

Johann Sebastian
BACH

Ich glaube, lieber Herr,
hilf meinem Unglauben

I trust you, my dear Lord, help my lack of trusting
BWV 109

Kantate zum 21. Sonntag nach Trinitatis
für Soli (AT), Chor (SATB)
2 Oboen, Corno da caccia (Zink)
2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the 21st Sunday after Trinity
for soli (AT), choir (SATB)
2 oboes, corno da caccia (cornett)
2 violins, viola and basso continuo
edited by Reinhold Kubik
English version by Vernon and Jutta Wicker

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

Partitur / Full score



Carus 31.109

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choral score (Carus 31.109/05),
complete orchestral material (Carus 31.109/19).

Vorwort

Die Kantate *Ich glaube, lieber Herr, hilf meinem Unglauben* BWV 109 entstand für den 21. Sonntag nach Trinitatis am 17. Oktober 1723 und gehört damit dem ersten Kantatenjahrgang an, den Bach gleich nach seinem Amtsantritt als Leipziger Thomaskantor begonnen hatte und der für jeden Sonn- und Festtag des Kirchenjahres ein solches Werk vorsah. Bei 23 der insgesamt etwa 60 Kantaten dieses Jahrgangs griff Bach auf Werke seiner Weimarer und Köthener Zeit zurück, die er für die Leipziger Wiederauführungen in unterschiedlich starkem Ausmaß bearbeitete, bei den übrigen Kantaten – so auch bei dem vorliegenden Werk – handelt es sich um Neukompositionen. Ihre Textvorlagen bezog Bach von unterschiedlichen Dichtern, die allerdings nur in einigen wenigen Fällen namhaft gemacht werden können. Auch der Verfasser des Textes für die vorliegende Kantate ist nicht bekannt.

Bach ging bei der Vertonung der Textvorlagen in diesem ersten Kantatenjahrgang nicht systematisch vor. Zu beobachten ist freilich die Tendenz, ein Werk mit einem Bibelwort – dem Evangelium des betreffenden Sonntags – als Concerto zu eröffnen und nach einer Folge von Rezitativen und Arien mit einem Choralatz abzuschließen.

Die Heilung eines todkranken Jünglings, von der das Sonntagsevangelium berichtet (Joh 4,47–54), nimmt der Textdichter zum Ausgangspunkt für eine Gegenüberstellung von Glauben und Zweifel,¹ die Bach in seiner Kantate durch eine Vielzahl kontrastierender Gestaltungsmittel umsetzt. Prägend für den Eingangsschor der Kantate ist das konzertierende Prinzip: Die Beantwortung eines von Oboe I und Violine I vorgestellten Motivs durch das volle Orchester markiert gleich im ersten Takt ein Verfahren, das im Weiteren den ganzen Satz beherrscht. Dieses Prinzip gilt auch für den Vokalsatz, in dem alle vier Chorstimmen auch „solistische“ Passagen ausführen. Isolierte „hilf“-Rufe und lange, abwärts gerichtete Melismen auf dem Wort „Unglauben“ sind Bestandteile eines ausgedehnten fugierten Satzes, der sich immer weiter verdichtet.

Das erste Satzpaar (Rezitativ und Arie) ist dem Tenor zugewiesen und dramatisiert die Antithese „Glauben – Zweifel“ mit der Frage, ob die Bitte um Hilfe vom Herrn wohl erhört werde. Beständige Forte-Piano-Wechsel und eine Tonalität, die zwischen Dur und Moll schwankt, verleihen dem Rezitativ den Charakter eines inneren Dialogs. Das abschließende Arioso (mit der Tempovorschrift „Adagio“) reflektiert die Unsicherheit des Betenden in einer instabilen Harmonik und endet einen Tritonus tiefer, als der Satz begonnen hatte. Auch die nachfolgende, nur von den Streichern begleitete Arie steht im Zeichen des Zweifels: Unstete harmonische Wendungen, große Intervallsprünge der Singstimme und eine zerklüftete Rhythmik signalisieren Verzweiflung und die Suche nach einem festen Halt.

Mit dem Verweis auf die im Sonntagsevangelium geschilderte Wunderheilung und der Erinnerung daran, dass „Jesus itzt noch Wunder tut“, apostrophiert das zweite Secco-Rezitativ demgegenüber Hoffnung und Zuversicht, die in der anschließenden Dacapo-Arie weiter gefestigt werden: In ihrer Besetzung für Alt und zwei Oboen auch klanglich deutlich von der ersten Arie unterschieden, vermittelt dieser Satz seine textliche Aussage im tänzerischen Gleichmaß eines Menuetts, wobei der in Viertelnoten geführte Continuo-Bass gelegentlich den lombardischen Rhythmus aufgreift, den das Thema der Oberstimmen enthält.

Anders als die meisten anderen Kantaten dieses Jahrgangs schließt dieses Werk nicht mit einem schlichten vierstimmigen Kantionalsatz, sondern mit einer Choralbearbeitung, die stilistisch bereits auf den im Juni 1724 begonnenen Choralkantaten-Jahrgang vorausweist: Eingebettet in einen selbstständigen figurativen Instrumentalpart und begleitet von einem locker gefügten Satz der drei vokalen Unterstimmen, erklingt die 7. Strophe des Kirchenliedes „Durch Adams Fall ist ganz verderbt“ (Lazarus Spengler 1524) zeilenweise getrennt und in vergrößerten Notenswerten im Sopran (verstärkt durch ein Corno da caccia, dessen Partie Bach erst nachträglich hinzugefügt hat).

Die Kantate ist in der Partitur und einem originalen Stimmsatz überliefert. Die erste kritische Ausgabe des Werkes wurde 1876 von Wilhelm Rust innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 23); Ulrich Bartels besorgte im Jahre 1997 die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/25).

Hamburg, Winter 2016

Sven Hiemke

¹ Textliche Grundlage des Eingangssatzes ist allerdings nicht das Sonntagsevangelium, sondern ein ähnlicher Bericht in Mk 9,24. Zu der Vielzahl von Anspielungen an biblische Texte in den weiteren Sätzen der Kantate vgl. NBA I/25, Kritischer Bericht, S. 141.

Foreword

The cantata *Ich glaube, lieber Herr, hilf meinem Unglauben* (I trust you, my dear Lord, help my lack of trusting) BWV 109 was composed for the 21st Sunday after Trinity – 17 October 1723 – and thus belongs to the first annual cycle of cantatas which Bach began immediately after taking up the position as kantor at St. Thomas's church in Leipzig, with the objective of providing a sacred cantata for every Sunday and Feast Day of the church year. For 23 of the altogether approximately 60 cantatas of this annual cycle, Bach fell back on works from his time in Weimar and Cöthen, revising them to a greater or lesser extent for the renewed performances in Leipzig; the remaining cantatas – as is the case with the present work – were new compositions. Their text models were taken from various poets who, however, can only be identified in very few instances. The writer of the text for the present cantata is also unknown.

Bach did not proceed systematically in setting the text material of this first annual cycle of cantatas. One can, however, observe a tendency to open a composition with a Biblical quotation – the gospel for the Sunday in question – as a concerto and to close it with a chorale setting after a series of recitatives and arias.

