

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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Klavierauszug (Carus 31.113/03),
Chorpartitur (Carus 31.113/05),
komplettes Orchestermaterial (Carus 31.113/19).

The following performance material is available:
full score (Carus 31.113), study score (Carus 31.113/07),
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 Chorsatz 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 Sechzehntelfigurierungen 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 Herze 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

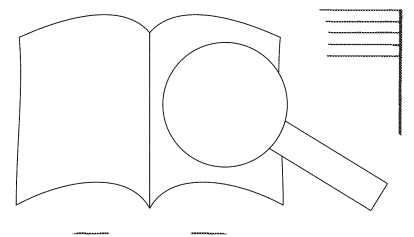
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Aufführungsdauer / Duration: ca. 27 min.

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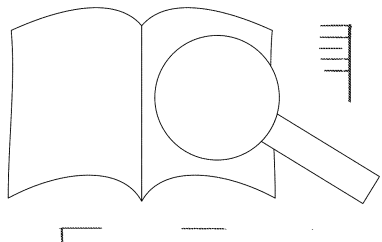
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edited by Reinhold Kubik
Generalbassbearbeitung: Paul Horn
English version by Jean Lunn



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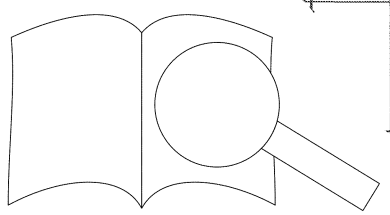
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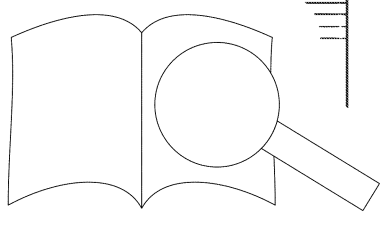
* Der Herausgeber empfiehlt an diesen und analogen Stellen die französische Punktierung
 * The editor recommends the French dotting ♪.. ♪ here and in analogous places.

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



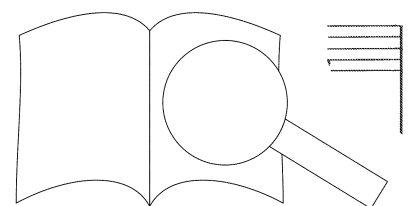
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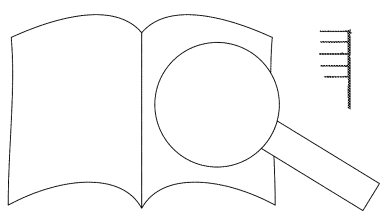
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 thou all sal - va -

arce - quell al - ler Gna -
 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 are empty, and the bottom staff continues the accompaniment.

A single staff of musical notation with a few notes, likely serving as a bridge or a short melodic phrase.

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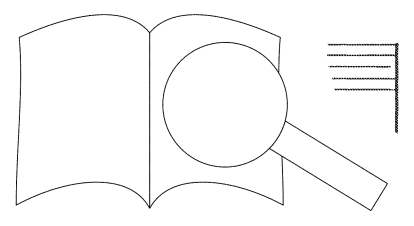
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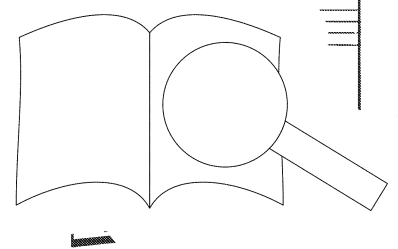
A single staff of musical notation with a few notes.

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



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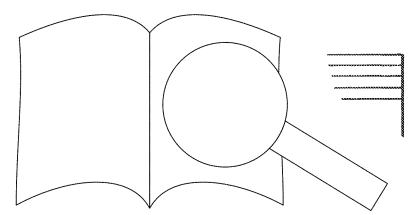
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sieh doch, wie mei - nem
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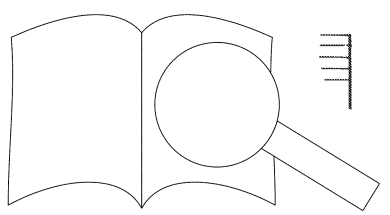
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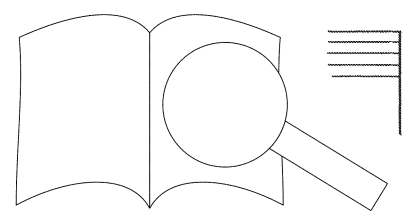
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Schmer - zen bin be - la -
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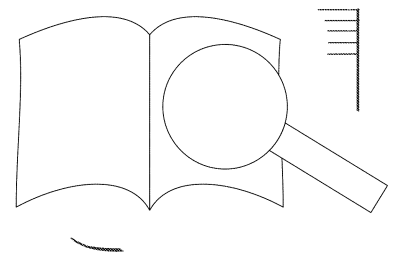


