and piano accompaniment (bass clef). The key signature is two sharps (F# and C#). The tempo is marked with a common time signature (C). Dynamics include *f* (forte).

nem Mut,
less - ness;

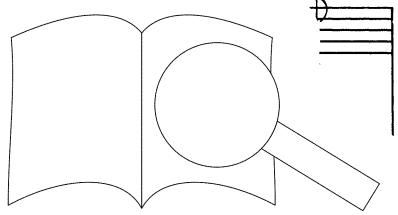
Musical score for measures 17-18. The top system contains three staves: vocal line (treble clef), piano accompaniment (treble clef), and piano accompaniment (bass clef). The bottom system contains two staves: vocal line (bass clef) and piano accompaniment (bass clef). The key signature is two sharps (F# and C#). The tempo is marked with a common time signature (C). Dynamics include *p* (piano) and *f* (forte).

17

Musical score for measures 17-18. The top system contains three staves: vocal line (treble clef), piano accompaniment (treble clef), and piano accompaniment (bass clef). The bottom system contains two staves: vocal line (bass clef) and piano accompaniment (bass clef). The key signature is two sharps (F# and C#). The tempo is marked with a common time signature (C). Dynamics include *p* (piano).

erst mit ihm er - ja -
will with him go for -

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



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

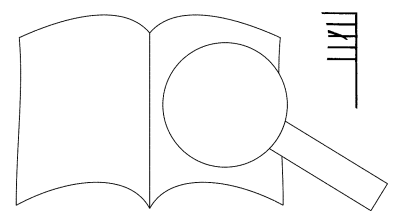
-gen, was dir ist r'
-ward and reach wh

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

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

gii+ und gut.
your best.

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



Musical score for measures 23-24. It includes vocal lines in treble and bass clefs and piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *p* (piano).

Was Gott be - sch - en
 What God most

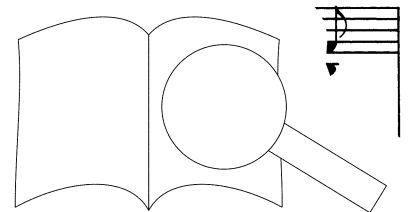
Musical score for measures 25-26, primarily piano accompaniment. It continues the eighth-note accompaniment in the right hand and the bass line in the left hand. Dynamics include *p* (piano).

Musical score for measures 27-28, primarily piano accompaniment. The piano part continues with the established eighth-note accompaniment and bass line.

Gott be - schlos - sen hat, das
 at God most wise - ly plans, that

kann nie - mand, nie - mand
 can no one, no one

Musical score for measures 29-30, primarily piano accompaniment. The piano part continues with the established eighth-note accompaniment and bass line.



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

27

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

hin - dern___ aus al - len Men - schen - kin - dern;___ es geht nach se:
 hin - der. ___ To him all must sur - ren - der, ___ our path is

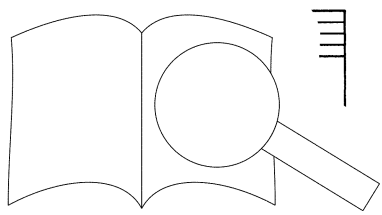
Musical notation for measures 29-30, including vocal line and piano accompaniment.

29

Musical notation for measures 31-32, including vocal line and piano accompaniment.

Rat

Musical notation for measures 33-34, including vocal line and piano accompaniment.

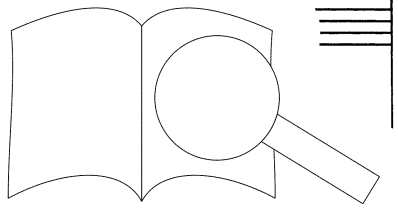


31

was Gott be - schlos - sen ha't
 what God most wise - ly r

sen hat, das, das kann nie - mand hin - dern, nie - mand,
 ly plans, that, that can no - one hin - der, no one,

33



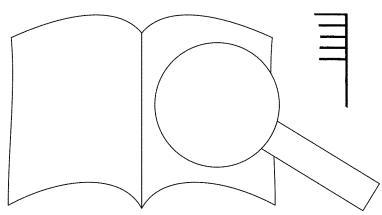
PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

