

Johann Sebastian  
**BACH**

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**Ach, lieben Christen, seid getrost**

○ faithful Christians, now take heart

BWV 114

Kantate zum 17. Sonntag nach Trinitatis  
für Soli (SATB), Chor (SATB)  
Flöte, 2 Oboen, Horn  
2 Violinen, Viola und Basso continuo  
herausgegeben von Reinhold Kubik

Cantata for the 17th Sunday after Trinity  
for soli (SATB), choir (SATB)  
flute, 2 oboes, horn  
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



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Carus 31.114

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 31.114), Studienpartitur (Carus 31.114/07),  
Klavierauszug (Carus 31.114/03), Chorpartitur (Carus 31.114/05),  
komplettes Orchestermaterial (Carus 31.114/19).

The following performance material is available:  
full score (Carus 31.114), study score (Carus 31.114/07),  
vocal score (Carus 31.114/03), choral score (Carus 31.114/05),  
complete orchestral material (Carus 31.114/19).

## Vorwort

Die Kantate *Ach, lieben Christen, seid getrost* BWV 114 entstand für den 17. Sonntag nach Trinitatis am 1. Oktober 1724 und ist Bestandteil des sogenannten Choralkantaten-Jahrganges, den Bach in seinem zweiten Amtsjahr als Leipziger Thomaskantor begonnen hatte. Das Vorhaben zielte auf einen alle Sonn- und Festtage des Kirchenjahres umfassenden Zyklus von Kantaten, die jeweils auf einem Kirchenlied basieren – meist auf dem Wochenlied des betreffenden Sonn- bzw. Feiertages. Dabei erklingen die Rahmenstrophen des Liedes in unveränderter Text- und Melodiegestalt: im Eingangssatz der Kantate als figurierte Choralbearbeitung, bei der drei Chorstimmen mit Imitationen die einzelnen Kirchenliedzeilen vorbereiten, die dann in der vierten Stimme (meist im Sopran) in vergrößerten Notenwerten zu hören ist, und am Schluss als schlichter Kantionalsatz. Die Binnenstrophen werden in den dazwischenliegenden Rezitativen und Arien paraphrasiert. Der Verfasser des vorliegenden Kantatentextes hat allerdings auch noch eine Binnenstrophe des Liedes unverändert übernommen (4. Satz).

Welcher Dichter die madrigalischen Texte von Bachs Choralkantaten verfasste, ist nicht bekannt. Vielleicht handelt es sich um den ehemaligen Konrektor der Thomasschule Andreas Stübel (\*1653), der auch dichterisch tätig war und am 31. Januar 1725 überraschend starb.<sup>1</sup> Unklar ist auch, was Bach überhaupt zu seiner ambitionierten Unternehmung veranlasste. Möglicherweise wollte der Komponist an die lutherische Tradition der Liedpredigt anknüpfen. Im Jahre 1690 hatte der Thomaspastor Johann Benedikt Carpzov (1639–1699) ein ähnliches Projekt angekündigt: Er plane, in jeder seiner künftigen Predigten ein „gut, schön, alt, evangelisches und lutherisches Lied“ zu erklären, das Johann Schelle (1668–1701), Bachs Vorvorgänger im Amt des Thomaskantors, jeweils „in eine anmutige music“ bringen und „vor der Predigt [...] hören“ lassen würde.<sup>2</sup> Was auch immer der Anlass für das Großprojekt war: Bach hat den Choralkantaten-Jahrgang nicht zu Ende geführt. Mit der Aufführung der Kantate *Wie schön leuchtet der Morgenstern* BWV 1 am Sonntag Mariae Verkündigung, den 25. März 1725, brach die Serie nach vierzig Werken unvermittelt ab.

Textliche Grundlage der Kantate *Ach, lieben Christen, seid getrost* ist das gleichnamige, 1561 entstandene Lied des Thüringer Theologen Johannes Gigas (1514–1581); die Melodie aus vorreformatorischer Zeit wird für gewöhnlich mit dem Text „Wo Gott, der Herr, nicht bei uns hält“ assoziiert. Eine Verbindung von Gigas' Dichtung zum Evangelium des Sonntags (Heilung des Wassersüchtigen am Sabbat und Warnung vor Hochmut, Lk 14,1–11) ergibt

sich aus der Umdeutung der „Wassersucht“ zur „Sünden-Wassersucht“ (3. Satz).

Der Eingangssatz folgt dem üblichen Modell: Der zeilenweise Vortrag des Cantus firmus im Sopran (verstärkt durch das Horn) wird eingeleitet, begleitet und unterbrochen von einem selbstständig geführten Instrumentalsatz, der fast ausschließlich das eingangs exponierte, aus dem Beginn der ersten Liedzeile abgeleitete motivische Material verarbeitet.

Der Text der anschließenden Dacapo-Arie für Tenor stellt den Jammer des Lebens dem von Christus erhofften Trost gegenüber. Bach entspricht dieser Dichotomie durch kontrastierende Taktarten, Tempi und unterschiedliche Bewegungsformen: Die expressiven Seufzer und unruhigen Gänge der Rahmenteile werden im Mittelteil durch fließende, vorwärts drängende Bewegungen der Singstimme und der virtuos geführten Traversflöte abgelöst, deren Partie dieser Arie als obligates Instrument beigegeben ist.

Das nachfolgende Secco-Rezitativ nimmt auf das Lied, das der Kantate zugrunde liegt, keinen Bezug, sondern deutet das Heilungswunder und dient als Überleitung zu einer Choralbearbeitung, in der die unverzierte Liedmelodie im Sopran über quasi ostinate Basso-Continuo-Motive erklingt.

Der 5. Satz markiert den Wendepunkt der Kantate. Als einziger Satz des Werkes steht diese Alt-Arie in Dur; wiederholte Terz- und Sextparallelen zwischen Singstimme und Oboe signalisieren – unbeschadet kurzzeitiger Moll-eintrübungen – beseelte Zuversicht. Nach einem knappen Rezitativ schließt die Kantate mit einem schlichten Choral-satz, der dem Gottvertrauen mit knappen dogmatischen Aussagen Ausdruck verleiht.

Die Kantate ist in der autographen Partitur und einem originalen Stimmensatz überliefert, der von Bach revidiert und teilweise auch selbst geschrieben wurde. Die erste kritische Ausgabe des Werkes wurde 1876 von Alfred Dörffel innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 24); Helmuth Osthoff und Rufus Hallmark besorgten 1982 die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/23).

Hamburg, Winter 2016

Sven Hiemke

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

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

## Foreword

The cantata *Ach, lieben Christen, seid getrost* (O faithful Christians, now take heart) BWV 114 was composed for the 17th Trinity Sunday, 1 October 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 included one of the inner verses of the chorale without alterations (4th movement).

The author of the madrigal-like texts for Bach's chorale cantatas remains unknown. It is possible that it was Andreas Stübel (born 1653), the former deputy headmaster of St. Thomas's School, who was also active as a poet and died suddenly on 31 January 1725.<sup>1</sup> It is also unclear what prompted Bach to take on this ambitious venture. It is possible that the composer wanted to make a connection with the Lutheran tradition of sermons based on hymns. Benedikt Carpzov (1639–1699), the pastor of St. Thomas's Church, announced a similar project in 1690: He planned to explain a "good, beautiful, old, Protestant and Lutheran hymn" in all his future sermons which Johann Schelle (1668–1701), Bach's predecessor as Thomaskantor, would, in each case, convey "as graceful music" to "be heard before the sermon."<sup>2</sup> Bach never completed the annual cycle of chorale cantatas. The series was abruptly broken off after forty works with the performance of the cantata *Wie schön leuchtet der Morgenstern* BWV 1 on Annunciation Sunday, which was 25 March 1725.

