

Johann Sebastian
BACH

Wer mich liebet,
der wird mein Wort halten
He who loves me, he shall keep my sayings
BWV 74

Kantate zum 1. Pfingsttag
für Soli (SATB), Chor (SATB)
2 Oboen, Oboe da caccia, 3 Trompeten, Pauken
Violine solo, 2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for Whit Sunday
for soli (SATB), choir (SATB)
2 oboes, oboe da caccia, 3 trumpets, timpani
violin solo, 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 31.074

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Vorwort*

Der Text unserer Kantate stammt von der Leipziger Dichterin Christiane Mariane von Ziegler und wurde 1728 in ihrem „Versuch in gebundener Schreib-Art“ veröffentlicht, stand dem Thomaskantor aber schon drei Jahre früher zur Verfügung. Wie üblich, knüpft der Text an das Evangelium des Festtages an. Dieses findet sich im 14. Kapitel bei Johannes und enthält einen Teil der Abschiedsreden Jesu, insbesondere die Verheißung des Heiligen Geistes.

Frau von Zieglers Kantatentext setzt ein mit dem Beginn des Festtagevangeliums: „Wer mich liebet, der wird mein Wort halten, und mein Vater wird ihn lieben, und wir werden zu ihm kommen und Wohnung bei ihm machen.“ Im Sinne des hier angedeuteten religiösen Liebesmotivs behandelt die folgende Arie die althergebrachte Metapher vom Menschenherzen als der Wohnung Gottes: „Komm, komm, mein Herze steht dir offen, / ach laß es deine Wohnung sein. / Ich liebe dich, so muß ich hoffen, / dein Wort trifft itzo bei mir ein; / denn wer dich sucht, fürcht', liebt und ehret, / dem ist der Vater zugetan. / Ich zweifle nicht, ich bin erhöret, / daß ich mich dein getrösten kann.“ Und auch das anschließende Rezitativ versichert: „Die Wohnung ist bereit. / Du findst ein Herz, das dir allein ergeben, / drum laß mich nicht erleben, / daß du gedenkst, von mir zu gehn. / Das laß ich nimmermehr, ach nimmermehr geschehen.“ Bemerkenswert ist die Textabweichung zwischen der gedruckten Fassung der Frau von Ziegler und der von Bach komponierten Version: Bei Frau von Ziegler findet sich die etwas überzogene Formulierung „drum laß mich nicht die Schmach erleben, / daß du gedenkst von mir zu gehn“, bei Bach ist der unmotivierte Kraftausdruck „Schmach“ eliminiert.

Als vierter Kantatensatz erscheint ein zweites Schriftwort, die diesmal dem Schlußteil des Festtagevangeliums entnommene Verheißung: „Ich gehe hin und komme wieder zu euch. Hättet ihr mich lieb, so würdet ihr euch freuen“. Diese Freudenbotschaft beantwortet die Textdichterin gleichsam mit einem musikalischen Intermezzo in Gestalt einer Arie: „Kommt, eilet, stimmt Sait' und Lieder / in muntern und erfreuten Ton. / Geht er gleich weg, so kömmt er wieder, / der hochgelobte Gottessohn. / Der Satan wird indes versuchen, / den Deinigen gar sehr zu fluchen. / Er ist mir hinderlich, / so glaub ich, Herr, an dich.“ Der etwas eigenartige Schluß weist sich bei näherem Zusehen als bedeutende Abweichung gegenüber der Version der Dichterin. Sie hatte gereimt: „Der Satan wird indes versuchen, / den Seinigen zu fluchen; / ich aber glaub an dir, / drum hat er gar kein Teil an mir.“

Diese Formulierung leitete zügiger als die von Bach komponierte Fassung auf das dritte, dem 8. Kapitel des Römerbriefs entstammende Schriftwort hin: „Es ist nichts Verdammliches an denen, die in Christo Jesu sind“. Wie bei den beiden vorgegangenen Bibelworten gibt der anschließende Ariensatz auch hier einen Kommentar, der diesmal auf die gefährlichen Bande der Sünde und auf Jesu Erlösungstat zielt: „Nichts kann mich erretten / von höllischen Ketten / als, Jesu, dein Blut. / Dein Leiden, dein Sterben / macht mich ja zum Erben: / ich lache der Wut.“ Den Gedankengang des Librettos faßt die abschließende Choralstrophe zusammen, entnommen Paul Gerhards Lied „Gott Vater, sende deinen Geist“ aus dem Jahre 1653.

Bachs Komposition der achtsätzigen und damit relativ umfangreichen Textvorlage spiegelt in gewisser Weise die Problematik der Kirchenmusik an den hohen Festtagen. Denn die Notwendigkeit, an drei aufeinanderfolgenden Feiertagen jeweils beide Hauptkirchen, am ersten Feiertag außerdem die Universitätskirche mit konzertierender Musik zu

versehen, überforderte genaugenommen den Thomaskantor und seine Mitwirkenden. So nimmt es nicht wunder, daß gerade in den für diese Feste bestimmten Werken der Anteil an Übernahmen aus älteren Kompositionen relativ hoch ist. So auch in unserer Kantate. Ihr Eingangssatz geht zu wesentlichen Teilen zurück auf die gleichnamige Pfingstkantate, die Bach spätestens 1724, möglicherweise aber schon im Mai 1723 und also noch vor dem offiziellen Antritt des Leipziger Thomaskantorats vorbereitet hatte. Diese ältere Komposition des johanneischen Textes „Wer mich liebet, der wird mein Wort halten“ rechnet mit der relativ bescheidenen Besetzung von zwei Trompeten mit Pauken, Streichinstrumenten und Continuo-Baß. Der Vokalpart, ein Duett für Sopran und Baß, erscheint geradezu als Reminiszenz an die Kompositionsweise der Köthener Zeit vor Frühjahr 1723, in der das Duett in vokal-instrumentalen Ensemblesätzen dominierte. Bei der Umarbeitung dieses älteren Kantatensatzes bereicherte Bach den Instrumentalpart um eine dritte Trompete sowie einen dreistimmigen Oboenchor, den Vokalpart um zwei Singstimmen. Der Grundriß des Satzes blieb zwar erhalten, doch sind Details in so großer Zahl verändert worden, daß zu fragen bleibt, ob für den Thomaskantor wirklich eine Arbeitserleichterung herausgekommen ist.

Auch der zweite Satz unserer Kantate geht auf die ältere Pfingstkomposition zurück. Aus einer Arie in C-Dur für Baß mit obligater Solovioline wurde eine Arie in F-Dur für Sopran mit obligater Oboe da caccia. Neben dieser Transpositionsarbeit hatte Bach das Textproblem zu bewältigen; denn die Verse der Mariane von Ziegler ähneln in keiner Weise Ablauf und Reimstruktur des Urbildes, das auf einer Kantatendichtung Erdmann Neumeisters aus dem Jahre 1714 beruht. Die berechnete Frage, warum Bach einer vorhandenen Arie einen formal nicht zu ihr passenden Text aufpfropfte, beantwortet sich aus dem inhaltlichen Zusammenhang. Der ältere Text beginnt mit den Versen „Die Welt mit allen Königreichen, / die Welt mit aller Herrlichkeit / kann dieser Herrlichkeit nicht gleichen, / womit uns unser Gott erfreut: / daß er in unsern Herzen thronet / und wie in einem Himmel wohnt“, der neuere Text formuliert denselben Gedanken mit anderen Worten: „Komm, komm, mein Herze steht dir offen, / ach laß es deine Wohnung sein.“

Nach dem knappen Alt-Rezitativ – Satz 3 – erscheint das zweite Schriftwort „Ich gehe hin und komme wieder zu euch“ in der hier zu erwartenden Satzweise: dem Baß, der „Vox Christi“, ist einzig der Continuo-Baß als Begleitung zugeordnet, strenge, konzentrierte Motivwiederholungen disziplinieren den musikalischen Ablauf und verleihen ihm Ernst und Würde. Übergangslos schließt sich hieran die musikanische Tenor-Arie an „Kommt, eilet, stimmt Sait und Lieder“, deren fröhliches Konzertieren selbst bei der Erwähnung des Bösen nur eine kurzzeitige Eintrübung zuläßt.

