

Johann Sebastian
BACH

Wo Gott der Herr nicht bei uns hält

Wherever God is not with us

BWV 178

Kantate zum 8. Sonntag nach Trinitatis

für Soli (ATB), Chor (SATB)

2 Oboen / Oboen d'amore, Horn

2 Violinen, Viola und Basso continuo

herausgegeben von Reinhold Kubik

Cantata for the 8th Sunday after Trinity

for soli (ATB), choir (SATB)

2 oboes / oboes d'amore, horn

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 31.178

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
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komplettes Orchestermaterial (Carus 31.178/19).

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vocal score (Carus 31.178/03), choral score (Carus 31.178/05),
complete orchestral material (Carus 31.178/19).

Vorwort

Die Kantate *Wo Gott der Herr nicht bei uns hält* BWV 178 entstand für den 8. Sonntag nach Trinitatis am 30. Juli 1724 und ist Bestandteil des sogenannten Choralkantaten-Jahrganges, den Bach in seinem zweiten Amtsjahr als Leipziger Thomaskantor begonnen hatte. Das Vorhaben zielte auf einen alle Sonn- und Festtage des Kirchenjahres umfassenden Zyklus von Kantaten, die jeweils auf einem Kirchenlied basieren – meist auf dem Wochenlied des betreffenden Sonn- bzw. Festtages. Dabei erklingen die Rahmenstrophen des Liedes in unveränderter Text- und Melodiegestalt: im Eingangssatz der Kantate als figurierte Choralbearbeitung, bei der drei Chorstimmen mit Imitationen die einzelnen Kirchenliedzeilen vorbereiten, die dann in der vierten Stimme (meist im Sopran) in vergrößerten Notenwerten zu hören ist, und am Schluss als schlichter Kantionalsatz. Die Binnenstrophen werden in den dazwischenliegenden Rezitativen und Arien paraphrasiert. Der Verfasser des vorliegenden Kantatentextes hat allerdings gleich sechs der acht Liedstrophen wörtlich übernommen: Neben den Rahmenstrophen und der ebenfalls unveränderten vierten Strophe sind zwei weitere Strophen in rezitativische Texte integriert (2. und 5. Satz); zudem sieht der Schlusschoral des Werkes den Vortrag von zwei Strophen vor.

Welcher Dichter die madrigalischen Texte von Bachs Choralkantaten verfasste, ist nicht bekannt. Unklar ist auch, warum Bach den Choralkantaten-Jahrgang nicht zu Ende geführt hat. Mit der Aufführung der Kantate *Wie schön leuchtet der Morgenstern* BWV 1 am Sonntag Mariae Verkündigung, den 25. März 1725, brach die Serie nach vierzig Werken unvermittelt ab.

Textliche Grundlage der Kantate *Wo Gott der Herr nicht bei uns hält* ist das gleichnamige Lied (1524) des Theologen Justus Jonas (1493–1555). Eine Verbindung zum Evangelium des Sonntags (Warnung vor falschen Propheten; Mt 7,15–23) ergibt sich durch die beständige Gegenüberstellung von göttlicher Verheißung und „Menschenkraft und -witz“ (2. Satz).

Dass es in dieser Kantate um Konflikt und Konfrontation geht, macht Bach gleich zu Beginn des Eingangssatzes klar: Erregte Sechzehntel der Oboen stehen einem punktierten Achtelmotiv der Streicher gegenüber, der Chorsatz mit vergrößertem Cantus firmus im Sopran wechselt zwischen blockartig-akkordischen und freipolyphonen Passagen und vermittelt auf diese Weise sowohl Gottvertrauen als auch die Teilhabe am Kampf gegen die Feinde Christi.

Im Alt-Rezitativ wird die zweite Liedstrophe durch madrigalische Einschübe unterbrochen. Bach folgt dieser textlichen Vorgabe durch zwei unterschiedliche Arten der Vertonung: Der frei gedichtete Text wird als Secco-Rezitativ, die Choralzeilen hingegen mit der zugehörigen Melodiewendung in Halbenoten („Presto“) über einem bewegten Continuobass vorgetragen, der die Choralmelodie in doppelter Verkleinerung (Achtel statt Halbe) verarbeitet.

