

Johann Sebastian
BACH

Herr Jesu Christ, du höchstes Gut
Lord Jesu Christ, thou highest good
BWV 113

Kantate zum 11. Sonntag nach Trinitatis
für Soli (SATB), Chor (SATB)
Flöte, 2 Oboen / Oboen d'amore
2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the 11th Sunday after Trinity
for soli (SATB), choir (SATB)
flute, 2 oboes / oboes d'amore
2 violins, viola and basso continuo
edited by Reinhold Kubik
English version by Jean Lunn

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

Partitur / Full score



Carus 31.113

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vocal score (Carus 31.113/03),
choral score (Carus 31.113/05),
complete orchestral material (Carus 31.113/19).

Vorwort

Die Kantate *Herr Jesu Christ, du höchstes Gut* BWV 113 entstand für den 11. Sonntag nach Trinitatis am 20. August 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 Feiertage 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. Der Verfasser des vorliegenden Kantatentextes hat allerdings auch den Wortlaut der zweiten Strophe unverändert in seine Dichtung integriert (2. Satz), eine weitere umgedichtet bzw. erweitert (4. Satz) und in einem Arientext die Anfangszeile der Liedstrophe gleicher Zählung beibehalten (3. Satz).

Welcher Dichter die madrigalischen Texte von Bachs Choralkantaten verfasste, ist nicht bekannt. Unklar ist auch, warum Bach den Choralkantaten-Jahrgang nicht zu Ende geführt hat. 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.

Textliche Grundlage der Kantate *Herr Jesu Christ, du höchstes Gut* ist das gleichnamige Lied (1588) des Theologen Bartholomäus Ringwaldt (1530–1599); der Schöpfer der zur selben Zeit entstandenen Melodie ist unbekannt. Die inhaltliche Verbindung des Kantatentextes zum Evangelium des Sonntags (Gleichnis vom Pharisäer und Zöllner; Lk 18,9–14) besteht in der Erkenntnis der eigenen Sündhaftigkeit und des Angenommen-Seins durch Jesus, die vor allem im 5. und 6. Satz thematisiert wird.

Anders als in Bachs Kantaten üblich ist der eröffnende Chorsatz des vorliegenden Werkes homophon und schlicht – ein Choralatz mit gelegentlichen Verzierungen im Sopran und mit Zeilenzwischenpielen. Das Kirchenlied erscheint hier nicht im gängigen Vierviertel-, sondern im Dreivierteltakt. Ungewöhnlich ist auch die Gestaltung der ersten Violine, deren kaum je unterbrochene Sechzehntelfigurationen auch in den Choralabschnitten beibehalten werden (während die beiden Oboen und die übrigen Streicher pausieren). Erst in der Schlusszeile verdichtet sich der Klang.

Im 2. Satz erklingt eine weitere Kirchenliedstrophe in einem strengen Triosatz mit dem zeilenweisen Vortrag der unverzierten Chormelodie im Solo-Alt und den sich imitierenden Außenstimmen (unisono geführte Violinen und Basso continuo). Das Hauptmotiv dieser Partien, eine

schrittweise absteigende Quarte, wurde vielleicht durch den Schluss der Evangelienlesung angeregt („wer sich selbst erniedrigt...“) oder deutet auf die im Text genannte Last des Sünders hin,¹ ist aber in doppelter Vergrößerung (Halbe statt Achtel) auch mehrfacher Bestandteil der Chormelodie selbst.

Der wiegende 12/8-Rhythmus und die beiden meist in Terz- und Sextparallelen geführten Oboi d'amore vermitteln im 3. Satz eine pastorale Stimmung und auf diese Weise „Trost“ – das entscheidende Stichwort dieser Bass-Arie. Zwischenzeitlich getrübt wird die milde Heiterkeit durch einen chromatischen Quartaufstieg, der zunächst von der ersten Oboe exponiert wird, im Weiteren aber auch in der Singstimme erklingt und dort den Worten „Zittern, Furcht“ und der Wendung „ich weiß, dass mir das Herz bräche“ unterlegt ist.

In dem nachfolgenden Satz für Bass wechseln die Zeilen der originalen Kirchenliedstrophe und -melodie mit madrigalischen Einschüben, die als Secco-Rezitativ vorgetragen werden. Begleitet wird der Choral von beständigen Sechzehntelkoloraturen des Basso continuo, die Affektwörter wie das „süße Singen“ oder das lachende und springende Herz unterstreichen.

In der anschließenden Tenor-Arie tritt die Flöte in einen lebhaften Dialog mit der Singstimme. Für die Schlusszeile „Dein Sünd ist dir vergeben“ (vgl. Mt 9,2) greift Bach (in melismatischer Erweiterung) auf den Text, nicht aber auf die Melodie der letzten Kirchenliedzeile zurück.

Das „lieblich klingende Wort“ des Angenommen-Seins des Sünders durch Jesus – die zentrale Aussage des Sonntagsevangeliums – thematisiert der Tenor im folgenden Rezitativ, eingebettet in einen häufig in Parallelbewegung geführten Streichersatz. Auf diese Zusage antworten die beiden Singstimmen des anschließenden Duets (Sopran und Alt, begleitet nur vom Basso continuo) unmittelbar (also ohne Vorspiel) mit der Bitte um Vergebung. Die lebhaften Sechzehntelkoloraturen der beiden Solostimmen münden in schlichte Terzparallelen und bilden so den abschließenden Gedanken des „kindlichen Gehorsams“ ab. Zum Beschluss erklingt die Liedmelodie in einem durch Achteldurchgangsnoten aufgelockerten Chorsatz.

Die Kantate ist lediglich in der Originalpartitur überliefert. Die erste kritische Ausgabe des Werkes wurde 1876 von Alfred Dörffel innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 24); Ernest May besorgte 1986 die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/20).

Hamburg, Frühjahr 2017

Sven Hiemke

¹ Vgl. Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc. 2005, S. 556.

Foreword

The cantata *Herr Jesu Christ, du höchstes Gut* (Lord Jesu Christ, thou highest good) BWV 113 was composed for the 11th Trinity Sunday, 20 August 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. However, the author of the present cantata text also integrated the second verse verbatim and without changes into his libretto (2nd movement), rewrote and expanded a further verse (4th movement) and retained the opening line of the corresponding chorale verse in another aria text (3rd movement).

The author of the madrigal-like texts for Bach's chorale cantatas remains unknown. It is also not clear why Bach did not complete the annual cycle of 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.

The textual basis of the cantata *Herr Jesu Christ, du höchstes Gut* is the eponymous chorale from 1588 by the theologian Bartholomäus Ringwaldt (1530–1599); the melody dates from the same time, but its composer is unknown. The contextual relationship between the cantata text and the gospel reading for the Sunday (Parable of the Pharisee and the Publican, Luke 18:9–14) consists in the recognition of one's own sinfulness and the acceptance by Jesus, which is the particular focus of movements 5 and 6.