Dem von den Streichinstrumenten dominierten Ariensatz folgt das rezitativisch vorgetragene Zitat aus dem Römerbrief in der Besetzung mit Baß und den drei Holzbläsern. Beide Instrumentalchöre vereinigen sich im letzten Solosatz mit der Altstimme und einer virtuos konzertierenden Solovioline zu einer lebhaft bewegten „Arie mit heroischen Affekten“, bei der die symbolisch gemeinten ständigen Tonwiederholungen nur im Mittelteil für wenige Takte verstummen. Gleichwohl klingt die Kantate mit dem vierstimmigen Satz über die aus dem 16. Jahrhundert überlieferte Melodie „Kommt her zu mir, spricht Gottes Sohn“ ruhevoll aus.

Hans-Joachim Schulze

*aus: H.-J. Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*, Leipzig und Stuttgart 2006 (Carus 24.046, gekürzt).

Foreword*

This cantata's text was written by the Leipzig poetess Christiane Mariane von Ziegler and was published in 1728 in her "attempt at writing in verse style," although it was already available to the Thomaskantor three years earlier. As is usual, the text is related to the feast day's Gospel reading. This is to be found in the 14th chapter of John and contains part of Jesus's valedictories, especially the Promise of the Holy Spirit. Von Ziegler's cantata text starts with the beginning of the feast day's Gospel reading: "Whoever loves me will keep my word, and my father will love him, and we will come to him and make our dwelling with him." In terms of the religious love motives implied here, the following aria examines the traditional metaphor of peoples' hearts being God's dwelling: "Come, come, my heart lies open for you, / ah, let it be your dwelling! / I love you, so I must hope: / now your Word comes inside to me; / for whoever seeks you, fears, loves and honors you, / the Father is drawn to him as well. / I do not doubt that I am heeded, / therefore I can be comforted in you." The following recitative also reassures: "The dwelling is prepared. / You find a heart that is devoted to you alone, / therefore let me never feel / that you might think to leave me. / Never, ah, nevermore will I let that happen!" It is worth taking note of Bach's composed version which differs from von Ziegler's printed text. The authoress makes use of the exaggerated formulation "therefore do not let me suffer the ignominy / that you think of leaving me," whereas Bach eliminates the unmotivated hyperbole "ignominy." A second scriptural passage appears in the cantata's fourth movement, i.e., the promise, now taken from the final section of the feast day's reading: "I go away and come again to you. / If you loved me, then you would rejoice." The authoress answers these tidings of joy as it were, with a musical intermezzo in the guise of an aria: "Come, hurry, sound string and song / in cheerful and joyful tone. / If he goes away, then he returns, / the highly-praised Son of God. / However Satan will try / to curse your faithful very sorely. / He is a hindrance to me, / for I believe, Lord, in you." The somewhat peculiar ending turns out, upon further scrutiny, to be an important deviation from the poetess's version. She wrote: "Satan will meanwhile try, / to curse his own; / I, however, believe in you, / hence he shall have no part of me." This formulation leads more swiftly than Bach's composed version to the third scriptural passage taken from the 8th chapter of the Epistle to the Romans: "There is nothing damnable in those who are of Christ Jesus." As with both the previous scriptural passages, the subsequent aria text makes a commentary, this one aiming at the dangerous shackles of sin and Jesus's act of redemption: "Nothing can save me / from the chains of hell / except your blood, Jesus. / Your suffering, your death / makes me even your heir: / I laugh at their fury." The libretto's train of thought is summed up in the concluding chorale strophe which is taken from Paul Gerhardt's hymn "Gott Vater, sende deinen Geist" (God our Father, send us your spirit) written in 1653. Bach's composition – based on an eight movement, relatively extended text – mirrors in a certain manner the problems presented by church music on high feast days as the necessity of supplying both main churches with concert music on three consecutive days, as well as the university church on the first feast day, overwhelmed the Thomaskantor and his performers. It is thus not surprising that the number of pieces taken over from earlier compositions for these feast day works is relatively high, the present cantata being no exception. Its opening movement can be substantially traced

back to the cantata for Whitsun bearing the same name that Bach had prepared, at the latest, in 1724 but possibly also in May 1723, i.e., before his official assumption of the Thomaskantor position. This older composition of the Johannine text "Whoever loves me will keep my Word" makes use of a relatively modest ensemble of two trumpets with timpani, string instruments and basso continuo. The vocal part, a duet for soprano and bass, appears almost as a reminiscence of the Köthen compositional style (before early 1723) in which the duet dominated in vocal-instrumental ensembles. In this adaptation of the older cantata movement, Bach enriches the instrumental part with a third trumpet as well as a three-voice oboe choir and two singing voices are added to the vocal part. Although the layout of the movement was retained, so many details were modified that the question arises as to whether the Thomaskantor's task was made any easier.

The second movement of the cantata also harks back to the earlier Whitsun composition. An aria in C major for bass with obbligato violin became an aria in F major for soprano with obbligato oboe da caccia. In addition to the transpositions, Bach also had text problems to contend with, as Mariane von Ziegler's verses do not resemble in any way the sequence and rhyming structure of the archetype which is based on Erdmann Neumeister's cantata poetry of 1714. An answer to the valid question as to why Bach mounted a formally ill-fitting text onto an already extant aria can be gleaned from the context of the contents. The older text begins with the verses "The world with all its kingdoms, / the world with all its glory / cannot imitate this glory / with which our God delights us: / since he has enthroned himself in our hearts / and lives as if in a heaven." The newer text expresses the same thought with other words: "Come, come, my heart lies open for you, / ah, let it be your dwelling!"

The second scriptural passage "I go away and come again to you" appears after the brief alto recitative (movement 3), set in the manner expected here: the bass, the "Vox Christi," is accompanied solely by basso continuo with strict, concentrated motive repetitions disciplining the musical flow, thus lending it solemnity and grandeur. The musicianly tenor aria "Come, hurry, sound string and song," whose cheerful music-making is only briefly darkened at the mention of evil, follows without a transition.

The aria movement, dominated by the string instruments, is followed by a quote from the Epistle to the Romans, performed as a recitative by the bass and three woodwinds. Both instrumental choirs are united in the last solo movement with the alto and a virtuoso concertante violin in the lively moving "aria with heroic affects" in which the symbolically significant constant tone repetitions fall silent only for a few measures in the middle section. Nonetheless, the cantata ends on a quiet note with the four-part setting on the 16th century melody "Kommt her zu mir, spricht Gottes Sohn" (Come here to me, says God's Son).

Hans-Joachim Schulze
Translation: David Kosviner

*from: H.-J. Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*, Leipzig and Stuttgart, 2006 (Carus 24.046, abridged).

Wer mich liebet, der wird mein Wort halten

He who loves me, he shall keep my sayings

BWV 74

1. Coro

Johann Sebastian Bach

1685–1750

Tromba I
Tromba II
Tromba III
Timpani
Oboe I
Oboe II
Oboe da caccia
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso

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Aufführungsdauer/Duration: ca. 24 min.

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

Four empty musical staves, two treble clefs and two bass clefs, arranged in a grand staff format.