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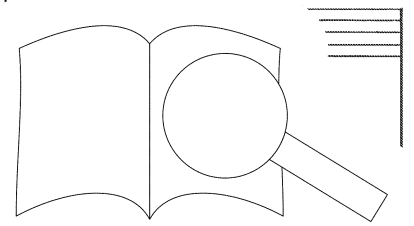
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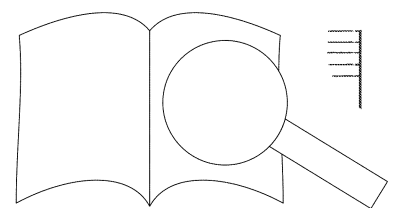
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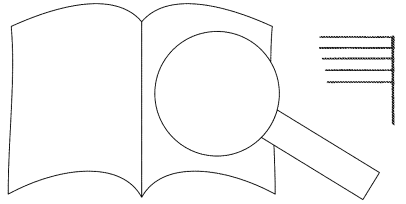


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Pfei - le viel,
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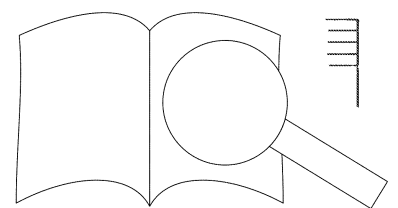
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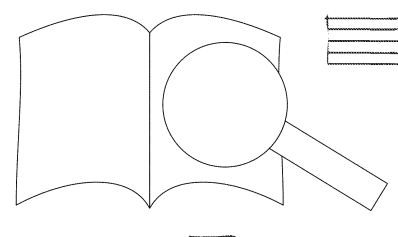
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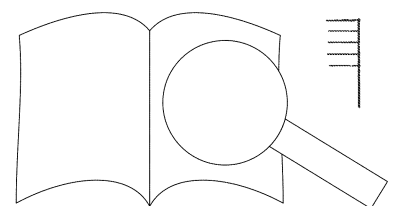
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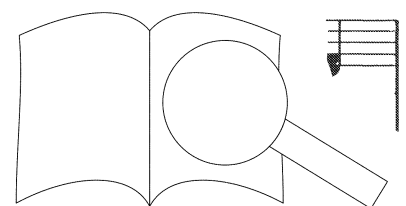
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 press on _____ this poor _____ ner.

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

ar - me _____ er drük - - - ken.
 press _____ poor sin - - - ner.

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



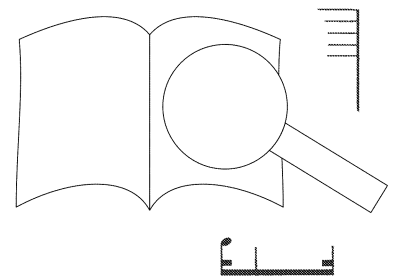
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Two staves of musical notation in G major. The top staff features a melody with eighth and quarter notes, while the bottom staff provides a harmonic accompaniment with eighth and quarter notes.

Three staves of musical notation. The top staff continues the melody with eighth notes and rests. The middle and bottom staves provide accompaniment with eighth notes and rests.

Four staves of musical notation. The top staff contains a melodic line with a long note and rests. The three lower staves contain rests, indicating a section where the instrument is silent.

Two staves of musical notation. The top staff features a melody with eighth notes and rests. The bottom staff provides accompaniment with eighth notes and rests.



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Two staves of musical notation in G major. The top staff contains a melody with eighth and quarter notes. The bottom staff contains a bass line with quarter notes.

Three staves of musical notation. The top staff has a complex melodic line with many beamed notes. The middle and bottom staves have simpler rhythmic accompaniment.