Unlike Bach's customary cantata structure, the opening choral movement of the present work is homophonic and unadorned – a chorale setting with occasional embellishments in the soprano and instrumental interludes between the lines. The church chorale does not appear here in the usual 4/4 meter, but in 3/4. The character of the first violin part is also unusual: its almost continuous sixteenth figures are also retained throughout the chorale sections (whereas both oboes and the remaining strings have rests). The sonorities only become denser in the final line.

The 2nd movement consists of another chorale verse in a strict three-voice setting in which the unadorned chorale melody is sung line-by-line by the solo contralto, accompanied by the outer voices imitating each other (unison violins and basso continuo). Their principal motive – a stepwise descending fourth – was perhaps inspired by the

end of the gospel reading (“wer sich selbst erniedrigt...” – he that humbleth himself); alternatively, it might represent the sinner's burden referred to in the text;¹ it is, however, also found several times in the chorale melody itself in double augmentation (half notes instead of eighths).

The lilting 12/8 rhythm and the two oboes d'amore playing mostly in parallel thirds or sixths lend a pastoral atmosphere to the 3rd movement, in this manner conveying “Trost” (comfort) – the crucial keyword of this bass aria. Its gentle cheerfulness is intermittently clouded by chromatically ascending fourths which are introduced by the first oboe before being adopted by the singer to portray the words “Zittern, Furcht” (trembling, fear) and the expression “ich weiß, dass mir das Herze bräche” (I know my heart would soon be broken).

In the following movement for bass voice, the lines and melody of the original chorale verse alternate with madrigal inserts which are performed as secco recitative. The chorale is accompanied by continuous sixteenth-note coloraturas in the basso continuo, emphasizing emotional words such as “das süße Singen” (sweet singing), or the laughing and leaping heart.

In the following tenor aria, the flute enters into a lively dialog with the singer. For the final line “Dein Sünd ist dir vergeben” (thy sins be forgiven thee; Matt. 9:2), Bach falls back (in a melismatic expansion) on the text, but not on the melody, of the last line of the church chorale.

The “lieblich klingende Wort” (delightful sounding message) of the sinner's acceptance by Jesus – the focal statement of the Sunday gospel reading – is taken up by the tenor in the following recitative, embedded in a string setting characterized by recurring parallel motion. To this commitment, the two voices in the following duet (soprano and contralto, only accompanied by basso continuo) reply immediately – without a prelude – with a plea for forgiveness. The lively sixteenth-note coloraturas of the two solo voices lead into simple parallel thirds, thus portraying the closing idea of “kindlicher Gehorsam” (childlike obedience). The cantata closes with the chorale melody in a choral setting softened by eighth-note passing tones.

This cantata is only extant as an original score. The first critical edition of the work was presented in 1876 by Alfred Dörffel as part of the Bach-Gesellschaft's complete edition (BG 24); in 1986, Ernest May was responsible for the edition of the cantata within the framework of the Neue Bach-Ausgabe (NBA I/20).

Hamburg, spring 2017
Translation: David Kosviner

Sven Hiemke

¹ Cf. Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc., 2005, p. 556.

Herr Jesu Christ, du höchstes Gut

Lord Jesu Christ, thou highest good

BWV 113

Johann Sebastian Bach

1685–1750

1. Coro

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

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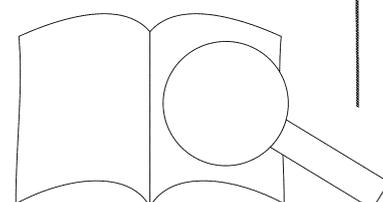
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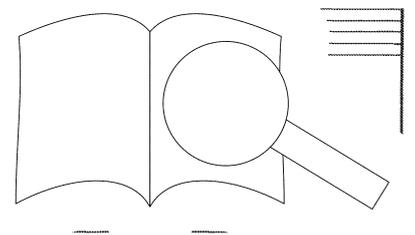
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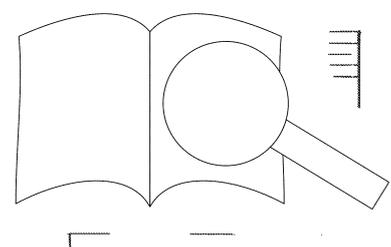
edited by Reinhold Kubik
Generalbassbearbeitung: Paul Horn
English version by Jean Lunn





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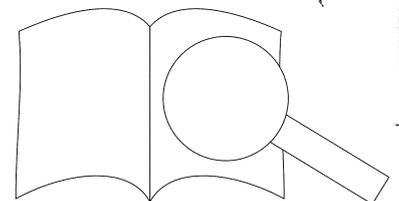


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* Der Herausgeber empfiehlt an diesen und analogen Stellen die französische Punktierung
 * The editor recommends the French dotting ♪.. ♪ here and in analogous places.

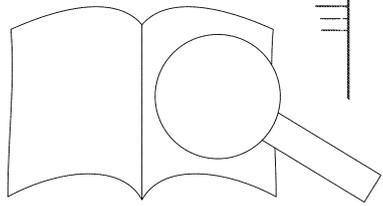


Herr Je - su Christ, - stes
 Lord Je - su Chri - est

Herr Je - su du höch - stes
 Lord Je - su thou high - est

Herr Christ, du höch - stes
 Lord Christ, thou high - est

- su Christ, du höch - stes
 - su Christ, thou high - est



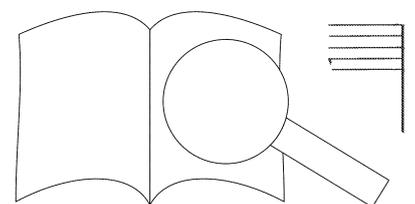
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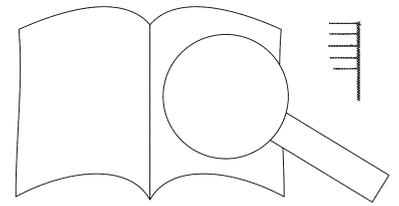
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 thou source of sal - va - -

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 thou all sal - va - -

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 of all sal - va - -



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Two staves of musical notation in G major. The top staff contains a melody with eighth and quarter notes, while the bottom staff provides a harmonic accompaniment with similar rhythmic patterns.

Four staves of musical notation. The top staff continues the melody with more complex rhythmic figures. The second and third staves appear to be for a secondary instrument or voice part. The bottom staff continues the accompaniment.

A single staff of musical notation, likely representing a vocal line, with a few notes and rests.

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A single staff of musical notation, continuing the vocal line from the previous system.

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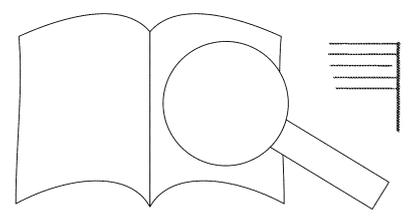
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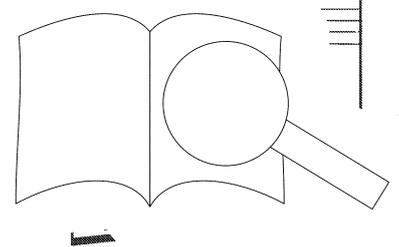
A single staff of musical notation, continuing the vocal line.