Musical notation for the first system, measures 1-4. It features a treble and bass clef staff. The melody in the treble clef includes trills (tr) in measures 2 and 3. The bass clef part provides a harmonic accompaniment.

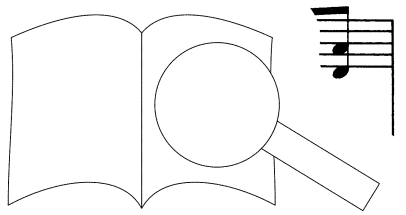
Musical notation for the second system, measures 5-8. Similar to the first system, it features a treble and bass clef staff with trills in the melody.

Four empty musical staves, two treble clefs and two bass clefs, arranged in a grand staff format.

Four empty musical staves, two treble clefs and two bass clefs, arranged in a grand staff format.

Musical notation for the fifth system, measures 9-12. It features a treble and bass clef staff. The melody in the treble clef includes trills (tr) in measures 10 and 11. The bass clef part provides a harmonic accompaniment.

6 6 5 6 8 7 6 9 6 6 5 6 # 9 u 5



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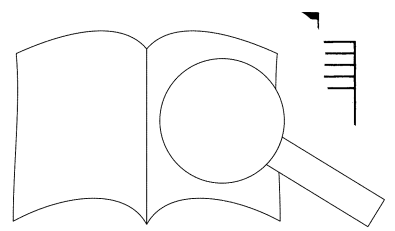
Wer
He

Wer

Original evtl. gemindert
 ch lie-bet,
 who loves me,

Wer mich lie-bet,
 He who loves me,

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



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Musical staff system 1, consisting of five staves. The top staff contains a melodic line with a treble clef and a key signature of one sharp (F#). The remaining four staves are empty.

Musical staff system 2, consisting of five staves. The top staff contains a melodic line with a treble clef and a key signature of one sharp. The second staff contains a bass line with a bass clef and a '7' time signature. The remaining three staves are empty.

Musical staff system 3, consisting of five staves. The top staff contains a melodic line with a treble clef and a key signature of one sharp. The remaining four staves are empty.

Musical staff system 4, consisting of five staves. The top staff contains a melodic line with a treble clef and a key signature of one sharp. The second staff contains the following lyrics:

wer mich lie - bet, der wird m... ten, und mein Va-ter wird ihn

he who loves me, he sha... ings, and my Fa-ther then shall

The third staff contains the following lyrics:

wer mich - be... d mein Wort hal - - - ten, und mein

he whc... shall keep my say - - - ings, and my

The remaining three staves are empty.

Musical staff system 5, consisting of five staves. The top staff contains a melodic line with a treble clef and a key signature of one sharp. The remaining four staves are empty.

Musical staff system 6, consisting of two staves. The top staff contains a melodic line with a treble clef and a key signature of one sharp. The bottom staff contains a bass line with a bass clef and figured bass notation: 7, #, 7, 5, 6, 5.

Musical staff system 7, consisting of two staves. The top staff contains a melodic line with a treble clef and a key signature of one sharp. The bottom staff contains a bass line with a bass clef and figured bass notation: 6, 6, 5.

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lie - ben, und wir wer - den zu ihm kommen un
love him; we shall come and stand be - side him ana

Va - ter wird ihn lie - ben, und wir wer zu
Fa - ther then shall love him; we com

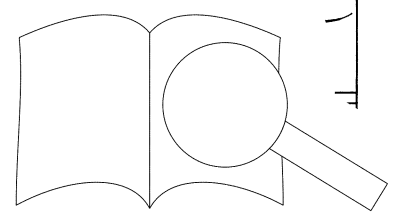
nung bei ihm ma - chen;
our dwell - ing with him,

men und Wohnung bei ihm ma - chen;
ade him and make our dwelling with him,

6 6 7 5 # 5 6 6

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Musical score system 1, measures 1-3. Treble and bass clefs. Includes a large watermark 'PROBE-PARTITUR'.

Musical score system 2, measures 4-6. Treble and bass clefs. Includes a large watermark 'PROBE-PARTITUR'.

Musical score system 3, measures 7-9. Treble and bass clefs. Includes a large watermark 'PROBE-PARTITUR'.

Musical score system 4, measures 10-12. Treble and bass clefs. Includes a large watermark 'PROBE-PARTITUR'.

Musical score system 5, measures 13-15. Treble and bass clefs. Includes a large watermark 'PROBE-PARTITUR'.

lie - bet,
lo loves me,

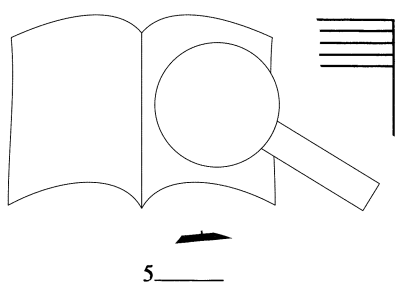
der wird mein Wort
he shall keep my

lie - bet,
loves me,

der wird mein Wort hal -
he shall keep my say -

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Musical score system 6, measures 16-19. Treble and bass clefs. Includes a large watermark 'PROBE-PARTITUR'.



hal - - - - - rd ihn lie-ben, und wir wer-den zu ihm
 say - - - - - chen shall love him; we shall come and stand be-

- + - - - - - ihn lie - ben, und wir wer-den zu ihm kom -
 - - - - - n shall love him; we shall come and stand be-side

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

6 7
 5 5

Musical score system 1, consisting of a treble and bass staff. The treble staff contains a whole rest, and the bass staff contains a whole rest.

Musical score system 2, consisting of a treble and bass staff. Both staves contain melodic lines with eighth and sixteenth notes, some with slurs and accents.

Musical score system 3, consisting of a treble and bass staff. Both staves contain melodic lines with eighth and sixteenth notes, some with slurs and accents.

Musical score system 4, consisting of a treble and bass staff. Both staves contain whole rests.

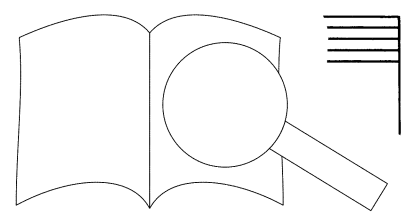
Musical score system 5, consisting of a treble and bass staff. The treble staff has lyrics underneath it.

kom - men und W
side him and
g bei ihm ma - chen;
ar dwell-ing with him,

Musical score system 6, consisting of a treble and bass staff. The treble staff has lyrics underneath it.

und Woh-nung bei ihm ma - chen;
m and make our dwell-ing with him,

Musical score system 7, consisting of a treble and bass staff. Both staves contain chords and melodic lines.



4+ 6 7 6 7+ 7 # 6 # - 1 5+ 2

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wer mich
he who

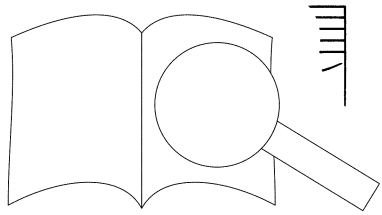
wer mich
he who

wer mich
he who

wer mich
he who

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6 6 # 6 6 6 5 6 5



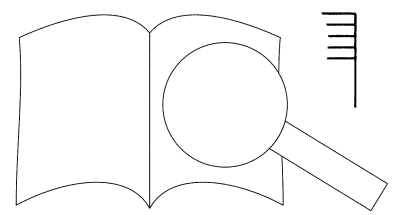
Va - - - ter wird ihn lie-ben, und wir
 Fa - - - ther then shall love him; v

- ten, und mein Va - - ter
 - ings, and my Fa - -

Va - - - te
 Fa - - -

- te
 -

6 6 7 7^b 6^b 6 5^b 2 5



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Musical score system 1, featuring treble and bass staves with rhythmic notation.