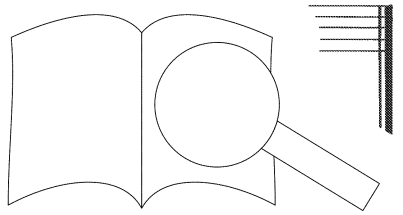
One staff of musical notation with a few notes at the end of the system.

One staff of musical notation with a few notes at the end of the system.

One staff of musical notation with a few notes at the end of the system.

One staff of musical notation with a few notes at the end of the system.

Two staves of musical notation. The top staff has chords, and the bottom staff has a melody.



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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 includes the following text:

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

The piano accompaniment provides harmonic support for the vocal line.

17(a)

Musical score for system 17(a), featuring a vocal line and piano accompaniment. The piano part continues with the arpeggiated figure from the previous system.

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20(a)

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

Detailed description: This system contains the first part of a musical score. It features a vocal line with lyrics in German and English, and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 7/8. The vocal line starts with a melodic phrase, followed by a rest, and then continues with the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

24(a) (2b)

zen,
 tion,

Detailed description: This system contains the second part of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The key signature remains two sharps, and the time signature is 7/8. The vocal line continues with the lyrics 'zen, tion,'. The piano accompaniment features more complex chordal textures and melodic lines.

28(4b)

Detailed description: This system contains the third part of the musical score. It features a vocal line and a piano accompaniment. The key signature is two sharps, and the time signature is 7/8. The piano accompaniment includes a large graphic of an open book with a magnifying glass over it, which is a watermark or a decorative element.

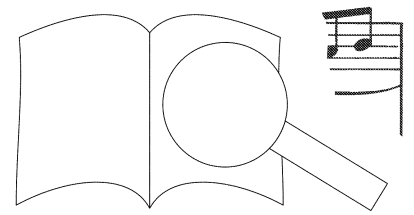
32 (8b)

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

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53 (29)

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

57 (33)

in me: jün - den
I r per - ish

61 (37)

geh,
sin

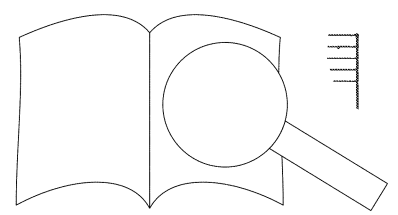
65 (41)

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 is 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 is two sharps (F# and C#), and the time signature is 4/4. The piano part includes chords and moving lines in both hands.

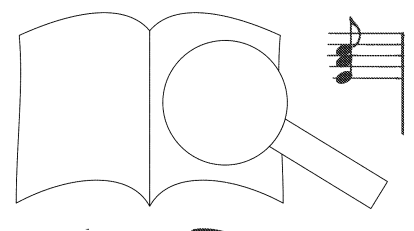
Oboe d'amore I

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 some rests. The Bass part is mostly empty. The key signature is 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 is 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

First system of musical notation, featuring vocal staves and piano accompaniment in G major.

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

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

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

Fourth system of musical notation, concluding the page with a large graphic of an open book.

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

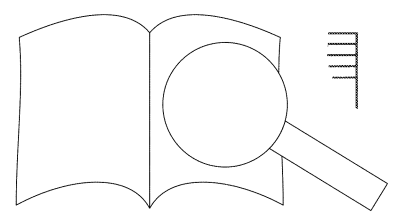
- delt und täg - lich wi - der
 him and dai - ly have trans-

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 -

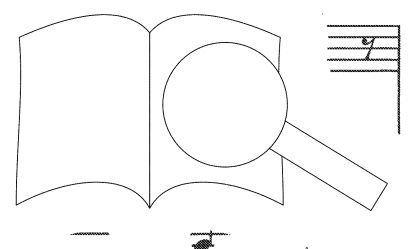
Musical notation for measures 18-19, including vocal line and piano accompaniment.



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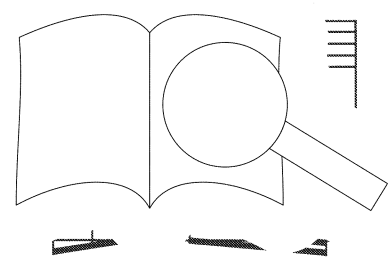
-tern, Furcht und Pein.
-bling, fear, and pain.