The textual basis for the cantata *Ach, lieben Christen, seid getrost* is the eponymous chorale by the Thuringian theologian Johannes Gigas (1514–1581); its melody dates from pre-Reformation times and is usually associated with the text "Wo Gott, der Herr, nicht bei uns hält." The connection between Gigas's poetry and the Sunday gospel reading (Healing of the man with dropsy on the Sabbath and a warning against pride, Luke 14:1–11) lies in the re-interpretation of "dropsy" as "dropsy of sinfulness" (3rd movement).

The opening movement follows the usual pattern: the cantus firmus is sung line by line by the soprano (reinforced by the horn); it is introduced, accompanied and interrupted by an independent instrumental setting which almost exclusively processes the initially introduced motivic material which is derived from the beginning of the first chorale line.

The text of the following da capo aria for tenor contrasts the misery of life with the consolation hoped for from Christ. Bach portrays this dichotomy by means of contrasting meters, tempos, and different types of motion: the expressive sighs and restless pacing of the framing sections is replaced in the middle section by a flowing, forward-thrusting momentum in both the vocal part and the transverse flute, which in this aria plays the part of obbligato instrument.

The following secco recitative makes no reference to the chorale on which the cantata is based, but interprets the miracle of the healing and serves as transition to a chorale arrangement in which the unadorned chorale melody is heard in the soprano, accompanied by quasi-ostinato basso continuo motives.

The 5th movement marks the turning point of the cantata. This aria for contralto is the only movement of this work which is in major tonality; repeated parallel thirds and sixths between the voice and the oboe signal soulful assurance, in spite of short-lived shadows in minor. After a brief recitative, the cantata closes with a simple chorale setting in which the trust in God is expressed in terse dogmatic statements.

The cantata is extant both as an autograph score and as an original set of parts which was revised by Bach and to some extent also copied by him. 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 1982, Helmuth Osthoff and Rufus Hallmark were responsible for the edition of the cantata within the framework of the Neue Bach-Ausgabe (NBA I/23).

Hamburg, winter 2016  
Translation: David Kosviner

Sven Hiemke

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

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

# Ach, lieben Christen, seid getrost

*O faithful Christians, now take heart*

BWV 114

## 1. Coro

Johann Sebastian Bach

1685–1750

Vivace

Corno

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

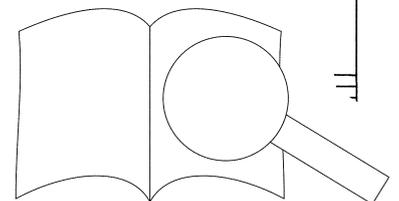
Alto

Tenore

Basso

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6 4 #



Aufführungsdauer/Duration: ca. 27 min.

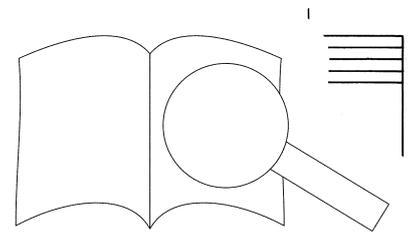
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edited by Reinhold Kubik  
Generalbassbearbeitung: Paul Horn  
English version by Jean Lunn

3

4 3 6 5b 4 3



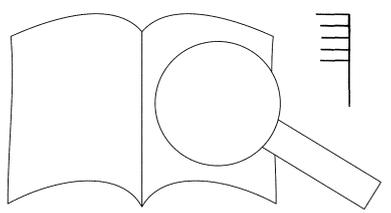
Musical notation for the first system. The top staff is a treble clef with a whole rest. The second and third staves contain eighth-note patterns with trills (tr) indicated above the notes.

Musical notation for the second system. The top staff is a treble clef with eighth-note patterns. The bottom staff is a bass clef with eighth-note patterns.

Musical notation for the third system, consisting of four empty staves.

Musical notation for the fourth system. The top staff is a bass clef with chords. The bottom staff is a bass clef with eighth-note patterns.

4 3 4 6 7 6



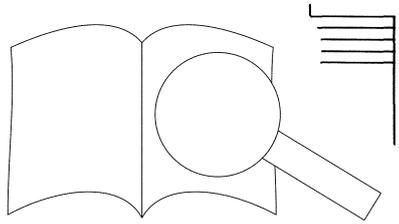
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Musical score for page 7, featuring multiple staves with musical notation including treble and bass clefs, notes, rests, and dynamic markings.

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Musical notation for the bottom of page 7, including a bass line with notes and a chord progression.

7 6 5<sub>b</sub> 6 6 4 2



Musical staff with treble clef and key signature of two flats.

Musical staff with treble clef, key signature of two flats, and trills (tr).

Musical staff with treble clef, key signature of two flats, and trills (tr).

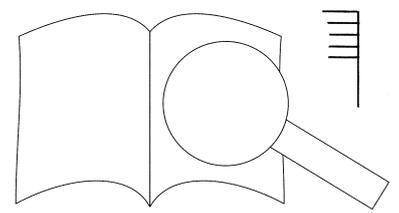
Musical staff with treble clef, key signature of two flats, and lyrics: Ach, O

Musical staff with treble clef, key signature of two flats, and lyrics: Ach, lie - ben O faith-ful

Musical staff with treble clef, key signature of two flats, and lyrics: Ach, lie - ben O faith-ful

Musical staff with bass clef, key signature of two flats, and lyrics: Ach, lie - ben O faith-ful

Musical staff with bass clef, key signature of two flats, and figured bass notation: 6 5b 5 6 6 6 6 5 #



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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes chords and arpeggiated figures.

Musical score for the second system with German and English lyrics. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves.

seid ge - trost,  
now take heart, no.

Chri - sten, seid ge - trost,  
Chris - tians, now take heart, no.

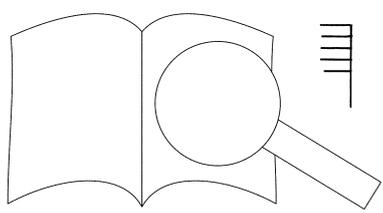
Chri - sten, seid  
Chris - tians, no

Chri - sten, seid ge - trost,  
Chri - tians, now take heart,

Musical score for the third system with German and English lyrics. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves.

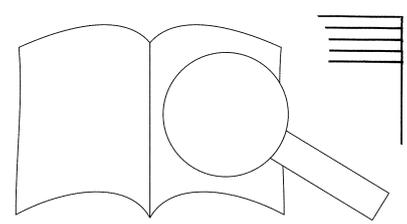
Chri - sten, seid ge - trost,  
Chri - tians, now take heart,

7 7 6 5



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18

wie tu. ihr  
why

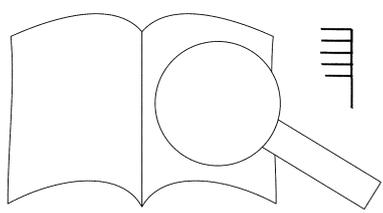
.ut ihr so ver -  
are you so de -

wie tut ihr  
why are you

wie  
why

7 4 5

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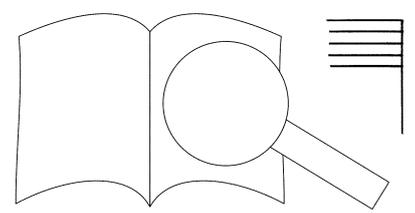
Musical score for the first system, including vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line includes lyrics: "so ver -", "so de -", "za -", "spair -", "so", "so".