Musical score system 2, featuring treble and bass staves with melodic notation.

Musical score system 3, featuring treble and bass staves with melodic notation.

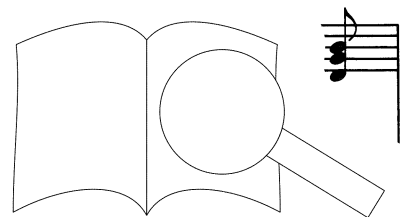
Musical score system 4, featuring treble and bass staves with lyrics: *- men und Woh-nung bei ihm ma - c* / *him and make our dwell - ing w*

Musical score system 5, featuring treble and bass staves with lyrics: *- nung bei ihm r* / *our dw*

Musical score system 6, featuring treble and bass staves with lyrics: *chen;* / *him,*

Musical score system 7, featuring treble and bass staves with lyrics: *ihm ma - chen;* / *dwell-ing with him,*

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



6 6

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wer mich lie - bet,
 he who loves me.

t,
 -s me,

wer mich
 he who

wer.
 he_

wer mich lie-bet,
 he who loves me,

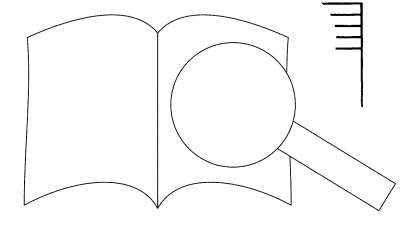
6 7b

6

6

7

5



4
2

9

64

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lie - bet, der wird mein vater ha' ten, und mein Vater wird ihn lie - ben, und wir
 loves me, he shall ker - - - ings, and my Father then shall love him; we shall

wer mich , mein Wort hal - - - ten, und mein Vater wird ihn
 he who u. all keep my say - - - ings, and my Father then shall

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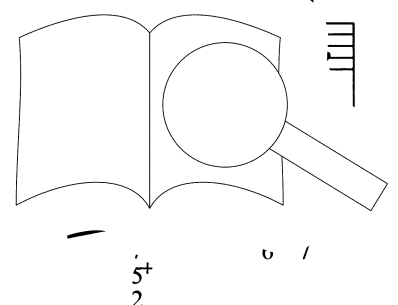
wer - den zu ihm kommen und Wohnung bei ihm ma - chen;
come and stand be-side him and our dwelling with him,

lie - ben, und wir werden und Wohnung bei ihm ma - chen;
love him; we shall love him and make our dwelling with him,

zu ihm kommen und Wohnung bei ihm ma - chen;
and stand be-side him and make our dwelling with him,

6 6 6 7 7
 5 4 2

6 7
 5 5



wer mich lie - bet,
he who loves me,

der wird mein Wort
he shall keep my say-

- ten, und mein Va-ter wird ihn
- ings, and my Father then shall

wer mich lie - bet,
he who loves me,

wird -

- ten, und mein Va-ter wird ihn
- ings, and my Father then shall

wer mich lie -
he who lov

der wird mein Wort hal-ten, und mein Va-ter wird ihn
he shall keep my say-ings, and my Father then shall

der wird mein Wort hal-ten, und mein Va-ter wird ihn
he shall keep my say-ings, and my Father then shall

7
5
2

6

6

7
5

9
7

5

4

6

lie - ben, und wir wer - den zu ihm, oh
 love him; we shall come and stand beside him, make

lie - ben, und wir wer - den zu ihm, oh
 love him; we shall come and stand beside him, make

lie - ben, und wir wer - den zu ihm, oh
 love him; we shall come and stand beside him, make

lie - ben, und wir wer - den zu ihm, oh
 love him; we shall come and stand beside him, make

7

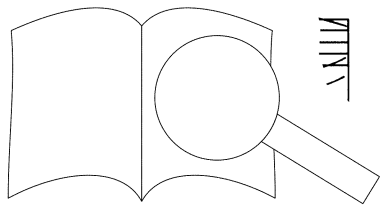
6

6

7

5

5



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-nung bei ihm ma-chen.
 -our dwelling with him.

-nung bei ihm ma - chen.
 -our dwelling with him.

8 -nung bei ihm ma
 -our dwelling v

bei il

7
5
3

7
5

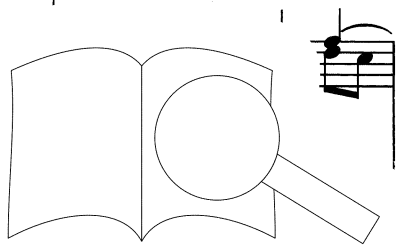
7
5+
2

7
5+
2

7
5

7
5

6 7



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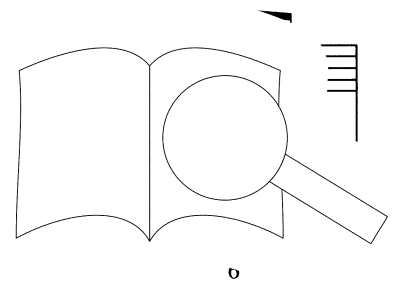
Musical notation system 1, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features rhythmic patterns with slurs and accents.

Musical notation system 2, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features more complex melodic lines with slurs and a flat (b) symbol.

Musical notation system 3, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features melodic lines with slurs and a flat (b) symbol.

Musical notation system 4, consisting of four empty staves (two treble clef, two bass clef).

Musical notation system 5, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. It shows notes with fingerings: 7, 6, 7, 7, 6, 6.



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First system of musical notation, consisting of four staves (treble and bass clefs). It features a complex melodic line with many sixteenth and thirty-second notes, and a rhythmic accompaniment. A flat (b) is visible in the first measure.

Second system of musical notation, continuing the piece. It includes a trill (tr) in the final measure of the upper staff.

Third system of musical notation, continuing the piece. It includes a flat (b) in the first measure of the upper staff.

Fourth system of musical notation, consisting of four empty staves.

Fifth system of musical notation, consisting of four empty staves.

Sixth system of musical notation, consisting of four empty staves.

Seventh system of musical notation, consisting of two staves. The lower staff contains a sequence of notes with fingerings: 4, 2, 4, 2, 7, 4, 6, 5. To the right is a graphic of an open book with a magnifying glass over it.

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2. Aria

Oboe da caccia

Soprano

Basso continuo

6 6 7 6 7 6 6 6

4

6 4 5 6 6 4 2 6 # 6

7

Komm, komm, mein Her - ze steht ___ dir
Now come, my heart ___ longs ___ to re -

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10

of - fen, ach, laß es dei - - ne Woh - nung sein! Ich lie - be
ceive thee; O make it thine own dwell - ing place! I hope in

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

13

dich, so muß ich hof - fen: dein - zo bei mir
thee because I love thee: t' d n. - to me in

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

16

r dich sucht, fürcht, liebt und eh - ret, dem ist der
who have sought, have loved, have praised thee shall have the

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

tr

Va - - - - ter zu - ge - tan.
 Fa - - - - ther's sure re - ward.