35

nie - mand hin - dern bei al - len Men - schen - kin - dern
 no one hin - der. To him all must sur - ren - de

37

- dern; es geht nach sei - nem Rat,
 ren - der, our path is in his hands,



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

39

Musical notation for measures 39-40. The vocal line begins with a melodic phrase in measure 39, followed by a long note in measure 40. The piano accompaniment consists of chords and moving lines in both hands.

es geht nach sei - nem Rat, —
 our path is in his hands, —

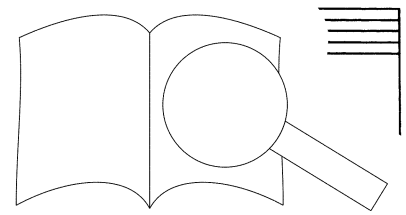
Musical notation for measures 41-42. The piano accompaniment continues with chords and moving lines in both hands.

41

Musical notation for measures 43-44. The vocal line has a long note in measure 43 and a melodic phrase in measure 44. The piano accompaniment continues with chords and moving lines in both hands.

nach sei - nem
 is — in his

Musical notation for measures 45-46. The piano accompaniment continues with chords and moving lines in both hands.

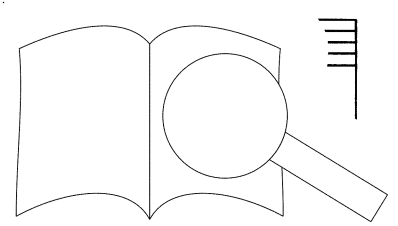


PROBE-PARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

43

Rat.
hands.

45



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

47

Musical notation for measures 47-48. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The music features eighth and sixteenth notes with various rests and ties.

An empty musical staff with a treble clef and a key signature of three sharps, intended for a second instrument.

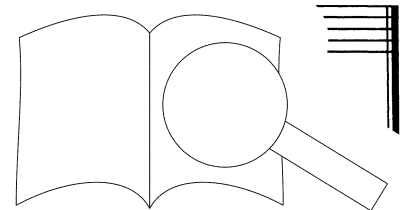
Musical notation for measures 49-50. The system includes piano accompaniment (treble and bass clefs). The key signature has three sharps. The music features chords and moving lines in both hands.

49

Musical notation for measures 51-52. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has three sharps. The music features eighth and sixteenth notes with various rests and ties.

An empty musical staff with a treble clef and a key signature of three sharps, intended for a second instrument.

Musical notation for measures 53-54. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has three sharps. The music features eighth and sixteenth notes with various rests and ties.



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

Versus IV (Aria)

Tenore

Basso continuo

Musical notation for the first system, measures 1-4. The Tenore part is on a single staff with a treble clef and a 3/4 time signature. The Basso continuo part is on two staves (treble and bass clefs) with a 3/4 time signature. The key signature has one sharp (F#).

Musical notation for the second system, measures 5-8. The Tenore part is on a single staff with a treble clef and a 3/4 time signature. The Basso continuo part is on two staves (treble and bass clefs) with a 3/4 time signature. The key signature has one sharp (F#).

Musical notation for the third system, measures 9-11. The Tenore part is on a single staff with a treble clef and a 3/4 time signature. The Basso continuo part is on two staves (treble and bass clefs) with a 3/4 time signature. The key signature has one sharp (F#). The lyrics are: "enn auch gleich aus der / Should e - ven from hell's". A dynamic marking *p* is present.

Musical notation for the fourth system, measures 12-14. The Tenore part is on a single staff with a treble clef and a 3/4 time signature. The Basso continuo part is on two staves (treble and bass clefs) with a 3/4 time signature. The key signature has one sharp (F#). The lyrics are: "wenn auch gleich aus der Höl - len der Sa - / should e - ven from hell's dr - len der joy -". A dynamic marking *p* is present. There is a large watermark "PROBEPARTITUR" across the page.