Musical score for the third system, including vocal line and piano accompaniment. The vocal line includes lyrics: "ver -", "de -", "-za -", "-spair -".

Musical score for the fourth system, including piano accompaniment. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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gen!  
ing?

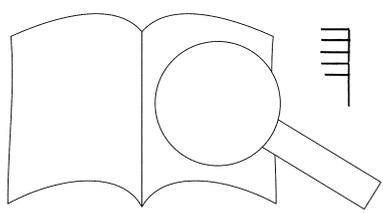
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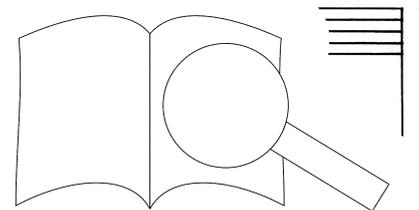
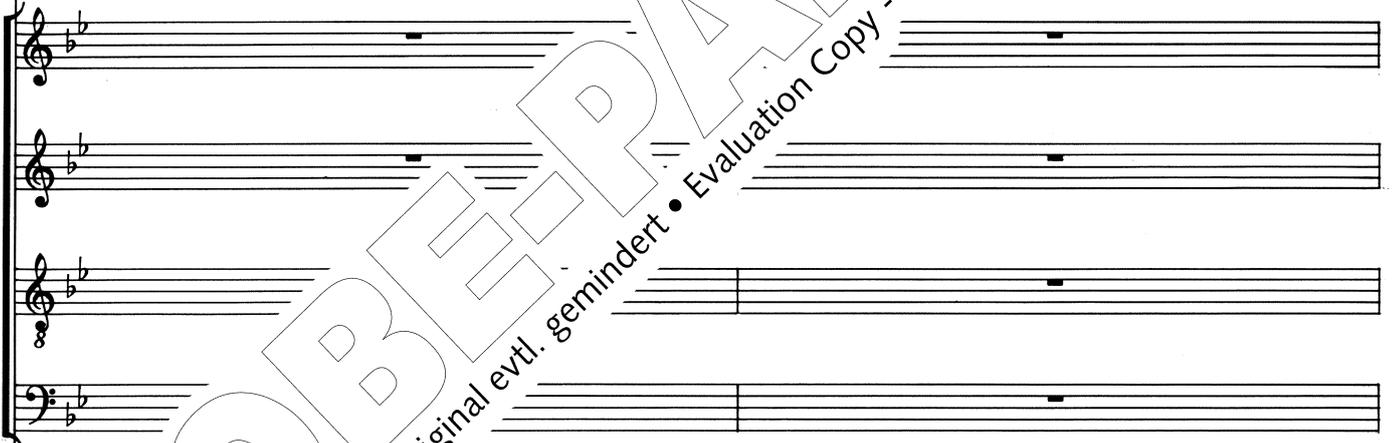
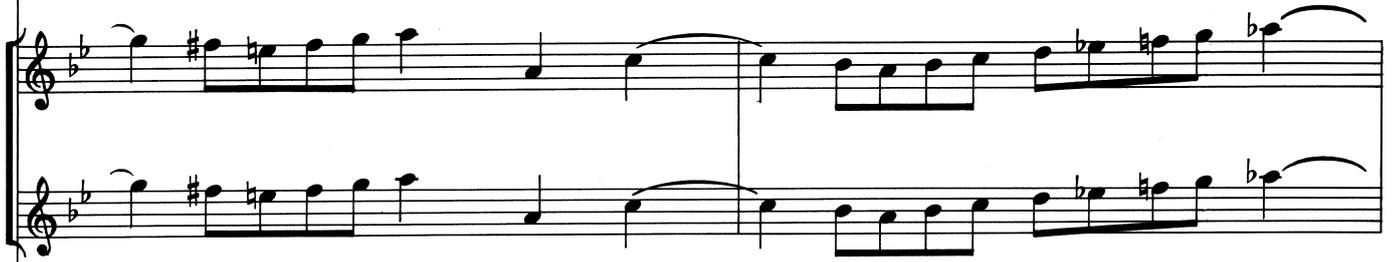
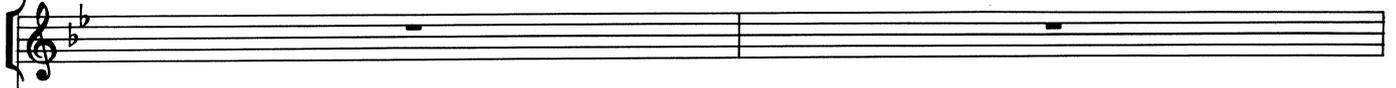
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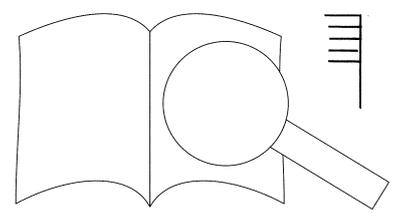
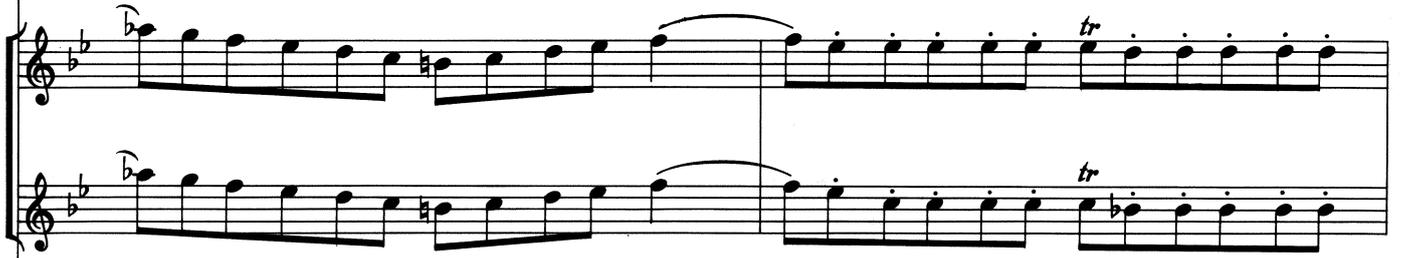
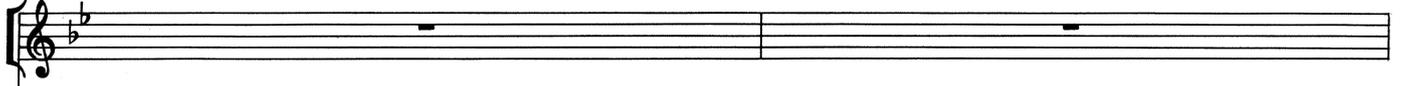
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7 4  
4 4  
7 4 2