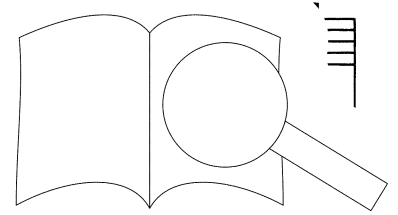
7 5 4+ 2 6 6 6 5 # 6 6 7 6 6 4 3

Ich zwe:
 I d

6 4 6 5 6 . 4 3 6 5b

in er - hö -
 thou hast blessed

9 4b 6 6 5 7 5 5b 6 5 3 6 5



8 7b ... 3 5 6 4 3

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- ret, daß ich mich dein ge - trö - sten kann, daß ich mich
 me; by thy great love I am con - soled, by thy great

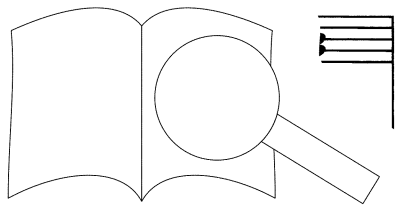
6 5 6 7 3 6 7 5

dein ge - trö - sten kann; ich zweif - er - hö -
 love I am con - soled, I dov' hast blessed

7 6 # 3 6 7 6

ge - trö - - - sten, mich dein ge - trö -
 ve I am con - soled, by thy love I am

6 6 6



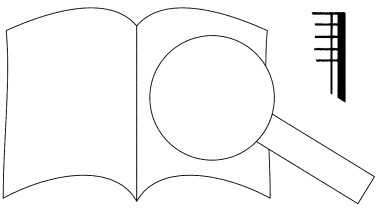
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34

- - sten kann.
 _____ con - soled.

37

40



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3. Recitativo

Alto

Die Woh - nung ist be - reit. Du findest ein Herz, das
The dwell - ing is pre - pared, and thou shalt find a

Basso continuo

6 5

3

dir al - lein er - ge - ben, drum laß mich r' le daß
heart that will re - ceive thee. But now let . 22 to

7^b 5 7 5

5

du ge- . Das laß ich nimmer-mehr, ach, nimmer-mehr ge-sche-hen!
think tha , for I will nev-er - more, no, nev-er - more en-dure it!

5 6 6 6 7^b

4. Aria

Basso

Basso continuo

5

9

Ich ge -
I

and kom - me wie - der zu euch,
and come a - gain to you,

ich ge - he
I go - a -

hin und kom - me wie - der zu euch, ich ge - he hin,
way and come a - gain to you. I go - a - w

ich ge - he hin
I go - a - way

ie - der zu euch, ich ge - he
ain to you. I go a -

ich ge - he hin und kom - me wie - der zu
I go - a - way and come a gain to

29

euch, ich ge - he hin und kom - me wie - der zu
 you. I go a - way and come a - gain to

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

33

euch, ich ge - he hin und kom - me wie - der, und kom -
 you. I go a - way and come a - gain, and come

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

37

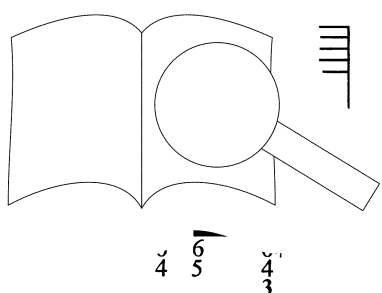
euch.
 you.

6 6 6 6 6 5 6 6 5 4 3

41

lieb, so wür - det ihr euch freu -
 well, your hearts would now be joy -

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



45

en, so wür-det ihr euch freu-ful, your hearts would now be joy-ful

49

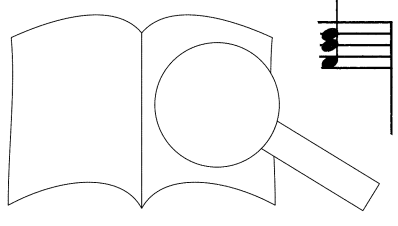
en; ful,

53

hät-tet ihr mich lieb, if you loved me well, ar euch freu-ful, your hearts would now be joy-ful

57

- en, hät-tet ihr mich lieb, so wür-det ihr euch
- ful, if you loved me well, your hearts would now be



61

freu -
joy -

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

65

en, so wür - det ihr
ful, your hearts would now

4+ 2 6 6 4 6 4+ 2 6 6 4 6 6 6 5

69

en.
ful.

6 4 6 6 4 2 6 6 4 4+ 2 6

73

6 4 4+ 2 6 6 4 6 6 4 6 6 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 5 6 5

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5. Aria

Violino I

Violino II

Viola

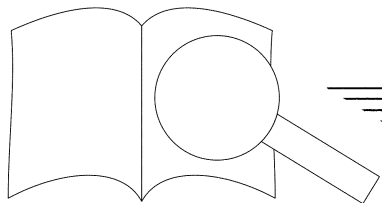
Tenore

Basso continuo

3

6 6 6

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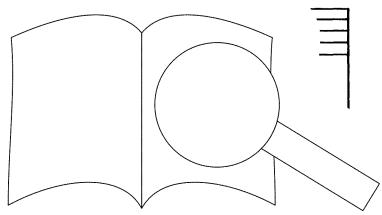
6

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

9

Kommt,
Come,

7 7 7 6 6 6 5 4 3



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12

Musical notation for measures 12-14. The system includes a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

kommt,
come,

ei -
has -

Musical notation for measures 15-17. The system includes a vocal line and piano accompaniment. The piano part continues with a rhythmic accompaniment. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

6

15

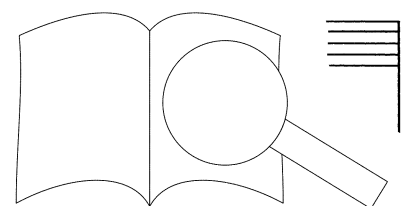
Musical notation for measures 18-20. The system includes a vocal line and piano accompaniment. The piano part continues with a rhythmic accompaniment. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

- le

et, stim - met
- ten, tune your

Sait - und Lie - der in mun - tern und er -
strings and sing now with glad - ness and a

Musical notation for measures 21-22. The system includes a vocal line and piano accompaniment. The piano part continues with a rhythmic accompaniment. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.



17

Musical notation for measures 17-18. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#).

freu - ten Ton, kommt, ei -
 joy - ful tone, come, has -

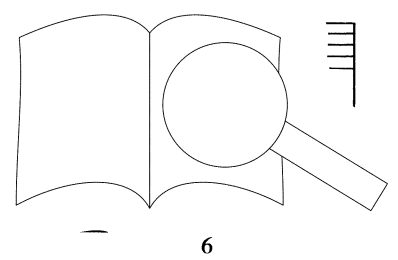
Musical notation for measures 19-20. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

19

Musical notation for measures 21-22. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#).

- - - - - let, kommt,
 - - - - - ten, come,

Musical notation for measures 23-24. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



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

ei - let, stim - met Sait und Lie - der
 has - ten, tune your strings and sing n

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

Musical notation for measures 25-26, including vocal line and piano accompaniment.

mun - ten Ton. Geht er gleich weg, so kömmt er
 - ful tone. He goes a - way but will re -

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

Diagram of a hand holding a magnifying glass over musical notation.

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Musical score for measures 25-26. The system includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The piano part features a rhythmic pattern of eighth and sixteenth notes.

8
 wie - der, geht er gleich weg, so kömmt er wie - der,
 turn now, he goes a - way, but will re - turn now

Piano accompaniment for measures 25-26. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. Fingering numbers 6 and 5 are indicated below the notes.

Musical score for measures 27-28. The system includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The piano part continues with a rhythmic accompaniment.

hoch
 well

Piano accompaniment for measures 27-28. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. Fingering numbers 6, 7, 5, and tr are indicated below the notes.

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

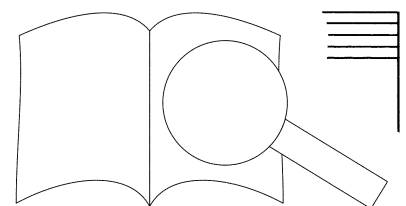
- te Got - tes - sohn, geht er gleich weg, so kömmt er
 - ed, God's own Son, he goes a - way but will re

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

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

hoch. o - te Got - tes - sohn.
 lov - ed, God's own Son.

