

Johann Sebastian  
**BACH**

---

**Wie schön leuchtet der Morgenstern**

How beautiful is the morning star

BWV 1

Kantate zum Fest Mariae Verkündigung  
für Soli (STB), Chor (SATB)

2 Oboen da caccia, 2 Hörner

2 Violinen solo, 2 Violinen, Viola und Basso continuo  
herausgegeben von Reinhold Kubik

Cantata for the Annunciation  
for soli (STB), choir (SATB)

2 horns, 2 oboes da caccia

2 violins 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 31.001

## Inhalt

Vorwort	2
Foreword	3
1. Coro	5
Wie schön leuchtet der Morgenstern <i>How beautiful is the morning star</i>	
2. Recitativo (Tenore)	62
Du wahrer Gottes und Marien Sohn <i>Thou Son of God and blessed Mary's child</i>	
3. Aria (Soprano)	63
Erfüllet, ihr himmlischen göttlichen Flammen <i>Come fill now, o heavenly flames</i>	
4. Recitativo (Basso)	76
Ein ird'scher Glanz, ein leiblich Licht <i>An earthly lamp, the body's light</i>	
5. Aria (Tenore)	77
Unser Mund und Ton der Saiten <i>With our music and our singing</i>	
6. Choral	95
Wie bin ich doch so herzlich froh <i>How joyful then my heart shall be</i>	

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 31.001), Studienpartitur (Carus 31.001/07),  
Klavierauszug (Carus 31.001/03),  
Chorpartitur (Carus 31.001/05),  
komplettes Orchestermaterial (Carus 31.001/19).

The following performance material is available for this work:  
full score (Carus 31.001), study score (Carus 31.001/07),  
vocal score (Carus 31.001/03),  
choral score (Carus 31.001/05),  
complete orchestral material (Carus 31.001/19).

## Vorwort

Die Kantate *Wie schön leuchtet der Morgenstern* BWV 1 nimmt innerhalb von Johann Sebastian Bachs Kantatenschaffen eine besondere Stellung ein. Zwar ist sie keineswegs, wie die Nummer im Bach-Werke-Verzeichnis bei oberflächlicher Betrachtung glauben machen könnte, die erste Kantate des Komponisten. Mit diesem Stück wurde aber 1852 der erste Band der Gesamtausgabe seiner Werke eröffnet, die auf Initiative von Robert Schumann als Herausgeber der *Neuen Zeitschrift für Musik*, Moritz Hauptmann als amtierendem Thomaskantor und Otto Jahn als rührigem Philologen aus Anlaß der 100. Wiederkehr seines Todestages ins Leben gerufen worden war. Die Wahl gerade dieser Kantate als Eröffnungstück der Gesamtausgabe ist in mehr als einer Hinsicht Programm: Ihr liegt ein Choral zugrunde, dessen Rahmenstrophen unverändert für den Eingangschor und den Schlußsatz verwendet wurden, und dessen innere Textstrophen ein Zeitgenosse Bachs geschmackvoll und pragmatisch abgewandelt hat, damit sie als Rezitative oder Arien vertont werden konnten. Die Kantate unterlag damit nicht den Vorbehalten, die noch um die Mitte des 19. Jahrhunderts den „verruhten deutschen Kirchen-Texten“, wie sie Carl Friedrich Zelter einmal bezeichnet hatte, entgegengebracht wurden. Dank ihrer Bestimmung zum Fest Mariae Verkündigung durften die Herausgeber hoffen, auch die in den katholischen Gegenden des deutschen Sprachraums wirkenden Musiker und Wissenschaftler davon überzeugen zu können, daß die Edition der Werke Johann Sebastian Bachs ein nationales Anliegen war. Schließlich erweist sich die Kantate aufgrund der besonderen Umstände zum Zeitpunkt ihrer Entstehung als ein besonders sorgfältig gearbeitetes und ausgereiftes Stück, das sich vorzüglich in das seit 1765 bei der Herausgabe der *Vierstimmigen Choralgesänge* durch Carl Philipp Emanuel Bach entworfene Bild einfügt, man sei von Johann Sebastian Bach „gewohnt gewesen, nichts als Meisterstücke zu sehen“.

Die vorliegende Kantate *Wie schön leuchtet der Morgenstern* ist zum 25. März 1725 entstanden, fünf Tage später erklang in der Karfreitagsvesper in St. Thomas die 2. Fassung der *Johannes-Passion*. Die Kantate bildet damit den Schlußstein in der langen Reihe von Choralkantaten, die Johann Sebastian Bach seit dem 1. Sonntag nach Trinitatis 1724 neu geschaffen und im Gottesdienst zur Aufführung gebracht hatte, denn ab dem Osterfest 1725 hat Bach wieder die üblichen Kantatendichtungen vertont. Für die Komposition des Werkes stand mehr Zeit als gewöhnlich zur Verfügung: In Leipzig entfielen während der Fastenzeit nach dem Sonntag Estomihi die regulären Kantatenaufführungen bis zum Osterfest; das Fest Mariae Verkündigung wurde als ein sogenanntes Mittelfest auch dann feierlich begangen, wenn es in die sonst kantatenlose Zeit des „tempus clausum“ fiel. Zudem hatte Bach mit der Passionsmusik des Jahres 1725 vergleichsweise wenig Arbeit, da er die im Vorjahr entstandene *Johannes-Passion* in einer revidierten Fassung wieder aufführen konnte, wobei obendrein wenigstens ein Teil der dabei eingefügten Sätze älteren Werken entstammte.

Ogleich der Eingangschor vielschichtig angelegt ist – außer den üblichen Streichern wirken zwei Soloviolen, zwei

Hörner und zwei Oboen da caccia mit – wirkt er ausgesprochen transparent. Der Chor bildet in der im Laufe des Jahres bewährten Manier eine eigenständige Schicht: Der Cantus firmus wird vom Sopran in langen Notenwerten vorgetragen und in den exponierten Lagen durch ein Horn klanglich verstärkt; die übrigen Choralstimmen liefern durch Imitationen, die gelegentlich auch die Choralmelodie aufgreifen, die klangliche Grundlage. Die Wirkung des Orchestersatzes wird durch die beiden Soloviolen und die Bläser bestimmt, die nach Art eines Concerto grosso paarweise miteinander wetteifern. Das Eingangsritornell und die Zwischenspiele sind recht umfangreich gehalten. Sie dienen einerseits dazu, die Soloinstrumente zur Geltung kommen zu lassen, andererseits nutzt Bach hier den Raum zu einer Erweiterung des harmonischen Spektrums, da sich die Choralmelodie, die für die Vokalabschnitte bindend ist, fast durchgängig in der Grundtonart F-Dur aufhält.

Satz 2, von Bach als Secco-Rezitativ dem Tenor zugewiesen, ist eine Paraphrase der 2. Strophe des Kirchenliedes, in die der Textdichter mit der Erwähnung des Erzengels Gabriel geschickt eine Anspielung auf den Lesungstext zum Fest Mariae Verkündigung (Luk 1, 26–38) eingeflochten hat.

Die nun folgende Sopranarie, vom Dichter in daktylischen Versen gesetzt, ruft den Gläubigen zur Liebe auf. Als Begleitinstrumente hat Bach nur die Oboe da caccia und den Generalbaß gewählt. Der Quellenbefund ist insofern ungewöhnlich als der Oboenpart zweimal vorliegt, einmal wie für die Oboe da caccia üblich im Altschlüssel notiert, ein zweites Mal in „Griffnotation“ umgeschrieben. Ob diese zweite Abschrift des Kantatensatzes nur eine aufführungspraktische Hilfe für einen im Umgang mit der Oboe da caccia unerfahrenen jungen Musiker darstellt, oder ob beide Oboen gemeinsam spielen sollen, um den anstrengenden Part bewältigen und unbemerkt atmen zu können, ist bislang ungeklärt.

Das Baßrezitativ faßt die Choralstrophen 4 und 5 zusammen: Nichts Irdisches bereitet der Seele Vergnügen, sondern allein der von Gott gesandte Freudenschein (für den der Morgenstern naheliegenderweise als Bild dienen kann). Freudig beschwingt ist die nun folgende Tenorarie, die die Choralstrophe „Zwingt die Saiten in Cythara“ paraphrasiert: Die Erwähnung der Saiten, die zum Lobe des Himmelskönigs erschallen sollen, legt es nahe, in diesem Satz – wie im Eingangschor – die Soloviolen heranzuziehen, während auf die Mitwirkung von Blasinstrumenten ganz verzichtet wird. Der Schlußchoral weicht von der Norm insofern ab, als das zweite Horn einen selbständigen Part zugewiesen bekommt und nicht mit einer der Vokalstimmen verläuft.

Die Originalpartitur der Kantate, die mutmaßlich dem Erbeil Wilhelm Friedemann Bachs angehört haben dürfte, ist nicht überliefert; erhalten ist jedoch der Originalstimmstanz, der aus dem Erbeil Anna Magdalena Bachs 1750 an die Thomasschule verkauft wurde und heute als Dauerleihgabe im Bach-Archiv Leipzig verwahrt wird. Im Zuge der Erbteilung wurde von unbekannter Hand ein Umschlag vorbereitet, der folgenden Titel trägt und wohl – wie

anhand anderer, besser belegter Fälle, vermutet werden kann – den Titel der Partitur recht getreu widerspiegelt: *Testo* [statt: *Festo*] *Annunciationis / Mariæ / Wie schön leuchtet der Morgenstern / â / 4. Voc. / 2 Corn. / 2 Hautbois. / 2. Violini Concert[.] / 2. Violini Rip. / Viola. / e / Continuo / di Signor / J. S. Bach.*

Der Stimmensatz wurde von Bachs Hauptkopisten Johann Andreas Kuhnau angefertigt, die für die Aufführung benötigten Dubletten (erhalten ist nur eine unbezifferte Continuo-Stimme sowie die Neuschrift der Oboe da caccia für Satz 3) wurden von Christian Gottlob Meißner, Johann Heinrich und Wilhelm Friedemann Bach ausgeschrieben. Johann Sebastian Bach hat die Stimmen durchgesehen und mit Vortragsbezeichnungen versehen. Somit stehen der Edition keine grundsätzlichen Hindernisse im Wege, auch wenn Bach einige Schreibfehler seiner Kopisten übersehen hat und die Bogensetzung, insbesondere in den Sätzen 3 und 5, nicht durchweg einheitlich und eindeutig erfolgt ist. Eine kritische Ausgabe der Kantate ist mittlerweile auch in Band 28.2 der Neuen Bach-Ausgabe, hrsg. von Matthias Wendt (1995), erschienen. Für die Neuauflage der Partitur wurde der Originalstimmensatz noch einmal zu Rate gezogen.

Leipzig, im September 1998

Ulrich Leisinger

## Foreword

The cantata *Wie schön leuchtet der Morgenstern* BWV 1 (How beautiful is the morning star) occupies a special position in Johann Sebastian Bach's cantatas. It is, indeed, not the composer's first cantata, even though a superficial glance at its Bach-Werke-Verzeichnis (Bach Works Catalog) number may give a different impression. However, this was – in 1852 – the opening work of the first volume of the first complete edition of his works that was published on the initiative of Robert Schumann as editor of the *Neue Zeitschrift für Musik*, Moritz Hauptmann as incumbent Thomaskantor and Otto Jahn as active philologist on the occasion of the 100<sup>th</sup> anniversary of Bach's death. The choice of exactly this cantata as the opening work of the complete edition captures the spirit of the project in more ways than one: it is based on a chorale whose framing verses were utilized unchanged for both the opening chorus and the concluding movement, and whose inner text verses were tastefully and pragmatically modified by a contemporary of Bach so that they could be set either as recitatives or arias. Thus the cantata was not subject to the reservations concerning the “disreputable German church texts” – as Carl Friedrich Zelter once called them – that were still circulating around the middle of the 19<sup>th</sup> century. Thanks to its designation for the Feast of the Annunciation, the editors hoped that the musicians and musicologists active in the Catholic areas of the German-speaking world could be convinced that the edition of Johann Sebastian Bach's works was a matter of national concern. After all, the cantata proved to be – due to the special circumstances at the time of its composition – a particularly carefully wrought and matured work which

fitted superbly into the image of one “being used to considering” Johann Sebastian Bach’s oeuvre “as nothing but masterpieces,” which had been created by Carl Philipp Emanuel Bach since 1765 with the publication of the *Vierstimmigen Choralgesänge*.