The librettist takes the Sunday gospel reading describing the healing of a mortally ill youth (John 4:47–54) as the basis for a confrontation between faith and doubt¹ which Bach illustrates in his cantata by the use of numerous contrasting devices. The concertante principle is characteristic of the opening chorus of the cantata: already in the first measure, a motive introduced by oboe I and violin I is answered by the full orchestra; this marks a procedure which subsequently dominates the entire movement. The same principle applies to the vocal setting, in which all four choir voices also perform “soloistic” passages. Isolated calls for help (“hilf”) and long descending melismas on the word “Unglauben” (lack of faith) are elements of an extended fugal movement which grows ever denser.

The first pair of movements (recitative and aria) is allocated to the tenor; it dramatizes the antithesis “faith – doubt” by asking whether the plea for help will actually be heard by the Lord. Continuous alternations between *forte* and *piano* and a tonality that oscillates between major and minor imbue the recitative with the character of an inner dialog. The unstable harmonies of the closing *arioso* (bearing the tempo indication “Adagio”) reflect the suppliant's uncertainty; the section ends a tritone lower than the movement began. The following aria, only accompanied by strings, is also suffused by a feeling of doubt: unsettled harmonic passages, large interval leaps in the vocal part and jagged rhythmic patterns express despair and the search for a firm footing.

By contrast, the second *secco* recitative deals with hope and trust, referring to the miraculous healing portrayed in the Sunday gospel reading with a reminder that “Jesus itzt noch Wunder tut” (Jesus still performs miracles). The sense of hope and trust are further intensified in the following *da capo* aria: scored for contralto and two oboes, its tone colors create a clear contrast to the first aria. Bach communicates the textual message using the dance-like symmetry of a minuet, with the continuo bass in quarter notes occasionally taking up the Lombard rhythm that is contained in the upper voices.

Unlike most cantatas of this annual cycle, this work does not close with a simple four-part chorale but with a chorale arrangement which stylistically presages the annual cycle of chorale cantatas begun in June 1724: the 7th verse of the chorale “Durch Adams Fall ist ganz verderbt” (By Adam's fall entirely lost) (Lazarus Spengler 1524) is embedded in embellished independent instrumental writing accompanied by a transparently wrought setting of the three lower vocal parts. The chorale is sung line by line in augmented note values by the soprano (reinforced by a corno *da caccia*, the part for which was only later added by Bach).

Both the score of this cantata and an original set of parts have survived. The first critical edition of the work was presented in 1876 by Wilhelm Rust as part of the Bach-Gesellschaft's complete edition (BG 23); in 1997, Ulrich Bartels was responsible for the edition of the cantata within the framework of the *Neue Bach-Ausgabe* (NBA I/25).

Hamburg, winter 2016
Translation: David Kosviner

Sven Hiemke

¹ The textual basis of the opening movement is, however, not the gospel reading for the Sunday but a similar report in Mark 9:24. For the plethora of references to Biblical passages in the other movements of the cantata see NBA I/25, Critical Report, p. 141.

Ich glaube, lieber Herr, hilf meinem Unglauben

I trust you, my dear Lord, help my lack of trusting

BWV 109

Johann Sebastian Bach

1685–1750

1. Coro

Corno da caccia

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso

6 # 6

Aufführungsdauer/Duration: ca. 24 min.

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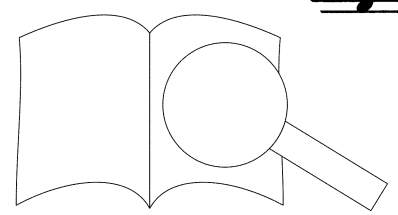
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by Reim...
Generalbassaussetzung: Paul Horn
English version by
Vernon and Jutta Wicker

3

6 6 7 6b 6 6b 6 5b 7 6



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Musical notation for the first system, including treble and bass clefs, a key signature of one flat, and various rhythmic patterns. Trills are marked with 'tr' above notes.

Musical notation for the second system, continuing the piece with similar notation and trills.

Musical notation for the third system, featuring mostly rests and sparse notes.

Musical notation for the fourth system, including a large graphic of an open book and a magnifying glass.

6

6

6

5

6

4+
2

6

#

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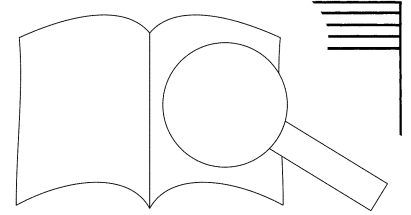
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Ich glau -
I trust

9 8 6 6 9 6 6 6 7 # Fine 6 6

4 5 # 5 5 5 b



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Musical score for the first system, including vocal line and piano accompaniment. The piano part features dynamic markings *f* and *p*.

Musical score for the second system, including vocal line and piano accompaniment. The piano part features dynamic markings *p* and *f*. The word "Solo" is written above the vocal line.

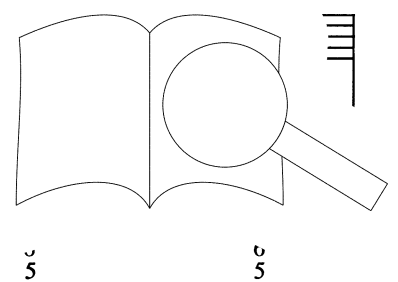
- be, lie-ber Herr, ich glau - e-ber Herr, lie - ber
 — you, my dear Lord, I tru - my dear Lord, my — dear

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

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

Ich glau - be, lie - ber Herr,
 I trust you, my dear Lord,

Musical score for the fifth system, including piano accompaniment. Below the staff are the numbers 6, #, 6, #, 6, 6, #, 5, #.



Herr, ich glau - be, lie-ber Herr, hilf mei - ne
 Lord, I_ trust_ you, my dear Lord, help my_

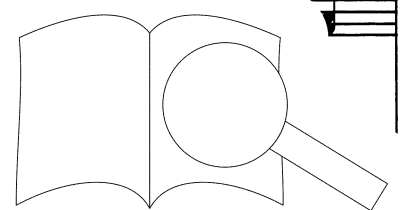
hilf,
help,

hilf mei-nem Un - glau - - -
 help my lack of trust - - -

hilf mei-nem Un - glau - - -
 help my lack of trust - - -

hilf meinem Un-
 help my lack of

9 8 7 6 6 6 7
 5 5



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hilf meinem Unglauben,
help my lack of trusting,

hilf,
help,

- ben,
 - ing,

hilf meinem Un-glau -
help my lack of trust -

- ben,
 - ing,

hilf meinem Un-glau -
help my lack of trust -

glau-ben,
trust-ing,

hilf meinem Un-
help my lack of

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hilf mei-nem Un-glau-ben, hilf _____ nen- ,au - ben, hilf _____
 help my lack of trust-ing, help _____ trust - ing, help _____

- ben, - nem Un-glau - ben, hilf
 - ing, lack of trust - ing, help

- ben, mei-nem Un-glau - - - -ben, hilf
 - ing, my lack of trust - - - - ing, help

glau - hilf mei - nem Un-glau - ben, hilf
 - r- help my lack of trust - ing, help

4 6 4 5 7# 6 # 5 7#

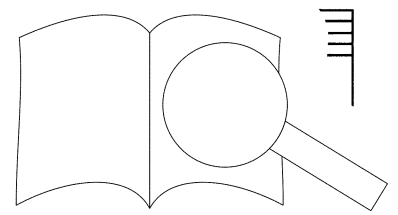
— mei-nem Un - glau -
 — my lack of trust -

mei - nem Un - glau - - ben!
 my lack of trust - - ing!

mei - nem Un -
 my lack lack - - ben!
 - ing!

mei - - nem Un - glau - - ben!
 my lack of trust - - ing!