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Two staves of musical notation. The top staff contains a melody with chords, and the bottom staff provides a bass line accompaniment.



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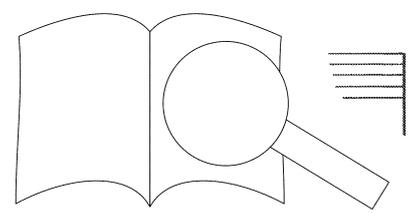
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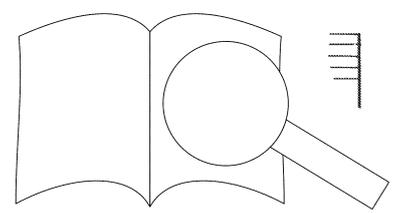
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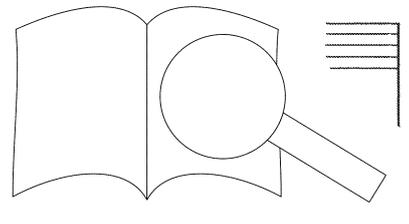
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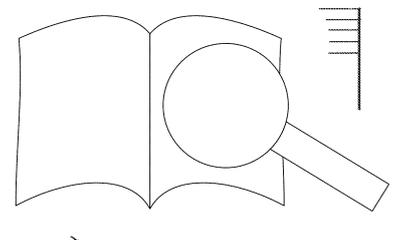


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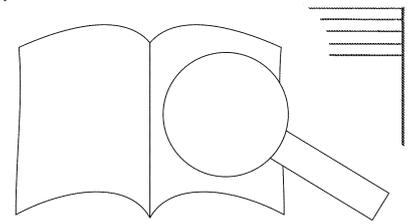
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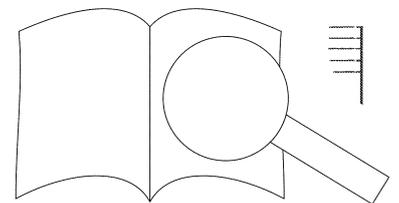
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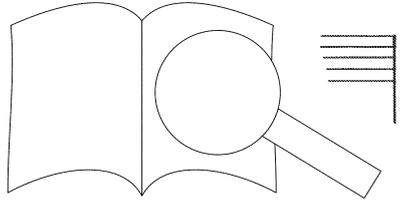
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Pfei - le viel,
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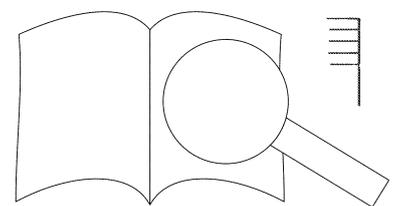
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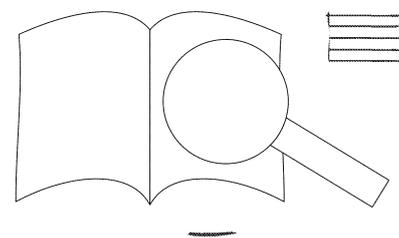
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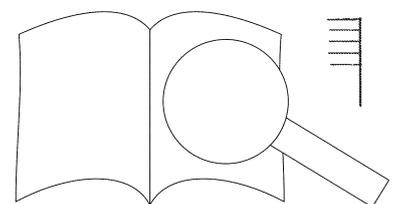
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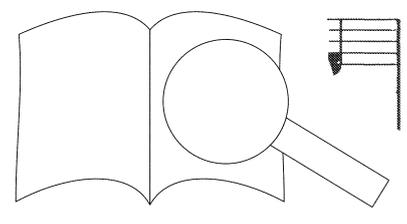
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ar - men _____ Sün - der _____
 press on _____ this _____ - ken.
 - ner.

ar - men _____ Sün - der _____
 press _____ on _____ this _____ - ken.
 - ner.

Sün - der _____ drük - _____
 this poor _____ sin - _____ - ner.



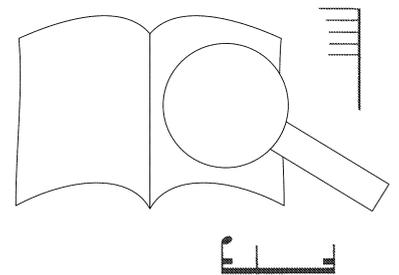
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Musical notation for the first system, measures 79-82. It consists of two staves in treble clef with a key signature of one sharp (F#). The melody in the upper staff features eighth and quarter notes, while the lower staff provides a harmonic accompaniment with similar rhythmic values.

Musical notation for the second system, measures 83-86. This system includes three staves. The upper staff continues the melody with more complex rhythmic patterns. The middle and lower staves provide accompaniment, with the lower staff using a bass clef.

Musical notation for the third system, measures 87-90. This system contains four staves, all of which are mostly empty, indicating a section of the score where the instruments are silent or playing sustained notes.

Musical notation for the fourth system, measures 91-94. It consists of two staves in bass clef with a key signature of one sharp (F#). The notation includes chords and moving lines in both hands.



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Musical notation for the first system, measures 83-86. It consists of two staves in treble clef with a key signature of one sharp (F#). The melody in the upper staff features eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment.

Musical notation for the second system, measures 87-90. This system includes three staves: two in treble clef and one in bass clef. The upper two staves continue the melodic and harmonic lines, while the bass staff introduces a rhythmic accompaniment with eighth notes.

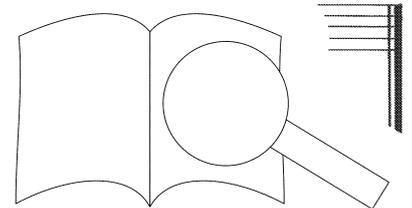
Musical notation for the third system, measures 91-92. It consists of a single treble clef staff with a few notes at the end of the system.

Musical notation for the fourth system, measures 93-94. It consists of a single treble clef staff with a few notes at the end of the system.

Musical notation for the fifth system, measures 95-96. It consists of a single treble clef staff with a few notes at the end of the system.

Musical notation for the sixth system, measures 97-98. It consists of a single bass clef staff with a few notes at the end of the system.

Musical notation for the seventh system, measures 99-102. It consists of two staves in bass clef. The lower staff contains a melodic line, and the upper staff contains a chordal accompaniment.



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2. Aria

Violino I, II

Alto

Basso continuo



4(a) *



7(a)



* In manusc. Ausgaben sind die Takte 26–48 als Wiederholung der T. 2–24 notiert; wir geben daher beide
the section from measure 26 to 48 is notated as a repeat of measures 2 to 24. Therefore we include the num.

10(a)

Musical score for system 10(a), featuring a vocal line and piano accompaniment in G major. The piano part includes a complex arpeggiated figure in the right hand and a steady bass line in the left hand.

13(a)

Musical score for system 13(a) with lyrics. The vocal line is in G major. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand.

Er - barm dich mein cher
 Have mer - cy, for bowed

17(a)

Musical score for system 17(a), featuring a vocal line and piano accompaniment in G major. The piano part includes a complex arpeggiated figure in the right hand and a steady bass line in the left hand.