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



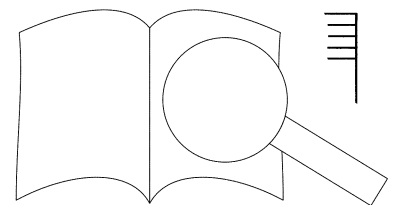
Musical notation for measures 33-35. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#).

Musical notation for measures 36-38. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). Fingerings are indicated as 6, 5, 6, #.

Musical notation for measures 39-42. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#).

Der Sa - tan wird in - des ver - su -
 For Sa - tan has his vile de - vic -

Musical notation for measures 43-46. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). Fingerings are indicated as 7, #, 7, 6, 6, 4, #, 6, 5, #.



- - chen, den Dei - ni - gen gar sehr zu flu - - Er
 - - es; thy faith - ful ones he hates and curs - - "t

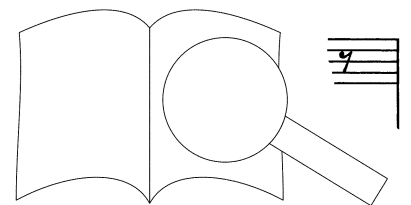
4
2

- der - lich, er ist mir hin - der -
 my way, but if he blocks my

6

6

6



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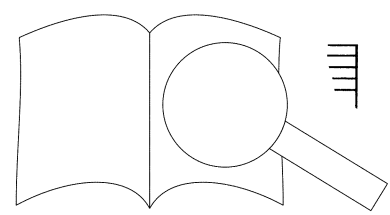
Musical notation for measures 43-44. The system includes a vocal line and piano accompaniment. The piano part features chords with fingerings 7, 6, 5, 6, 7, 6, 6, 5.

lich, so glaub
 way, my faith,

Musical notation for measures 45-46. The system includes a vocal line and piano accompaniment. The piano part features chords with fingerings 6, 4, 5.

Herr
 my glaub
 faith,

Musical notation for measures 47-48. The system includes a vocal line and piano accompaniment. The piano part features chords with fingerings 6, 4, 5. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



Musical score for measures 47-48. The score includes vocal lines, piano accompaniment, and guitar chords. The guitar part has chords 7, 7#, 7, 7, 5, and 5.

Musical score for measures 49-50. The score includes vocal lines with lyrics, piano accompaniment, and guitar chords. The guitar part has chords 7, 7#, 6, 6, 4, and 5#.

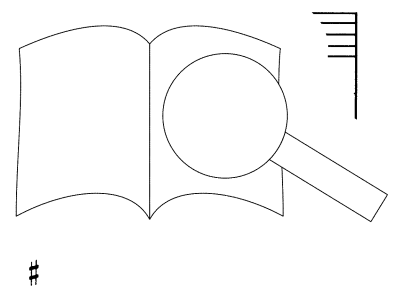
Herr glaub ich, Herr, an dich, so glaub ich, Herr, an
 faith, Lord, is in thee, my faith, Lord, is in

dich;
thee,

6 5 6 5 6

der Sa - tan wird in - des ver - su - -
for Sa - tan has his vile de - vic - -

6 6 4 # 7 #



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Musical notation for measures 55-56, including vocal line and piano accompaniment.

8

- chen, den Dei - ni - gen gar sehr zu flu -
 - es; thy faith - ful ones he hates and curs -

6 6 6⁴ 6⁴ 6 6⁴

4 2 4

Musical notation for measures 57-58, including vocal line and piano accompaniment.

- der - lich, er ist mir hin - der -
 my way, but if he blocks my

6 6 6⁴

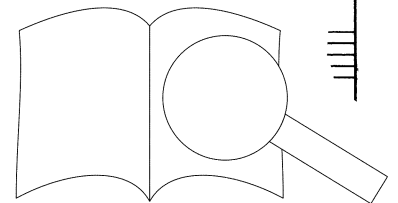
Musical notation for measures 59-60. The system includes a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The piano part features chords with fingerings 7, 6, 5, 6, 7, 6, 5.

lich, so glaub
 way, my faith,

Musical notation for measures 61-62. The system includes a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The piano part features chords with fingerings 7, 6, 5, 6, 7, 6, 5.

Her- so glaub
 i- , my faith,

Musical notation for measures 63-64. The system includes a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The piano part features chords with fingerings 6, 4, 5, #.



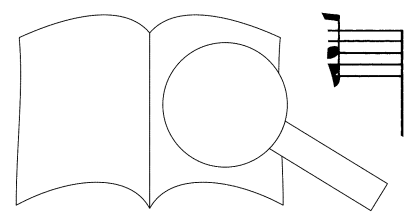
ich, *f*
Lord

7 7 7 7 5 6

glaub
faith,

ich, Herr, an dich, so glaub ich, Herr, an
Lord, is in thee, my faith, Lord, is in

7 7 6 7 # 6 7 #



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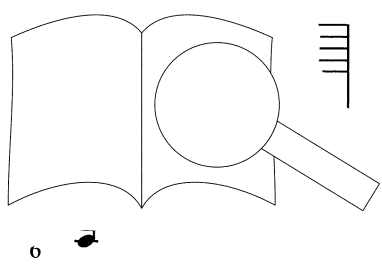
Musical score for measures 67-69. The top staff is a vocal line with a melodic line and lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#).

dich.
thee.

Musical score for measures 70-72. The top staff is a vocal line with a melodic line. The bottom two staves are piano accompaniment. The key signature has one sharp (F#).

Musical score for measures 70-72. The top staff is a vocal line with a melodic line. The bottom two staves are piano accompaniment. The key signature has one sharp (F#).

Musical score for measures 73-75. The top staff is a vocal line with a melodic line. The bottom two staves are piano accompaniment. The key signature has one sharp (F#).



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Musical notation for measures 73-75, top system. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a harmonic accompaniment, and a bass clef staff with a bass line. The music is in G major and 3/4 time.

An empty musical staff with a treble clef and a key signature of one sharp (F#).

Musical notation for measures 73-75, bottom system. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The music is in G major and 3/4 time. Fingering numbers are provided below the notes.

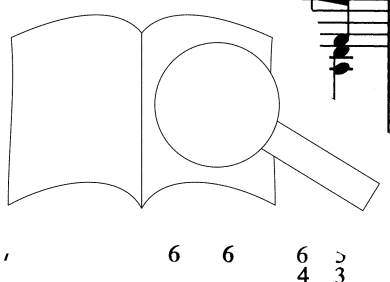
7 5 6 4 6 4 7 5 4 2 6 4 6 2

Musical notation for measures 76-78, top system. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a harmonic accompaniment, and a bass clef staff with a bass line. The music is in G major and 3/4 time.

An empty musical staff with a treble clef and a key signature of one sharp (F#).

Musical notation for measures 76-78, bottom system. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The music is in G major and 3/4 time. Fingering numbers are provided below the notes.

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



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Musical notation for measures 79-80. The vocal line features a melodic phrase with eighth notes and rests. The piano accompaniment consists of chords and moving lines in both hands.

Kommt, ei - - - let, ei - -
 Come, has - - - ten, has - -

Musical notation for measures 81-82. The vocal line continues with a similar melodic pattern. The piano accompaniment includes chords and moving lines.

Musical notation for measures 83-84. The vocal line features a melodic phrase with eighth notes and rests. The piano accompaniment consists of chords and moving lines in both hands.

-let,
 -ten,

Musical notation for measures 85-86. The vocal line continues with a similar melodic pattern. The piano accompaniment includes chords and moving lines. The bottom right corner features a logo of an open book with a magnifying glass over it.