Die anschließende Bass-Arie illustriert den Topos vom gefährdeten Schiff der Christenheit in den beiden Violinen und im Basso continuo durch eine wogende Melodieführung, die in langen Koloraturen auch von der Singstimme aufgenommen wird. Ganz frei von Textausdeutungen ist demgegenüber die nachfolgende Tenor-Arie, in der die unveränderte Kirchenliedstrophe von einem motivisch eigenständigen Triosatz von zwei Oboi d'amore und dem Basso continuo begleitet wird.

Der 5. Satz bietet die Kombination von Choralstrophe und madrigalischen Einschüben in einer neuen Variante: Das Kirchenlied erklingt in einem vierstimmigen Chorsatz, während die frei gedichteten Abschnitte abwechselnd von den Vokalsolisten gesungen werden. Die arpeggierten Sechzehntel des Continuobasses gewährleisten den motivischen Zusammenhalt des Satzes, bedingen aber auch den „a tempo“-Vortrag der rezitativischen Passagen.

Eine weitere Tenor-Arie thematisiert den Konflikt zwischen Glauben und Vernunft. Die Singstimme verleiht der Aufforderung „Schweig nur, taumelnde Vernunft“ gleich zu Beginn mit einem von Pausen durchzogenen Melos Nachdruck und illustriert ihre schwankende Bewegung durch eine teilweise recht bizarre Melodieführung und eine unstete Harmonik. Den Abschluss der Kantate bildet ein schlichter Kantionalsatz zu den letzten beiden Choralstrophen.

Die Kantate ist in einem originalen Stimmensatz überliefert. Die erste kritische Ausgabe des Werkes wurde 1888 von Alfred Dörffel innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 35); Alfred Dürr besorgte 1966 die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/18).

Hamburg, Frühjahr 2017

Sven Hiemke

Foreword

The cantata *Wo Gott der Herr nicht bei uns hält* (Wherever God is not with us) BWV 178 was composed for the 8th Trinity Sunday, 30 July 1724 and is part of the so-called annual cycle of chorale cantatas which Bach began in his second year of service as Thomaskantor in Leipzig. The objective was to include all the Sundays and feast days of the liturgical year in one cycle of cantatas, each of which was based on a hymn – usually the Hymn of the Day for the Sunday or feast day in question. In the process, the framing verses of the hymn are performed with the text and melody unchanged: In the opening movement of the cantata they appear as a figured chorale arrangement in which three choral voices with imitations prepare the individual hymn lines which are then heard in the fourth voice (mostly the soprano) in augmented note values, and at the end as a setting in the cantional style. The inner verses are paraphrased in the intervening recitatives and arias. However, the author of the present cantata text actually adopted six of the eight chorale verses verbatim: in addition to the outer verses and the likewise unaltered fourth verse, two other verses are integrated into recitative texts (movements 2 and 5). Furthermore, the closing chorale of the work provides for the performance of two verses.

The author of the madrigal-like texts for Bach's chorale cantatas remains unknown. It is also not clear why Bach did not complete the annual cycle of cantatas. The series was abruptly broken off after forty works with the performance of the cantata *Wie schön leuchtet der Morgenstern* BWV 1 on Annunciation Sunday, which was 25 March 1725.

The textual basis of the cantata *Wo Gott der Herr nicht bei uns hält* is the eponymous chorale from 1524 by the theologian Justus Jonas (1493–1555). The relationship between the text and the gospel reading for the Sunday (the warning against false prophets, Matt. 7:15–23) is found in the continual juxtaposition of Divine promise and “Menschenkraft und -witz” (human strength and wit) (2nd movement).

From the beginning of the opening movement, Bach makes it clear that this cantata deals with confrontation and conflict: agitated sixteenth notes in the oboes are contrasted with a rhythm of dotted eighth notes in the strings, and the choral setting with the augmented *cantus firmus* in the soprano alternates between monolithic chordal passages and free polyphony, in this manner conveying both trust in God and the participation in the battle against Christ's enemies.

In the following contralto recitative, the second chorale verse is interspersed by madrigal inserts. Bach followed this textual model by using two different types of setting: the free poetry is set as *secco* recitative, whereas the chorale lines with their appropriate melodic sections are performed in half-notes (“*presto*”) over an animated basso continuo which sounds the chorale melody in double diminution (eighth notes instead of half notes).

The following bass aria illustrates the topic of Christianity as an endangered ship by means of undulating melodic lines in the two violins and the basso continuo; these are also taken up by the singer in long coloraturas. The tenor aria which follows is, on the other hand, completely devoid of textual exegesis. The unaltered church chorale verse is accompanied by a motivically autonomous three-voice setting for two oboes d'amore and basso continuo.