4 3 6 6 6 6 7 6 6 5⁺
 4+ 4 5 5 4 #
 2



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6 7 7 # 6 4 6 , ob 6b 5b 7 5+

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *f*.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *f*.

Ich gla-ber Herr, ich
 I trust. „my dear Lord, I

Ich
I

Ich
I

Ich
I

Third system of musical notation, featuring piano accompaniment. A large graphic element of an open book with a magnifying glass is overlaid on the right side.

6 5 6 5 # 6 5 # 6

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Musical score for the first system, including vocal line and piano accompaniment. The piano part features a bass line with chords and a treble line with chords and arpeggios. Dynamics include *f* and *p*.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with chords and arpeggios.

hilf mei-nem Un - glau -
 help my lack of trust

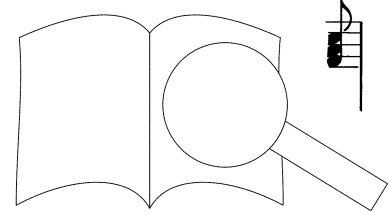
- nem Unglau -ben, hilf,
 — lack of trust-ing, help,

hilf meinem Unglau -
 help my lack of trust -

au - - - ben, hilf meinem Unglau -
 rust - - - ing, help my lack of trust -

hilf meinem Unglau-ben,
 help my lack of trust-ing,

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a bass line with chords and a treble line with chords and arpeggios.



4 7 5 # # # 6 5 7

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First system of musical notation, including vocal line and piano accompaniment. The piano part features a dynamic marking *p* (piano).

Second system of musical notation, including vocal line and piano accompaniment. The piano part features a dynamic marking *p* (piano).

Third system of musical notation, including vocal line and piano accompaniment. The piano part features a dynamic marking *p* (piano).

Fourth system of musical notation, including vocal line and piano accompaniment. The piano part features a dynamic marking *p* (piano).

Fifth system of musical notation, including vocal line and piano accompaniment. The piano part features a dynamic marking *p* (piano).

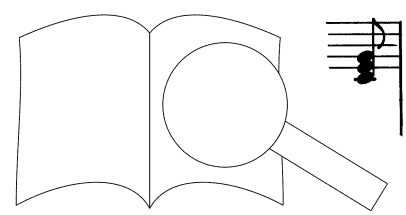
Sixth system of musical notation, including vocal line and piano accompaniment. The piano part features a dynamic marking *p* (piano).

helf mei-ⁿe
help my

-ben,
-ing,

-ben,
-ing,

helf mei-nem Un-glau-
help my lack of trust-



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Musical score for the first system, measures 47-50. It includes a vocal line and piano accompaniment. Dynamics include forte (f) and piano (p).

- - -ben, hilf meinem Unglau -
 - - -ing, help my lack of trust -

hilf meinem Un - glau -
 help my lack of trust.

hilf!
 he!

hilf meinem Unglau-ben,
 help my lack of trust-ing,

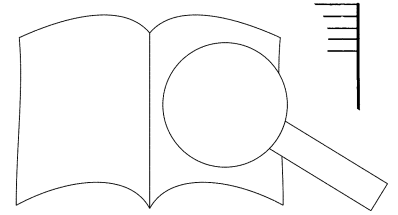
hilf mei-nem Unglau-ben,
 help my lack of trust-ing,

7b

6

7
5

5



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking *p*.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking *p*.

Third system of musical notation with lyrics in German and English. The lyrics are:
 meinem Unglau - ben, hilf mei - nem Unglau -
 my lack of trust - ing, help my lack of trust -

Fourth system of musical notation with lyrics in German and English. The lyrics are:
 mei - nem Unglauben, hilf mei-nem Un-
 my lack of trusting, help my lack -

Fifth system of musical notation with lyrics in German and English. The lyrics are:
 — meinem Unglauben, hilf.
 — my lack of trusting, he

Sixth system of musical notation with lyrics in German and English. The lyrics are:
 mei - n mei - - - nem Un - glau -
 my l tr. my lack of trust -

Seventh system of musical notation, including a diagram of an open book and a magnifying glass. Below the diagram are the numbers: 7b #, 6 7 #, b, 7, 4 3b, 6 6 6 b, 7b 5, 4+, 5, #.

ben!
ing!

ben!
ing!

ben!
ing!

ben!
ing!

Ich glaube, lie - ber
I trust you, my dear

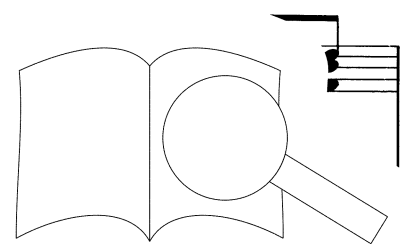
6b 6
5b

6 6
5 5

6 8 7 5 6 #
5 # 5

6

6 7
5



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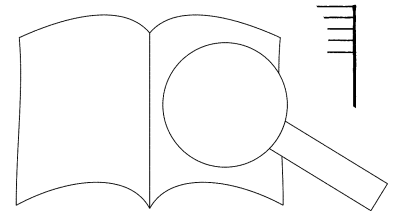
Herr,
Lord,

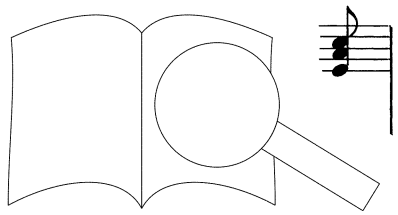
mei-nem Un-glau-ben,
my lack of trust-ing,

Ich glau -
I trust

6 6 # 7 # 6 # 6 5

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65

Herr,
Lord,

ich

Herr,
ear Lord,

hif mei-nem Un-
help my lack of

ich
I

er Herr, ich
y dear Lord, I

glau-be, hilf!
trust you, help,

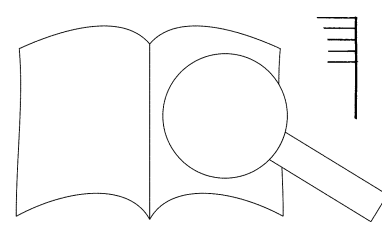
hif!
help,

g-lau -
of trust -

if mei-nem Un-glau -
help my lack of trust -

9 8 6 # 6 7 # # #

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First system of musical notation, including vocal lines and piano accompaniment. The piano part features a melodic line with a *p* dynamic marking.

ben, hilf mei-nem Un
 ing, help my lo

Second system of musical notation, including vocal lines and piano accompaniment.

ben,
 ing,

Third system of musical notation, including vocal lines and piano accompaniment.

ben,
 ing,

Fourth system of musical notation, including vocal lines and piano accompaniment.

glau -
 of trust -

Fifth system of musical notation, including vocal lines and piano accompaniment.

Sixth system of musical notation, including vocal lines and piano accompaniment. The piano part includes a large graphic of an open book.

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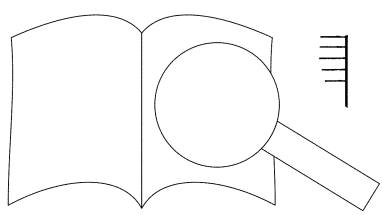
p

h
ilf mei - nem Un - glau -
help my lack of trust -

st -
- ben,
- ing,

7 7 6 7
#

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Musical staff with notes and rests.

Musical staff with notes, rests, and a dynamic marking 'f'.

Musical staff with notes, rests, and a dynamic marking 'f'.