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

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



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

7 7 #

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

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30

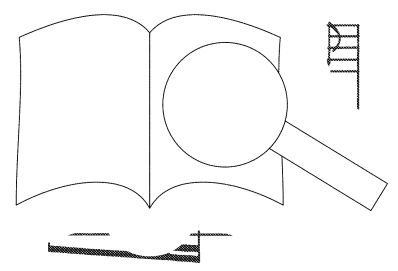
che;
ken,

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, ich weiß, ich
ord of hope been spo-ken, I know, I



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

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

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

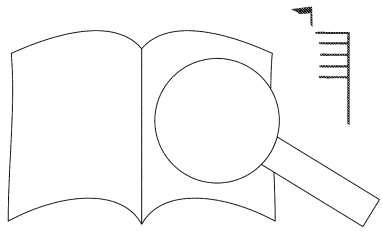
Musical notation for the second system, including vocal lines and piano accompaniment.

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

sprä-cl — ver-sprä - che.
 hope been spo - ken.

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

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Musical score for page 43. It consists of four staves. The top two staves are vocal parts in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment in treble and bass clefs. The music includes various rhythmic patterns and melodic lines.

Musical score for page 44. It consists of four staves. The top two staves are vocal parts in treble clef with a key signature of two sharps. The bottom two staves are piano accompaniment in treble and bass clefs. The music includes various rhythmic patterns and melodic lines. There are some markings like 'tr' and 'mf' in the vocal lines.

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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-freshed

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



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

24

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

27

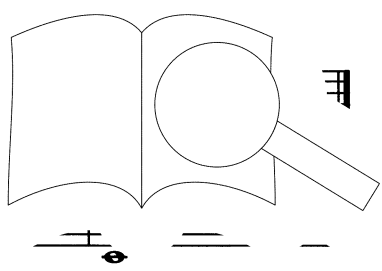
speist, wenn wir nur mit an Geist zu
food, for hum - bly an heart we

30

Christ - - - - - su - kom
our Sav

ossia:

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5. Aria

Flauto traverso

Tenore

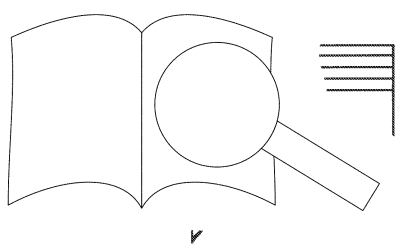
Basso continuo

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,

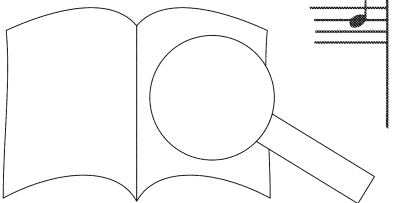
17

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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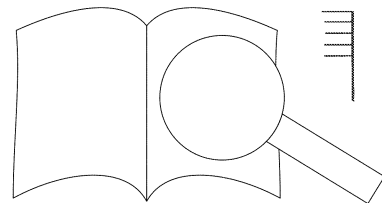


Le - ben,
la - tion,
Je - sus nimmt die Sün - der an,
Je - sus will ac - cept us all,
Je - sus

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

- ben!
- tion!

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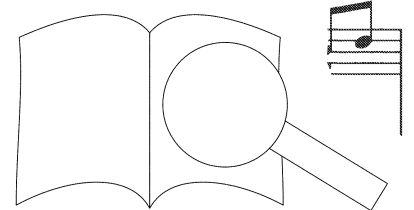


32

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.

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

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

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

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

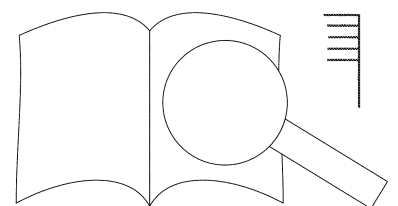
Musical notation for the sixth system, including vocal line and piano accompaniment.