The 5th movement offers a new variant of the chorale verse with madrigal interjections: the church chorale is sounded in a four-part choral setting, whereas the free poetry sections are sung by alternating vocal soloists. Sixteenth-note arpeggios in the continuo bass ensure the motivic cohesiveness of the movement; however, they also necessitate an “*a tempo*” performance of the recitative passages.

Another tenor aria deals with the conflict between faith and rationality. Right at the beginning, the voice emphasizes the injunction “*Schweig nur, taumelnde Vernunft*” (Still now, harried human mind) by means of a melody permeated by rests, illustrating its vacillating movement by at times rather bizarre melodic lines and unstable harmonies. A simple four-part chorale setting of the last two verses concludes the cantata.

The cantata is extant only as an original set of parts. The first critical edition of the work was presented in 1888 by Alfred Dörffel as part of the Bach-Gesellschaft's complete edition (BG 35); in 1966, Alfred Dürr was responsible for the edition of the cantata within the framework of the *Neue Bach-Ausgabe* (NBA I/18).

Hamburg, spring 2017
Translation: David Kosviner

Sven Hiemke

Wo Gott der Herr nicht bei uns hält

Wherever God is not with us

BWV 178

Johann Sebastian Bach

1685–1750

1. Coro

Corno

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso



6 5 4 3 6 7 6

Aufführungsdauer/Duration: ca. 23 min.

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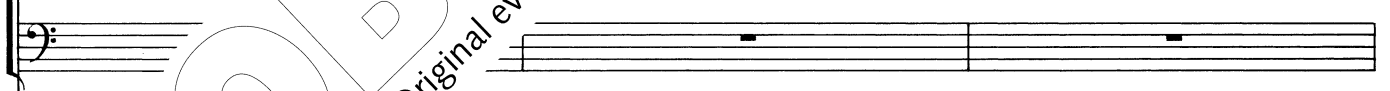
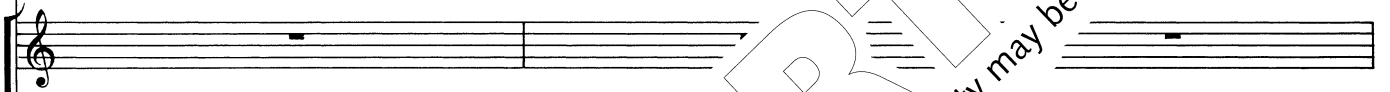
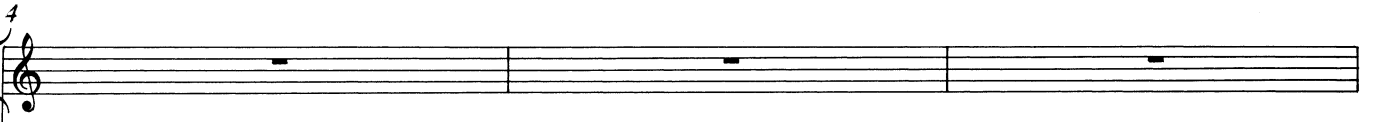
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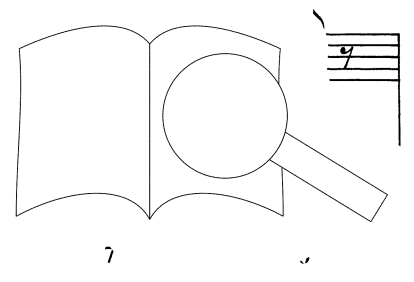
edited by Reinhold Kubik

Generalbassaussetzung: Paul Horn

English version by Vernon and Jutta Wicker



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7 5 7 5 6

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

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

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

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

A graphic of an open book with a magnifying glass over it, used as a watermark.