The present cantata *Wie schön leuchtet der Morgenstern* was composed for 25 March 1725; five days later the 2<sup>nd</sup> version of the *St. John Passion* was performed during the Good Friday Vespers in St. Thomas’s Church. The cantata thus forms the capstone of the long series of chorale cantatas which Johann Sebastian Bach had composed anew since the 1<sup>st</sup> Sunday after Trinity Sunday in 1724 and had performed during church services, as after Easter 1725, Bach again went back to setting the usual cantata librettos. Bach had more time than usual at his disposal for the composition of the work: The regular cantata performances in Leipzig were omitted during Lent after Quinquagesima Sunday until Easter; the Feast of the Annunciation, a so-called intermediate feast, was solemnly celebrated even when it fell during the “tempus clausum” a period that was otherwise free of cantata performances. In addition, Bach had comparatively little work with the Passion music in 1725, as he was able to perform the *St. John Passion*, which had been written the previous year, again in a revised version. Furthermore, at least some of the movements inserted during the revision process originated from older works.

Even though the opening chorus has a multilayered structure – there are, in addition to the usual strings, two solo violins, two horns and two oboes da caccia – its effect is one of pronounced transparency. The choir forms an independent layer, a technique which proved its worth during that year: The cantus firmus is presented by the sopranos in long note values and is reinforced in exposed positions by the horn. The remaining choral voices provide the sonoric foundation by means of imitation which, on occasion, also takes up the chorale melody. The effect of the orchestral writing is determined by the two solo violins and the winds which, similar to a concerto grosso, has pairs of instruments vying with each other. The opening ritornello and the interludes are quite substantial. On the one hand, they serve to allow the solo instruments to come into their own and, on the other hand, they are Bach’s vehicle for expanding the harmonic spectrum as the chorale melody, which is binding for the vocal sections, remains almost consistently in the tonic key of F major.

Movement 2, which Bach assigned to the tenor as a secco recitative, is a paraphrase of the 2<sup>nd</sup> verse of the hymn, into which the librettist, by referring to the Archangel Gabriel, has skillfully woven an allusion to the text of the reading for the Feast of the Annunciation (Luke 1:26-38).

The soprano aria which now follows, set by the librettist in dactylic verses, calls on the believers to follow the path of love. Here, Bach only chose the oboe da caccia and the basso continuo as the accompanying instruments. The source findings are unusual inasmuch as the oboe part is present twice – once notated in alto clef, as was usual for the oboe da caccia, and a second time transcribed into

“fingering notation.” Whether this second copy of the cantata movement was merely intended to help a young musician with little experience of the oboe da caccia in its performance practice or whether both the oboes were meant to play together, thus making the strenuous part more playable and the breathing unnoticeable, remains unclear up to the present.

The bass recitative condenses the chorale verses 4 and 5: Nothing worldly pleases the soul, only that semblance of joy which is sent by God alone (for which the morning star can evidently serve as an image). The following tenor aria is joyfully elated and paraphrases the chorale verse “Zwingt die Saiten in Cythara” [Pluck the strings of the cittern]. The mention of the strings, which should sound in praise of the King of Heaven, suggest using the solo violins in this movement, just as in the opening chorus. No wind instruments are used. The concluding chorale differs from the norm only in that the second horn now has an independent part and not one that doubles the vocal parts.

The original score, which may have been part of Wilhelm Friedemann Bach’s inheritance, is no longer extant; however, the original set of parts from Anna Magdalena Bach’s inheritance has survived and was sold in 1750 to St. Thomas’s School and today is stored in the Bach-Archiv Leipzig as a permanent loan. During the distribution of the estate, an envelope in an unknown handwriting was prepared and bears the following title and which – as can be assumed in analogy to other, better documented cases – faithfully represents the title of the score: *Testo* [instead of: *Festo*] *Annunciationis / Mariæ / Wie schön leuchtet der Morgenstern / â / 4. Voc: / 2 Corn. / 2 Hautbois. / 2. Violini Concert[.] / 2. Violini Rip. / Viola. / e / Continuo / di Signor / J. S. Bach.*

The set of parts was produced by Bach’s chief copyist Johann Andreas Kuhnau, the duplicates needed for the performance (only an unfigured continuo part as well as the re-written 3<sup>rd</sup> movement of the oboe da caccia are extant) were copied by Christian Gottlob Meißner, Johann Heinrich and Wilhelm Friedemann Bach. Johann Sebastian Bach checked the parts and inserted expression marks. Thus there were no fundamental obstacles to hinder this edition, even when Bach overlooked some writing errors made by his copyists and the positioning of slurs, particularly in movements 3 and 5, is not consistently uniform and clear. A critical edition of the cantata has subsequently appeared in volume 28.2 of the *Neue Bach-Ausgabe*, edited by Matthias Wendt (1995). The original set of parts was consulted again for the new edition of the score.

Leipzig, September 1998

Ulrich Leisinger  
Translation: David Kosviner



# Wie schön leuchtet der Morgenstern

*How beautiful is the morning star*

BWV 1

Johann Sebastian Bach

1685–1750

## 1. Coro

Corno I

Corno II

Oboe da caccia I

Oboe da caccia II

Violino concertato I

Violino concertato II

Violino I

Violino II

Viola

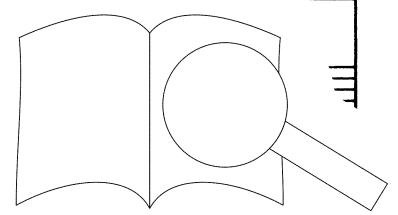
Soprano

Alto

Tenore

Basso

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



Aufführungsdauer / Duration: ca. 25 min.

© 1981/1992 by Carus-Verlag, Stuttgart – CV 31.001

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

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

Herausgeber: Reinhold Kubli

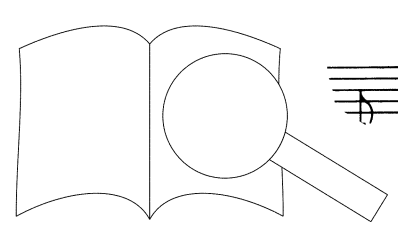
Generalbassbearbeiter:

Paul Horn

English version by Jean Lunn

3

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



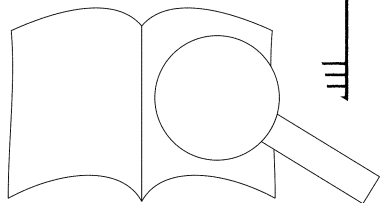
Musical score for measures 5-6, first system. It consists of two treble clefs and two bass clefs. The first two staves are treble clefs, and the last two are bass clefs. The music features eighth and sixteenth notes with various articulations.

Musical score for measures 5-6, second system. It consists of two treble clefs and two bass clefs. The music continues with similar rhythmic patterns and articulations as the first system.

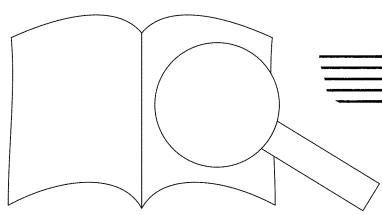
Empty musical staves for measures 5-6, third system. It consists of two treble clefs and two bass clefs, but no musical notation is present.

Musical score for measures 5-6, fourth system. It consists of two treble clefs and two bass clefs. The music concludes with a final cadence. Below the staves, there are some markings: '6' under the first staff, '6' under the second, '6' under the third, '5' under the fourth, and '6' under the fifth.

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



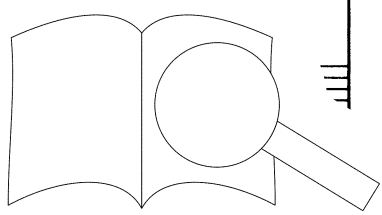
7



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



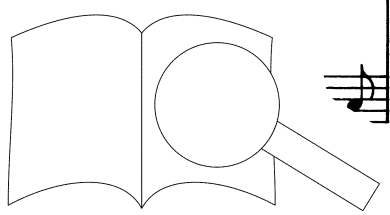
9



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

The musical score is arranged in a multi-system format. The first system consists of two staves (likely strings), the second system of two staves (likely woodwinds), the third system of four staves (likely brass), and the fourth system of four staves (likely percussion). The notation includes various rhythmic values, beams, and articulation marks. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score. The Carus-Verlag logo is visible in the bottom right of the score area.

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



Musical notation for the first system, measures 1-2. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff features eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff provides a simple accompaniment.

Musical notation for the second system, measures 3-4. Similar to the first system, it has two staves. The treble staff continues the melodic line, and the bass staff continues the accompaniment. There are some rests in the bass staff in measure 4.

Musical notation for the third system, measures 5-6. The treble staff has a more active melody with many sixteenth notes. The bass staff continues with a steady accompaniment.

Musical notation for the fourth system, measures 7-8. The treble staff continues with a melodic line of eighth notes. The bass staff has a simple accompaniment.

Musical notation for the fifth system, measures 9-10. The treble staff has a melodic line with some rests. The bass staff continues the accompaniment.

Musical notation for the sixth system, measures 11-12. This system includes vocal lyrics. The treble staff has a vocal line with lyrics. The bass staff has a simple accompaniment.

Wie  
How

leuch  
teous

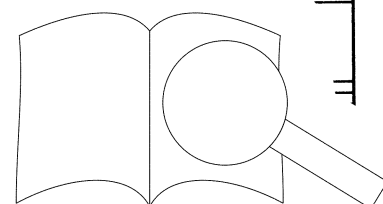
Musical notation for the seventh system, measures 13-14. This system includes vocal lyrics. The treble staff has a vocal line with lyrics. The bass staff has a simple accompaniment.

Wie schön leuch-tet der Mor-gen-  
How beau-teous is the morn-ing

Musical notation for the eighth system, measures 15-16. This system includes vocal lyrics. The treble staff has a vocal line with lyrics. The bass staff has a simple accompaniment.

Wie schön leuch-  
How beau-teous

Musical notation for the ninth system, measures 17-18. This system includes vocal lyrics. The treble staff has a vocal line with lyrics. The bass staff has a simple accompaniment.



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

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

tet is der the gen - ing

Wie tet der Mor - gen - stern, der Mor - gen - is the morn - ing star, the morn - ing

stern, der Mor star, the morn - ing leuch - tet der Mor - gen - stern, der Mor - gen - teous is the morn - ing star the morn - ing

stern, der Mor - gen - stern, wie schön leuch - tet der Mor - gen - star, the morn - ing star, how beau - teous is the morn - ing

Musical score for voice and piano accompaniment. The score includes vocal lines with lyrics and piano accompaniment with chord numbers (6, 6, 6, 7) and a large graphic of an open book at the bottom right.