Musical notation for measures 83-84. The vocal line consists of eighth-note runs. The piano accompaniment features chords and single notes in both hands.

ei - - - let, stim - met Sait und Lie - der in mun - tern r - -
 has - - - ten, tune your strings and sing now with glad - ness

Musical notation for measures 85-86. The vocal line continues with eighth-note runs. The piano accompaniment includes chords and single notes, with fingerings 5 and 6 indicated.

Musical notation for measures 87-88. The vocal line features eighth-note runs. The piano accompaniment includes chords and single notes.

fren - - - -let, kommt, ei - - -
 has - - - -ten, come, has - - -

Musical notation for measures 89-90. The vocal line continues with eighth-note runs. The piano accompaniment includes chords and single notes, with fingerings 7, 6, and 6 indicated.

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Musical notation for measures 87-88, including vocal line and piano accompaniment.

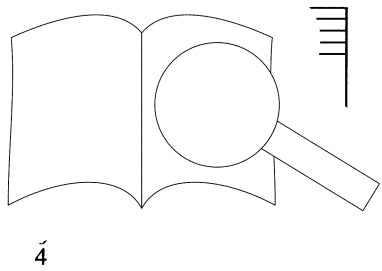
Musical notation for measures 88-89, including vocal line with lyrics and piano accompaniment.

let, ei - let,
ten, has - ten,

Musical notation for measures 89-90, including vocal line and piano accompaniment.

Musical notation for measures 90-91, including vocal line with lyrics and piano accompaniment.

ei - let, Sait und Lie - der in
has net your strings and sing now with



Musical notation for measures 91-92, including vocal line and piano accompaniment.

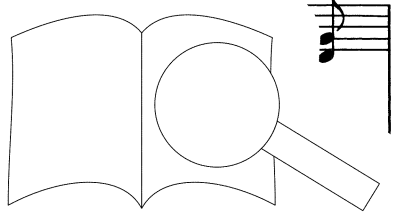
mun - tern und er - freu - ten Ton. Geht er gleich weg, so k^r
 glad - ness and a joy - ful tone. He goes a - way, but

Musical notation for measures 93-94, including vocal line and piano accompaniment with fingerings (7 5, 6 4, 5 3, 6 6, 4, 7 6, 5).

Musical notation for measures 95-96, including vocal line and piano accompaniment.

wie „ gleich weg, so kömmt er wie - der, der
 „oes a - way, but will re - turn now, our

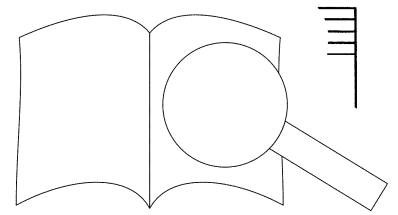
Musical notation for measures 97-98, including vocal line and piano accompaniment with fingerings (6, 5, 6, 5, 7).



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hoch - ge - lob -
 well - be - lov -

te
 geht er gleich weg, so kömmt er wie - der, der
 he goes a - way, but will re - turn now, our



Musical notation for measures 99-101. The system includes three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The key signature is one sharp (F#). The time signature is 7/8. The piano part features a rhythmic pattern of eighth and sixteenth notes.

hoch - ge-lob-te Got-tes-sohn.
 well - be-lov-ed, God's own Son.

Musical notation for measures 102-104. This system shows the piano accompaniment for the second system, with two staves (treble and bass clef). Fingerings are indicated below the notes: 6, 6, 6, 5, 4, 3. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

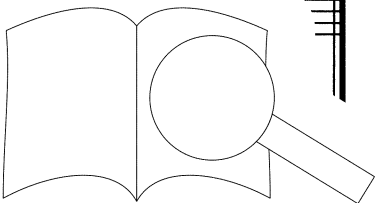
Musical notation for measures 102-104. The system includes three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

Musical notation for measures 105-107. This system shows the piano accompaniment for the third system, with two staves (treble and bass clef). Fingerings are indicated below the notes: 6, 6, 6, 1/5, 6/4. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

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

7 7 7 6 6 6 3

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6. Recitativo

Oboe I

Oboe II

Oboe da caccia

Basso

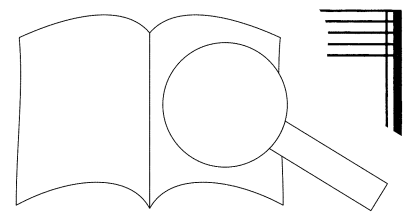
Es ist nichts Verdamm-li-ches, nichts Ver-damm-li-ches an
There is no un-god-li-ness, no un-god-li-ness in

Basso continuo

8 3 7 4 2

Chri - s Chri - sto Je - su sind.
fast .and fast in Je - sus Christ.

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



7. Aria

Oboe I

Oboe II

Oboe da caccia

Violino solo

Violino I

Violino II

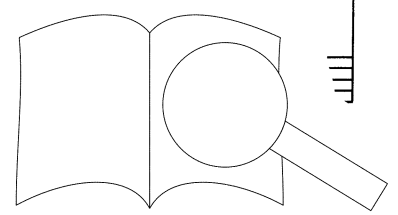
Viola

Alto

Basso

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System 1: Treble and Bass clefs. Treble clef contains eighth-note patterns. Bass clef contains eighth-note patterns. A sharp sign (#) appears in the fourth measure of the bass line.

System 2: Treble and Bass clefs. Treble clef contains eighth-note patterns with a *simile* marking. Bass clef contains eighth-note patterns. A large watermark 'PROBE-PARTITUR' and 'Carus-Verlag' is overlaid diagonally across the system.

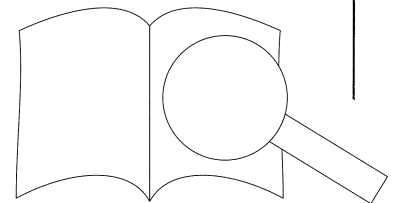
System 3: Treble clef with a whole rest.

System 4: Treble and Bass clefs. Treble clef contains eighth-note patterns. Bass clef contains eighth-note patterns with figured bass notation: 7b, 7, and 7. A large icon of an open book is overlaid on the right side of the system.

simile

9
7
5

6



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p

p

p

p

p

p

p

simile

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Nichts ka
Nr

... von höl - li - schen Ket -
... me from hell's chains that bind

6
4
2

5

6

6

7

The first system consists of three staves. The top staff has a treble clef and contains a series of eighth-note chords. The middle and bottom staves have a bass clef and contain eighth-note accompaniment.

The second system consists of three staves. The top staff has a treble clef and contains a series of eighth-note chords. The middle and bottom staves have a bass clef and contain eighth-note accompaniment.

The third system consists of a single staff with a treble clef, containing a vocal line with a melodic contour.

als, Je - su, dein Blut,
 me, Lord Christ, but thy blood,

The fourth system consists of three staves. The top staff has a treble clef and contains a series of eighth-note chords. The middle and bottom staves have a bass clef and contain eighth-note accompaniment. A large graphic of an open book with a magnifying glass is overlaid on the right side of the system.

5

7

7

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nichts

et - ten von höl - li - schen Ket - ten, von
 fend me from hell's chains that bind me, from

6 #

6 #

6

6

#

höl - li - schen hell's chains

ten als, me, Lord

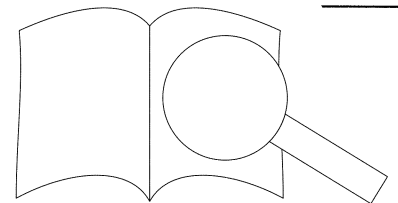
tasto solo

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Je - su, dei
Christ, but

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



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7 #

7

8

#

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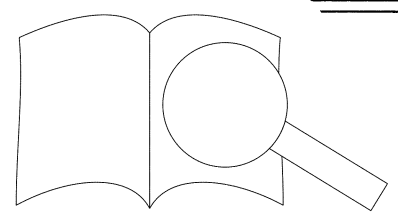
Musical score for measures 53-58. The first system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several slurs and ties across measures.

simile

Musical score for measures 59-68. The first system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic patterns to the previous system, including slurs and ties.