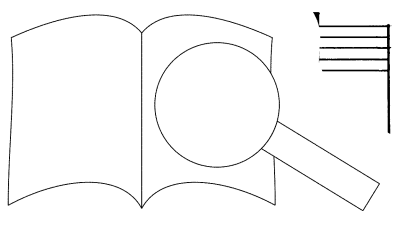
Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.



hilf mei-nem Un -
help my lack of

hilf mei-nem Un - glau -
„help my lack of trust -

- ben, hilf mei - nem Un - glau -
- ing, help my lack of trust -

hilf!
help,

hilf!
help,

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Musical notation for the first system, consisting of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The bottom two staves are in bass clef. The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, with some rests.

Musical notation for the second system, consisting of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The bottom two staves are in bass clef. The music continues with similar note values and rests as the first system.

glau - ben,
trust - ing,

hilf mei-nem Un-
help my lack of

Musical notation for the third system, consisting of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The bottom two staves are in bass clef. The music continues with similar note values and rests.

- ben,
- ing,

nem Un - glau -
lack of trust -

Musical notation for the fourth system, consisting of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The bottom two staves are in bass clef. The music continues with similar note values and rests.

- ben,
- ing,

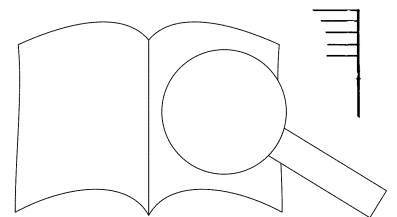
glau -
trust -

Musical notation for the fifth system, consisting of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The bottom two staves are in bass clef. The music continues with similar note values and rests.

h
1.

Musical notation for the sixth system, consisting of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The bottom two staves are in bass clef. The music continues with similar note values and rests.

7 6 7
5 #



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glau -
trust -

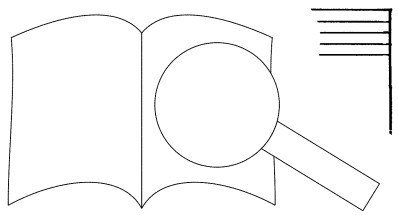
- ben, hilf
- ing, help

- ben, hilf
- ing, help

- ben, hilf
- ing, help

ben, hilf mei-nem Un - glau - ben, hilf
ing, help my lack of trust - ing, help

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6b 6b 6
 4+ 7
 3 #

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

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

mei - nem Un - glau -
my - lack of trust -

- ben!
- ing!

mei - nem Un - glau -
my lack of trust -

- ben!
- ing!

mei - nem Un - gla -
my - lack of

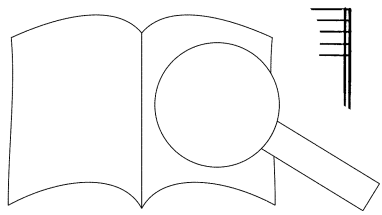
- ben!
- ing!

mei

- ben!
- ing!

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



Dal segno

2. Recitativo

Tenore

f

Des Her - ren Hand ist ja noch nicht ver - kürzt, mir
The hand of God has not yet been with-drawn, I

Basso continuo

5 6 7 8 6
 4b 4b 5 3 2

p

kann ge - hol - fen wer - den. Ach nein, ich sin - ke schr
still can find his mer - cy. O no! — I fail for

6 7 b
 5 4 b

6

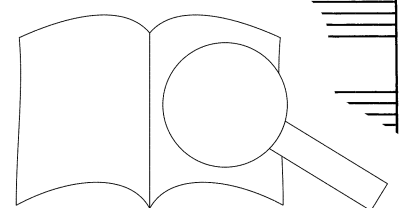
Sorge, daß sie mich zu Bo - den stürzt 1, sein Va - ter - her - ze bricht; ach
there - fore fear his hand will cast me dow ats, his mer - cy does pre - vail. O

6b b 6 4 2 6

9

der nicht. Er wird, er muß dir bald zu hel - fen
ose who fail. — He will, he must be com - ing soon to

7b



12 *p*

ei - len, und dei-ne Not zu hei-len. Ach nein, es blei-bet mir um Trost sehr
aid you, to heal your need, to res-cue. O no! The fear with-in me still grows

6 6 7 6b 5 7 6

15 *f* Adagio

ban-ge, ach Herr, wie lan - ge? - ge?
strong-er. O Lord, yet long - er? - er?

7h 5 6h 7h

3. Aria

Violino I

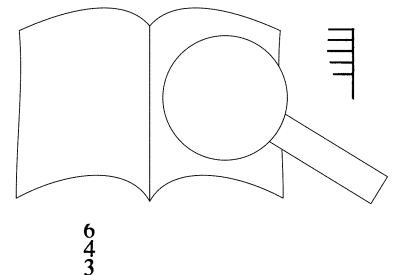
Violino II

Viola

Tenore

Bc.

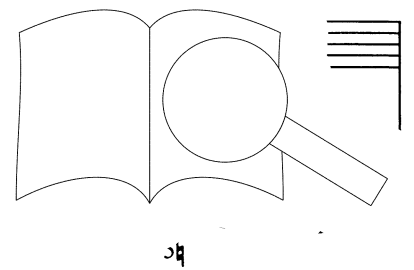
5 6 6 6 6



5 5 6 4 3 6 6 6 7 #

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

ist mein Hof-fen, wie wanket mein ge-äng-stigt Herz, wie
 is my hop-ing, and trembling still my fear-ful heart, how



7

zwei - - - fel-haf-tig ist mein Hoffen, wie wan -
 weak and doubtful is my hoping, and trembl -

6 7 # 6 4 2

- k- , wie wan - - - - ket mein geängstigt
 - art, and trembl - - - - ing still my fearful

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

11

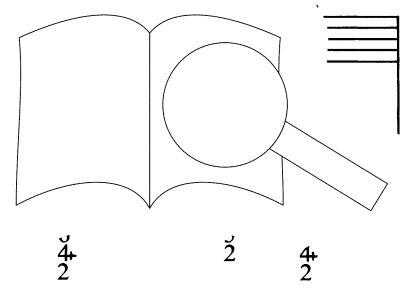
8

Herz!
heart!

14

8

Wie zwei - fel - haf - tig ist mein
How weak - and doubt - ful is my



16

tr *p*

8

Hof-fen!
hop-ing,

Wie wan - ket mein ge - äng -
and trembl-ing still my fear

f *p*

5 6 6 6 5
4 2 # 5

18

f *tr* *p*

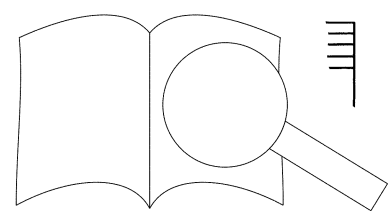
8

Herz!
hea

Wie zwei - fel - haf - tig ist mein
how weak - and doubt-ful is my

p

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



20

Hof - fen, wie wanket mein ge - ängstigt Herz, wie zwei -
 hop - ing, and trembling still my fearful heart, how weak

5_b 6 6 6 5_b 6

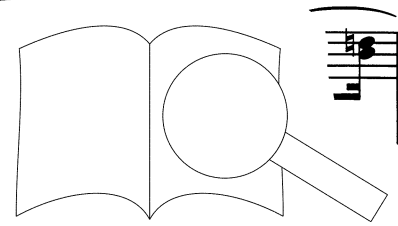
5_b 4 3₄ 5_b 4 2

22

Hof - - - - - - - -
 - - - - - - - -
 - - - - - - - -
 - - - - - - - -

5 6 6 6 6 6 6 6

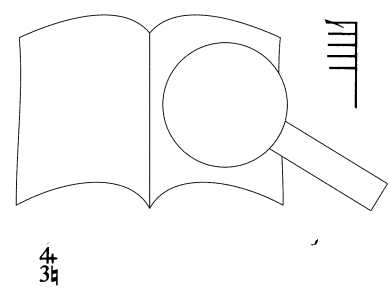
5 4 2 # 5 6 6 5



24

-ket mein ge - äng - stigt Herz!
 -ing still my fear - ful heart!