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

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

Er schenkt die
For he_ will

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



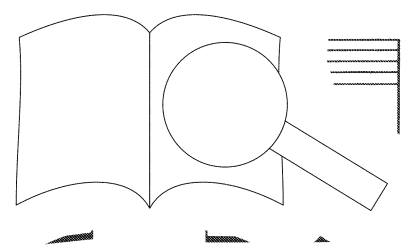
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8 wah-re Seelen-ruh, die wah-re See - len - ruh, er schenkt die
 give our soulstruerest, willgive our souls true rest, for he will

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

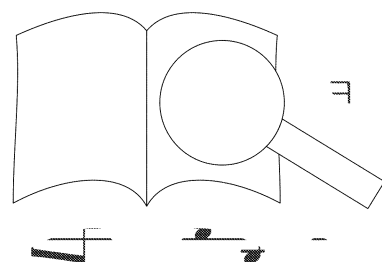
Je - sus__ nimmt die Sünder an,__ Je - sus__
 Je - sus__ will ac-cept us all,__ Je - sus__

60

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

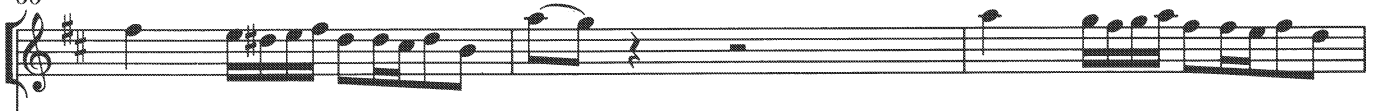
63

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

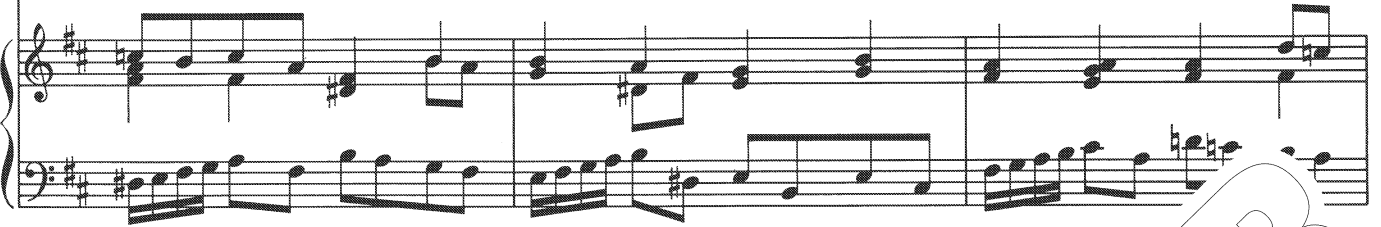


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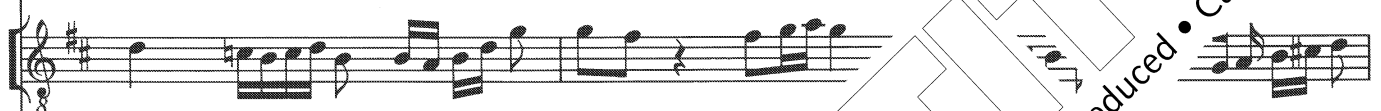
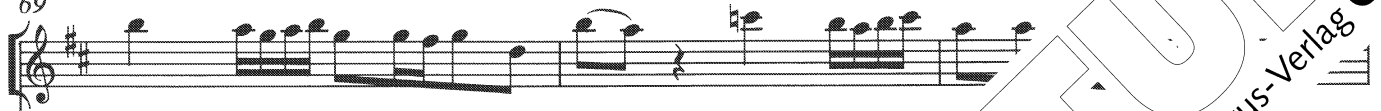
66



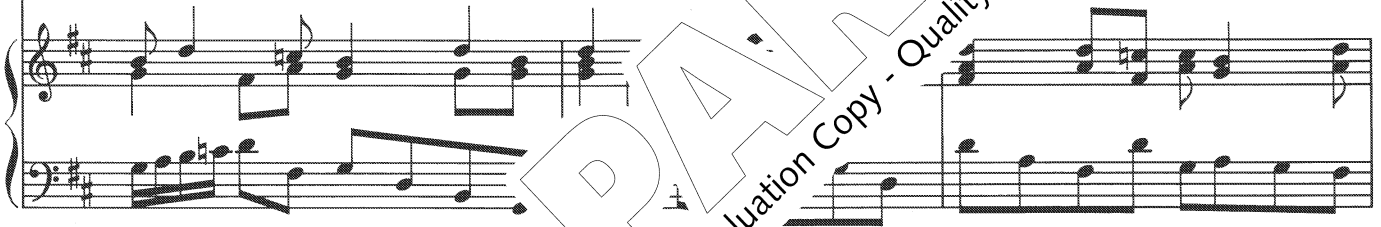
an:— sü - ßes— Wort voll Trost und Le - ben,
all:— O sweet word of con - so - la - tion,