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



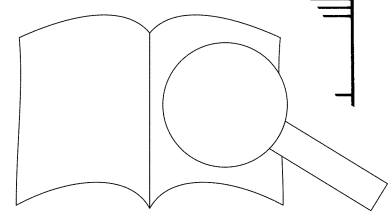
stern  
star

stern, wie schön leuch ten - stern  
star, how beau - teo ing star

stern, wie Mor - gen - stern  
star, how the morn - ing star

stern tet der Mor - gen - stern  
s<sup>r</sup> is is the morn - ing star

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



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

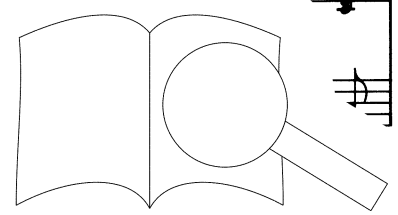
Musical notation for the second system, including vocal line and piano accompaniment.

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

voll Gnad und Wahr - heit von dem  
 that shows God's great - ness from a -

voll Gnad und  
 that shows God's

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

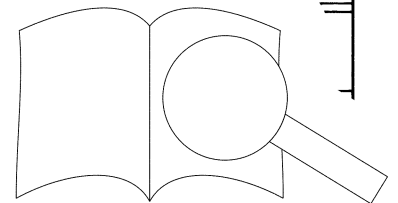


Herrn, voll Gnad und Wahr-heit, voll Gnad und  
*far, — that shows — — — — — d's gr — — — — — -ness, that shows God's*

Wahr - - heit Herrn, voll Gnad und Wahr - heit von - dem  
*great - - nes - - far, that shows God's great - ness from - a*

heit von - dem Herrn, voll Gnad und Wahr - - -  
*- ness from a - far, — that shows — — — — — God's great - - -*

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



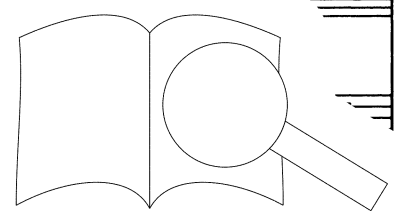
6 7 6 7 6 6

Wahr - heit vor dem Herrn, voll Gnade und Wahrheit von dem  
 great - ness far, - that is, that shows God's great - ness from a -

Herrn, voll Gnade und Wahrheit von dem  
 far, - that is, that shows God's great - ness from a -

Wahrheit von dem Herrn, voll Gnade und Wahrheit von dem  
 greatness from a - far, that shows God's great - ness from a -

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



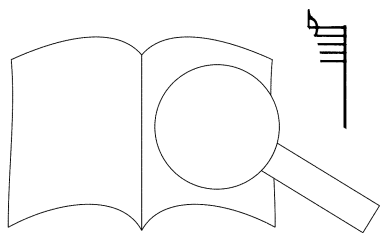


Gnad und  
shows God's

Herrn, far, voll Gnade und Wahrheit von dem  
that shows God's greatness from a

Herrn, far, that dem Herrn, voll Gnade und Wahrheit von dem  
rom a far, that shows God's greatness from a

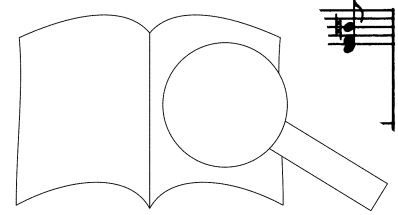
Her voll Gnade und Wahrheit, Wahrheit - - - - -heit von dem  
that shows God's greatness, great - - - - -ness from a



Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings.

Vocal score with German and English lyrics. The lyrics are:
   
von from dem a - -
   
Herrn, voll Gnad un' Herrn, voll Gnad und Wahr - heit von dem
   
far, that shows C fr - far, that shows God's great - ness from a -
   
Herrn, voll Wahr - - heit, voll Gnad und Wahr - heit von dem
   
far d's great - - ness, that shows God's great - ness from a -
   
Wahr - heit von dem Herrn, voll Gnad und Wahr - heit von dem
   
d's great - ness from a - far, that shows God's great - ness from a -

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



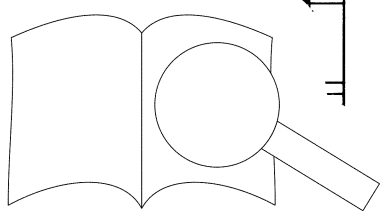
The first system of the musical score consists of two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The vocal lines feature a melodic phrase with eighth and sixteenth notes. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

The second system continues the musical piece. The vocal lines have a more active melodic line with many sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The third system shows the vocalists entering with the lyrics "Herrn, far,". The piano accompaniment continues with a consistent rhythmic pattern. The lyrics are repeated for three different vocal parts: Soprano, Alto, and Bass.

The fourth system continues the vocal and piano parts. The piano accompaniment includes figured bass notation (6, 6, 5, 6, 6, 6, 6, #) at the bottom. The vocal lines continue with the melodic and lyrical material.

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

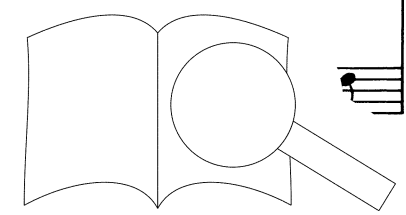


The first system of the musical score consists of eight staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in bass clef. The bottom four staves are piano accompaniment in treble clef. The music is in a 3/4 time signature and features a variety of rhythmic patterns and melodic lines.

The second system of the musical score consists of eight staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in bass clef. The bottom four staves are piano accompaniment in treble clef. The music continues with similar rhythmic and melodic patterns.

The third system of the musical score consists of eight staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in bass clef. The bottom four staves are piano accompaniment in treble clef. The music concludes with a final melodic phrase.

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





Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings.

sü - - - - Be - - - - - zel  
*sweet* - - - - *est* - - - - - *of*

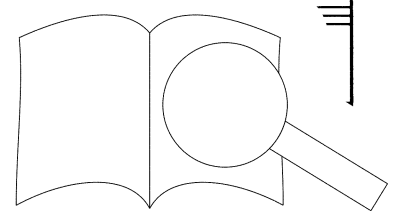
die sü - - - - se, die sü - - -  
*the sweet* - - - - *se, the sweet* - - -

- Be Wur - zel Jes - - - se, die sü - - -  
 - - est root of Jes - - - se, *the sweet* - - -

sü - - - - se, die sü - Be Wur - zel Jes - - - se, die  
*se, the sweet - est root of Jes - - - se, the*

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings.

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



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.

Jes  
Jes

- - - Be Wur - -  
- - - est root

se, die sü - - Be Wur - zel Jes - - -  
- se, the sweet - est root\_ of Jes - - -

- - - Be  
- - -

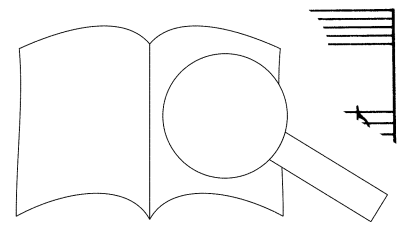
se, die sü - - Be Wur - zel Jes - - -  
the sweet - est root\_ of Jes - - -

Jes - - - se, die sü - - Be Wur - zel Jes - - -  
Jes - - - se, the sweet - est root\_ of Jes - - -

PROBENPARTITUR

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

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



38

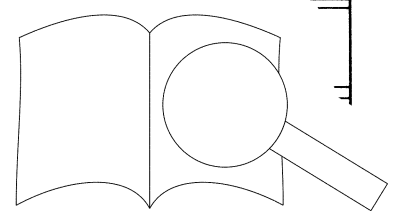
tr

se!  
se!

se!  
se!

se!  
se!

35 36 37



PROBE-PARTITUR

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

40

First system of musical notation, measures 40-41. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. Measure 40 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 41 continues the melody and bass line. A trill (tr) is indicated above the first note of the upper staff in measure 41.

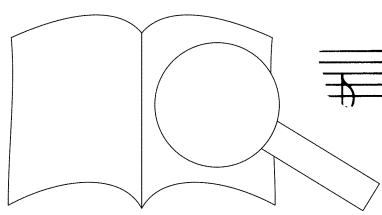
Second system of musical notation, measures 40-41. It consists of two staves. The upper staff is in alto clef (C-clef on the third line). The lower staff is in bass clef. Measure 40 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 41 continues the melody and bass line. A trill (tr) is indicated above the first note of the upper staff in measure 41.

Third system of musical notation, measures 40-41. It consists of six staves. The upper four staves are in treble clef, and the lower two are in bass clef. Measure 40 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 41 continues the melody and bass line. A trill (tr) is indicated above the first note of the upper staff in measure 41.

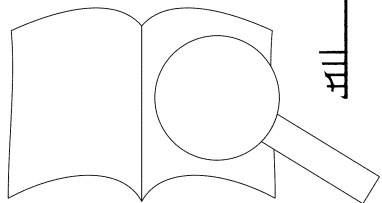
Four empty musical staves, two in treble clef and two in bass clef, arranged in a pair.

Fourth system of musical notation, measures 40-41. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 40 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 41 continues the melody and bass line. A trill (tr) is indicated above the first note of the upper staff in measure 41.

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

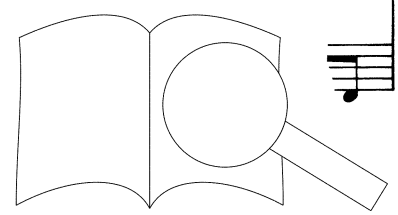


PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



45

5  
6  
4  
2  
5



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

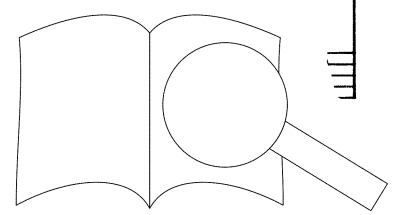
Musical notation for the first system, featuring a treble clef and a bass clef. The music consists of several measures with various note values and rests.

Musical notation for the second system, featuring a treble clef and a bass clef. The music consists of several measures with various note values and rests.

Four empty musical staves, two in treble clef and two in bass clef, for the third system.

Musical notation for the fourth system, featuring a treble clef and a bass clef. The music consists of several measures with various note values and rests.