26



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28 *tr* *Fine*

Des Glau - bens — Docht glimmt k
 The smok - ing — flax can

p *Fine*

6 6 5 6 6 7 # *Fine* 3 5 6 4 2

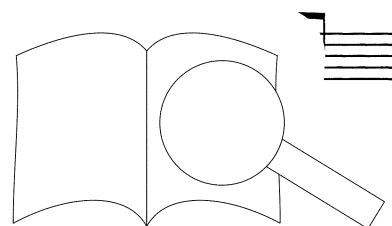
30 *tr*

vor.

es bricht dies fast zer - stoß - ne
 how near - ly — break - ing is the

1

6 4 6 6 6
 2 4 5



32

8 Rohr, die Furcht macht stetig neu
 reed, the pain of fear does ne

f *p*

4 6b 6 6 6 5

4/2 4 4 5 3

34

p *p* *p*

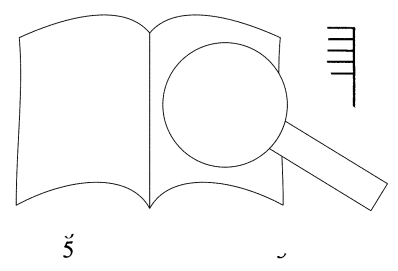
Schr *p*

die Furcht macht
 the pain of

6 6 6 6 6 6

4 4 4 4 4 4

2 3 3 3 4 4



36

f

f

f

8 ste - tig neu - en Schmerz.
 fear does not de - part.

f

5* 7 5 # 6 5 4 5

38

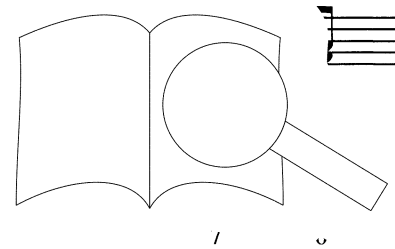
tr

p

Des Glau - bens — Docht glimmt kaum her -
 The smok - ing — flax can — hard - ly

p

6 5 6 7 5



vor, es bricht dies — fast zer - stoß - ne Rohr, die Furcht macht ste
 gleem, how near - ly — break - ing is the reed, the pain of f

neu - en die Furcht macht ste - tig neu - en
 not de the pain of fear does not de -

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

Schmerz, _____ macht ste-tig neu-en Schmerz.
part, _____ *the pain does not de-part.*

6 7 6 7 5 6 6 6 6 5 6 5

4. Recitativo

Alto

O fas-se dich, du it, te weil Je-sus
Take cour-age now, it, eds, since Je-sus

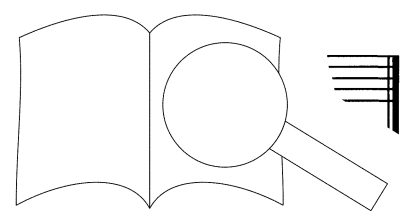
Basso continuo

6

jetzt noch Wun-der tut. *yes* *men* wer-den schau-en das Heil des Herrn; scheint
still does wondrous de *ath* *will see sal-va-tion from God a-lone, but*

zu fern, so kannst du doch auf die Ver-hei-
ms remote, his prom-is-es are sure-ly

6 5b 6 b #



5. Aria

Oboe I *f*

Oboe II *f* *tr*

Alto

Basso continuo *f*

7 5 6 6 4 2 6 6

6 *tr* *tr*

tr *tr*

6 6 5 6 7 5

11

6/4 7^b/5 9 6 6/4 6 5

15

p

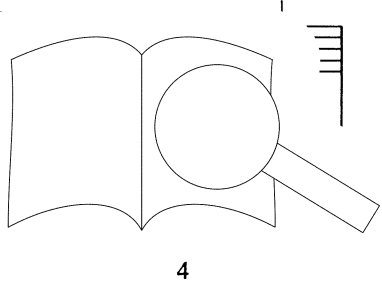
Der Hei - land ken - net
 The Sav - iour knows his

p

7 7 5

ja die Sei - nen, wenn ih - re Hoff - nung
 cho - sen chil - dren, when hope is gone and

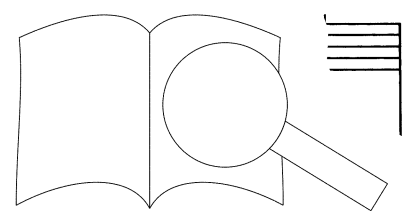
helf - lo:
 cour - ag



28

der Hei - land ken - net — ja die Sei - nen,
 the Sav - iour knows his — cho - sen chil - dren,

wenn w' off - nung — hilf - los — liegt,
 gone — and — cour - age — fails,

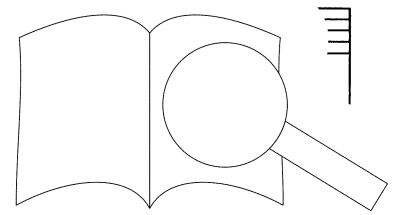


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der Hei - land ken - net _____ ja die _____ Sei - nen,
 the Sav - iour knows his _____ cho - sen _____ chil - dren,

wenn ih nung _____ hilf - los liegt, _____
 when hope and _____ cour - age fails, _____



6 7^b 9 6 6 6 9 6 4

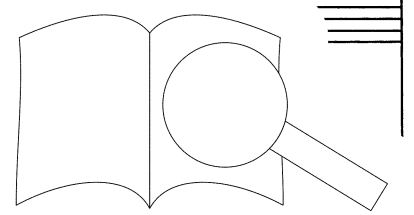
4^b 8 2 4

wenn : hilf - los - liegt. _____
 when i cour - age - fails. _____

6 6 6 6 7^b 7 5

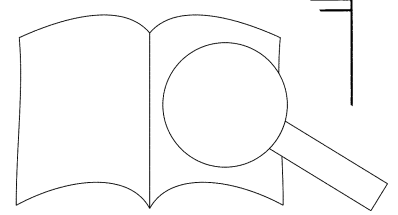
4 4 4 b 5

2 2



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63

tr

b tr

6 7b 9 6 6 6 6

4 5

67

Fine

tr

tr

p

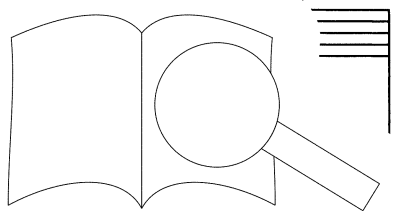
Wenn Fleisch und Geist in ih - nen
 If flesh and mind with - in are

p

Fine

7 6 6 6

5



5b

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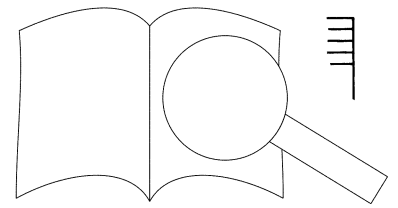
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strei - - - - ten, so — steht er ih - nen selbst zur
 fight - - - - ing, then God his pow - er is — pro -

6 4 6 6 6 6 6 7

Sei - te vid - in v. -
 last their Glau - be siegt!
 faith — pre - vails;

b 6 6 6 6 9 7 7 5 4



81

Musical notation for measures 81-84. The top staff contains a melodic line with trills (tr) and slurs. The bottom staff contains a supporting melodic line, also with trills.