15

- tan woll - te sich dir selbst ent - ge - gen - stel -
 - il seek his prey, his host a - gainst you set -

18

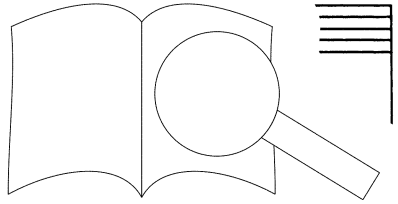
- - - - - len und to -
 - - - - - ting, be

21

- - - - - -der dich,
 - - - - - he may,

24

- - - - - der Höl - len der Sa - tan woll - te sich dir
 - - - - - om hell's dark - ness the dev - il seek his prey, his



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

27

selbst ent - ge - - - - - gen - stel - len und
 host a - gainst you set - ting, be

30

to - - - - - rag - - - - -

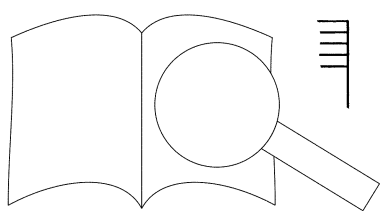
33

- - - - - dich,
 - - - - - e may.

f

36

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



40

43

so muß er doch mit Spott, so mi
 With scorn re - ceive his fraud, with s

p

46

Spott
 fraud,

las - sen, von
 ne sought you, his

49

as - sen, da - mit er dich will fas -
 sought you, de-signed to hold and snatch

tr

52

sen;
you.

f

56

denn dein Werk für - dert Gott,
For your deeds bless God,

p

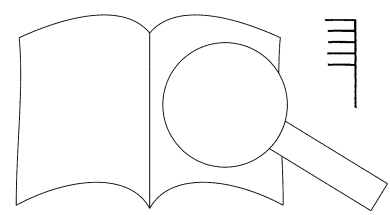
59

Werk, dein Werk für - dert Gott,
deeds, your deeds bless God,

Werk, dein Werk für - dert
or your deeds bless

62

denn dein Werk für - dert Gott, denn dein
for your deeds bless God, for your



65

Werk för - dert Gott, för - dert Gott, dein Werk för - dert Gott, denn dein
 deeds bless _____ God, bless - es God, your deeds bless _____ God, for your

68

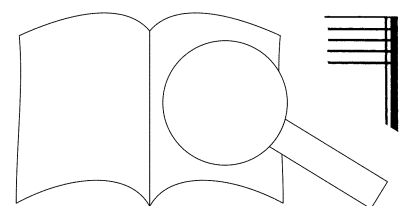
Werk för - - - dert Gott.
 deeds bless _____ God.

tr.

f

72

76



Versus V (Aria)

Oboe d'amore I

Oboe d'amore II

Soprano

Basso continuo

tr

staccato

3

5

Er richt's zu sei - nen Eh - - ren und
 He seeks his ho - ly hon - - our and

p *tr* *tr* *p*

7

dei er richt's zu sei - nen Eh-ren und dei-ner
 -ss, he seeks his ho - ly hon-our and your own

tr *tr* *tr*

9

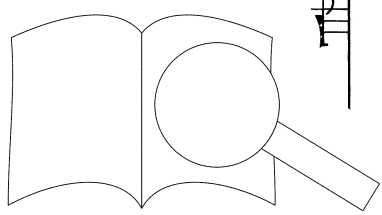
Se - - - lig - keit; _____ soll's sein, soll's sein, soll's
 bless - - - ed - ness; _____ his will, his will, his

11

sein, ke
 will ..

- ren, und wär's ihm noch so _____ leid, _____ und
 - der, should e - ven it dis - may, _____ should

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



13

Musical notation for measures 13-14. The vocal line starts with a rest, followed by notes in measures 13 and 14. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f* and *tr*.

wär's ihm noch so _____ leid. _____
 e - ven it dis - may. _____

Musical notation for measures 15-16. The piano accompaniment continues with chords and moving lines. Dynamics include *f*.

15

Musical notation for measures 17-18. The vocal line has a rest in measure 17 and notes in measure 18. The piano accompaniment continues with chords and moving lines.