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



49

49

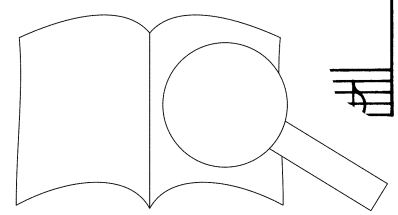
51

53

55

Du  
Thou

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



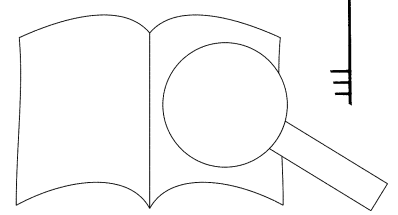


Sohn Da - - - - - Da - - - - - aus  
 Da - - - - - vid's of

Du Sohn - - - - - os Stamm, aus Ja - kobs Stamm, du Sohn - Da -  
 Thou Da - - - - - cob's line, - of Ja - cob's line, Thou Da - vid's

Sohn - - - - - Da-vid aus Ja - kobs Stamm, aus Ja - kobs  
 Thou Da - vid's son - of Ja - cob's line, - of Ja - cob's

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



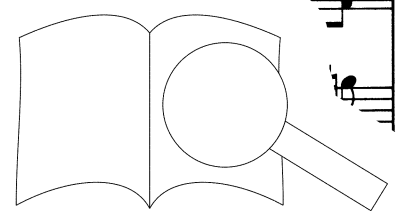
Ja - - - - -kobs  
 Ja - - - - -cob's

Da-vid aus Ja - kobs St<sup>am</sup> aus <sup>am</sup>, du Sohn Da-vid aus Ja - kobs  
 son of Ja - cob's line, thou Da - vid's son of Ja - cob's

vid aus Ja - kobs Stamm, du Sohn Da-vid aus Ja - kobs  
 son of cob's line, thou Da - vid's son of Ja - cob's

S<sup>+</sup> aus Ja - - kobs Stamm, du Sohn Da - vid aus Ja - kobs  
 son of Ja - cob's line, thou Da - vid's son of Ja - cob's

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



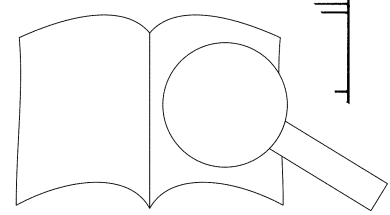
Stamm,  
line,

Stamm,  
line,

Stamm  
lir

PROBE-PARTITUR

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



mei n Kö - - nig und  
my king, my king,

ti - gam, mei n Kö - - - nig und mei n  
my own, my king, my bride-groom,

- nig und mei n Bräu - - - ti - -  
my bride - groom, and my

mei n Kö - nig und mei n Bräu - ti -  
my king, my bride-groom, and my

6 3 6 4 3

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

Bräu - ti - gam, mein Kö - - nig  
and - my own, my king

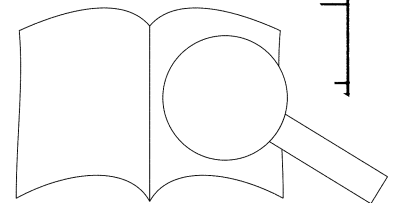
mein Bräu - - - ti - - -  
groom, and my

gam, mein Kö  
own, my king

- ti - gam, mein Kö - nig und - mein Bräu - ti -  
- my own, my king, my bride - groom, and my

gam

- mein Bräu - ti - gam, mein Kö - nig und - mein Bräu - ti -  
- de - groom, and my own, my king, my bride - groom, and my



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

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

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

mein  
my

gam, mein Kö - nig  
own, my king,

gam, mein  
own, my

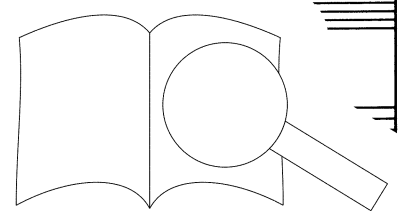
au - ti - gam, mein Kö - nig und mein Bräu - ti -  
n, and my own, my king, my bride-groom, and my

und mein Bräu - ti - gam,  
y bride-groom, and my own,

mein Kö - - nig  
my king, my

Ausgabequalität gegenüber Original evtl. gemindert

Evaluation Copy - Quality may be reduced • Carus-Verlag



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

und bride - - - - - mein groom, - - - - - ti my

mein Kö - nig und in an, mein Kö - nig und mein Bräu - ti -  
 my King, my br - own, my King, my bride - groom, and my

gam, mein Kö - ti - gam, mein Kö - nig und mein Bräu - ti -  
 own, my King and my own, my King my bride - groom, and my

un - - - - - ti - gam, mein Kö - nig und mein Bräu - ti -  
 my own, my King, my bride - groom, and my

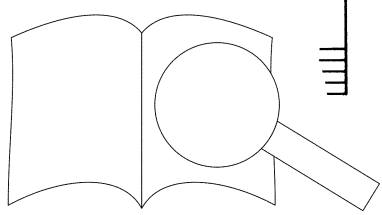
Musical score for the second system, including piano accompaniment and a magnifying glass icon.

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





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



hast  
my

mein  
is

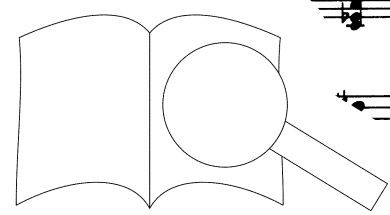
hast mir \_\_\_\_\_ mein Herz \_\_\_\_\_  
my heart \_\_\_\_\_ is thy \_\_\_\_\_

hast mir \_\_\_\_\_ mein  
my heart \_\_\_\_\_ is

hast mir mein Herz be - ses - - - sen, hast  
my heart is thy pos - ses - - - sion, my

PROBEPARTITUR  
Carus-Verlag

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



Herz be - - - -  
thy pos - - - -

be - ses - - - - 'st  
pos - ses - - - -

mein Herz be - ses - - - -  
is thy pos - ses - - - -

Herz be - ses - - - - sen,  
thy pos - ses - - - - sion,

mein Herz be - ses - - - - sen,  
is thy pos - ses - - - - sion,

sen, hast mir mein Herz be - ses - - - - sen, hast  
ses - - - - sion, my heart is thy pos - ses - - - - sion, my

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

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

sen:  
sion:

sen, hast mir mei-  
sion, my heart

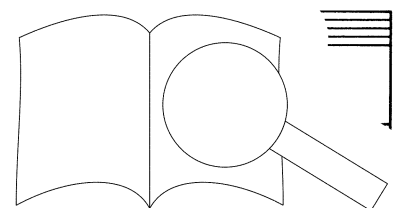
hast

ses - - - - sen:  
os - ses - - - - sion:

- ses - - - - sen:  
os - ses - - - - sion:

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

Fourth system of musical notation, featuring a vocal line and piano accompaniment.



Two musical staves, both containing rests for the duration of the measure.

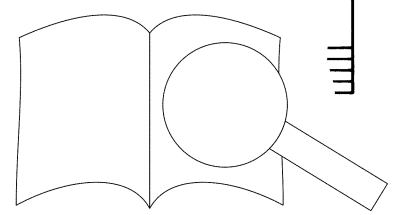
Two musical staves, both containing rests for the duration of the measure.

Six musical staves with active notation. The top staff features a melodic line with eighth and sixteenth notes. The lower staves provide harmonic accompaniment with chords and rhythmic patterns. A watermark 'Carus-Verlag' is visible in the upper right corner of this system.

Six musical staves, all containing rests for the duration of the measure.

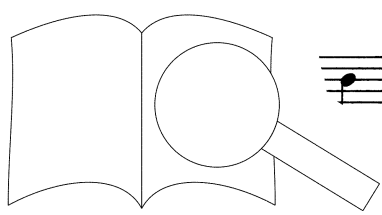
Two musical staves with active notation. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with eighth notes.

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



The musical score for page 78 consists of several systems of staves. The first system has two empty staves. The second system has two staves with rhythmic notation. The third system is the most complex, with five staves containing various musical notations, including eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. The fourth system has four empty staves. The fifth system has two staves with musical notation. The sixth system has two staves with musical notation. The seventh system has two staves with musical notation. The eighth system has two staves with musical notation. The ninth system has two staves with musical notation. The tenth system has two staves with musical notation. The eleventh system has two staves with musical notation. The twelfth system has two staves with musical notation. The thirteenth system has two staves with musical notation. The fourteenth system has two staves with musical notation. The fifteenth system has two staves with musical notation. The sixteenth system has two staves with musical notation. The seventeenth system has two staves with musical notation. The eighteenth system has two staves with musical notation. The nineteenth system has two staves with musical notation. The twentieth system has two staves with musical notation. The twenty-first system has two staves with musical notation. The twenty-second system has two staves with musical notation. The twenty-third system has two staves with musical notation. The twenty-fourth system has two staves with musical notation. The twenty-fifth system has two staves with musical notation. The twenty-sixth system has two staves with musical notation. The twenty-seventh system has two staves with musical notation. The twenty-eighth system has two staves with musical notation. The twenty-ninth system has two staves with musical notation. The thirtieth system has two staves with musical notation. The thirty-first system has two staves with musical notation. The thirty-second system has two staves with musical notation. The thirty-third system has two staves with musical notation. The thirty-fourth system has two staves with musical notation. The thirty-fifth system has two staves with musical notation. The thirty-sixth system has two staves with musical notation. The thirty-seventh system has two staves with musical notation. The thirty-eighth system has two staves with musical notation. The thirty-ninth system has two staves with musical notation. The fortieth system has two staves with musical notation. The forty-first system has two staves with musical notation. The forty-second system has two staves with musical notation. The forty-third system has two staves with musical notation. The forty-fourth system has two staves with musical notation. The forty-fifth system has two staves with musical notation. The forty-sixth system has two staves with musical notation. The forty-seventh system has two staves with musical notation. The forty-eighth system has two staves with musical notation. The forty-ninth system has two staves with musical notation. The fiftieth system has two staves with musical notation. The fifty-first system has two staves with musical notation. The fifty-second system has two staves with musical notation. The fifty-third system has two staves with musical notation. The fifty-fourth system has two staves with musical notation. The fifty-fifth system has two staves with musical notation. The fifty-sixth system has two staves with musical notation. The fifty-seventh system has two staves with musical notation. The fifty-eighth system has two staves with musical notation. The fifty-ninth system has two staves with musical notation. The sixtieth system has two staves with musical notation. The sixty-first system has two staves with musical notation. The sixty-second system has two staves with musical notation. The sixty-third system has two staves with musical notation. The sixty-fourth system has two staves with musical notation. The sixty-fifth system has two staves with musical notation. The sixty-sixth system has two staves with musical notation. The sixty-seventh system has two staves with musical notation. The sixty-eighth system has two staves with musical notation. The sixty-ninth system has two staves with musical notation. The seventieth system has two staves with musical notation. The seventy-first system has two staves with musical notation. The seventy-second system has two staves with musical notation. The seventy-third system has two staves with musical notation. The seventy-fourth system has two staves with musical notation. The seventy-fifth system has two staves with musical notation. The seventy-sixth system has two staves with musical notation. The seventy-seventh system has two staves with musical notation. The seventy-eighth system has two staves with musical notation. The seventy-ninth system has two staves with musical notation. The eightieth system has two staves with musical notation. The eighty-first system has two staves with musical notation. The eighty-second system has two staves with musical notation. The eighty-third system has two staves with musical notation. The eighty-fourth system has two staves with musical notation. The eighty-fifth system has two staves with musical notation. The eighty-sixth system has two staves with musical notation. The eighty-seventh system has two staves with musical notation. The eighty-eighth system has two staves with musical notation. The eighty-ninth system has two staves with musical notation. The ninetieth system has two staves with musical notation. The hundredth system has two staves with musical notation.

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



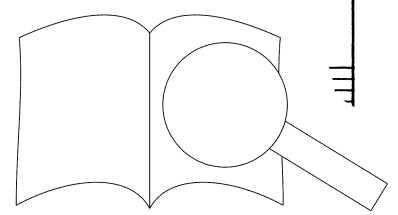
The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a series of eighth notes with slurs, organized into two measures per staff.

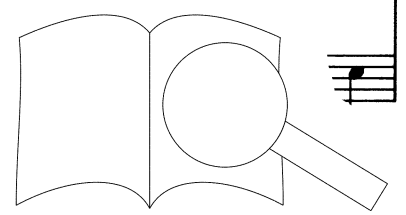
The second system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with eighth notes and slurs, similar to the first system.

The third system of music consists of four empty staves, two in treble clef and two in bass clef.

The fourth system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a series of eighth notes with slurs, similar to the previous systems.