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20(a)

Musical score for system 20(a). It consists of a vocal line and a piano accompaniment. The vocal line has two staves: the top staff contains the melody with lyrics, and the bottom staff contains the vocal line without lyrics. The piano accompaniment has two staves: the top staff contains the right hand and the bottom staff contains the left hand. The key signature is two sharps (F# and C#) and the time signature is 7/8.

nimm sie aus mei - nem Her -
 take from me my af - flic -

24(a)

(2b)

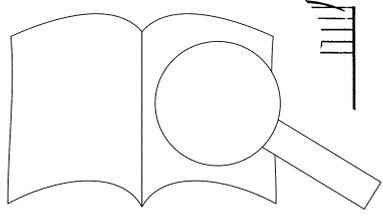
Musical score for system 24(a) and (2b). It consists of a vocal line and a piano accompaniment. The vocal line has two staves: the top staff contains the melody with lyrics, and the bottom staff contains the vocal line without lyrics. The piano accompaniment has two staves: the top staff contains the right hand and the bottom staff contains the left hand. The key signature is two sharps (F# and C#) and the time signature is 7/8.

zen,
 tion,

28(4b)

Musical score for system 28(4b). It consists of a vocal line and a piano accompaniment. The vocal line has two staves: the top staff contains the melody with lyrics, and the bottom staff contains the vocal line without lyrics. The piano accompaniment has two staves: the top staff contains the right hand and the bottom staff contains the left hand. The key signature is two sharps (F# and C#) and the time signature is 7/8.

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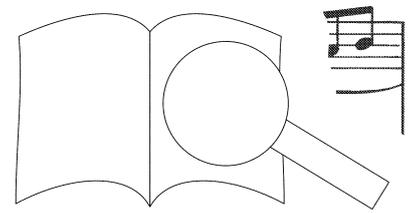
32 (8b)

35 (11b)

die -
thou

38 (14b)

me ge - bü - ßet hast
didst once a - tone



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42 (18b)

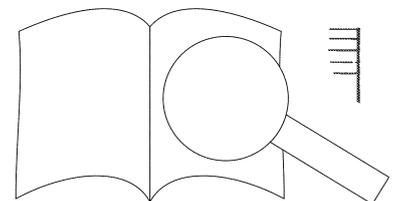
am
with

45 (21b)

Holz mit To - des - schmer -
 thine own cru - ci - fix -

49 (25b)

auf daß ich
 that in my



53 (29)

nicht für gro - ßem Weh
grief and bit - ter pain

57 (33)

in me: jün - den
I r per - ish

61 (37)

geh,
sin

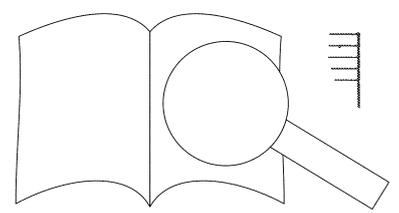
65 (41)

noch e - - - wig - lich ver -
or give up hope for

69 (45)

za - - - ge.
ev - - - er.

73 (49)



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77 (53)

Musical score for measures 77-80. It features a vocal line in the top staff and a piano accompaniment in the bottom two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes chords and moving lines in both hands.

81 (57)

Musical score for measures 81-84. It features a vocal line in the top staff and a piano accompaniment in the bottom two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes chords and moving lines in both hands.

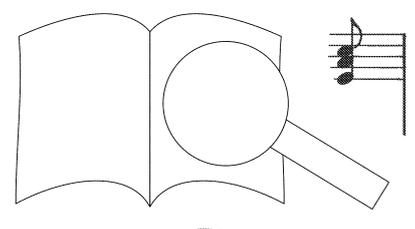
Oboe d'amore I

Oboe d'amore II

Bas^c

Musical score for Oboe d'amore I, Oboe d'amore II, and Bass. The Oboe I part starts with a '3.' marking. The Oboe II part has a '7 7' marking. The Bass part is mostly rests. The key signature has two sharps (F# and C#).

Musical score for piano accompaniment. It features a vocal line in the top staff and a piano accompaniment in the bottom two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes chords and moving lines in both hands.



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3

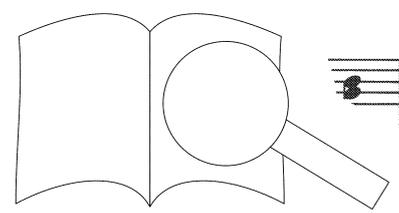
6

Für-wahr, wenn mir_ das
In truth, when thoughts of

köm - met ein, wenn mir das köm - met ein, daß ich nicht recht vor
 God make plain, when thoughts of God make plain that of - ten I have

recht vor Gott ge - wan -
 e sinned and have dis - tressed

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Musical notation for measures 12-13, including vocal line and piano accompaniment.

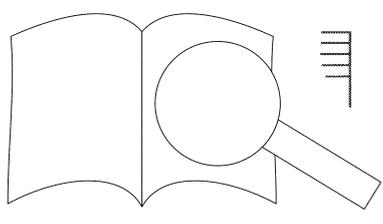
- delt und täg - lich wi - der
 him and dai - ly have trans-

Musical notation for measures 14-15, including vocal line and piano accompaniment.

Musical notation for measures 16-17, including vocal line and piano accompaniment.

- delt, so quält mich Zit -
 him, I suf - fer trem -

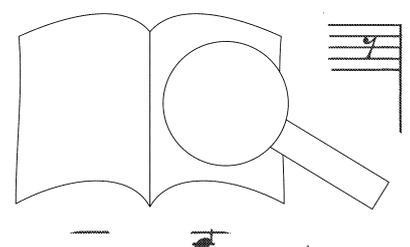
Musical notation for measures 18-19, including vocal line and piano accompaniment.



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-tern, Furcht und Pein.
-bling, fear, and pain.

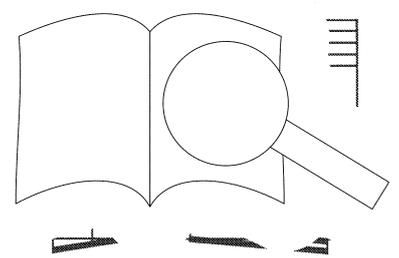
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Ich weiß, daß mir... das Her - ze
I know my heart would soon be

brä - ch... rt nicht Trost ver - spräche, ich weiß,
I know, I know,
word of hope been spo-ken, I know, I know,

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ich weiß, daß mir das Her - ze brä -
 I know my heart would soon be bro -

Wort nicht Trost, nicht Trost ver - sprä -
 word of hope, of hope been spo -

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30

tr

che;
ken,

ich weiß, daß mir das Her-ze
I know my heart would soon be

33

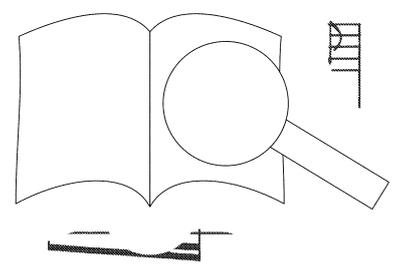
brä-che
br

1. 1.