Empty musical staff for measures 81-84.

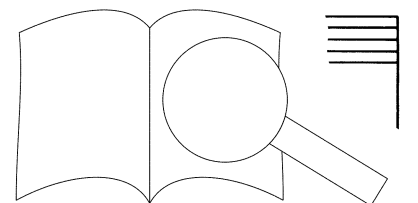
Piano accompaniment for measures 81-84. The left hand has a forte (f) dynamic marking. Fingering numbers are provided below the notes: 5, 6b/4, 6/5, 4, 6, 6b/4, 6/4/2, 6, 4, 6/4/2.

85

Musical notation for measures 85-88. The top staff contains a melodic line with trills (tr) and slurs. The bottom staff contains a supporting melodic line, also with trills.

Empty musical staff for measures 85-88.

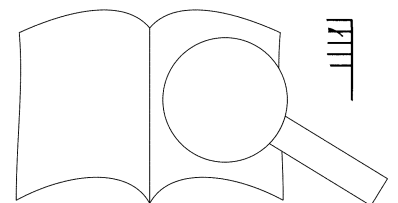
Piano accompaniment for measures 85-88. Fingering numbers are provided below the notes: 6/5, 6, 6/5, 6/5, 7/5, #.



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Wenn Fleisch und Geist in ih - nen strei - -
 if flesh and mind with - in are fight - -

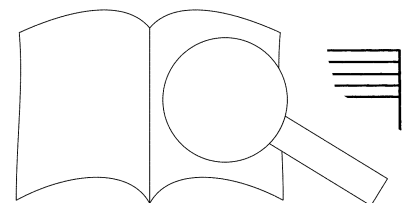
- ter ih - nen selbst zur Sei - ten, da - mit zu -
 - *ino* pow - er is pro - vid - ing, so that at



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letzt ——— der Glau - be siegt;
 last ——— their faith ——— pre - vails;

wenn Fleisch und Geist in ih-nen
 if flesh and mind with-in are



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tr

tr

- ten, so steht er ih - nen selbst zur
 - ing, then God his pow - er is pro -

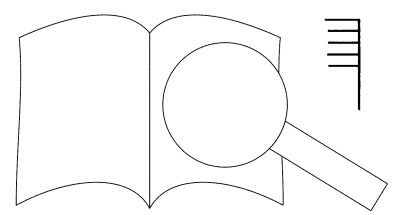
7 #

f

f

Sei - te vid - in - letzt der Glau - be - siegt,
 vid - in last their faith pre - vails,

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



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113

6 6 4 6 6 6 6 6

4 5 4 6 4 4 2 6 4 2

117

p *p* *a tempo*

de si zu - letzt der Glau - be siegt.
 at last their faith pre - vails.

6 7

5 #

6. Choral

Allegro

Corno da caccia

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

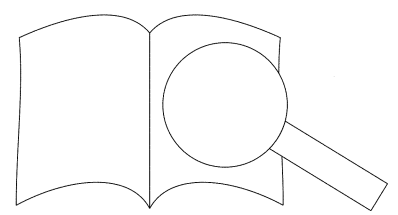
Alto

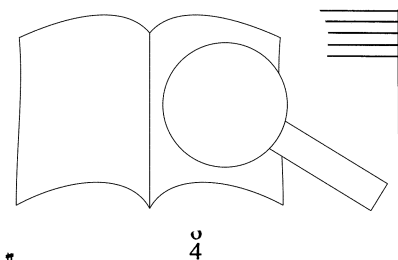
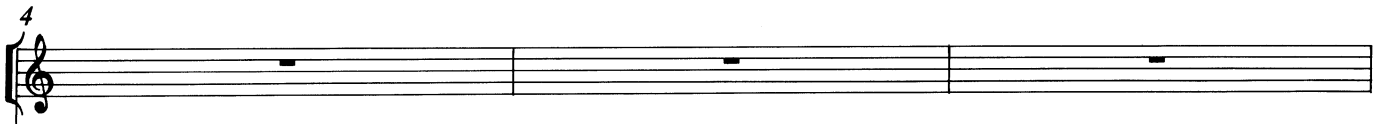
Tenore

Basso

Basso conti'

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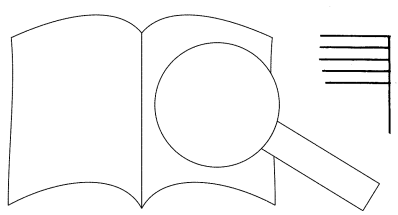
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7

A musical score for Carus 31.109, consisting of multiple systems of staves. The score includes various musical notations such as treble and bass clefs, notes, rests, and accidentals. A large, diagonal watermark reading "PROBE-PARTITUR" is overlaid across the page. Below the watermark, there is a line of text: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag". At the bottom right, there is a magnifying glass icon. The bottom of the page contains a sequence of numbers and symbols: "7 5", "6 4 2", "6 7 6 6", and "#".

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those in that
 Wer hofft in
 All those that
 Wer hofft in
 All those that
 Wer hofft in
 All those that



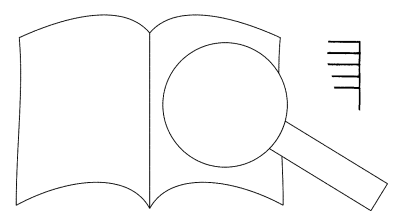
Gott und dem
 hope and trust

Gott, wer hofft in Gott den - traut,
 hope, all those that re in God

Gott, in Go' dem ver - traut,
 hope, that he and trust in God

Gott. Gott und dem ver - traut,
 ho hope and trust in God

7 # 9 5 6 #



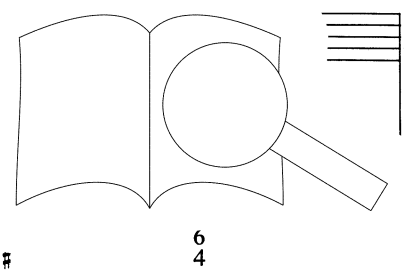
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Musical score for page 16, featuring multiple staves with various musical notations including notes, rests, and accidentals.

der
will

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Musical notation for a lower section of the score, including notes and rests on a staff.