69



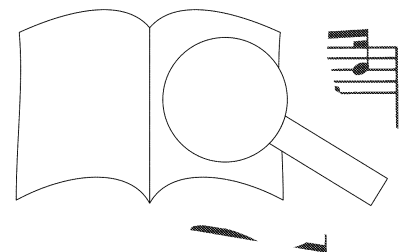
Je - sus— nimmt die Sün - der an,— Je - sus— nimmt die Sün - der an: o sü - ßes
Je - sus— will ac - cept us all,— Je - sus— will ac - cept us all; O sweet



72



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



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74

Musical staff for voice, measure 74. The staff contains a whole rest followed by a quarter rest, then a half note G4, and finally a triplet of eighth notes: G4, A4, B4.

Musical staff for voice, measure 75. The staff contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3.

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

Piano accompaniment for measures 74-75. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

77

Musical staff for voice, measure 77. The staff contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3.

Musical staff for voice, measure 78. The staff contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3.

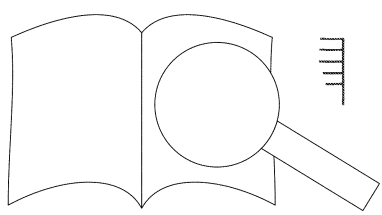
Piano accompaniment for measures 77-78. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

80

Musical staff for voice, measure 80. The staff contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3.

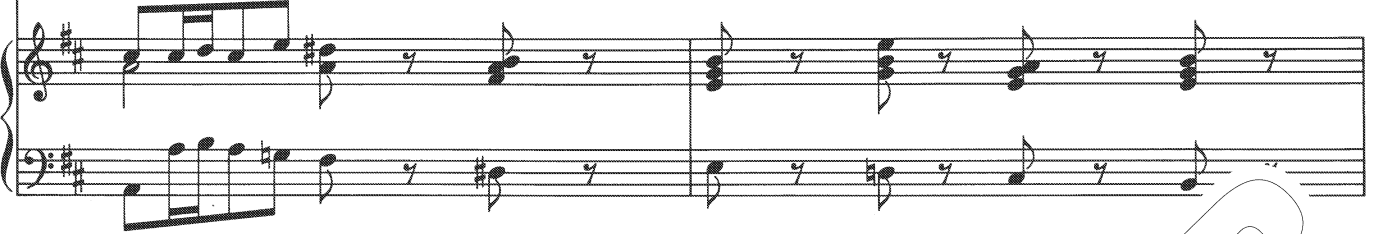
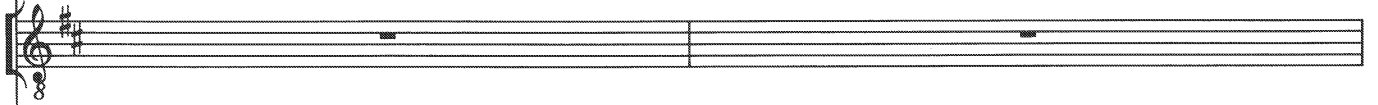
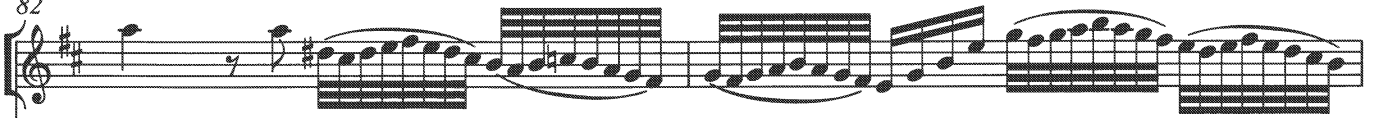
Musical staff for voice, measure 81. The staff contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3.

Piano accompaniment for measures 80-81. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