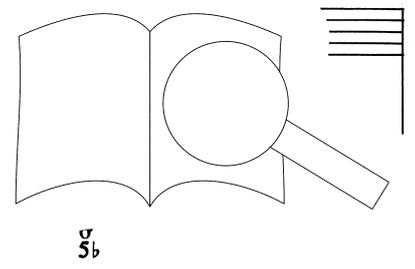
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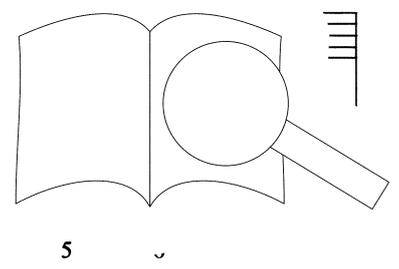
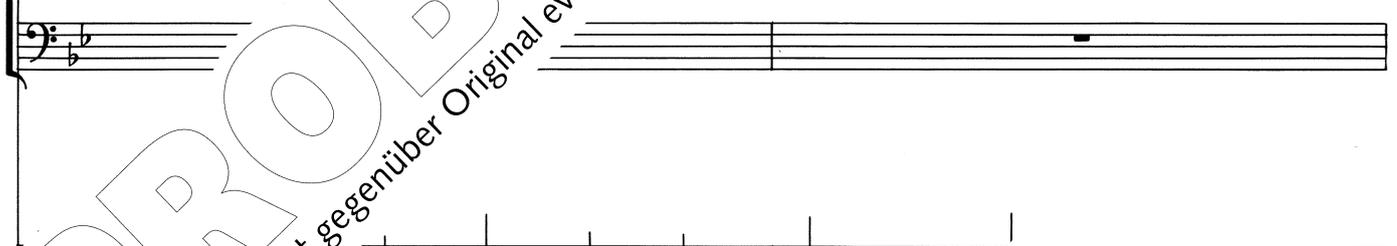
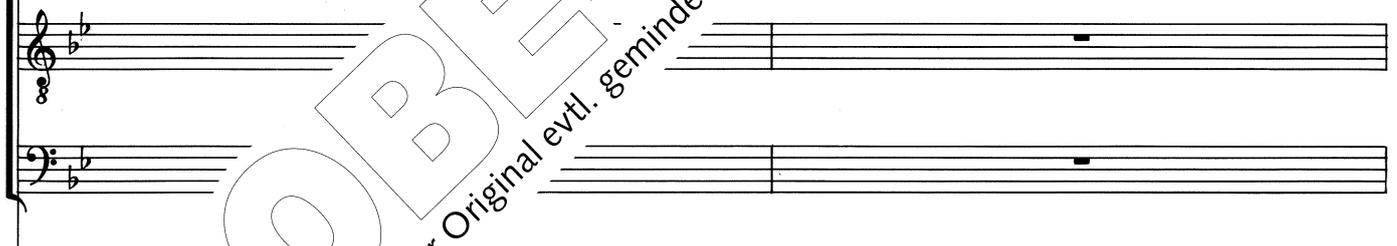
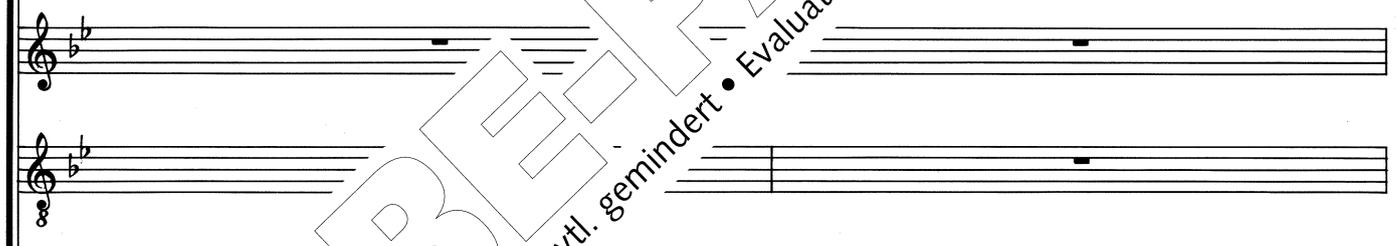
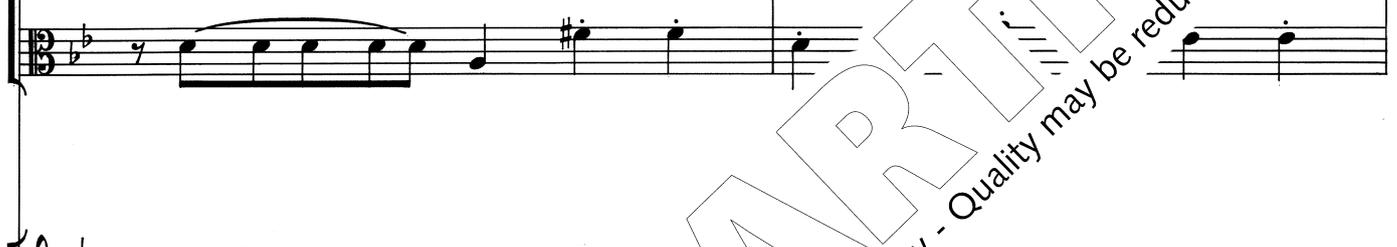
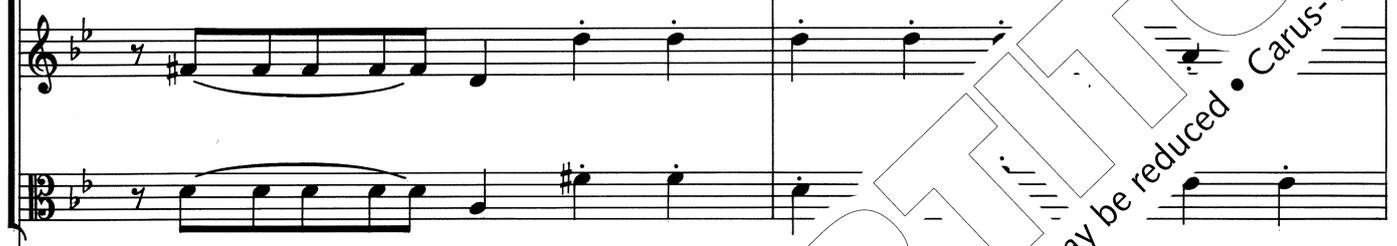
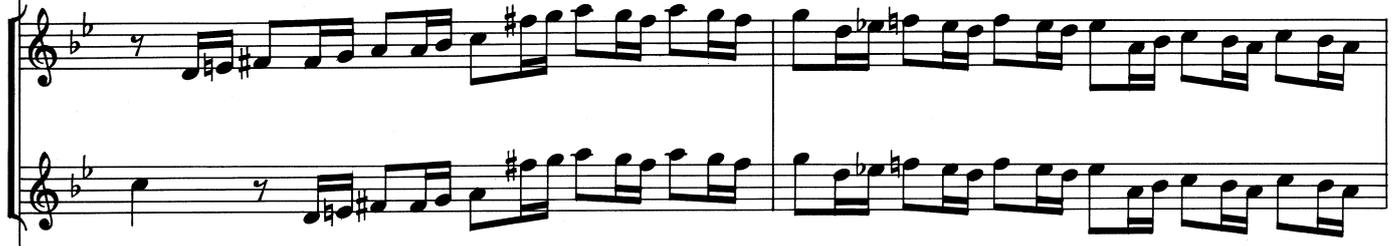
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7 6 4 6 7 6



g<sub>b</sub>



6

7

6  
4  
2

6

5b

5

~

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tr tr

tr tr

tr tr

Weil  
The

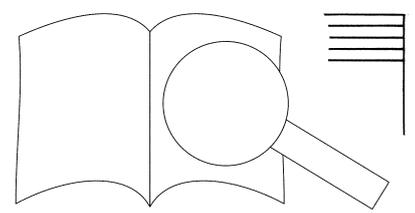
Weil uns der  
The Lord has

Weil uns der  
The Lord has

Weil uns der  
The Lord has

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6 6 6 6 #

2 4 2

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

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

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

uns  
Lord

der  
has

co.

heim -  
to

Herr  
come

heim - - -  
to

su -  
vis

ns  
Lord

der  
has

Herr,  
come,

der  
has

Herr  
come

Herr  
come

heim -  
to

weil uns der  
the Lord has

Herr  
com

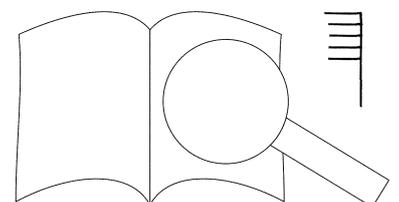
- chen tut,  
- it us,

6

7<sup>b</sup>

6

6



Musical score for instruments, including strings and woodwinds, in a key signature of two flats (B-flat and E-flat).