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

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

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

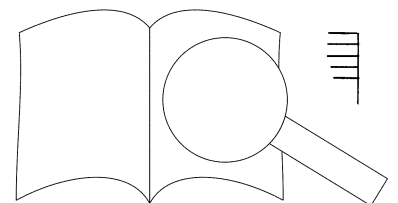
wird - - - - - nim - - - - - zu
 nev - - - - - er - - - - - fore

der wird nim - - - - - mer zu Schan - -
 will nev - er - - - - - there - fore per - -

der will - - - - - mer zu
 there - - - - - fore

- - - - - nim - - - - - mer zu Schan - -
 er - - - - - there - fore per - -

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



5

6

6

5

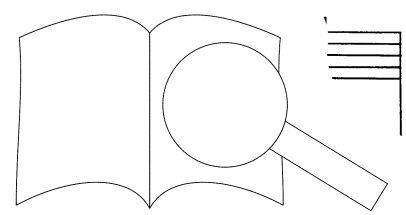
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Schan - - -
per - - -

- -den, zu Schan -
- ish, not per -

Schan - - den:
per - ish,

- - den:
- ish,

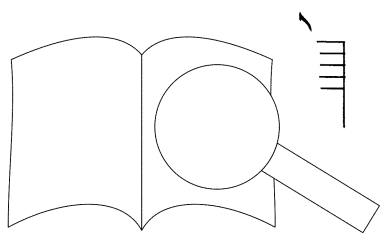


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The musical score on page 23 consists of several systems of staves. The first system has three staves. The second system has three staves. The third system has four staves, including a bass clef staff. The fourth system has four staves. The fifth system has four staves. The sixth system has four staves. The seventh system has four staves. The eighth system has four staves. The ninth system has four staves. The tenth system has four staves. The eleventh system has four staves. The twelfth system has four staves. The thirteenth system has four staves. The fourteenth system has four staves. The fifteenth system has four staves. The sixteenth system has four staves. The seventeenth system has four staves. The eighteenth system has four staves. The nineteenth system has four staves. The twentieth system has four staves. The twenty-first system has four staves. The twenty-second system has four staves. The twenty-third system has four staves. The twenty-fourth system has four staves. The twenty-fifth system has four staves. The twenty-sixth system has four staves. The twenty-seventh system has four staves. The twenty-eighth system has four staves. The twenty-ninth system has four staves. The thirtieth system has four staves. The thirty-first system has four staves. The thirty-second system has four staves. The thirty-third system has four staves. The thirty-fourth system has four staves. The thirty-fifth system has four staves. The thirty-sixth system has four staves. The thirty-seventh system has four staves. The thirty-eighth system has four staves. The thirty-ninth system has four staves. The fortieth system has four staves. The forty-first system has four staves. The forty-second system has four staves. The forty-third system has four staves. The forty-fourth system has four staves. The forty-fifth system has four staves. The forty-sixth system has four staves. The forty-seventh system has four staves. The forty-eighth system has four staves. The forty-ninth system has four staves. The fiftieth system has four staves. The fifty-first system has four staves. The fifty-second system has four staves. The fifty-third system has four staves. The fifty-fourth system has four staves. The fifty-fifth system has four staves. The fifty-sixth system has four staves. The fifty-seventh system has four staves. The fifty-eighth system has four staves. The fifty-ninth system has four staves. The sixtieth system has four staves. The sixty-first system has four staves. The sixty-second system has four staves. The sixty-third system has four staves. The sixty-fourth system has four staves. The sixty-fifth system has four staves. The sixty-sixth system has four staves. The sixty-seventh system has four staves. The sixty-eighth system has four staves. The sixty-ninth system has four staves. The seventieth system has four staves. The seventy-first system has four staves. The seventy-second system has four staves. The seventy-third system has four staves. The seventy-fourth system has four staves. The seventy-fifth system has four staves. The seventy-sixth system has four staves. The seventy-seventh system has four staves. The seventy-eighth system has four staves. The seventy-ninth system has four staves. The eightieth system has four staves. The eighty-first system has four staves. The eighty-second system has four staves. The eighty-third system has four staves. The eighty-fourth system has four staves. The eighty-fifth system has four staves. The eighty-sixth system has four staves. The eighty-seventh system has four staves. The eighty-eighth system has four staves. The eighty-ninth system has four staves. The ninetieth system has four staves. The ninety-first system has four staves. The ninety-second system has four staves. The ninety-third system has four staves. The ninety-fourth system has four staves. The ninety-fifth system has four staves. The ninety-sixth system has four staves. The ninety-seventh system has four staves. The ninety-eighth system has four staves. The ninety-ninth system has four staves. The hundredth system has four staves.

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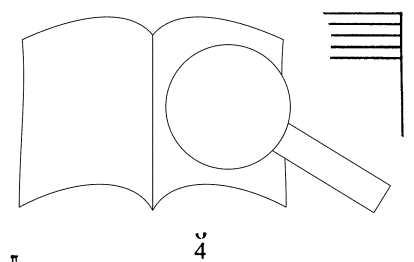


Musical notation for the first system, including a treble clef staff with rests and a grand staff with various notes and rests.

Musical notation for the second system, featuring a grand staff with complex rhythmic patterns and accidentals.

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

Musical notation for the fourth system, including a grand staff with notes and rests, and a bass clef staff with notes and rests.



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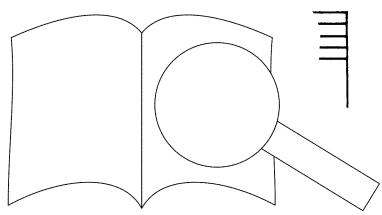
7
 5
 #

6
 4
 2

6 7 6 6 #

#

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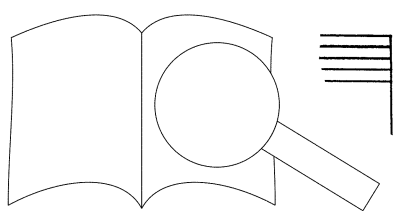
.r auf
 who has

 denn wer auf
 for who has

 denn wer auf
 for who has

 denn wer auf
 for who has

b 5b 6 6 #

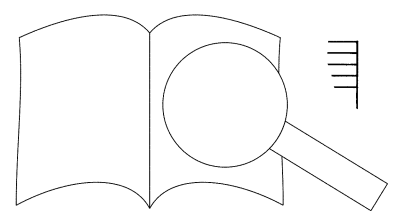


die - sen Fel -
built up on

die - -sen Fel - baut,
built up - on this rock,

dies'n, auf die Fel - sen baut,
built, has built on this rock,

die die - sen Fel - sen baut,
built up - on this rock,



7 # 9 5 6 #

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Musical notation for the first system, including a treble clef staff with a whole note and a grand staff with two staves.

Musical notation for the second system, including a grand staff with two staves.

Musical notation for the third system, including a grand staff with two staves.

Musical notation for the fourth system, including a grand staff with two staves.

A diagram of an open book with a magnifying glass over it, and a musical staff with notes.

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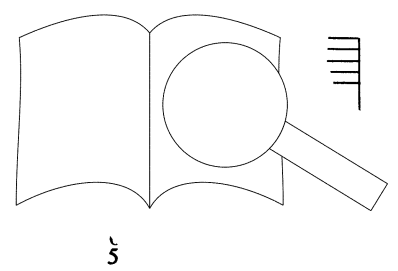
ob
should

ihm gleich zu
he come in

ob ihm gleich geht zu Han - -
should he come here in an - -

ob geht zu
should here in

gleich geht zu Han - -
come here in an - -



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Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a bass line with a 7-measure rest.

Musical score for the second system with German lyrics. The lyrics are: Han - an - - - - - den, zu Han - - - - - guish, in an - - - - - guish. The piano part includes a bass line with a 7-measure rest.

Musical score for the third system with German lyrics. The lyrics are: Han - an - - - - - den - - - - - guish. The piano part includes a bass line with a 7-measure rest. A magnifying glass icon is present on the right side of the system.

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Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with a melodic line and accompaniment.

Musical notation for the second system, featuring a grand staff with a melodic line and accompaniment, including a large slur over a phrase.

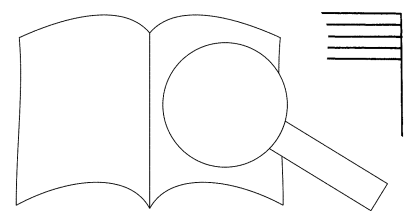
Musical notation for the third system, consisting of five empty staves.

Musical notation for the fourth system, including a grand staff with a melodic line and accompaniment, and a bass clef staff with a melodic line.