Musical score for measures 69-70. The first system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music concludes with a few final notes and rests.

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6
4
3
5
7

kann mich er - ret - ten von höl - li - schen
 power can de - fend me from hell's chains that

8 # 6 6 7b 4b 3 6 6 5 6

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p

p

- ten als, Je - su, dein Blut,
me, Lord Christ, but thy blood,

7_b

7

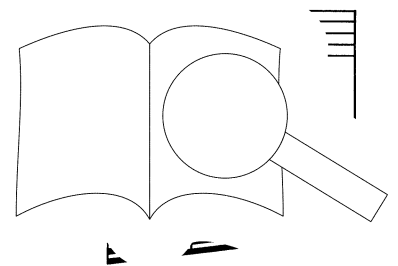
7

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kann mich er - ret - ten von höl - li - schen
 power can de - fend me from hell's chains that

tasto solo

Ket - bind _____ - ten als, Je - su, dein Blut, nichts
 me, Lord Christ, but thy blood, no



p

pp

pp

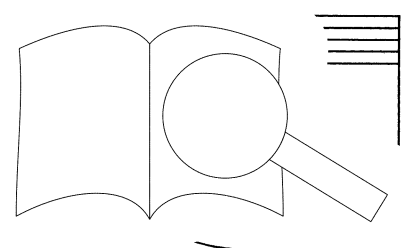
pp

pp

kann m' on höl - li - schen Ket -
 power from hell's chains that bind

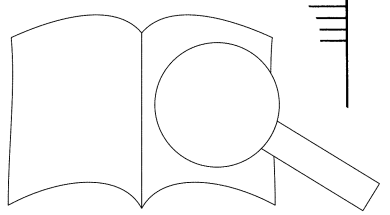
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- ten als
- me, Lc

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First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with various notes and rests.

Second system of musical notation, consisting of two staves (treble and bass clefs) with various notes and rests.

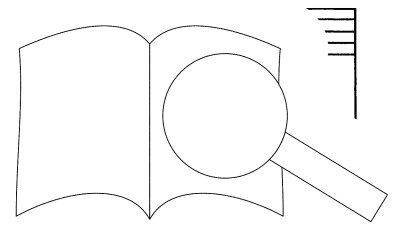
Third system of musical notation, consisting of two staves (treble and bass clefs) with various notes and rests.

Fourth system of musical notation, consisting of two staves (treble and bass clefs) with various notes and rests.

Fifth system of musical notation, consisting of two staves (treble and bass clefs) with various notes and rests.

Sixth system of musical notation, consisting of two staves (treble and bass clefs) with various notes and rests.

Seventh system of musical notation, consisting of two staves (treble and bass clefs) with various notes and rests.



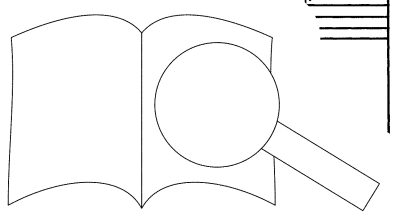
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Lei - den, dein Ster - ben macht mich ja zum
 pas - sion, thy dy - ing are for my un -

6 8 6 Fine 6 # 7 5+ 5 0

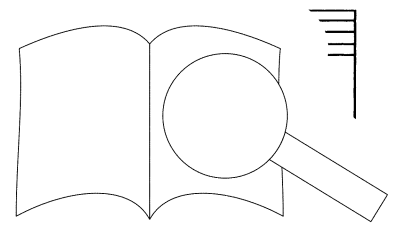
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Lei - der pas - si ant are mich ja zum Er - ben: Ich la - - -
 for my un - bind - ing; I laugh,



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- che
 Wut; dein Lei - den, dein Ster - ben macht
 fiend, thy pas - sion, thy dy - ing are



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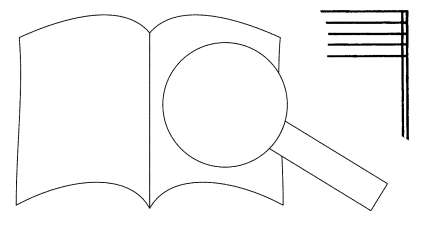
Musical notation for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in bass clef. The system consists of six measures.

Musical notation for the second system, continuing the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes. The system consists of six measures.

Musical notation for the third system, including the vocal line and piano accompaniment. The vocal line has lyrics underneath. The piano accompaniment continues with the same rhythmic pattern.

mich j: la - - - che, ich la - che der Wut.
 for 1 1 laugh, I laugh at the fiend.

Musical notation for the fourth system, showing the piano accompaniment. It includes a bass clef and a key signature of one sharp. The system consists of four measures.



6 5+
4 # Da capo

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8. Choral

Soprano
Tromba I
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Oboe da caccia
Viola

Basso

Basso
contiuono

Kein Men - schen - kind hier auf der Erd ist
No man who dwells up - on the earth is

Kein Men - schen - kind hier auf der Erd ist
No man who dwells up - on the earth is

Kein Men - schen - kind hier auf der Erd
No man who dwells up - on the eart'

Kein Men - schen - kind hier auf
No man who dwells up - on

7 6 6 # 6

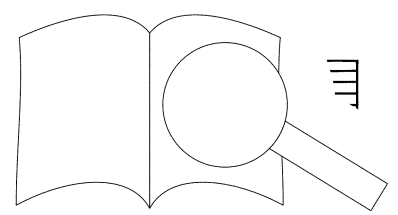
die - ser ed - len Ga - be wert, Ver - die - nen; hier
wor - thy of this gift in truth - ss no mer - it; for

die - ser ed - len Ga - ist kein Ver - die - nen; hier
wor - thy of this gif r e pos - sess no mer - it; for

die - ser ed oei uns ist kein Ver - die - nen; hier
wor - thy of , for we pos - sess no mer - it; for

d' a - be wert, bei uns ist kein Ver - die - nen; hier
gift in truth, for we pos - sess no for

5# 6 6 # 6 # 5+ 6 4 π



gilt gar nichts als Lieb und Gnad, die Chri - stus uns ver -
 noth - ing serves but love and grace, which Christ our Lord has

gilt gar nichts als Lieb und Gnad, die Chri - stus uns ver -
 noth - ing serves but love and grace, which Christ our Lord has

gilt gar nichts als Lieb und Gnad, die Chri - stus uns ver -
 noth - ing serves but love and grace, which Christ our Lord has


gilt gar nichts als Lieb und Gnad, die Chri - stus uns ver -
 noth - ing serves but love and grace, which Christ our Lord has

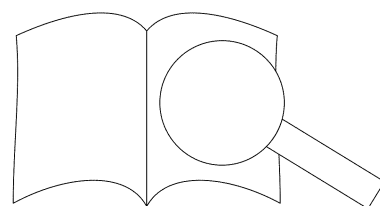
die - net hat mit Bü - ß - süh - nen.
 earned for us with pen - of spir - it.

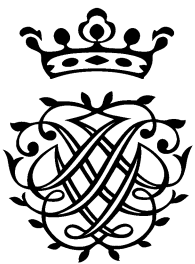
die - net hat m' Ver - süh - nen.
 earned for us of spir - it.

die - net hat mit Bü - ß - süh - nen.
 earned for us with pen - i - tence of spir - it.

die - net hat mit Bü - ß - süh - nen.
 earned for us with pen - i - tence of spir - it.

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In collaboration with the Bach Archive, Leipzig

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