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

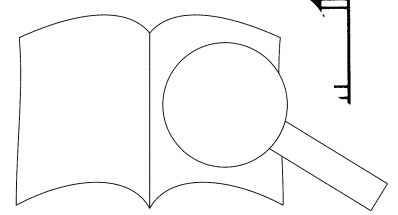




PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



lieb - - - - - lich,  
 love - - - - - ly,  
 lieb - - - - - ly,  
 love - - - - - ly,  
 lieb - - - - - ch,  
 love - - - - - ly,



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

freund - - - - - lich,  
 friend - - - - - ly,

freund - - - - - lich,  
 friend - - - - - ly,

freund - - - - - lich,  
 friend - - - - - ly,

freund - - - - - lich,  
 friend - - - - - ly,

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

88

schö und

*and* *and*

und herr -

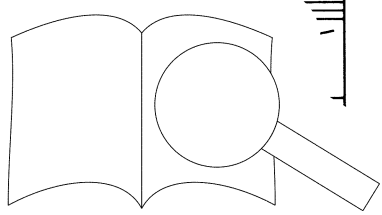
*and* glo -

schön und herr -

*fair* *and* glo -

schön und

*fair* *and*



PROBEPARTITUR

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

herr - - - - -lich,  
glo - - - - -rious,

und  
vic - - - - -

- - - - -lich,  
- - - - -rious,

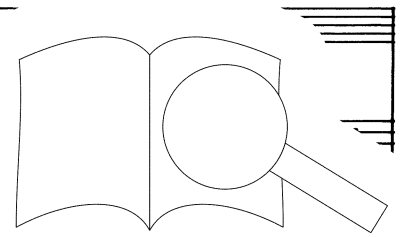
ar - lich, groß und ehr - - - lich,  
to - rious, great, vic - to - - - rious,

- - - - -lich,  
- - - - -rious,

schön und herr - lich, groß und ehr - lich,  
great, vic - to - rious, great, vic - to - rious,

schön und herr - lich, groß  
great, vic - - - to - rious, great,

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



ehr - - - - -lich,  
to - - - - -rious,

von  
most

reich,  
grace,

reich.  
gra

grace

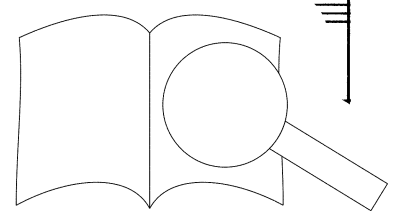
reich,  
grace,

reich  
grace

von Ga - - -  
most splen - - -

und ehr - lich, reich  
vic - to - rious, grace

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



Musical score for instruments including piano, strings, and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and articulation marks.

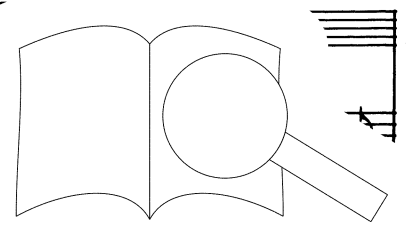
Ga  
splen

er reich von Ga - - -  
- did, grace most splen - - -

groß und ehr - lich, reich von Ga - - -  
did, grace most splen - did, grace most splen - -

von Ga -  
most splen -

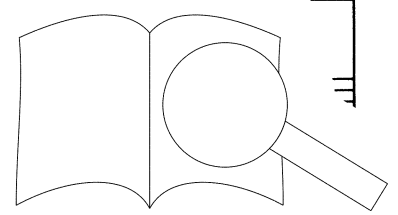
PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



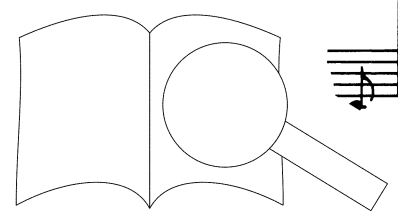
ben,  
did,

ben,  
did,

ben,  
did



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



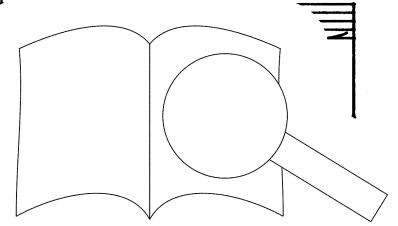


Musical score for the first system, consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *tr* and *b*.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are:   
 und - - - - -ly  
 hoch sehr - - - - - tig er - ha - - - - -  
*b* - - - - - ly ex - alt - - - - -  
 hoch - - - - - ig er - ha - - - - -  
 high - - - - - ly ex - alt - - - - -

hoch - - - - - ben, hoch und - - - - - sehr prächtig er - ha - - - - -  
*b* - - - - - ly ex - alt - - - - - ed, high - ly - - - - - and rich - ly ex - alt - - - - -

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





First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment.

ha-  
alt

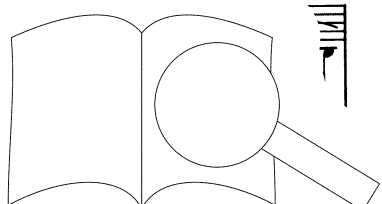
prächtig er - ha - - -  
rich - ly ex - alt - - -

ed, hoch und sehr prächtig er - ha - - -  
high - ly and rich - ly ex - alt - - -

und sehr prächtig er - ha - - -  
ly an' - - -

ed, hoch und sehr prächtig er - ha - - -  
high - ly and rich - ly ex - alt - - -

- - - ben, hoch und sehr prächtig er - ha - - -  
- - - ed, high - ly and rich - ly ex - alt - - -



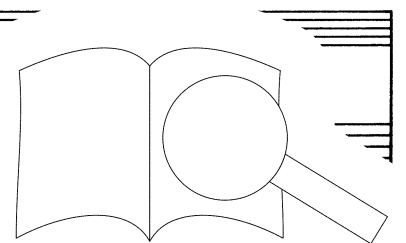
PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

ben.  
ed.

ben.  
ed.

ben.

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



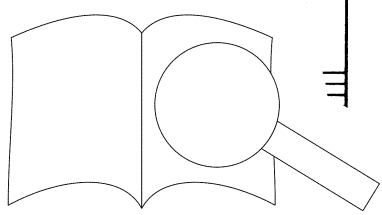
The first system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The vocal lines feature a mix of quarter and eighth notes, while the piano accompaniment provides a steady harmonic and rhythmic foundation.

The second system continues the musical piece with four staves. It includes vocal lines with some dynamic markings like 'sf' (sforzando) and piano accompaniment with various rhythmic patterns and rests.

The third system consists of four empty musical staves, indicating a section where the music is not present or has been omitted.

The fourth system contains two staves of music. The top staff has a vocal line with notes and rests, and the bottom staff has piano accompaniment. The system concludes with a double bar line.

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



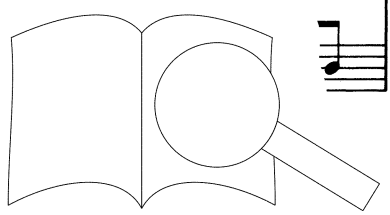
The first system of music consists of two treble clef staves and two bass clef staves. The top two staves contain melodic lines with eighth and sixteenth notes, some with slurs. The bottom two staves contain accompaniment with quarter and eighth notes, some with slurs.

The second system of music consists of two treble clef staves and two bass clef staves. The top two staves contain melodic lines with quarter notes and rests. The bottom two staves contain accompaniment with quarter notes and rests.

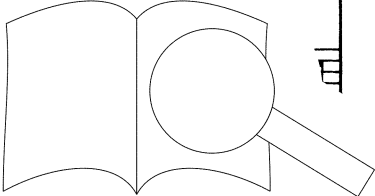
The third system of music consists of two treble clef staves and two bass clef staves, all of which are empty.

The fourth system of music consists of two treble clef staves and two bass clef staves. The top two staves contain melodic lines with quarter notes and rests. The bottom two staves contain accompaniment with quarter notes and rests.

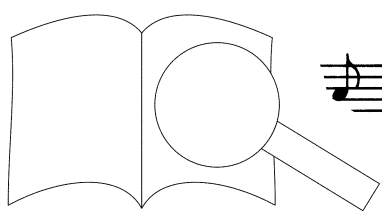
PROBE-PARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



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

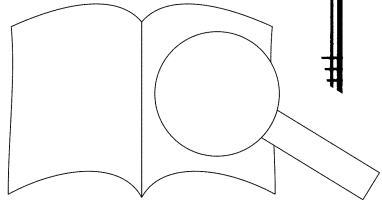


PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





117



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

## 2. Recitativo

Tenore

Du wah-*rer* Got-*tes* und Ma-*ri*-*en* Sohn, du Kö-*nig* de-*rer* Aus-*er*-*wähl*ten, wie süß ist  
*Thou Son of God and blessed Mary's child, thou Sovereign of God's e-lect-ed, how sweet is*

Basso continuo

4

uns dies Le-*bens*wort, nach dem die er-*sten* Vä-*ter* schon so Jahr als  
*Thy most ho-ly word, by which the pa-tri-archs of old their years as*

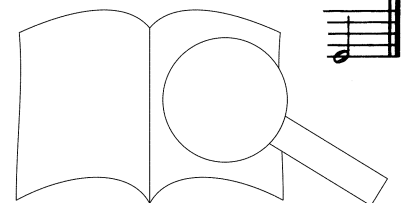
7

das Ga-*bri*-*el* mit Freu-*den* dort  
*which Gabri-el with joy-ful hear*

er-*Ben!* O Sü-*Big*-*keit*,  
*promise! O love-li-ness,*

10

Grab, Ge-*fahr*, noch Tod aus un-*sern* Her-*zen* rei-*Ben*.  
*er grave, nor fear, nor death can ev-er-more take from us.*



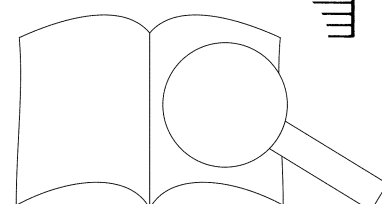
### 3. Aria

Oboe  
da caccia

Soprano

Basso  
continuo

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



8

*p*

Er - fül - let, \_\_\_\_\_ ihr himm - li - schen gött - - -  
 Come fill now, \_\_\_\_\_ o heav - en - ly flames \_\_\_\_\_

*p*

10

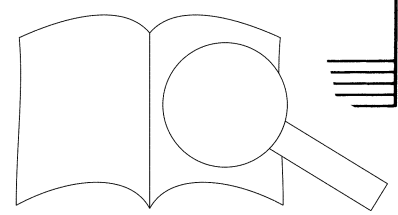
- - li - - - chen Flam - - men, die nach euc' \_\_\_\_\_ er - - - - gen - de  
 \_\_\_\_\_ of \_\_\_\_\_ God's splen - - dor, the faith - fr. \_\_\_\_\_ - - - - ers who

12

gläu-  
long

PROBEPARTITUR

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



14

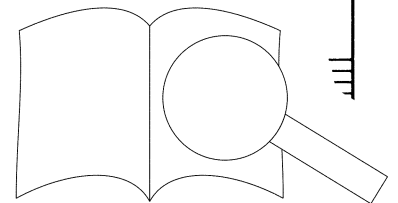
16

*p*

Er - - fül - let - - h. gött - -  
 Come fill - - hea - - flames

18

- - li - - men, - - ihr himm - li - schen gött - -  
 of - - dor, - - o heav - en - ly flames



20

li - - - chen Flam - - - - - men, die nach euch ver - lan - - - - - gen-de  
 of God's splen - - - - - dor, the faith-ful be - liev - - - - - ers who

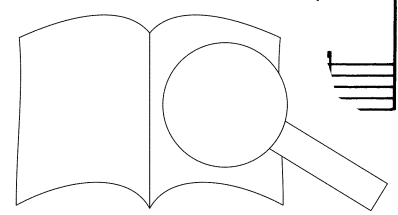
22

gläu - bi - - - ge Brust, die nach euch - - - - -  
 long for your fire, the faith-ful lie

24

Original evtl. gemindert

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

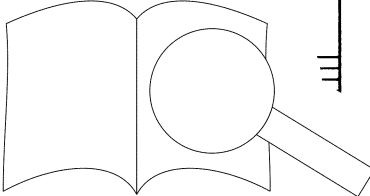


- gen-de gläu - bi-ge Brust. Er - fül - let, — ihr himm - - li - schen  
 - ers who long for your fire. Come fill now, — o heav - - en - ly

gött - li - - - chen Flam - - men, die nach ev - - er  
 flames of — God's splen - - dor, the faith - - - - -

- gen-  
 - ers

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







39



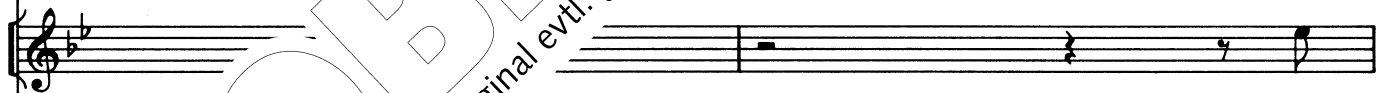
schmek - ken auf Er - den die himm - - - - - li - sche Lust.  
taste here on earth of a heav'n - - - - - ly de - sire.