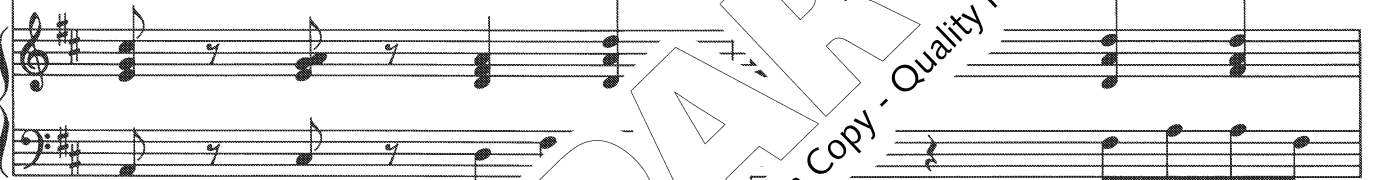
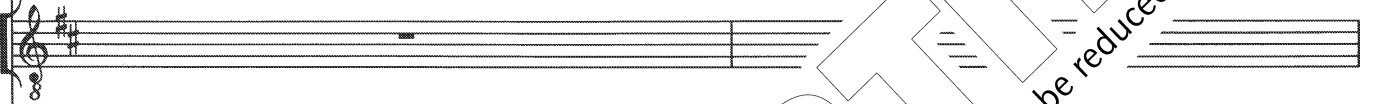


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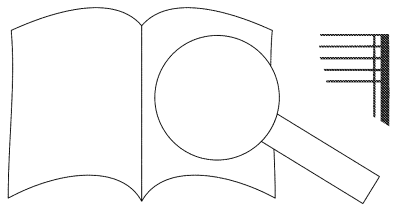
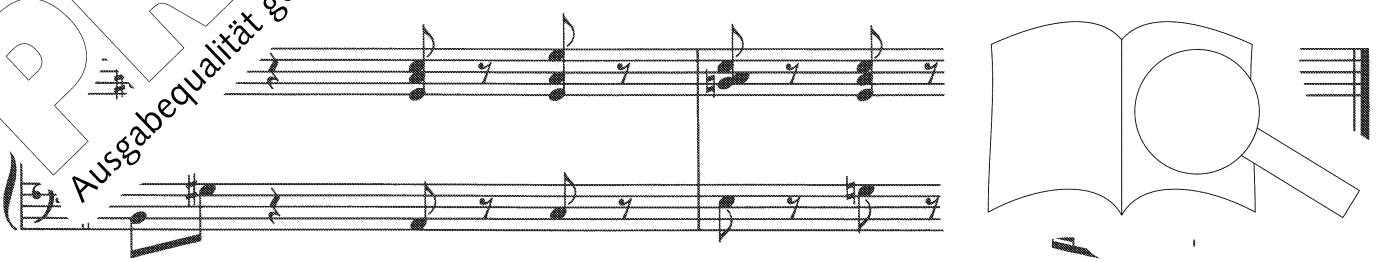
82



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

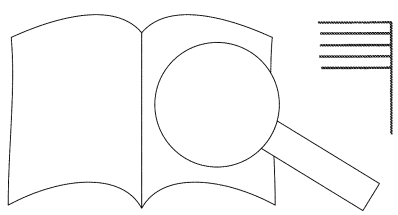
Er ruft: Kommt her zu mir, die ihr müh-se-lig und be-la-den, kommt her zum
ne! He says: Come here to me, you who are ladendown and weary, come to the

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

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

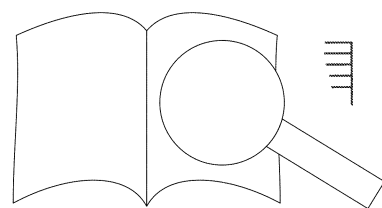


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sei mir gnä - dig!“ be - ten.
mer - cy, Lord”, im - plore thee.

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 -



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 a treble line with chords.

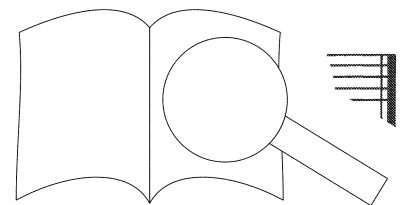
Da-vid und Ma-nas-se, wenn ich da-bei dich stets in Lieb und Treu mit meinem Glaubens-arm um-
 nas-seh may I bless thee, and when I do, with faithful love and true and with the arms of em-

Musical notation for measures 21-23, primarily piano accompaniment. It shows a bass line with a flat (Bb) and a treble line with chords. 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 with a flat (Bb) and a treble line with 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 a bass line with a flat (Bb) and a treble line with chords.