... nicht Trost ver-sprä-che,
ord of hope been spo-ken,

ich weiß,
I know,

ich
I



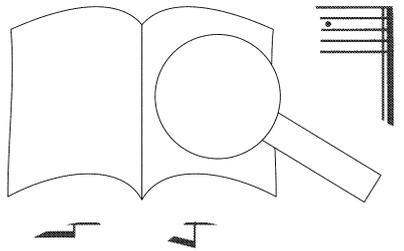
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weiß, ich weiß, daß mir das Her - ze brä -
 know, I know my heart would soon be bro -

- che, wenn mir dein Wort nicht Trost ver -
 - ken, had not thy word of hope been

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4. Recitativo

Basso

Je - doch dein heil - sam Wort, das
But still thy ho - ly word, so

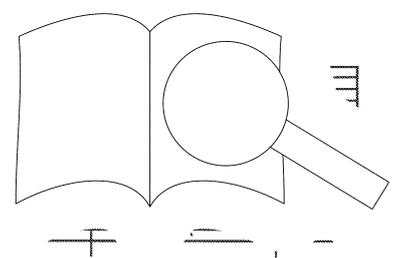
Basso continuo

3

macht mit sei - nem sü - ßen,
pure, brings joy and sweet - ing,

6

vor-mals lau-ter Angst be-wußt, sich wieder kräf - tig kann er-quick-ken.
ich once had suffered fear and doubt, now is re-freshen



9

Das jam-mer-vol - le Herz emp-fin - det nun nach trä - nen-rei-chem Schmerz den
 My soul, which did com-plain, now aft - er man-y tears and aft - er pain be -

12

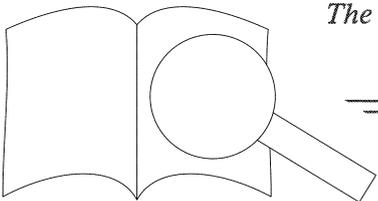
hel - len Schein von Je-su Gna-den-blicken; sein Wort hat mir so vie-len Trost
 holds the light of Je-sus' grace and glo-ry; his word has filled me with such

15

mir das Her - ze v als wens be -
 makes my heart to as in its

18

rin - gen. Wie wohl, wie
 spring - ing. What joy, what



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21



Musical staff for the vocal line in measure 21, featuring a treble clef, a key signature of one sharp, and a 7/8 time signature.

na - gen - de Ge - wis - sen kann mich nicht län - ger quä - len, die - weil Gott
gnaw - ing pains of conscience can now no long - er gall it; our God has

Piano accompaniment for measures 21-23, including treble and bass staves with chords and a rhythmic bass line.

24

Musical staff for the vocal line in measure 24, featuring a treble clef, a key signature of one sharp, and a 7/8 time signature.

al - le Gnad ver - heißt, hiernächst die Gläubigen und Frommen
prom - ised us all good and soon will feed his own for ev - er

Piano accompaniment for measures 24-26, including treble and bass staves with chords and a rhythmic bass line.

27

Musical staff for the vocal line in measure 27, featuring a treble clef, a key signature of one sharp, and a 7/8 time signature.

speist, wenn wir nur mit an Geist zu
food, for hum - bly an heart we

Piano accompaniment for measures 27-29, including treble and bass staves with chords and a rhythmic bass line.

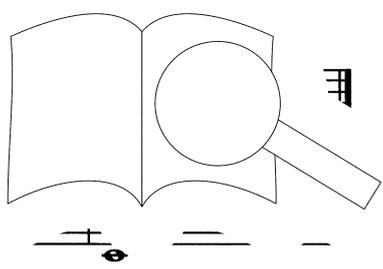
30

Musical staff for the vocal line in measure 30, featuring a treble clef, a key signature of one sharp, and a 7/8 time signature.

Christ - su kom
our Sav

ossia:

Piano accompaniment for measures 30-32, including treble and bass staves with chords and a rhythmic bass line.



5. Aria

Flauto traverso

Tenore

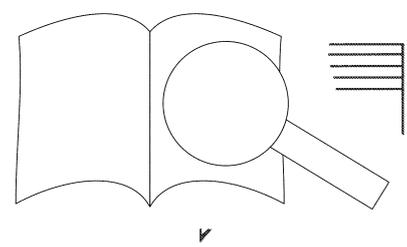
Basso continuo

3

6

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8

10

12

Je - sus — nimmt die Sün-der
 Je - sus — ...cept us

14

an, — Je - sus — nimmt die Sünder an: — Sü - ßes — Wort,
 all, — Je - sus — will ac - cept us all; — O — sweet word,

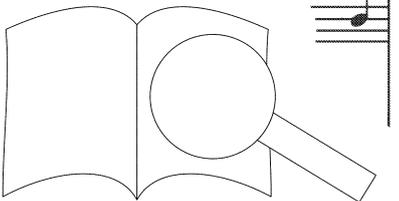
17

sü - ßes — Wort voll Trost — und Le - be
 O — sweet word of con - so - la - ti - on

20

...e Sün - der an: — Sü - ßes — Wort voll Trost und
 ac - cept us all; — O — sweet word of con - so -

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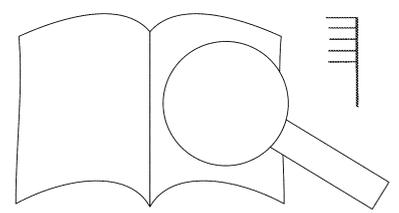


Le - ben,
la - tion,
Je - sus nimmt die Sün - der an,
Je - sus will ac - cept us all,
Je - sus

nimmt die Sünder an:
will ac-cept us all;
Sü-ßes Wort O sweet word
vol. ui.

- ben!
- tion!

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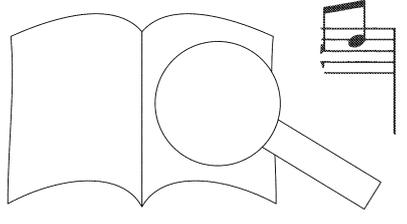


32

34

36

See-len - ruh
ur souls true rest



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

und ru - fet je - dem tröst - lich zu: Dein Sünd ist
and call to all who are op - pressed: I now for -

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

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

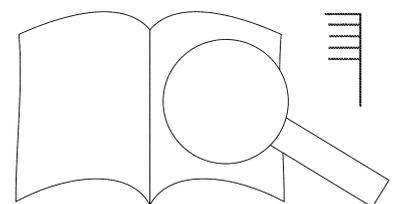
dir ver - ge - - ben!
give trans - gres - - sion!

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

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

Er schenkt die
For he__ will

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



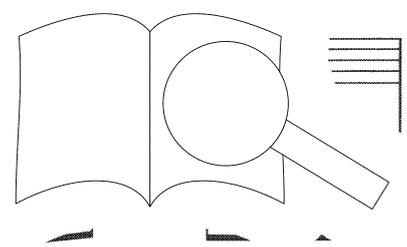
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8 wah-re Seelen-ruh, die wah-re See - len - ruh, er schenkt die
 give our soulstruerest, willgive our souls true rest, for he will

8 wah - re See - len-ruh und ru - fet je - dem tröst -'
 give our souls true rest and call to all who are d: ist dir ver -
 for - give trans-

- ben.
 - sion.