A graphic element consisting of a magnifying glass over an open book icon.

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9 8 7 7 6 4 # 7 4+ 2



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

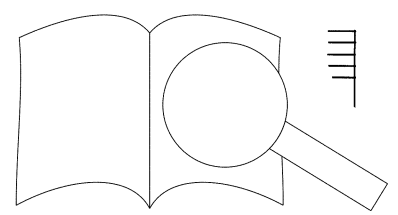
viel and Un - falls hab
 and trou - ble is

hie, great

Un - falls hie, viel Un - falls
 trou - ble great, and trou - ble

viel and Un - falls hie, viel Un - falls
 and trou - ble great, and trou - ble

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



6 7 6 5 6

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

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

ich doch nie
giv - en aid.

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

— hab ich doch
— is giv - en an

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

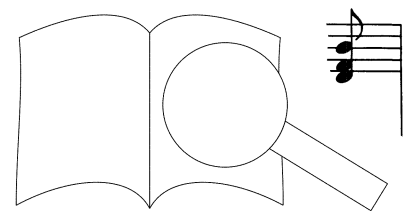
hie, hab ic'
great is —

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

hie, nie
aid.

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

Seventh system of musical notation, featuring piano accompaniment with figured bass (6, 6, 7b).



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Musical score for the first system, including vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

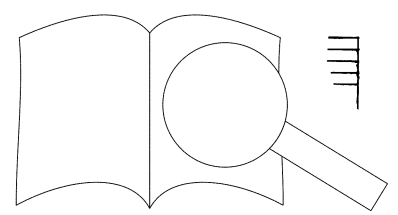
Musical score for the second system, including vocal line and piano accompaniment. The vocal line begins with the lyrics "den - schen - er".

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "den Men - schen I nev - er".

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "den Men - schen I nev - er".

Musical score for the fifth system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "den Men - schen I nev - er".

Musical score for the sixth system, including vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.



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Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

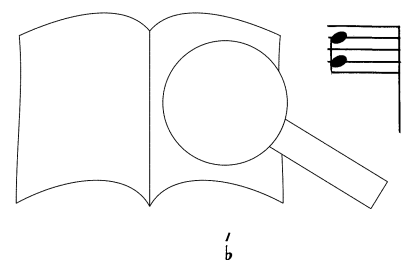
Musical staff with lyrics: se - hen fal - / saw _____ those fall -

Musical staff with lyrics: se - - -hen t. - - - len, / saw _____ those fall - - - ing.

Musical staff with lyrics: se - - - len, / saw - - - ing.

Musical staff with lyrics: se - - - len, / - - - ing.

Musical staff with chord symbols: 7, 6, #, 7, 9, 6, #



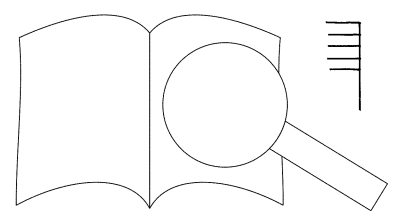
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Musical notation for the first system, including a treble clef and a key signature of one flat.

Musical notation for the second system, featuring a piano (p) dynamic marking and various rhythmic patterns.

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

Musical notation for the fourth system, including a bass clef and a key signature of one sharp.



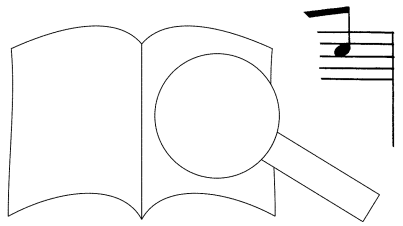
9 8 7 9 8 7 7

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Musical score for the first system, including vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line includes the lyrics: *der sich ver - in* / *Who trusts in* / *der sich ver - in* / *Who trusts in* / *der sich ver - in* / *Who trusts in*.

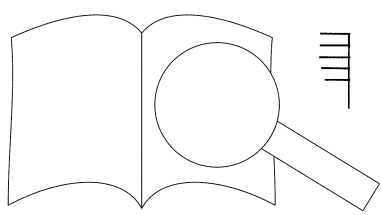
Musical score for the third system, including piano accompaniment. The piano part continues with complex rhythmic patterns.

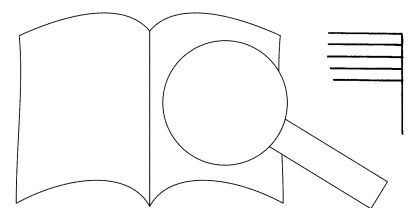


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läßt auf Got - te - läßt auf Got - tes Trost;
 God his com - fort stays;
 läßt, der sich - läßt auf Got - tes Trost;
 God, who trust - com - fort stays;
 läßt, Go - läßt auf Got - tes Trost;
 God his com - fort stays;

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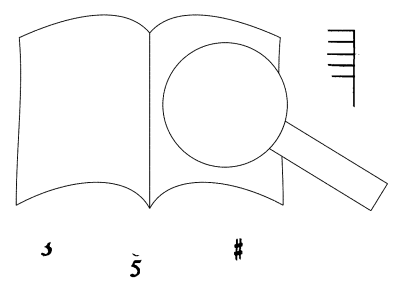
First system of musical notation, featuring vocal staves and piano accompaniment.

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

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

hilft sein Gläub - en
 help is all - en
 hilft sein G' al -
 help is all -
 hilft -gen al -
 help -pre -vail -
 hilft Gläub - -gen al -
 help all - -pre -vail -

Fourth system of musical notation, featuring piano accompaniment.



9 8 6 6 5 3 5 #

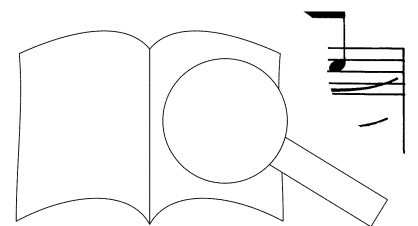
len.
ing.

len.
ing.

len.
ing.

len.
ing.

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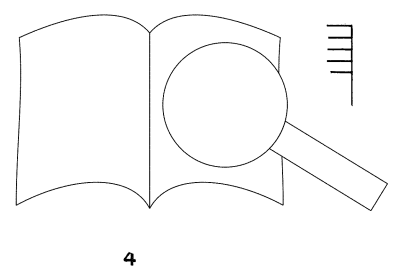


Musical notation for the first system, including a treble clef and a key signature change to two sharps (F# and C#).

Musical notation for the second system, featuring a dense melodic line in the upper voice and a bass line.

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

Musical notation for the fourth system, including a treble clef and a key signature change to one sharp (F#).



9

8

7b

9

8

7

7#

4

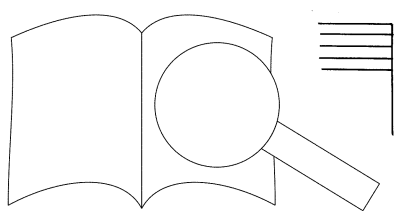
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Musical notation for the first system, consisting of a grand staff (treble and bass clefs) and a single treble staff. The music includes various note values and rests.

Musical notation for the second system, consisting of a grand staff (treble and bass clefs) and a single treble staff. The music includes various note values and rests.

Musical notation for the third system, consisting of a grand staff (treble and bass clefs) and a single treble staff. The music includes various note values and rests.

Musical notation for the fourth system, consisting of a grand staff (treble and bass clefs) and a single treble staff. The music includes various note values and rests.



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

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5 5 6 #