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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

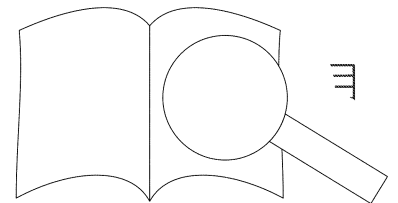
Ach Herr, mein Gott, ver - gib mirs doch, wor-mit ich deinen
 O Lord, my God, for - give the things that cause thine own just

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

9

Zorn er - re - wrath to *f*

Zorn er - re - wrath to pain



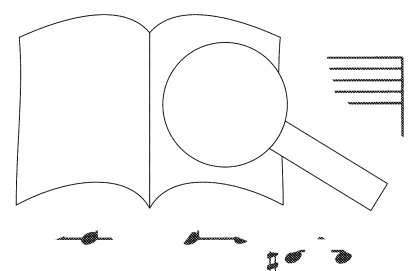
13

17

get, me; zer - brich' cast e hwe re den

21

Sün of der Sa-tan auf-er - le - a-tan has imposed up - on
zer - brich das schwe - re
of cast off the den



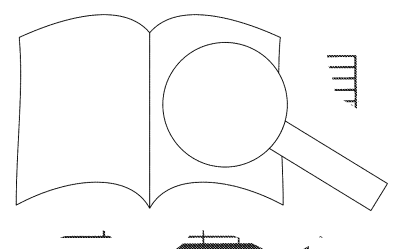
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get, das mir der Sa-tan auf-er-le-
me, that Sa-tan has im-posed up-on

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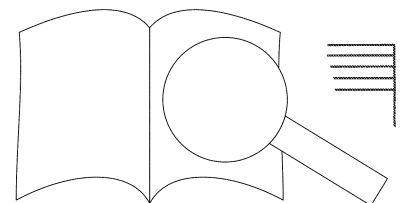
daß sich mein Herz zu - frie - den ge - be und dir zum Preis und Ruhm hin -
 Give to my heart re - pose, I pray thee, that I may praise thy name, O

daß sich mein
 Give to my

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 - ge und dir zum
 heart re - pose, pray thee, that I may

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

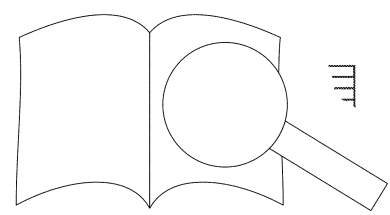
le -
 bey

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 the start of a new phrase.

Musical score for measures 62-65. It includes two vocal staves and piano accompaniment. The lyrics are as follows:

- be, in kind - li m
 thee, may hum - ' r - child
 - be, in Ge - hor -
 thee, a child

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

sam le
 o -
 .nee.

Musical score for measures 68-71. It features piano accompaniment with treble and bass clefs. The music continues with a steady accompaniment pattern. To the right of the score 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 dei-nen
Up - hold me with thy heav'n-ly joy, heal me with thine own

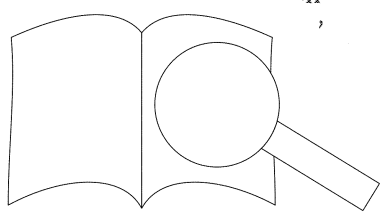
4
Wun - den; wasch mich mit To - des-schweiß in mei - ner letz - ten
pas - sion, wash me with thine own ag - o - ny when death shall be my

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

8
Wun den; wasch mich mit dei-nem 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 mich mit dei-nem To - des-schweiß in mei - ner letz - ten
pas sion, wash me with thine own ag - o - ny when death shall be my

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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'

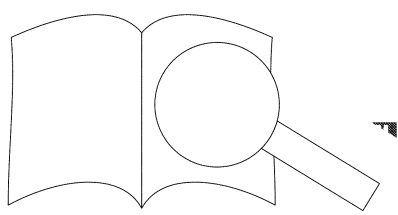
von der Welt zu dei - er - wähl - ten.
 un - to thee, to join in heav - en.


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

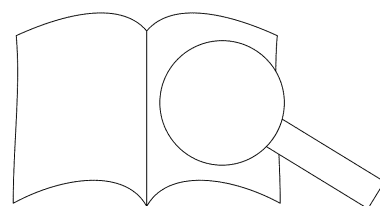
von un - nen Aus - er - wähl - ten.
 in thine own in heav - en.

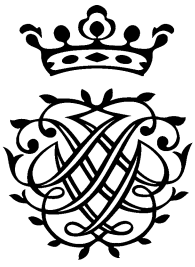
zu dei - nen Aus - er - wähl - ten.
 to join thine own in

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