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57

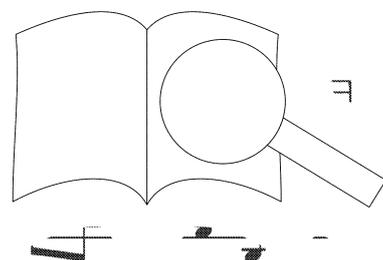
Je - sus__ nimmt die Sünder an,__ Je - sus__
 Je - sus__ will ac-cept us all,__ Je - sus__

60

nimmt die Sünder an: sü - ßes Wort, ort voll
 will ac-cept us all; O__ sweet wor? et word of

63

Je - sus__ nimmt die Sünder
 Je - sus__ will ac-cept us



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66

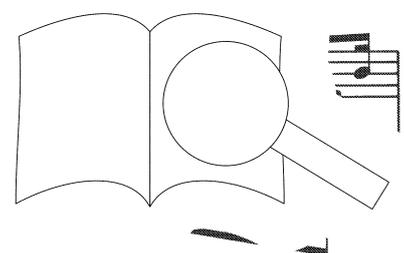
an: sü - ßes Wort voll Trost und Le - ben,
all: O sweet word of con - so - la - tion,

69

Je - sus nimmt die Sün - der an, Je - sus er an: o sü - ßes
Je - sus will ac - cept us all, Je - sus t us all; O sweet

72

Trost und Le - ben,
con - so - la - tion,

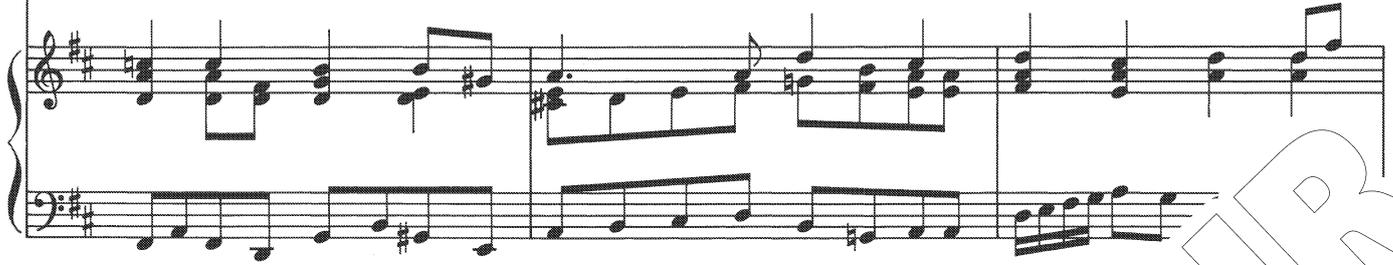


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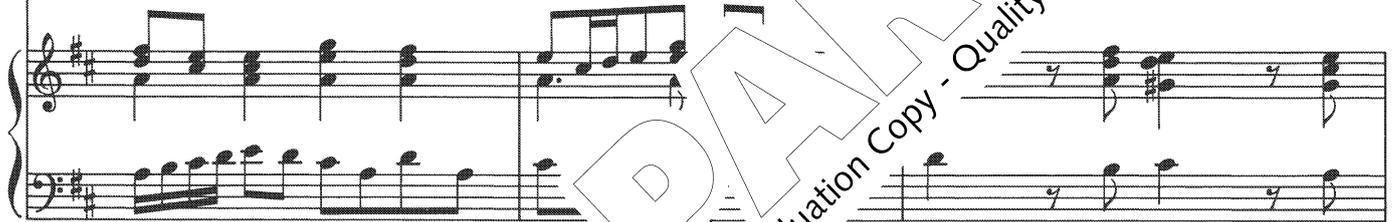
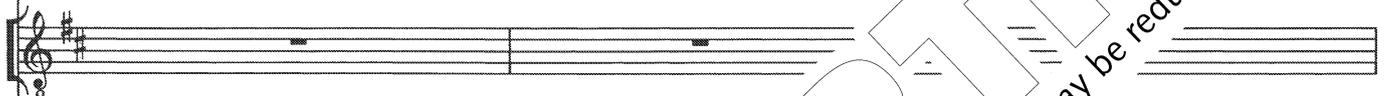
74



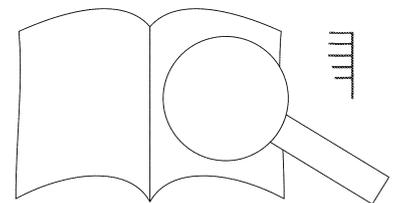
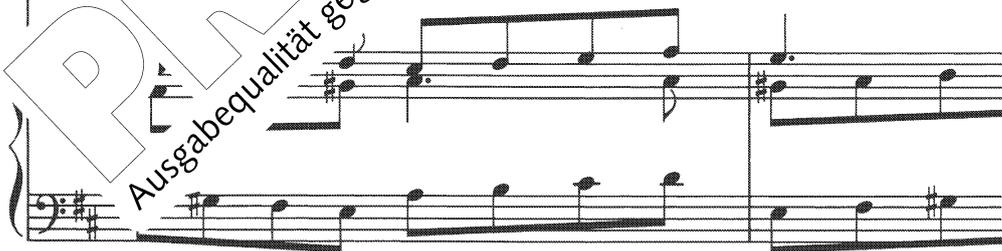
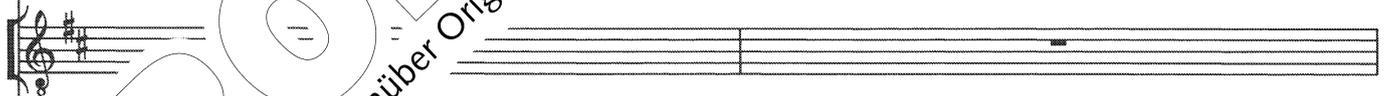
sü - ßes Wort voll Trost und Le - - - - - ben!
O _____ sweet word of con - so - la - - - - - tion!