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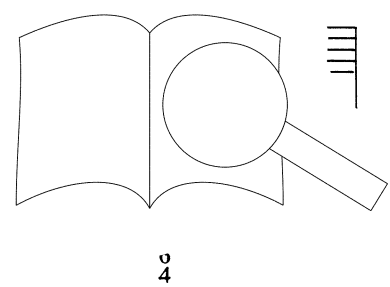
Wo - - - - - der
er

Gott - - - - - der
ev - - - - - er

Wo - - - - - Gott - - - - - der
Wher - - - - - ev - - - - - er

Wo - - - - - Gott - - - - - der
Wher - - - - - ev - - - - - er

8 7 6 6 5 5 6 6 6



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

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

Herr nicht bei
God is not

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

Herr nicht hält,
God is no. us,

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

Herr nicht uns hält,
God is with us,

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

Herr bei uns hält,
not with us,

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

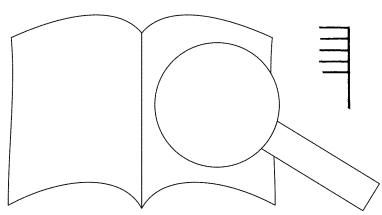
Musical notation for the seventh system, including piano accompaniment and a graphic of an open book.

6 6 8 7b 6 5 6 8 7

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The musical score on page 19 consists of several systems of staves. The first system has three staves. The second system has three staves. The third system has three staves, with the bottom staff in bass clef. The fourth system has three staves. The fifth system has three staves. The sixth system has three staves. The seventh system has three staves. The eighth system has three staves. The ninth system has three staves. The tenth system has three staves. The eleventh system has three staves. The twelfth system has three staves. The thirteenth system has three staves. The fourteenth system has three staves. The fifteenth system has three staves. The sixteenth system has three staves. The seventeenth system has three staves. The eighteenth system has three staves. The nineteenth system has three staves. The twentieth system has three staves. The twenty-first system has three staves. The twenty-second system has three staves. The twenty-third system has three staves. The twenty-fourth system has three staves. The twenty-fifth system has three staves. The twenty-sixth system has three staves. The twenty-seventh system has three staves. The twenty-eighth system has three staves. The twenty-ninth system has three staves. The thirtieth system has three staves. The thirty-first system has three staves. The thirty-second system has three staves. The thirty-third system has three staves. The thirty-fourth system has three staves. The thirty-fifth system has three staves. The thirty-sixth system has three staves. The thirty-seventh system has three staves. The thirty-eighth system has three staves. The thirty-ninth system has three staves. The fortieth system has three staves. The forty-first system has three staves. The forty-second system has three staves. The forty-third system has three staves. The forty-fourth system has three staves. The forty-fifth system has three staves. The forty-sixth system has three staves. The forty-seventh system has three staves. The forty-eighth system has three staves. The forty-ninth system has three staves. The fiftieth system has three staves. The fifty-first system has three staves. The fifty-second system has three staves. The fifty-third system has three staves. The fifty-fourth system has three staves. The fifty-fifth system has three staves. The fifty-sixth system has three staves. The fifty-seventh system has three staves. The fifty-eighth system has three staves. The fifty-ninth system has three staves. The sixtieth system has three staves. The sixty-first system has three staves. The sixty-second system has three staves. The sixty-third system has three staves. The sixty-fourth system has three staves. The sixty-fifth system has three staves. The sixty-sixth system has three staves. The sixty-seventh system has three staves. The sixty-eighth system has three staves. The sixty-ninth system has three staves. The seventieth system has three staves. The seventy-first system has three staves. The seventy-second system has three staves. The seventy-third system has three staves. The seventy-fourth system has three staves. The seventy-fifth system has three staves. The seventy-sixth system has three staves. The seventy-seventh system has three staves. The seventy-eighth system has three staves. The seventy-ninth system has three staves. The eightieth system has three staves. The eighty-first system has three staves. The eighty-second system has three staves. The eighty-third system has three staves. The eighty-fourth system has three staves. The eighty-fifth system has three staves. The eighty-sixth system has three staves. The eighty-seventh system has three staves. The eighty-eighth system has three staves. The eighty-ninth system has three staves. The ninetieth system has three staves. The ninety-first system has three staves. The ninety-second system has three staves. The ninety-third system has three staves. The ninety-fourth system has three staves. The ninety-fifth system has three staves. The ninety-sixth system has three staves. The ninety-seventh system has three staves. The ninety-eighth system has three staves. The ninety-ninth system has three staves. The hundredth system has three staves.

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Musical notation for the first system, including a treble clef staff with a whole rest and two staves with rhythmic patterns.

Musical notation for the second system, featuring a treble clef staff with eighth notes, a bass clef staff with eighth notes, and a bass clef staff with a bass line.

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

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

A graphic of an open book with a magnifying glass over it, and a small musical staff with a note.