Vocal staves with lyrics in German and Latin. The lyrics are:   
 su - - - - - chen  
 vis - - - - - it  
 heim - su - -  
 to vis - -  
 Herr, der  
 come, has  
 r heim - su - - chen tut,  
 some to vis - it us;  
 us;

Piano accompaniment and a graphic of an open book. The piano part includes a large number '5' and smaller numbers '4' and '3' below the staff. The book graphic is a simple line drawing of an open book with a magnifying glass over it.

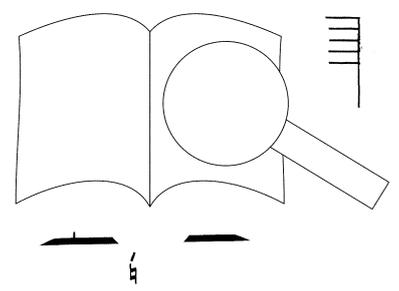
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laßt uns  
let us

laßt uns  
let us

laßt uns  
let us

4 3 6 4 3



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

uns von  
 us now  
 him  
 von Her - zen, J. - zen, laßt uns von Her - -  
 now hear him, hear him, let us now hear  
 von Her - zen, AS von Her - zen, laßt uns von Her - zen  
 now hear him, let us now hear him  
 laßt uns von Her - zen, laßt uns von Her - zen  
 let us now hear him, let us now hear him

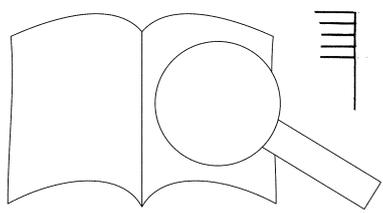
Musical score for the third system, including piano accompaniment and a graphic of an open book.

Musical score for the first system, including vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Musical score for the second system. The vocal line continues with the lyrics: "sa - warn - zen, von Her - zen him, now hear him". The piano accompaniment continues with the same rhythmic pattern.

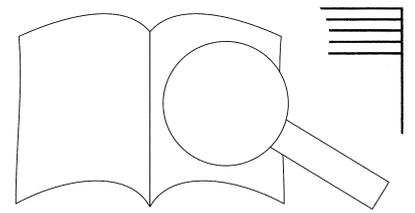
Musical score for the third system. The vocal line continues with the lyrics: "sa - gen, warn - ing, sa - gen: warn - ing:". The piano accompaniment continues with the same rhythmic pattern.

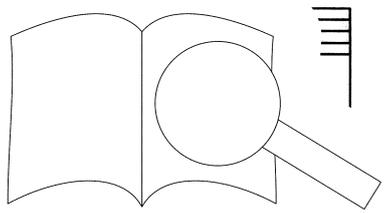
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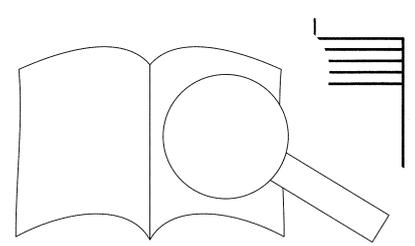
1  
 4 # 6 5b 4 3





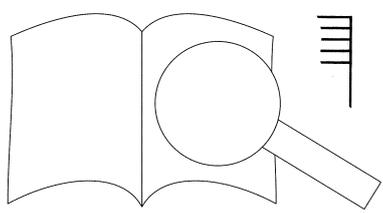
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48



7 6 6 7 5 6 7 6 4 3 7 6 4 2

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6

5b

6

6  
4  
2

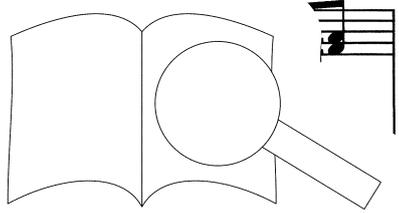
6

5

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Straf wir ver -  
 have de - this  
 die Straf ver - die - - net -  
 ha - ed this pun - - ish -  
 die Straf net han, die Straf wir  
 we have his pun ish - ment, we have de -  
 die Straf wir wohl ver - die - net -  
 we have de - served this pun - ish -

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die - - net  
pun - - ish -

han, die Straf wir wohl net, die Straf wir wohl ver - die - net  
ment, we have de - serve this pun-ish-ment, this pun - ish -

wohl ver han, wohl ver - die - net  
served t' de - served this pun - ish -

han, die ver - die - net, wohl ver - die - net  
ment, we this pun - ish-ment, this pun - ish -

6 4  
4 2  
2

First system of musical notation, including a grand staff with treble and bass clefs and two vocal staves with lyrics.

Second system of musical notation, including a grand staff with treble and bass clefs and two vocal staves with lyrics.

Third system of musical notation, including a grand staff with treble and bass clefs and two vocal staves with lyrics.

Fourth system of musical notation, including a grand staff with treble and bass clefs and two vocal staves with lyrics.

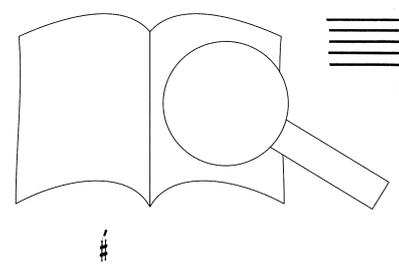
han,  
ment,

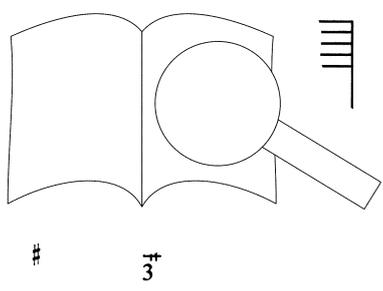
han,  
ment,

han,  
r

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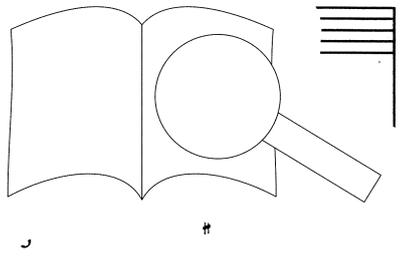
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Musical notation for the first system, including a grand staff and two treble clefs.

Musical notation for the second system, including a grand staff and two treble clefs.

Musical notation for the third system, including a grand staff and two treble clefs.

Musical notation for the fourth system, including a grand staff and two treble clefs.