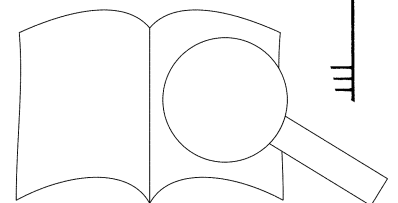
41



43



Die  
Their



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

Musical notation for the first system, including treble and bass staves.

See - len emp - fin - den die kräf - - - - - tig - - - - - sten Trie - be der  
souls shall be filled with the might of blest pas - - - - - sion, of

Musical notation for the second system, including treble and bass staves.

Musical notation for the third system, including treble and bass staves.

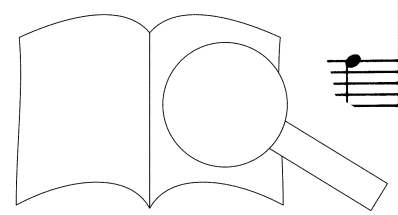
brün - stig - - - - - sten Lie - be, der brün - stig - - - - - sten Lie - be,  
fer - vent af - fec - tion, of fer - vent af - fec - tion, und  
and

Musical notation for the fourth system, including treble and bass staves.

Musical notation for the fifth system, including treble and bass staves.

schme - r - den die himm - - - - - li - sche Lust.  
taste e. earth of a heav'n - - - - - ly de - sire.

Musical notation for the sixth system, including treble and bass staves.



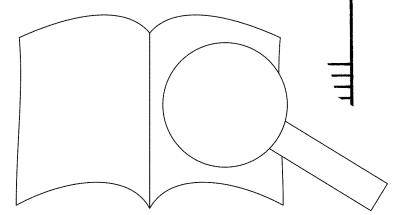
PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

51

54

56

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

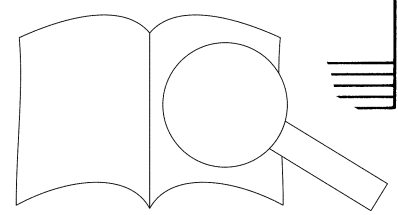


Er - fül - let, \_\_\_ ihr himmli - schen gött - - - li - chen Flam - men, die  
 Come fill now, \_\_\_ o heav - en - ly flames \_\_\_ of \_\_\_ God's splen - dor, the

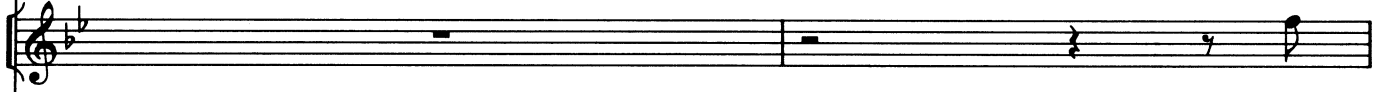
nach euch \_\_\_ ver - lan - - - - gen - de gläu - bi -  
 faith - ful \_\_\_ be - liev - - - - ers who long fr

Original evtl. gemindert

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



65



Er - -  
Come



*p*

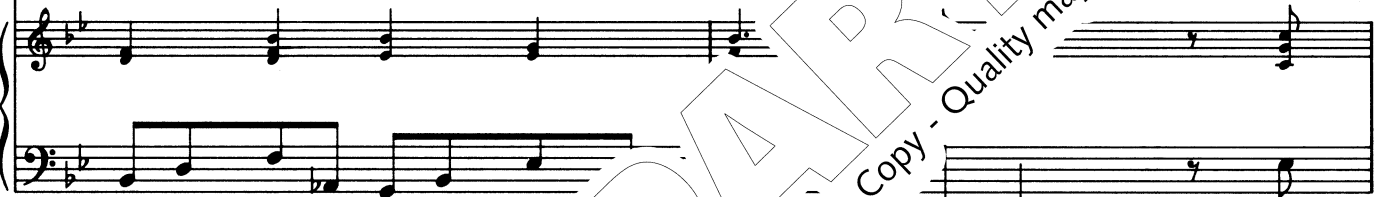
67



*p*



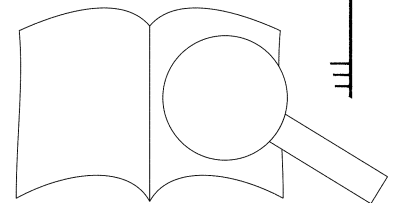
fül - let, — ihr himm - li - schen gött — — — — — li -  
fill now, — o heav - en - ly flames — — — — — of.



69



- - me — — — — — n gött — — — — — li — — — — — chen Flam — — — — — men, die  
- - — — — ly flames — — — — — of — — — — — God's splen — — — — — dor, the



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

71

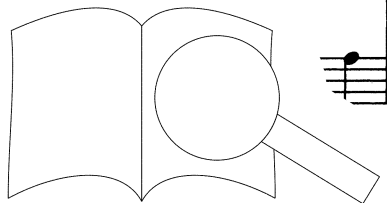
nach euch verlan - - - - gen-de gläu-bi - - - ge Brust, er - fül - let, ihr  
 faith - ful be - liev - - - - ers who long for your fire, come fill now, o

73

himm - li - schen gött - li - chen Flam - - - -  
 heav - en - ly flames of God's splen - - - -

75

ich euch verlan - - - - gen-de gläu-bi - ge Brust.  
 faith - ful be - liev - - - - ers who long for your fire.



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

77

tr

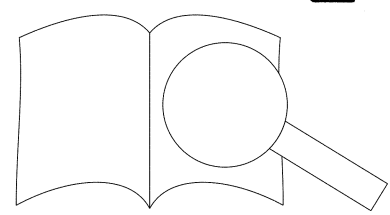
f

80

82

PROBEPARTITUR

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



## 4. Recitativo

Basso

Bin ird'-scher Glanz, ein leib-lich Licht, rührt mei-ne See-le  
*An earth-ly lamp, the bo-dy's light, can-not re-fresh my*

Basso continuo

3

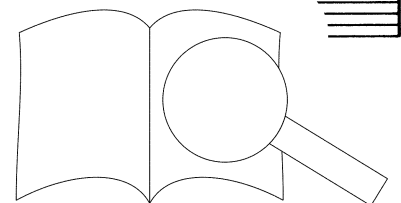
nicht; ein Freu - - - - - den-schein ist mir von Gott ent-sta  
*heart. A joy - - - - - ful light has come to me from*

5

ein voll-komm-nes Gut, des Hei-lands Lei - - - - - - - quik - kung da. So  
*a more per-fect good, the Sav-iour's f... g me health... and strength. So*

8

muß u - - - - - rei - che Se - gen, der uns von E - wig - keit be -  
*there - - - - - - bun - dant bless - ing, which had been prom - ised us of*





stimmt, und un-ser Glau-be zu sich nimmt, zum Dank und Preis be-we-gen.  
 old, and now in faith we take and hold, must move us to re-joic-ing.

### 5. Aria

Violino concertato I

Violino concertato II

Violino I

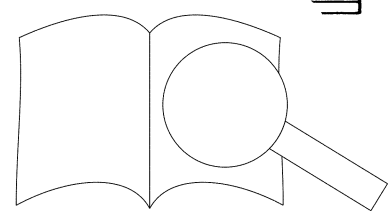
Violino II

Viola

Tenore

Basso contir

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

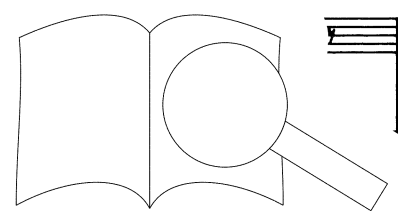


5

*f* *p* *f* *p* *f*

10

*p* *p*



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

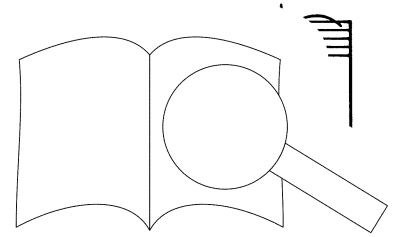
16

*p* *f* *tr*

21

*p* *f*

*p*



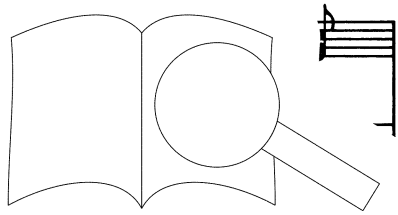
PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

26

Un - - - - ser  
With - - - - ser

31

sai - - - - - ten sol - len\_ dir für\_ und für, für und  
sing - - - - - ing we\_ pre - pare ev er -

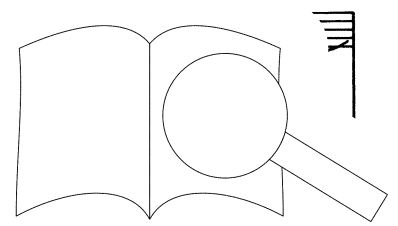


PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

36

für \_\_\_\_\_ Dank und Op - fer zu - - be - - rei -  
 more \_\_\_\_\_ gifts of praise and of \_\_\_\_\_ thanks - giv

41

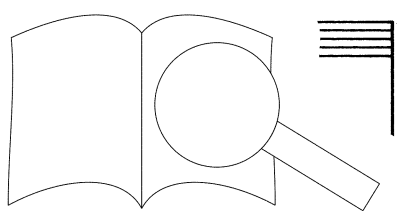


tr tr tr tr

*p* *p* *p* *p*

Un - - - ser  
With \_\_\_\_\_

Sai - - - - - ten sol - len - dir für - und -  
sing - - - - - ing we - pre er -



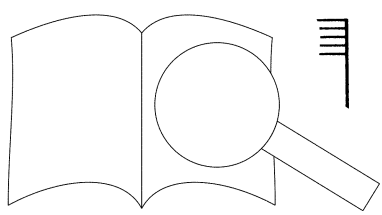
PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

55

für, für und für — Dank und Op —  
 more, ev - er - - more — gifts of praise —

60

- - ten, un - ser — Mund und Ton — der —  
 - - ing, with — our — mu - sic and — our —



PROBEPARTITUR

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

Musical score for measures 64-68. It includes a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

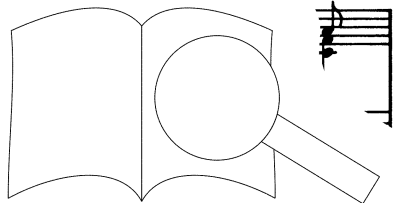
Sai - - - - - ten sol - len\_ dir für\_ und\_ für, für un'  
 sing - - - - - ing we\_ pre - pare ev - er - more, ev -

Musical score for measures 69-73. The piano accompaniment continues with a consistent rhythmic pattern. The vocal line has some rests in measures 70 and 71.