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tr

tr

tr

wenn uns - re
if all our

wenn uns - re Fein - de
if all our foes are

wenn uns - re Fein - de to - -
if all our foes are rag - -

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uns - all - re our - de are

Fein - de to - foes are rag - to - rag -

6 # 6 6 6 6 6 2 6 4 3

tr

to - rag - - - - be.

wenn uns - re
if all - our

- ben, wenn uns - re
- ing, if all - our

- ben, wenn uns - re
- ing, if all - our

6 9 6 6 6

5 # 4 6 5

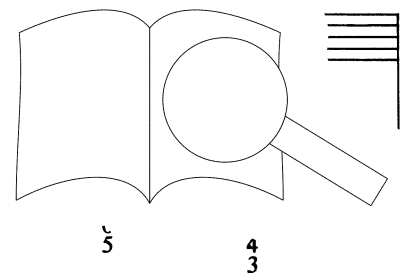
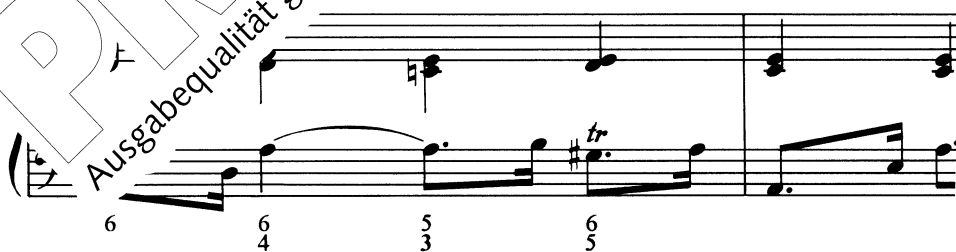
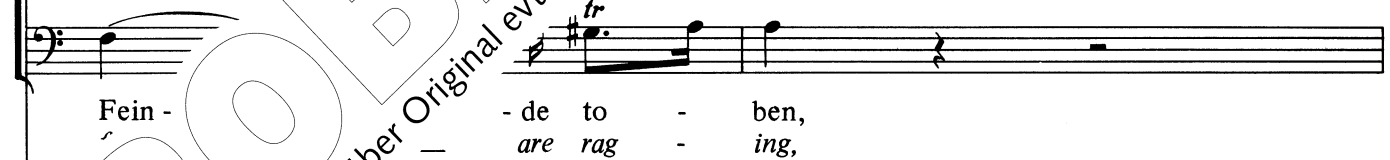
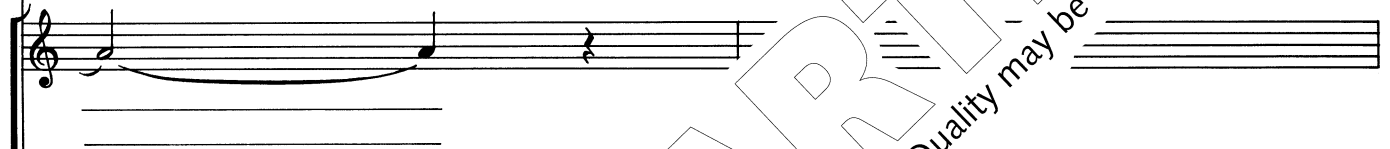
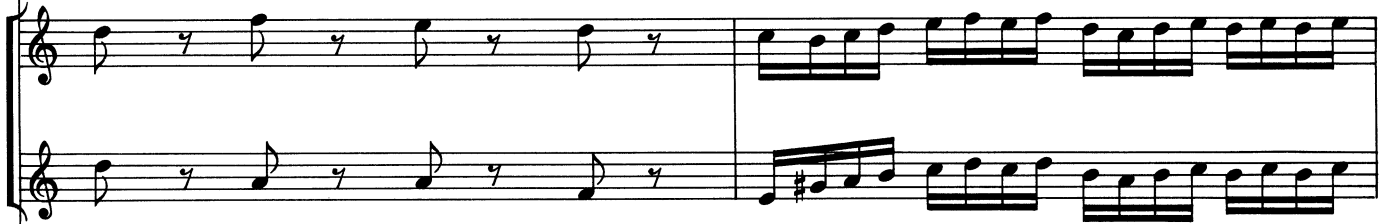
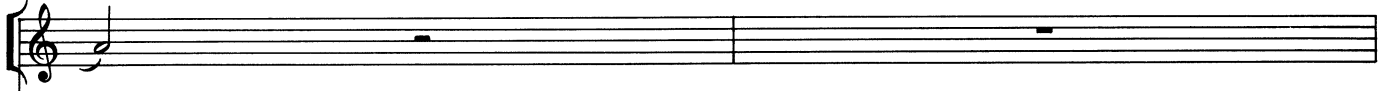
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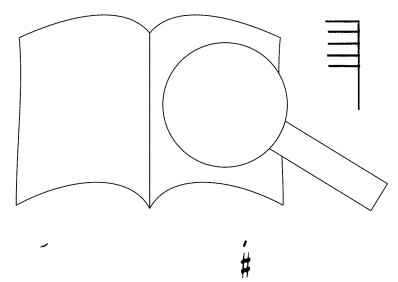
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Musical notation for the second system, featuring a treble clef and a bass clef with a 7/8 time signature.