Will's
And

Musical notation for measures 19-20. The piano accompaniment continues with chords and moving lines. Dynamics include *p*. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

17

p

denn Gott ha - ben nicht, so kann's nie - mand fort - trei -
 what God does not want, that can no one con - tin -

19

ue. It is re - treat - ing, re - treat - ing, es it

PROBEPARTITUR
 Evaluation Copy - Quality may be reduced • Carus-Verlag

muß zu-rück - ke - blei - ben, was Gott will, — das ge - schicht, das ge - schicht,
 is re - treat - ing ev - er; what God wants, — that is done, that is done,

PROBEEPARTITUR

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

d will, das ge - schicht.
 wants, that is done.

25

Musical score for measures 25-28. It includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

Versus 7 (A)

Flauto traverso I, II

Violino I

Tenore

Musical score for Flauto traverso I, II, Violino I, and Tenore. The Flauto traverso I, II and Violino I parts have treble clefs and contain melodic lines with slurs and accents. The Tenore part has a tenor clef and contains rests. The key signature has two sharps.

tin

pizzicato

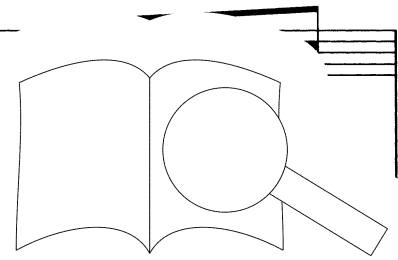
Musical score for piano accompaniment with a grand staff. The right hand has a treble clef and the left hand has a bass clef. The music includes chords and moving lines. To the right of the piano part is a graphic element of an open book with a magnifying glass over it.

3

6

Drum ich mich ihm er - ge - be, ihm
 Hence - forth my life I ren - der, let

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



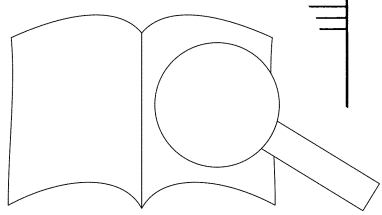
8

sei es heim - ge - stellt, drum ich mich ihm er - ge - - - be, ihm
 God de - cide - and guide, hence - forth my life I - ren - - - der, let

10

sei es. nach nichts, nach nichts, nach
 God No thing, no thing, no

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



12

nichts ich sonst mehr stre -
 thing I here en - deav -

14

- be, denn nur was ihm ge - fällt.
 - or than what is his de - light.

16

19

Drauf
I

22

wart
wait,

ich, drauf
yes, I

24

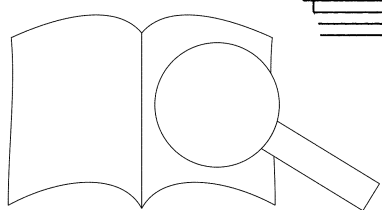
wart

nd bin still,
qui - et - ness,

drauf wart
I wait

ich und bin
in qui - et -

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



26

still,
ness;

28

sein Will, der
his will is

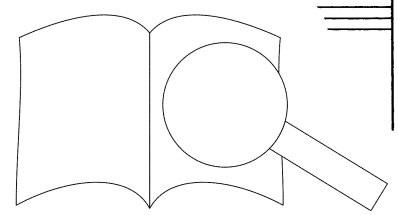
30

ist der be - - ste, sein Will der ist der be - -
 best and ho - - ly, his will is best and ho - -

32

ste, a. and fe - - ste, steif und fe - -
 g and firm - ly, strong and firm -

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



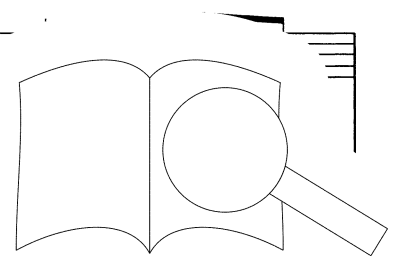
34

-ste, Gott mach es, wie er will, Gott mach es,
-ly; God, do as you know best, God, do as

36

wie er will, Gott mach es, wie er
you know best; God, do as you know

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



38

will, wie er will, Gott mach es, wie er will, Gott
 best, you know best; God, do as you know best; God,

40

mac, er will, Gott mach es, wie er will!
 best; God, do as you know best!