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62

solchs  
let

be -  
ac -

be - ken -  
ac - knowl -

solchs muß be -  
let all ac -

be - ken - - - - - - - -  
ac - knowl - - - - - - - -

-nen,  
-edge,

6 4 3

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ken - - - - -nen  
knowl - - - - -edge

- der -  
own

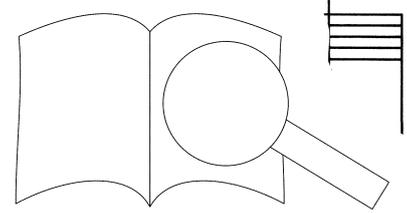
- nen, be - ken - nen, - - - - -nen je - der -  
- edge, ac - knowl - edge, - - - - -edge their own

ken - - - - -ken je - der -  
knowl - - - - -edge their own

solchs  
let

nen, be - ken - - - - -nen je - der -  
- edge, ac - knowl - - edge their own

6 6 5



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66

mann,  
fault,

mann,  
fault,

mann,  
fault,

mann,  
fault

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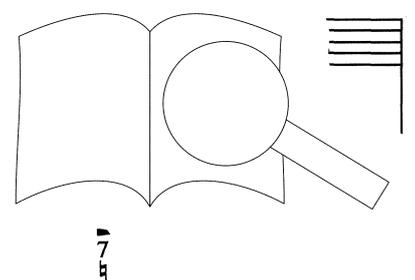
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6 5

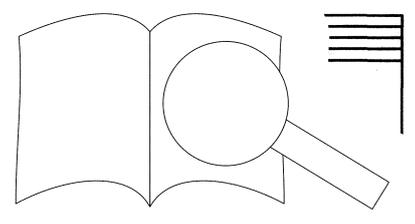
Musical score for measures 68-83. Measures 68-77 are mostly empty staves. Measures 78-83 contain musical notation for a single instrument, likely the right hand, with various notes and rests.

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Musical notation for measures 84-87, showing chords and notes on a staff.







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Musical notation for the first system, including a treble clef staff with a whole note and a piano staff with trills.

Musical notation for the second system, including a treble clef staff with eighth notes and a piano staff with eighth notes.

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

Ben.  
ed.

schlie -  
cept -

schlie -  
cept -

schlie -  
cept -

Ben.  
ed.

Ben.  
ed.

Musical notation for the fourth system, including a piano staff with chords and a bass line.

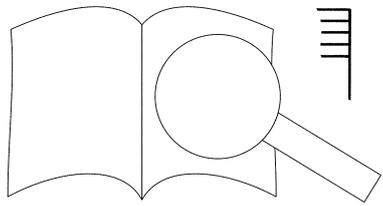
7  
4

8  
4

8

7  
6b  
4  
2

5 6



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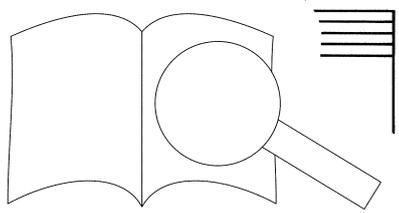
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6 6  
4

7 6

8 5b

5c

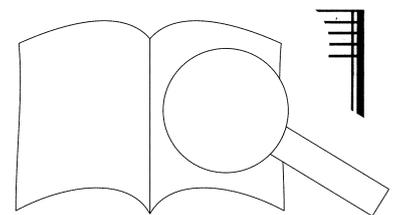


Musical notation for measures 78-81. The first staff is empty. The second and third staves contain a melody with eighth-note patterns and trills (tr) in measures 80 and 81.

Musical notation for measures 82-85. The first staff is empty. The second and third staves contain a melody with eighth-note patterns and trills (tr) in measures 84 and 85.

Musical notation for measures 86-89. The first staff is empty. The second and third staves contain a melody with eighth-note patterns and trills (tr) in measures 88 and 89.

Musical notation for measures 90-93. The first staff is empty. The second and third staves contain a melody with eighth-note patterns and trills (tr) in measures 92 and 93.



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## 2. Aria

Flauto traverso

Tenore

Basso continuo

*pp*

7  
4  
2

7<sup>b</sup>  
#

6  
4

4

7  
4  
2

7 6 6 7 6

8

7 6 6 6

6 4 5 J



21 *tr*

wo wird in die - sem Jam - mer - ta - le vor mei - nen  
 where can I in this vale of sor - rows find an - y

7 4 2      5 3

24 *tr*

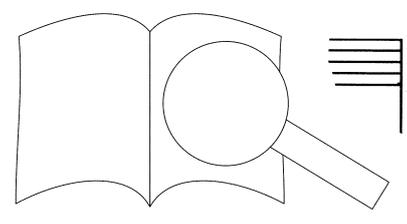
Geist die Zu - flucht sein, w  
 ref - uge for my soul, f y flucht, die Zu - flucht  
 - uge for my

7 4 2      7<sup>b</sup> # 4      7 4 2

27 *tr*

wird in die - - sem Jam - mer - ta - le vor mei - nen  
 here can I in this vale of sor - rows find an - y

5 3      6      5<sup>b</sup>      5



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30

Geist die Zu - flucht sein, \_\_\_\_\_ wo wird die Zu - flucht sein?  
 ref - uge for my soul, \_\_\_\_\_ find ref-uge for my soul?

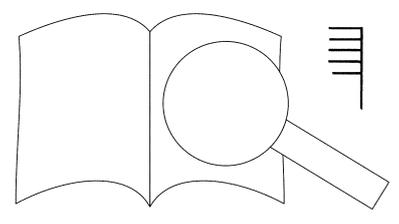
6 4+ 2  
 6 7b

33

6 4 2  
 7 6  
 6 4 2  
 6

36

5 5 6 7 5



39

Wo, wo, wo wird in die -  
Where, where, where can I in

5<sup>b</sup> 7

43

- sem Jam - mer - ta - le v i i die Zu - flucht  
this vale of sor - rows y uge for my

7 6 3

46

wo wird in die - sem Jam - mer -  
where can I in this vale of

6 5 6 6 6 6 2 5<sup>b</sup>

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49

ta - le vor mei - nen Geist die Zu - flucht sein?  
 sor - rows find an - y ref - uge for my soul?

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

52

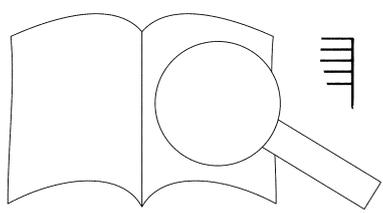
6 6 6 4 6 6 5, 5, 5 6 6

55 **Vivace**

- su Va - ter - hän - den,  
 a fa - ther - ly - pro - tec - tion,

6 6 6

*Fine*



57

al - lein zu Je - su Va - ter - hän - den will ich mich in — der  
 to Christ's own fa - ther - ly — pro - tec - tion I turn in weak - ness

6 7 6 6 4 2 7 4

59

Schwachheit wen - den,  
 and con - fu - sion,

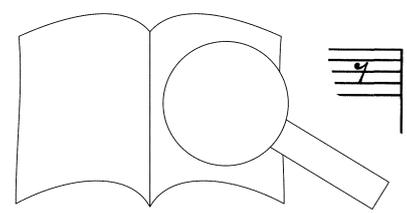
in zu Je - su  
 Christ's own fa - ther -

7 6 4 b 7 4 7b 4

61

ich mich in — der Schwachheit wenden, al - lein zu  
 I turn in weak - ness and con - fu - sion, to pro -

6 6 5 6 6 6 4 2



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69

al - lein zu Je - su Va - ter - händen will ich mich in der Schwachheit  
*to Christ's own fa - ther - ly — pro - tec - tion I turn in weak - ness and con -*

71

wen - den, sonst weiß ich we - der aus noch ein  
*fu - sion, I have no oth - er place to dwell, I have no oth - er place to*

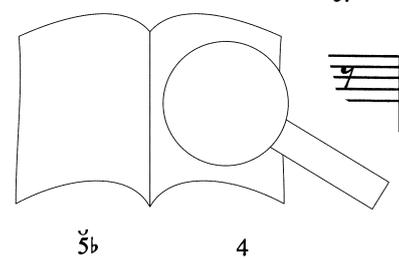
7 5b 5 3

73

weiß ich we - der aus noch ein, sonst weiß ich we - der  
*have no oth - er place to dwell, - er*