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

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



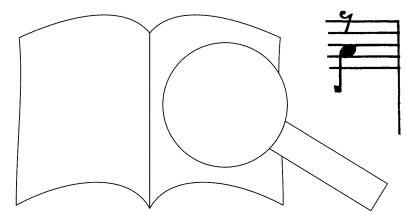
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Musical notation for the first system, featuring a treble clef and a series of notes across two staves.

Musical notation for the second system, featuring a treble clef and a series of notes across two staves.

Musical notation for the third system, featuring a treble clef and a series of notes across two staves.

Musical notation for the fourth system, featuring a treble clef and a series of notes across two staves.



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The image shows a musical score for page 39. It consists of several systems of staves. The first system has three staves. The second system has three staves. The third system has three staves. The fourth system has three staves. The fifth system has three staves. The sixth system has three staves. The seventh system has three staves. The eighth system has three staves. The ninth system has three staves. The tenth system has three staves. The eleventh system has three staves. The twelfth system has three staves. The thirteenth system has three staves. The fourteenth system has three staves. The fifteenth system has three staves. The sixteenth system has three staves. The seventeenth system has three staves. The eighteenth system has three staves. The nineteenth system has three staves. The twentieth system has three staves. The twenty-first system has three staves. The twenty-second system has three staves. The twenty-third system has three staves. The twenty-fourth system has three staves. The twenty-fifth system has three staves. The twenty-sixth system has three staves. The twenty-seventh system has three staves. The twenty-eighth system has three staves. The twenty-ninth system has three staves. The thirtieth system has three staves. The thirty-first system has three staves. The thirty-second system has three staves. The thirty-third system has three staves. The thirty-fourth system has three staves. The thirty-fifth system has three staves. The thirty-sixth system has three staves. The thirty-seventh system has three staves. The thirty-eighth system has three staves. The thirty-ninth system has three staves. The fortieth system has three staves. The forty-first system has three staves. The forty-second system has three staves. The forty-third system has three staves. The forty-fourth system has three staves. The forty-fifth system has three staves. The forty-sixth system has three staves. The forty-seventh system has three staves. The forty-eighth system has three staves. The forty-ninth system has three staves. The fiftieth system has three staves. The fifty-first system has three staves. The fifty-second system has three staves. The fifty-third system has three staves. The fifty-fourth system has three staves. The fifty-fifth system has three staves. The fifty-sixth system has three staves. The fifty-seventh system has three staves. The fifty-eighth system has three staves. The fifty-ninth system has three staves. The sixtieth system has three staves. The sixty-first system has three staves. The sixty-second system has three staves. The sixty-third system has three staves. The sixty-fourth system has three staves. The sixty-fifth system has three staves. The sixty-sixth system has three staves. The sixty-seventh system has three staves. The sixty-eighth system has three staves. The sixty-ninth system has three staves. The seventieth system has three staves. The seventy-first system has three staves. The seventy-second system has three staves. The seventy-third system has three staves. The seventy-fourth system has three staves. The seventy-fifth system has three staves. The seventy-sixth system has three staves. The seventy-seventh system has three staves. The seventy-eighth system has three staves. The seventy-ninth system has three staves. The eightieth system has three staves. The eighty-first system has three staves. The eighty-second system has three staves. The eighty-third system has three staves. The eighty-fourth system has three staves. The eighty-fifth system has three staves. The eighty-sixth system has three staves. The eighty-seventh system has three staves. The eighty-eighth system has three staves. The eighty-ninth system has three staves. The ninetieth system has three staves. The ninety-first system has three staves. The ninety-second system has three staves. The ninety-third system has three staves. The ninety-fourth system has three staves. The ninety-fifth system has three staves. The ninety-sixth system has three staves. The ninety-seventh system has three staves. The ninety-eighth system has three staves. The ninety-ninth system has three staves. The hundredth system has three staves.