Musical score for measures 74-78. The piano accompaniment features some chords with a 'tr' (trill) marking. The vocal line continues with the lyrics.

- fer zu - - - be - rei - - ten, Dank und Op -  
 ise and of thankgiv - ing, gifts of praise

Musical score for measures 79-83. The piano accompaniment concludes with a final chord. The vocal line ends with a long note in measure 83.





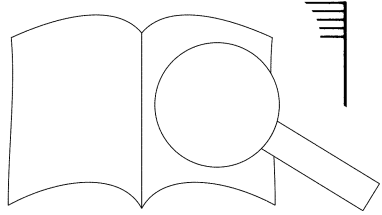
Musical score for measures 75-79. It consists of five staves. The first four staves are for the vocal line, and the fifth is for the piano accompaniment. Dynamics include *f* (forte) and *p* (piano). Trills are marked with *tr*.

- - - fer - zu - - - be - rei - - ten.  
 and - of - - - thanks - giv - - ing.

Piano accompaniment for measures 75-79, consisting of two staves (treble and bass clef). Dynamics include *f* and *p*.

Musical score for measures 80-84. It consists of five staves. The first four staves are for the vocal line, and the fifth is for the piano accompaniment. Dynamics include *f* and *p*. Trills are marked with *tr*.

Piano accompaniment for measures 80-84, consisting of two staves (treble and bass clef). Dynamics include *p*.



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

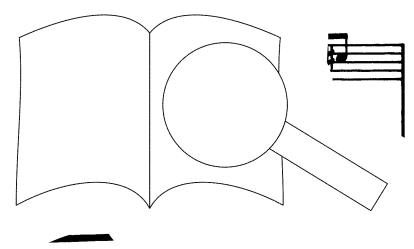
85

Musical score for measures 85-90. The score is written for five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat. The music features a strong dynamic of *f* (forte) throughout. Trills are indicated by *tr* above notes in measures 85, 86, 87, and 88. The melody is active, with many eighth and sixteenth notes. The bass line provides a steady accompaniment.

91

Musical score for measures 91-96. The score is written for five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat. The music starts with a dynamic of *p* (piano) in measure 91, which then changes to *f* (forte) in measure 92. Trills are indicated by *tr* above notes in measures 93, 94, 95, and 96. The melody continues with eighth and sixteenth notes. The bass line remains active.

Musical score for measures 97-100. The score is written for two staves. The first staff is in treble clef, and the second is in bass clef. The key signature has one flat. The music starts with a dynamic of *p* (piano) in measure 97, which then changes to *f* (forte) in measure 98. The melody is active, with eighth and sixteenth notes. The bass line provides a steady accompaniment.



97

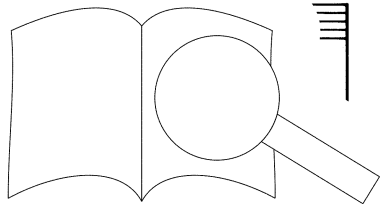
Musical score for measures 97-101. It features five staves of vocal parts and two staves of piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *p* (piano) and *mf* (mezzo-forte). The score concludes with a *Fine* marking.

102

Musical score for measures 102-106. It features five staves of vocal parts and two staves of piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *p* (piano). The score concludes with a *Fine* marking.

Musical score for measures 107-110. It features five staves of vocal parts and two staves of piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *p* (piano). The score concludes with a *Fine* marking.

Herz und Sin - - nen sind er -  
 Heart and soul - - - - - be



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

Musical score for measures 108-111. It includes piano accompaniment on the left and vocal lines on the right. The piano part consists of two staves (treble and bass clef). The vocal part consists of two staves (treble and bass clef). The key signature has one flat (B-flat).

ho - - - ben,            le - bens - lang    mit Ge - - sang,  
 fore - - - thee,        our - life - long    with our - sor

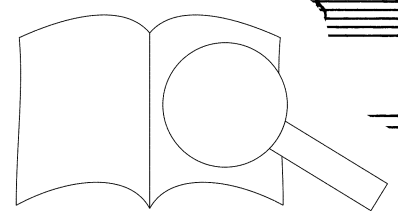
Musical score for measures 112-115. It includes piano accompaniment on the left and vocal lines on the right. The piano part consists of two staves (treble and bass clef). The vocal part consists of two staves (treble and bass clef). The key signature has one flat (B-flat).

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

Musical score for measures 116-119. It includes piano accompaniment on the left and vocal lines on the right. The piano part consists of two staves (treble and bass clef). The vocal part consists of two staves (treble and bass clef). The key signature has one flat (B-flat). Dynamics include *p* (piano).

gro - Ber    Kö - - - -  
 o    great    Mas - - - -

Musical score for measures 120-123. It includes piano accompaniment on the left and vocal lines on the right. The piano part consists of two staves (treble and bass clef). The vocal part consists of two staves (treble and bass clef). The key signature has one flat (B-flat). Dynamics include *p* (piano).



pp

tr

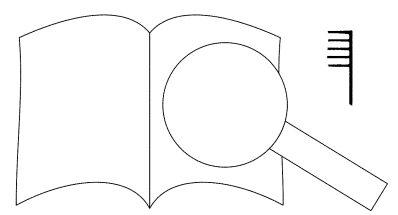
pp

nig-  
ter,

p

p

ben, — le - bens - lang mit Ge -  
thee, — our

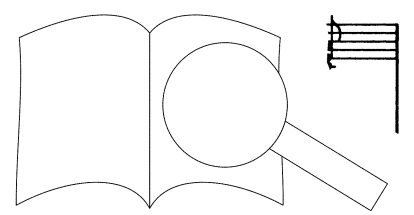


PROBEPARTITUR  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

126

sang, gro - ßer Kö - nig, dich zu lo - - ben.  
 song, o great Mas - ter, to a - dore thee.

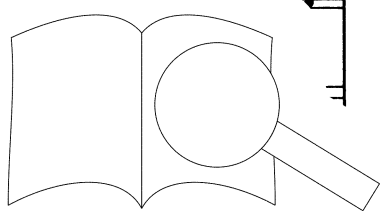
131



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

136

und Sin - nen sind er - ho - ben,  
 and soul rise up be - fore thee,



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

Musical score for measures 146-149. It consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves (Right and Left Hand). The music is in a key with one flat and a common time signature. The vocal lines are mostly melodic with some rests, while the piano accompaniment provides harmonic support.

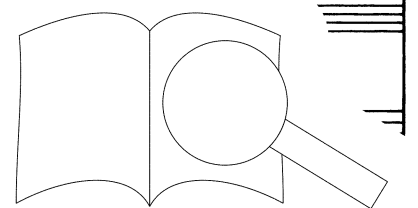
le - bens - lang mit Ge - - sang,  
 our - life - long with our song,

Musical score for measures 150-153. It consists of five staves: three vocal staves and two piano staves. The vocal lines continue the melody from the previous page. The piano accompaniment features a steady rhythmic pattern.

Musical score for measures 154-157. It consists of five staves: three vocal staves and two piano staves. The vocal lines show some melodic variation. The piano accompaniment continues with a consistent harmonic structure.

gro - Ber Kö - -  
 o great Mas - -

Musical score for measures 158-161. It consists of five staves: three vocal staves and two piano staves. The vocal lines conclude the phrase. The piano accompaniment ends with a final chord. A large watermark 'PROBEPARTITUR' is overlaid on the page.





154

pp

pp

pp

pp

pp

159

p

p

p

p

p

zu lo - - - ben, Herz und Sin - nen  
 a - - dore thee, Heart and soul rise

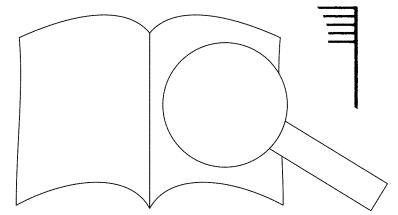
tr

tr

tr

tr

tr



sind er ho - - - - - ben, le - - - - - bens -  
 up be - - - fore thee, our life

Mas nig, dich zu lo - - - ben.  
 ter, to a - - - dore thee.

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

# 6. Choral

Corno I

Corno II

Oboe da caccia I

Oboe da caccia II

Violino concertato I, II  
Violino I

Violino II

Viola

Soprano

Wie bin ich doch so herzlich froh, daß mein Schatz ist das  
How joy - ful then my heart shall be, for my be - lov - ed

Alto

Wie bin ich doch so herzlich froh, daß mein Schatz ist das  
How joy - fu' all be, for my be - lov - ed

Tenore

Wie bin ich doch so herzlich froh, daß mein Schatz ist das  
How joy - fu' all be, for my be - lov - ed

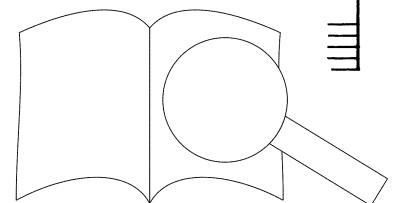
Basso

Wie bin ich doch so herzlich froh, daß mein Schatz ist das  
How joy - fu' all be, for my be - lov - ed

*P*

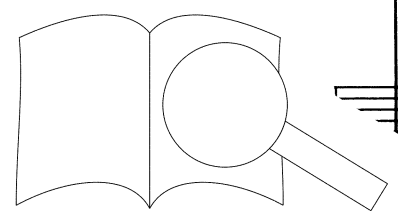
PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert.

Evaluation Copy - Quality may be reduced • Carus-Verlag



A is	und O, der for me the	An - fang und das first, the last, the	de	wird mich doch zu I may ev - er
A is	und O, der for me the	An - fang first, the	de. Er - - - ing. That	wird mich doch zu I may ev - er
A is	und O, der for me	ur ne	En - - - de. Er end - - - ing. That	wird mich doch zu I may ev - er
A is		ng und das the last, the	En - - - de. Er end - - - ing. That	wird mich doch zu I may ev - er

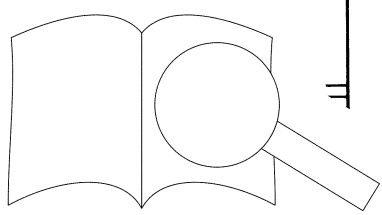
PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



sei - - nem Preis auf - neh - men in das Pa - ra-deis; des klopf ich in die  
 sing his praise, he takes me in - to par - a-dise; I shout with praise re -

sei - - nem Preis auf - neh - men in das Pa - ra-deis; des klopf ich in die  
 sing his praise, he takes me in - to par - a-dise; I shout with praise re -

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

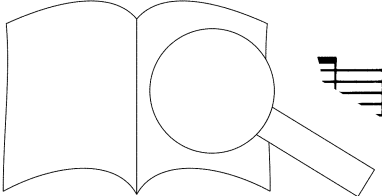


Hän - - - - de. A - - - - men, *tr* ne, du schö - ne  
 sound - - - - ing. A - - - - men! ne, thou won - drous

Hän - - - - de. A - - - - men, komm, du schö - ne  
 sound - - - - ing. A - - - - men! Come, thou won - drous

Hän - - - - de A - - - - men, komm, du schö - ne  
 sound - - - - ing. men! A - - - - men! Come, thou won - drous

Hän - - - - men, A - - - - men, komm, du schö - ne  
 sound - - - - men! A - - - - men! Come, thou won - drous



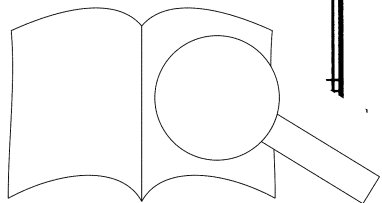
PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Freu - den - kro - ne, bleib nicht lan - - ge, dei - lan - - gen.  
 crown of glad-ness, do not lin - - ger; for with long - - ing.