8 6b 4 2 6 5 6b 5 5b 4

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75

aus noch ein, we-der aus noch ein, sonst weiß ich we - der aus noch ein.  
*place to dwell, oth-er place to dwell, I have no oth - er place to dwell.*

6 7 7 6 6 7 7 *Da capo*

### 3. Recitativo

Basso

O Sün-der, tra - ge mit Ge-duld, was du durch deine  
*O sin - ner, bear with pa - tient heart what in your sin*

Basso continuo

6 5b 6

4

zo - gen; das Un - recht säufst du dich ein, und die - se Sün - den -  
*on you. Wrong - do - ing flows as that you drink, but if you once do*

5 7 5 3 6 4 3

7

in Verder-ben da und wird dir töd - lich  
*it corrupts your soul, your death is sure and*

6 6 6b 6 4 #

10

Hoch-mut aß vor-dem von der ver-bot-ten Frucht, Gott gleich zu wer-den; wie  
 pride did eat of old of the for-bid-den fruit to be all-know-ing; if

6  
4  
2

6 5b 6b

12 *Andante*

oft er-heb-st du dich mit schwülsti-gen Ge-bär-den, daß du er-nied-  
 you ex-alt your-self with ar-ro-gance of bear-ing, you must be

6  
4  
2

6 5

14

- rigt wer-den muß. Wohl-ar-  
 -bled at the last. And e

ist, daß sie den  
 this, that dy-ing

6 6b 6 6 4 2 4 5

17

Tod und Grab nicht sche-  
 bring no ag-o-r

en ein se-lig Ster-ben aus die-sem  
 eath you show sub-mis-sion, you may come

5b 6b

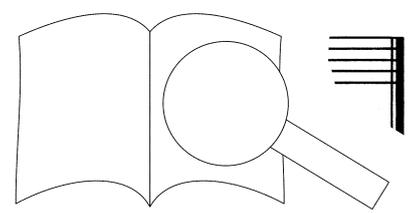
6  
4  
2

19

der-ben zur Un-schuld und zur Herr-lich-  
 -rup-tion to guilt-less-ness and maj-

7 6 6 4 2 6 6 4 2

4 #



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# 4. Choral

Soprano

Basso continuo

Musical notation for Soprano and Basso continuo, measures 1-2. The Soprano part is a whole rest. The Basso continuo part consists of two staves (treble and bass clef) with a C-clef on the treble staff. The bass staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingering numbers 6, 6, 6, #, 6, 5, 6, 5, 9, 6 are written below the notes. A trill (tr) is marked above the G4 note in the second measure.

Musical notation for Soprano and Basso continuo, measures 3-5. The Soprano part has lyrics: "Kein Frucht das" / "The ker - nel". The Basso continuo part continues with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingering numbers 6, #, 6, 7, #, 5 are written below. A trill (tr) is marked above the G4 note in measure 3, and a piano (p) dynamic marking is present in measure 4.

Musical notation for Soprano and Basso continuo, measures 6-8. The Soprano part has lyrics: "körn - lein bringt," / "bring forth fruit,". The Basso continuo part continues with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingering numbers 6, 6, 7, 6, 5, 6, 9, 6, 6, # are written below. A forte (f) dynamic marking is present in measure 6, and trills (tr) are marked above the G4 notes in measures 7 and 8.

Musical notation for Soprano and Basso continuo, measures 9-11. The Soprano part has lyrics: "in die Er - den;" / "earth it lodg - es;". The Basso continuo part continues with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingering numbers 5, 6, 7, #, 6, 6, 4, 2 are written below. A piano (p) dynamic marking is present in measure 9. A large watermark "PROBENPARTITUR" is overlaid diagonally across the page.

12

so muß auch un - ser  
so al - so must our

15

ird - scher Leib  
earth - ly flesh

18

zu Staub und A - scl - en,  
be turned to dust an - es

21

eh - er kommt zu - der  
be - fore it wins the

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# 5. Aria

Oboe I

Violino I

Violino II

Viola

Alto

Basso continuo

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7

*p*

Du machst, o  
From you, C

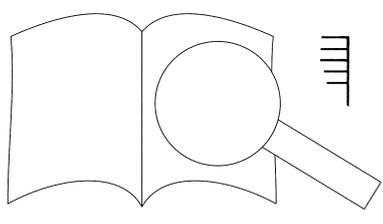
b 6 4/2 6 5b 5 6 6 7b

10

nr

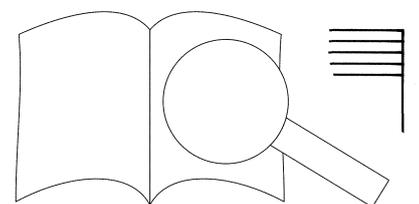
wenn ich durch dich die Freiheit nur er - lan - ge,  
for you at last my free-dom then will gain me,

6 4 7 8 6 6 6



du machst, o Tod, — mir nun nicht ferner ban-ge, mir nun nicht fer-ner  
 from you, O death, no fear can come up-on me, no fear can come v

die Freiheit nur er - lan - ge, es muß ja so einmal ge -  
 my freedom then will gain — me; this is the death I must one



tasto

Musical score for measures 19-21. The vocal line is on a single staff, and the piano accompaniment is on three staves (treble and bass clefs). The music is in a minor key and features a mix of eighth and sixteenth notes.

stor - ben sein,  
 day\_ en - dure,

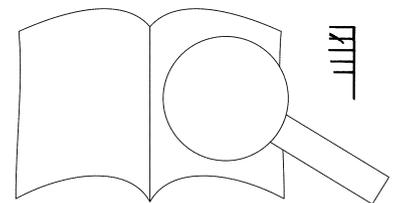
Musical score for measures 22-24. The vocal line is on a single staff, and the piano accompaniment is on three staves. The piano part includes a section marked '6' and 'allegro solo'.

Musical score for measures 25-27. The vocal line is on a single staff, and the piano accompaniment is on three staves. The piano part continues with a steady eighth-note accompaniment.

so  
 d- en sein,  
 en - dure,

es muß ja  
 this is the

Musical score for measures 28-30. The vocal line is on a single staff, and the piano accompaniment is on three staves. The piano part features a more active accompaniment with some slurs.



Musical score for measures 25-27. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is B-flat major. The music is marked with a forte 'f' dynamic. The vocal lines enter in measure 25 with a melodic phrase, and the piano accompaniment provides harmonic support.

so ein - mal ge - stor - ben sein.  
 death I — must one day — en - dure.

Piano accompaniment for measures 25-27. The right hand features chords and moving lines, while the left hand has a bass line. Figured bass notation is present below the left hand: 8, 6, 7, 7b, 4, 3, 7b, 8, 5, 3.

Musical score for measures 28-30. It consists of four staves: two vocal staves and two piano staves. The key signature is B-flat major. The music continues with vocal entries and piano accompaniment.

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Piano accompaniment for measures 28-30. The right hand features chords and moving lines, while the left hand has a bass line. Figured bass notation is present below the left hand: 6, 6, 6, 8, 6, 7b.