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Musical notation for the first system, including a treble clef staff with rests and two staves with rhythmic patterns of eighth notes.

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

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

Musical notation for the fourth system, including a treble clef staff with a melodic line and a piano staff with sixteenth notes.

A diagram of a hand holding a magnifying glass over a musical staff, with a large 'Q' symbol next to it.

7 6 7 6 7 6b 7b 6

5 6 4 #

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

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

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

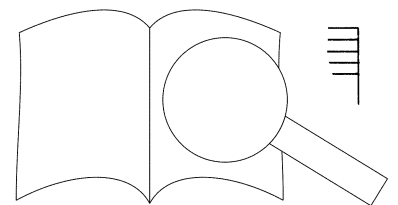
und er u. Sach
with his in and

und ser Sach
with h. cern and

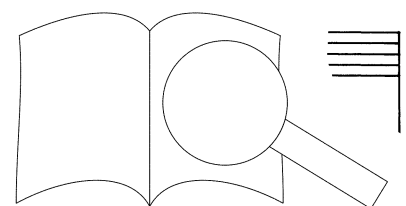
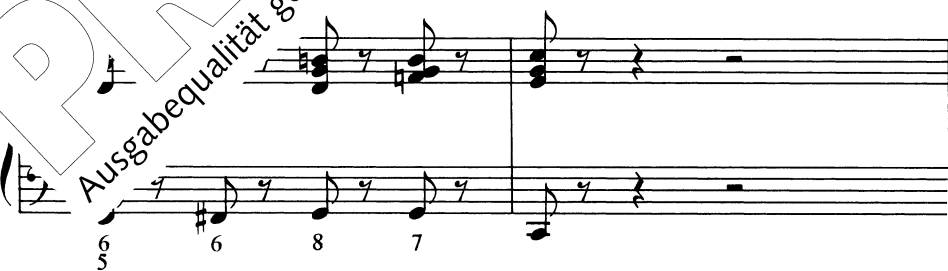
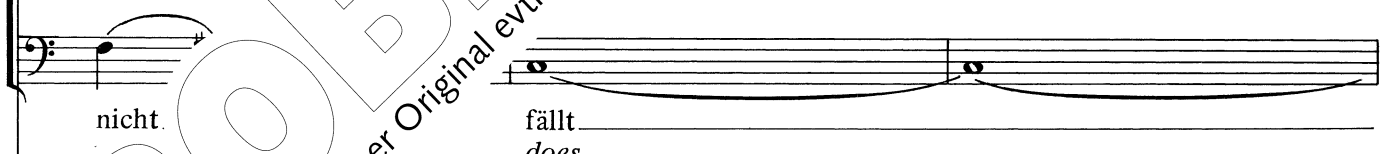
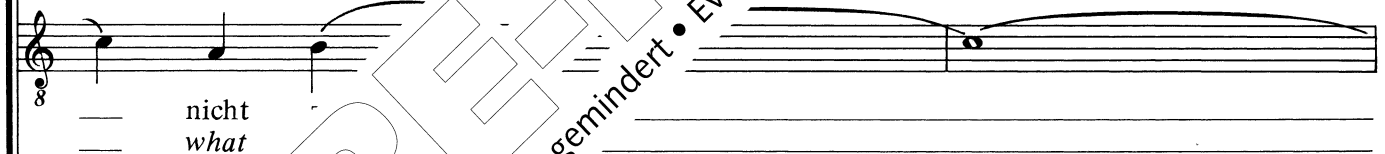
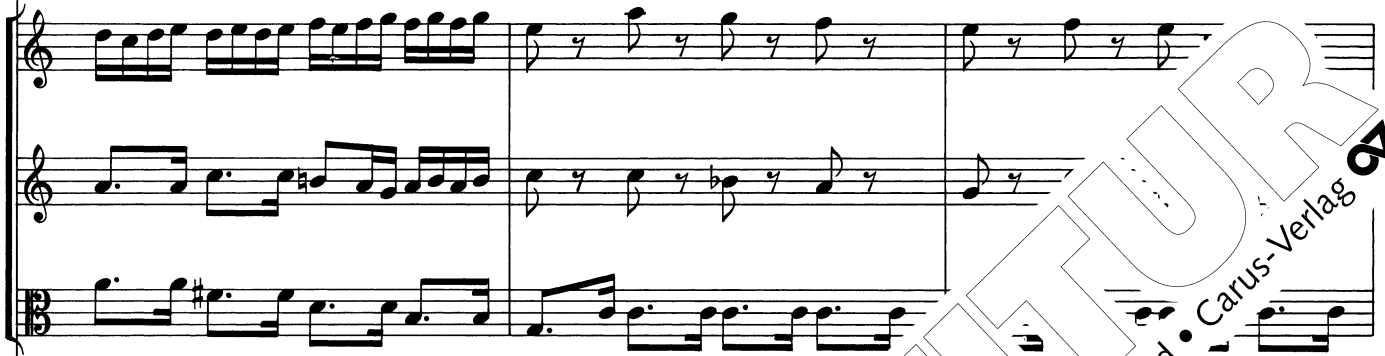
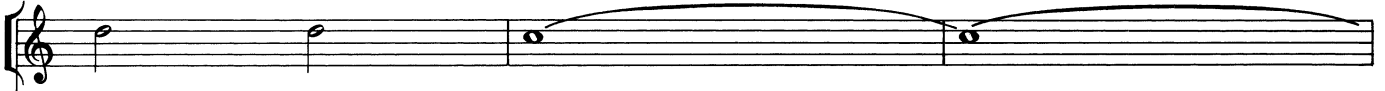
und un ser Sach
n. con cern and