42

45

Versus VII (Choral)

Flauto traverso I, II
Oboe d'amore I
Violino I

Oboe d'amore II
Violino II

Viola

Soprano
Corno

Alto

Tenore

Basso

Basso continuo

Herr, gib, daß ich dein
Lord, grant that I give

Herr, gib, daß ich dein
Lord, grant that I give

Herr, gib, daß ich dein
Lord, grant that I give

Herr, gib, daß ich dein
Lord, gr that I give

11

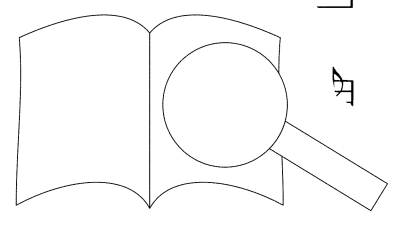
Eh - - - re ja all mein Le - - - ben lang
 hon - - - or to you each day I live;

Eh - - - re ja all mein Le - - - ben lang
 hon - - - or to you each day I live;

Eh - - - re ja all mein Le - - - ben lang
 hon - - - or to you each day I live;

Eh - - - re ja all mein Le - - - ben
 hon - - - or to you each day I

17



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

von Her - zen - grund ver - meh - - re, dir sa - ge
 with all my heart's en - deav - - or all thanks to

von Her - zen - grund ver - meh - - re, dir sa - ge
 with all my heart's en - deav - - or all thanks to

von Her - zen - grund ver - meh - - re, dir
 with all my heart's en - deav - - or all

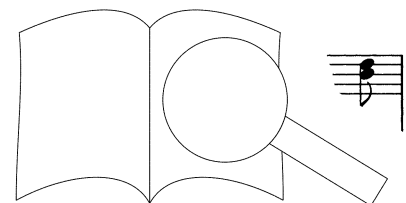
von Her - zen - grund ver - meh - - re,
 with all my heart's en - deav - - or

Lob und
 you I

Lob
 you

Lob

Dank!
 give.



34

Fl. trav. I, II

Ob. d'am. I, V, I

O Va - ter, Sohn und Geist,
 O ho - ly Trin - i - ty,

O Va - ter, Sohn und Geist,
 O ho - ly Trin - i - ty,

O Va - ter, Sohn und Geist,
 O ho - ly Trin - i - ty,

O Va - ter, Sohn und Geist,
 O ho - ly Trin - i - ty,

39

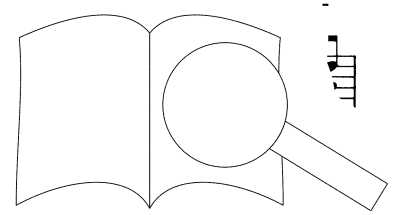
aus lau - ter Gna -
 to us is com -

du aus lau - ter Gna -
 grace to us is com -

der du aus lau - ter Gna -
 your grace to us is com -

der du aus lau - ter
 your grace to us

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



45

tr

den ab - wen - dest Not und Scha - - - den, sei im - mer -
 ing to aid our need and suff'r - - - ing; to you all

den ab - wen - dest Not und Scha - - - den, sei im - mer -
 ing to aid our need and suff'r - - - ing; to you all

8 den ab - wen - dest Not und Scha - - - den, sei
 ing to aid our need and suff'r - - - ing; to

den ab - wen - dest Not und Scha - - - den,
 ing to aid our need and suff'r - - - ing;

51

tr

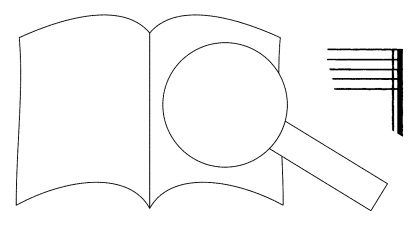
: I. II

dar ge -
 glo - ry

dar ge -
 glo - ry

8 dar

preist!
 be!



PROBENPAPIER • Evaluation Copy - Quality may be reduced • Carus-Verlag