77

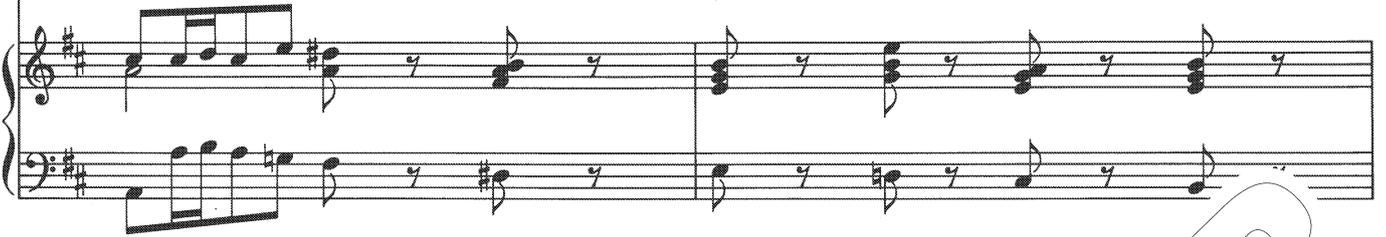
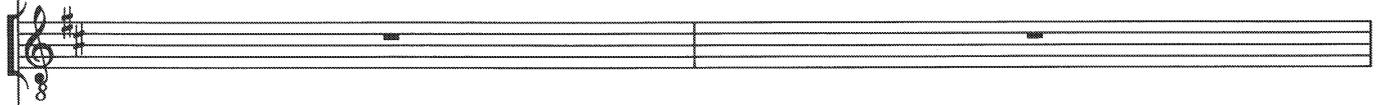
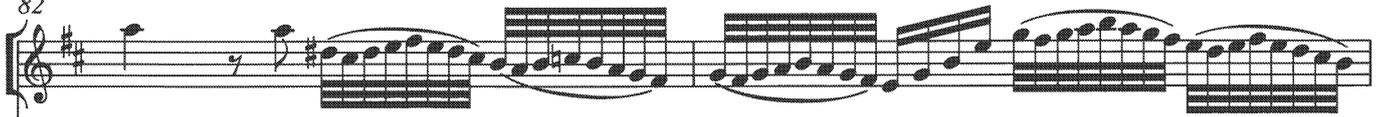


80

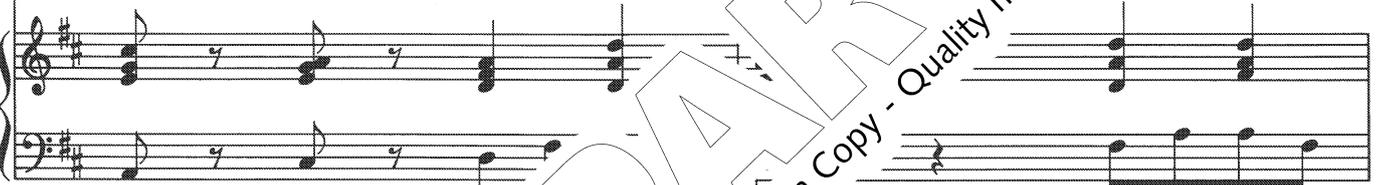


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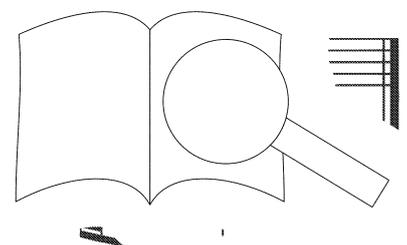
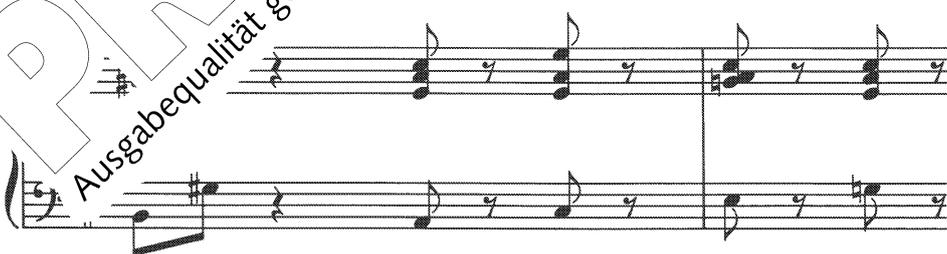
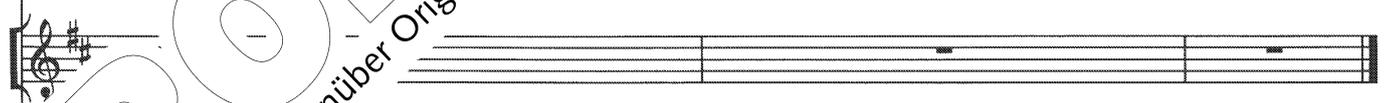
82



84



86



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6. Recitativo

Violino I

Violino II

Viola

Tenore

Basso continuo

Der Hei-land nimmt die Sün-der an: Wie lieb-lich
The Sav-iour will ac-cept us all: how we're

3

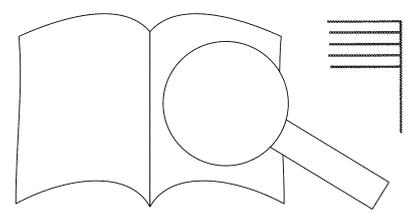
Er ruft: Kommt her zu mir, die ihr müh-se-lig und be-la-den, kommt her zum
ne! He says: Come here to me, you who are ladendown and weary, come to the

6

Brunn-quell al - ler Gna - den, ich hab euch mir zu Freunden aus - er - ko - ren. ses
source of life and glo - ry; I now have chosen you to love and praise me.

9

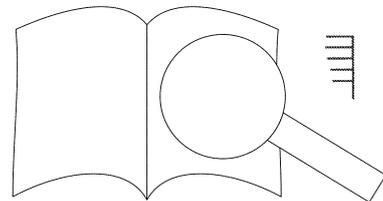
Wor
 wie der buß - fert - ge Zöllner treten, und mit demütigem Geist „Gott
like the pub - li - can come before thee and humbly, in his words, "Have



sei mir gnä - dig!“ be - ten.
mer - cy, Lord”, im - plore thee.

Ach, trö - ste mei - nen blö - den Mut
O strength - en thou my sim - ple fai'

mei - nes Blut von al - len Sün - den rein, so werd ich auch wie
id precious death absolved from all my sin, like Da - vid and Ma -



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Musical notation for measures 18-20. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a bass line with a flat (Bb) and chords.

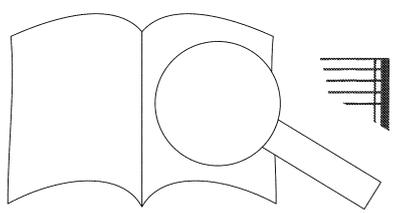
Da-vid und Ma-nas-se, wenn ich da-bei dich stets in Lieb und Treu mit meinem Glaubens-arm um-
 nas-seh may I bless thee, and when I do, with faithful love and true and with the arms of em-

Musical notation for measures 21-23, primarily piano accompaniment. It shows chords in the right hand and a bass line in the left hand. A fermata is placed over the final chord of measure 23.

Musical notation for measures 24-26. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The piano part includes a bass line and chords.

ein Kind des Him-mels sein.
 be - come a child of heav'n.

Musical notation for measures 27-29, primarily piano accompaniment. It shows chords in the right hand and a bass line in the left hand.