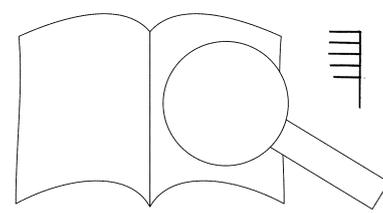
Musical score for measures 31-33. The score consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

b 6 4 6 5b 5 6 4 3

Musical score for measures 34-37. The score includes a vocal line with lyrics, piano accompaniment, and a guitar part. The piano part has a simple harmonic accompaniment. The guitar part is indicated by a guitar icon and a few notes. The lyrics are: "ie - on will ich in Frie - den fah - ren, mein Hei - land" and "- e - on I go to peaceful sleepin'".

ie - on will ich in Frie - den fah - ren, mein Hei - land  
 - e - on I go to peaceful sleepin' he

*Fine*



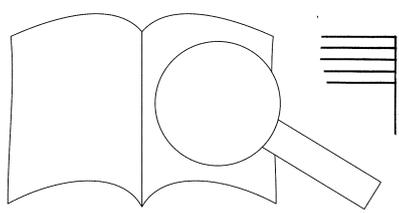
37

will mich in der Gruft be - wah -  
grave am in my Sav - iour's keep -

39

-ren und ruft mich einst zu sich ver -  
ing, and he ... no trans -

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Musical score for measures 41-43. The first system consists of three staves (treble, middle, and bass clefs) with a key signature of two flats and a common time signature. The music is marked with a forte *f* dynamic. The second system continues with similar notation and dynamics.

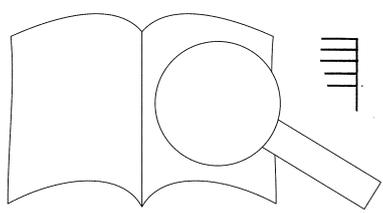
klärt, \_\_\_\_\_ ver-klärt und rein,  
*formed, \_\_\_\_\_ transformed and pure,*

Musical score for measures 41-43, including piano accompaniment and figured bass. The piano part is in the right hand, and the figured bass is in the left hand. The figured bass includes figures: ♯, 6, 5, 7, 5, ♯, 6, 4, 2, ♯, 5.

Musical score for measures 44-46. The first system consists of three staves with a key signature of two flats and a common time signature. The music is marked with a piano *p* dynamic. The second system continues with similar notation and dynamics.

...a sich ver - klärt, \_\_\_\_\_ verklärt und rein, \_\_\_\_\_ und ruft mich  
*me thence transformed, \_\_\_\_\_ transformed and pure \_\_\_\_\_ and he will*

Musical score for measures 44-46, including piano accompaniment and figured bass. The piano part is in the right hand, and the figured bass is in the left hand. The figured bass includes figures: ♯, 6, 5b, 7, ♯, 6, 5, 4, ♯.



Musical score for the first system, including vocal line and piano accompaniment. The piano part features a *p* (piano) dynamic marking.

einst zu sich ver - klärt, zu sich ver - klärt  
 call me thence transformed, call me transformed

Musical score for the second system, including vocal line and piano accompaniment. The piano part includes figured bass notation: 7 #, 6 4, 7 #, 9 7, 6 4/3, and 5 #. A *Da capo* instruction is present at the end of the system.

### 6. Recitativo

Tenore

Vocal line for the Tenor part in Recitativo. The lyrics are: In - des Till then ful - See - le und stel - le sie dem Heiland and give it to your Saviour

Basso continuo

Basso continuo line for the Recitativo section, featuring figured bass notation: 7 5.

Vocal line for the continuation of the Recitativo. The lyrics are: nen Leib und dei - ne Gli - der Gott, der di - ne - ben, your limbs, your flesh, your bod - y, for

Basso continuo line for the continuation of the Recitativo, featuring figured bass notation: 6 5b and 6 4/2. A graphic of an open book is also present.

5

wie - der. Er sorgt und wacht, und so wird sei - ner Lie - be  
 read - y. He sees and cares, and so shall all the love he

6/4 5/4 4+2

7

Macht im Tod und Le - ben of - fen - bar.  
 bears in death and life be man - i - fest.

6 6/5 4 3 7/5

### 7. Choral

Soprano  
 Corno  
 Oboe I/II  
 Violino I

Alto  
 Violino II

Tenore  
 Viola

Basso

Ba.

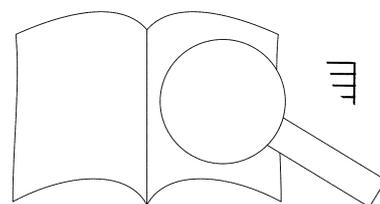
Wir wa - chen schla - fen ein, so  
 If now if we sleep, God's

Wir - der schla - fen ein, so  
 If we or if we sleep, God's

en o - der schla - fen ein, so  
 we wake or if we sleep, God's

wa - chen o - der schla - fen ein, so  
 now we wake or if we sleep, God's

6 5 6/5



3

sind wir doch des Her - ren: auf Chri - stum wir ge -  
 mer - cy is up - on us; if Christ's com - mand - ment

sind wir doch des Her - ren: auf Chri - stum wir ge -  
 mer - cy is up - on us; if Christ's com - mand - ment

Viola

sind wir doch des Her - ren: auf Chri - stum wir ge -  
 mer - cy is up - on us; if Christ's com - mand - ment

sind wir doch des Her - ren: auf Chri - st  
 mer - cy is up - on us; if Christ's

# 7 6 5 6 6 4 5 # 5

6

tau - fet sein, der kann weh - ren. Durch  
 we do keep, His bap - tism shall sus - tain us. By

Viol. tr

tau - fet sein, de Sa - tan weh - ren. Durch  
 we do keep, shall sus - tain us. By

Viola

tau - fet dem Sa - tan weh - ren. Durch  
 we ap - tism shall sus - tain us. By

der kann dem Sa - tan weh - ren. Durch  
 , His bap - tism shall sus - tain us. By

5 # 7 6 6 6 4 5 # 5 0

9

A - dam auf uns kömmt der Tod, Chri - stus hilft uns aus  
 Ad - am death has come to us, but Christ helps us in

A - dam auf uns kömmt der Tod, Chri - stus hilft uns aus  
 Ad - am death has come to us but Christ helps us in

A - dam auf uns kömmt der Tod, Chri - stus hilft uns aus  
 Ad - am death has come to us, but Christ helps us in

A - dam auf uns kömmt der Tod, Chri - stus hilft  
 Ad - am death has come to us, but Christ helps

6 3 6 9 6 # 6

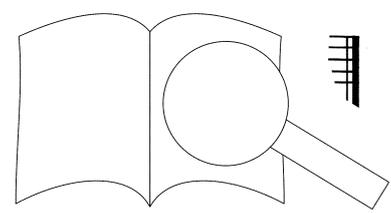
12

al - ler Not. Drum lo - ben wir den Her - - - ren.  
 our dis - tress, and so praise the Sav - - - iour.

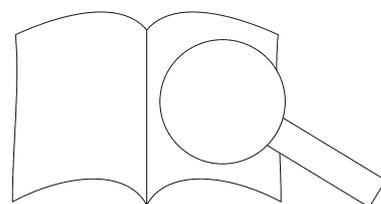
al - ler Not. Drum wir den Her - - - ren.  
 our dis - tress, and so we praise the Sav - - - iour.

al - ler Not. Drum lo - ben wir den Her - - - ren.  
 our dis - tress, and so we praise the Sav - - - iour.

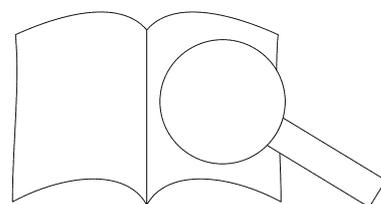
5 4 6 7 5 6 6 4 5



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