Freu - den - kro - ne, bleib nicht lan ich mit Ver - lan - - gen.  
 crown of glad-ness, do not li. ait for thee with long - - ing.

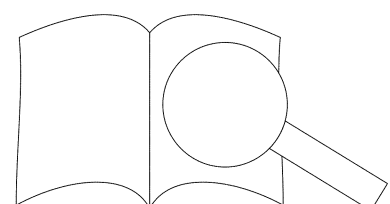
Freu - den - kro - ne, bleib nicht lan ge, dei - ner wart ich mit Ver - lan - - gen.  
 crown of glad-ness do not li. ger; for I wait for thee with long - - ing.

Freu - d lan - - ge, dei - ner wart ich mit Ver - lan - - gen.  
 crown c lin - - ger; for I wait for thee with long - - ing.



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

- |    |   |     |   |      |  |
|----|---|-----|---|------|--|
| 1  | Wie schön leuchtet der Morgenstern                      | 69  | Lobe den Herrn, meine Seele   | 132  | Bereitet die Wege, bereitet die Bahn   |
| 2  | Ach Gott, vom Himmel sieh darein                        | 70  | Wachet! betet! betet! wachet  | 133  | Ich freue mich in dir  |
| 3  | Ach Gott, wie manches Herzeleid                         | 71  | Gott ist mein König   | 134  | Ein Herz, das seinen Jesum lebend weiß   |
| 4  | Christ lag in Todes Banden                              | 72  | Alles nur nach Gottes Willen  | 135  | Ach Herr, mich armen Sünder  |
| 5  | Wo soll ich fliehen hin                                 | 73  | Herr, wie du willst, so schicks mit mir   | 136  | Erforsche mich, Gott, und erfahre mein Herz Δ  |
| 6  | Bleib bei uns, denn es will<br>Abend werden             | 74  | Wer mich liebet, der wird mein Wort halten  | 137  | Lobe den Herren, den mächtigen König<br>der Ehren                                      |
| 7  | Christ unser Herr zum Jordan kam                        | 75  | Die Elenden sollen essen  | 139  | Wohl dem, der sich auf seinen Gott Δ   |
| 8  | Liebster Gott, wenn werd ich sterben                    | 76  | Die Himmel erzählen die Ehre Gottes   | 140  | Wachet auf, ruft uns die Stimme  |
| 9  | Es ist das Heil uns kommen her                          | 77  | Du sollt Gott, deinen Herren, lieben  | 143  | Lobe den Herrn, meine Seele  |
| 10 | Meine Seel erhebt den Herren                            | 78  | Jesu, der du meine Seele  | 144  | Nimm, was dein ist, und gehe hin   |
| 11 | Lobet Gott in seinen Reichen<br>(Himmelfahrtsoratorium) | 79  | Gott, der Herr, ist Sonn und Schild   | 146  | Wir müssen durch viel Trübsal  |
| 12 | Weinen, Klagen, Sorgen, Zagen                           | 80  | Ein feste Burg ist unser Gott   | 147  | Herz und Mund und Tat und Leben<br>- BWV 147a, reconstr.<br>- BWV 147, Leipzig version |
| 13 | Meine Seufzer, meine Tränen                             | 81  | Jesus schläft, was soll ich hoffen  | 148  | Bringet dem Herrn Ehre   |
| 14 | Wär Gott nicht mit uns diese Zeit                       | 82  | Ich habe genug<br>- version for Basso (MS) in C minor<br>- version for Soprano in E minor | 149  | Man singet mit Freuden   |
| 16 | Herr Gott, dich loben wir                               | 83  | Erfreute Zeit im neuen Bunde  | 150  | Nach dir, Herr, verharret  |
| 17 | Wer Dank opfert, der preiset mich                       | 84  | Ich bin vergnügt mit meinem Glücke  | 151  | Süßer Trost, mein Gottesgnade  |
| 18 | Gleichwie der Regen und Schnee                          | 85  | Ich bin ein guter Hirt  | 152  | Tritt auf die Höhe   |
| 19 | Es erhob sich ein Streit                                | 86  | Wahrlich, wahrlich, ich sage euch   | 155  | Mein Gott, mein Heil und mein Leben  |
| 20 | O Ewigkeit, du Donnerwort                               | 87  | Bisher habt ihr nichts gebeten<br>in meinem Namen   | 157  | Ich laß die Auserwählten   |
| 21 | Ich hatte viel Bekümmernis                              | 88  | Siehe, ich will viel Fischer aussenden  | 158  | Der Herr ist unser Gott  |
| 22 | Jesus nahm zu sich die Zwölfe                           | 89  | Was soll ich aus dir machen, Ephraim  | 159  | Der Herr ist unser Gott  |
| 23 | Du wahrer Gott und Davids Sohn                          | 90  | Es reiβet euch ein schrecklich Ende   | 160  | Der Herr ist unser Gott  |
| 24 | Ein ungefärbt Gemüte                                    | 91  | Gelobet seist du, Jesu Christ   | 161  | Der Herr ist unser Gott  |
| 25 | Es ist nichts Gesundes an meinem Leibe                  | 92  | Ich hab in Gottes Herz und Sinn   | 162  | Der Herr ist unser Gott  |
| 26 | Ach wie flüchtig, ach wie nichtig                       | 93  | Wer nur den lieben Gott läßt walten   | 163  | Der Herr ist unser Gott  |
| 27 | Wer weiß, wie nahe mir mein Ende                        | 94  | Was frag ich nach der Welt  | 164  | Der Herr ist unser Gott  |
| 28 | Gottlob! nun geht das Jahr zu Ende                      | 95  | Christus, der ist mein Leben  | 165  | Der Herr ist unser Gott  |
| 29 | Wir danken dir, Gott, wir danken dir                    | 96  | Herr Christ, der ein'ge Gottessohn  | 166  | Der Herr ist unser Gott  |
| 30 | Freue dich, erlöste Schar                               | 97  | In allen meinen Taten   | 167  | Der Herr ist unser Gott  |
| 31 | Der Himmel lacht! Die Erde jubiliert                    | 98  | Was Gott tut, das ist wohlgeplant   | 168  | Der Herr ist unser Gott  |
| 32 | Liebster Jesu, mein Verlangen                           | 99  | Was Gott tut, das ist wohlgeplant   | 169  | Der Herr ist unser Gott  |
| 33 | Allein zu dir, Herr Jesu Christ                         | 100 | Was Gott tut, das ist wohlgeplant   | 170  | Der Herr ist unser Gott  |
| 34 | O ewiges Feuer, o Ursprung der Liebe                    | 101 | Nimm von uns, Herr, du treuer Gott  | 171  | Der Herr ist unser Gott  |
| 35 | Geist und Seele wird verwirret Δ                        | 102 | Herr, deine Armut   | 172  | Der Herr ist unser Gott  |
| 36 | Schwingt freudig euch empor Δ                           | 103 | Ihr werdet mich nicht verlassen   | 173  | Der Herr ist unser Gott  |
| 37 | Wer da gläubet und getauft wird                         | 104 | Du Herr, du Herr, du Herr   | 174  | Der Herr ist unser Gott  |
| 38 | Aus tiefer Not schrei ich zu dir                        | 105 | Herr, deine Güte  | 175  | Der Herr ist unser Gott  |
| 39 | Brich dem Hungrigen dein Brot                           | 106 | Herr, deine Güte  | 176  | Der Herr ist unser Gott  |
| 40 | Darzu ist erschienen die Liebe Gottes                   | 107 | Was Gott will, das gescheh allzeit  | 177  | Der Herr ist unser Gott  |
| 41 | Jesu, nun sei gepreiset                                 | 108 | Was Gott will, das gescheh allzeit  | 178  | Der Herr ist unser Gott  |
| 42 | Am Abend aber desselbigen Sabbats                       | 109 | Was Gott will, das gescheh allzeit  | 179  | Der Herr ist unser Gott  |
| 43 | Gott fährt auf mit Jauchzen                             | 110 | Was Gott will, das gescheh allzeit  | 180  | Der Herr ist unser Gott  |
| 44 | Sie werden euch in den Bann tun                         | 111 | Was Gott will, das gescheh allzeit  | 181  | Der Herr ist unser Gott  |
| 45 | Es ist dir gesagt, Mensch, was gut ist                  | 112 | Was Gott will, das gescheh allzeit  | 182  | Der Herr ist unser Gott  |
| 46 | Schauet doch und sehet                                  | 113 | Was Gott will, das gescheh allzeit  | 183  | Der Herr ist unser Gott  |
| 47 | Wer sich selbst erhöht                                  | 114 | Was Gott will, das gescheh allzeit  | 184  | Der Herr ist unser Gott  |
| 48 | Ich elender Mensch                                      | 115 | Was Gott will, das gescheh allzeit  | 185  | Der Herr ist unser Gott  |
| 49 | Ich geh und suche mit Verlangen                         | 116 | Was Gott will, das gescheh allzeit  | 186a | Der Herr ist unser Gott  |
| 50 | Nun ist das Heil und die Erlösung                       | 117 | Was Gott will, das gescheh allzeit  | 190  | Singet dem Herrn ein neues Lied<br>(reconstr. Suzuki)                                  |
| 51 | Jauchzet Gott in allen La.                              | 118 | O Jesu Christ, meins Lebens Licht   | 191  | Gloria in excelsis Deo   |
| 52 | Falsche Welt, dir hab ich                               | 119 | Preise, Jerusalem, den Herrn  | 192  | Nun danket alle Gott Δ   |
| 54 | Widerstehe doch der Sünde                               | 120 | Gott, man lobet dich in der Stille  | 193  | Ihr Tore zu Zion (reconstruction)  |
| 55 | Ich armer Mensch  | 122 | Das neugeborne Kindelein  | 194  | Höchsterwünschtes Freudenfest Δ  |
| 56 | Ich will den König preisen                              | 123 | Liebster Immanuel, Herzog der Frommen   | 195  | Dem Herrn ein neues Lied Δ   |
| 57 | Selig ist der Mann                                      | 124 | Meinen Jesum lass ich nicht   | 196  | Dem Herrn ein neues Lied Δ   |
| 58 | Achtung, Herr, dich loben alle wir                      | 125 | Mit Fried und Freud ich fahr dahin  | 197  | Dem Herrn ein neues Lied Δ   |
| 59 | Der Herr ist unser Gott                                 | 126 | Erhalt uns, Herr, bei deinem Wort   | 198  | Dem Herrn ein neues Lied Δ   |
| 65 | Der Herr ist unser Gott                                 | 127 | Herr Jesu Christ, wahr' Mensch und Gott   | 199  | Dem Herrn ein neues Lied Δ   |
| 66 | Der Herr ist unser Gott                                 | 128 | Auf Christi Himmelfahrt allein  | 199  | Dem Herrn ein neues Lied Δ   |
| 67 | Halt im Gedächtnis Jesum Christ                         | 129 | Gelobet sei der Herr  |      |  |
| 68 | Also hat Gott die Welt geliebt                          | 130 | Herr Gott, dich loben alle wir  |      |  |
|    |   | 131 | Aus der Tiefen rufe ich, Herr, zu dir<br>- version in G minor<br>- version in A minor     |      |  |



Δ = in ... bereitung, ...eparation