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7. Aria Duetto

Soprano

Alto

Basso continuo

Ach Herr, mein Gott, ver - gib mirs doch, wor-mit ich deinen
 O Lord, my God, for - give the things that cause thine own just

5

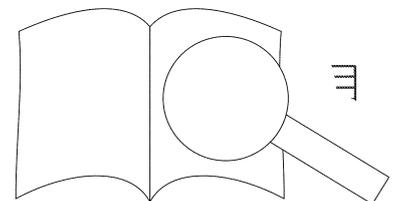
Ach Herr, mein Gott, ver - gib ch, .i dei-nen
 O Lord, my God, for - give +hu ane own just

Zorn er-re - wrath to pain - get, me,

9

Zorn er-re - wrath to *f*

Zorn er-re - st wrath to pain



13

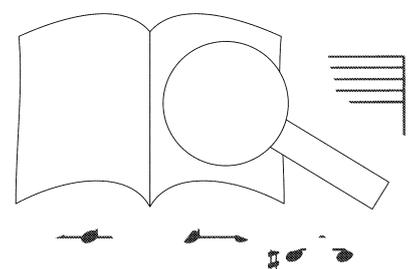
Musical score for measures 13-16. The system includes a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

17

Musical score for measures 17-20. The system includes a vocal line and piano accompaniment. The lyrics are: "get, me; zer - bric¹ cast e hwe re den".

21

Musical score for measures 21-24. The system includes a vocal line and piano accompaniment. The lyrics are: "Sün of der Sa-tan auf-er - le - a-tan has imposed up - on zer - brich das schwe - re den cast off the den".



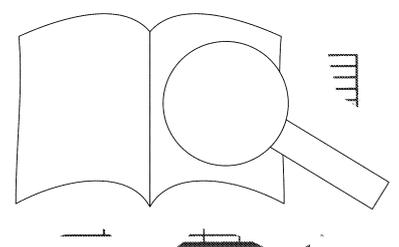
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get, das mir der Sa-tan auf-er-le-
me, that Sa-tan has im-posed up-on

Sün - den - joch, das mir der Sa-tan auf-er-le-
of my sins that Sa-tan has im-posed up-on

get,
me.

get,
me.



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37

daß sich mein Herz zu - frie - den ge - be und dir zum Preis und Ruhm hin -
 Give to my heart re - pose, I pray thee, that I may praise thy name, O

daß sich mein
Give to my

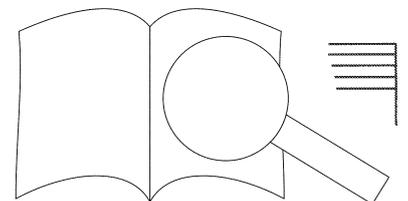
42

fort nach dei - nem Wort in kind - li - chem Ge - hor - sam le -
 Lord, and by thy word may hum - bly as a child o -

Herz zu - frie - den ge - be und dir zum
heart re - pose, I pray thee, that I may

45

am hin - fort nach dei - nem Wort in kind - li - chem Ge - hor - sam
 name, O Lord, and by thy word may hum - bly as a child o -



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- be, daß sich mein Herz zu - frie - den
 thee, give to my heart re - pose, I

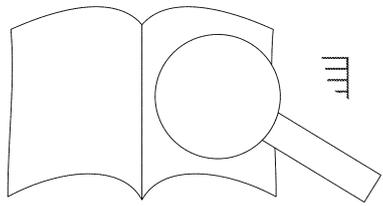
le -
 bey

ge - be und dir zum Preis und Ruhm hin - nem in
 pray thee, that I may praise thy name, O .nu . I may

- be, daß sich
 thee, give to

kind - li - chem
 hum - bly a

ge -
 pray



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Musical score for measures 58-61. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with treble and bass clefs. The music is in G major and 4/4 time. The vocal lines are mostly rests, indicating a silent period for the singers.

Musical score for measures 62-65. It includes two vocal staves and piano accompaniment. The lyrics are in German and English. The German lyrics are: "be, in kind - li m", "thee, may hum - r -", "child". The English lyrics are: "be, in", "thee, Ge - hor -", "a child".

Musical score for measures 66-67. It includes two vocal staves and piano accompaniment. The lyrics are: "sam le" and "nee".

Musical score for measures 68-71. It features piano accompaniment with treble and bass clefs. The music continues with a rhythmic pattern. To the right of the piano part is a graphic of an open book with a magnifying glass over it, likely a logo for the publisher.

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8. Choral

Soprano
Violino I
Oboe I, II

Alto
Violino II

Tenore
Viola

Basso

Basso continuo

Stärk mich mit dei-nem Freu-den-geist, heil mich mit dei-nen
Up - hold me with thy heav'n-ly joy, heal me with thine own

Stärk mich mit dei-nem Freu-den-geist, heil mich mit dei-nen
Up - hold me with thy heav'n-ly joy, heal me with thine own

Stärk mich mit dei-nem Freu - den-geist, heil mich mit
Up - hold me with thy heav'n-ly joy, heal me with

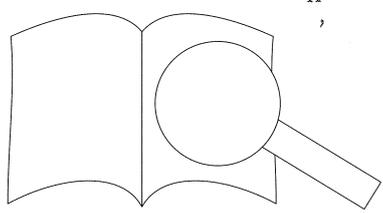
Stärk mich mit dei-nem Freu-den-geist, heil mich mit
Up - hold me with thy heav'n-ly joy, her

4
Wun - den; wasch mich mit To - des-schweiß in mei - ner letz - ten
pas - sion, wash me with thine own ag - o - ny when death shall be my

Wun - den; wasch To - des-schweiß in mei - ner letz - ten
pas - sion, w ag - o - ny when death shall be my

8
Wun dei-nem To - des-schweiß in mei - ner letz - ten
pas h thine own ag - o - ny when death shall be my

ch mich mit dei-nem To - des-schweiß in
wash me with thine own ag - o - ny w



Stun - den; und nimm mich einst, wann dirs ge - fällt, in wah - rem Glau - ben
 por - tion, and take me when it pleas - es thee in faith from this world

Stun - den; und nimm mich einst wann dirs ge - fällt, in wah - rem Glau - ben
 por - tion, and take me when it pleas - es thee in faith from this world

Stun - den; und nimm mich einst wann dirs ge - fällt, in wah - rem Glau - ben
 por - tion, and take me when it pleas - es thee in faith from this world

Stun - den; und nimm mich einst wann dirs ge - fällt, in wah
 por - tion, and take me when it pleas - es thee in fo'

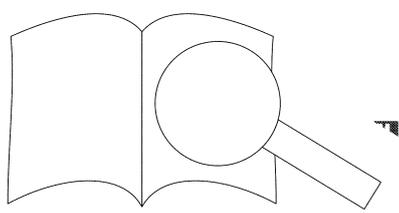
von der Welt zu dei - er - wähl - ten.
 un - to thee, to join in heav - en.

von der Welt zu dei - er - wähl - ten.
 un - to thee to join in heav - en.

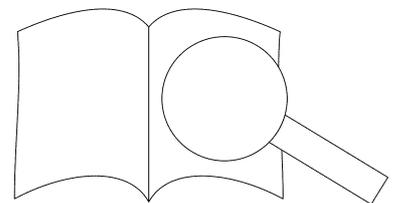
von un - nen Aus - er - wähl - ten.
 in thine own in heav - en.

zu dei - nen Aus - er - wähl - ten.
 to join thine own in

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