er un ser Sach
his con cern and

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



5 6 6 6 6 8 7b



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The musical score on page 51 consists of several systems of staves. The first system has three staves. The second system has three staves, with the top two containing dense sixteenth-note passages. The third system has three staves, with the top two being mostly empty. The fourth system has three staves, also mostly empty. The fifth system has three staves, with the bottom two containing notes and rests. At the bottom of the page, there are two staves with notes and rests, and a large graphic of an open book with a magnifying glass over it.

6 7 7 7

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Musical notation for the first system, featuring a treble clef and a staff with a melodic line.

Musical notation for the second system, featuring a treble clef and a staff with a melodic line.

Musical notation for the third system, featuring a treble clef and a staff with a melodic line.

Musical notation for the fourth system, featuring a treble clef and a staff with a melodic line.

A graphic of an open book with a magnifying glass over it, symbolizing a search or evaluation.

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

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im from ... nel - en

im from , ... is car -

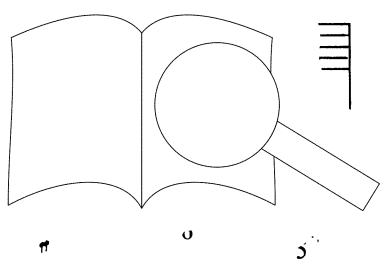
ort o - - -

is car - - -

im im Him - mel hoch dort o -

1, from heav - en high is car -

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tr

hoch dort
high is

ben, dort o -
ing, is car -

ben, ch dort o -
ing, nigh is car -

6 6 6 6 6

2 3 3 5 5

3 4

2

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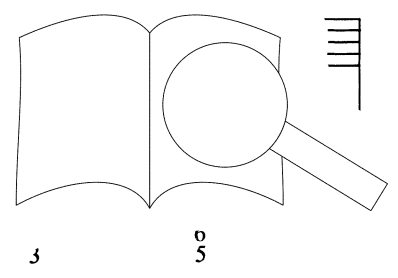
ben,
ing.

- ben, im Him - dort o -
- ing, from heav - e. is car -

- ben, im hoch dort o -
- ing, frc high is car -

- ben, mel hoch dort o -
- en en high is car -

6 5 4 3 6 6/2



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

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

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

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

ben,
ing.

Musical notation for the fifth system, including a grand staff with piano accompaniment and a vocal line.

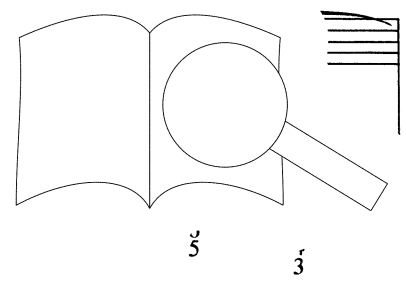
ben,
ing.

Musical notation for the sixth system, including a grand staff with piano accompaniment and a vocal line.

ben,
ing

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Musical notation for the seventh system, including a grand staff with piano accompaniment and a vocal line.

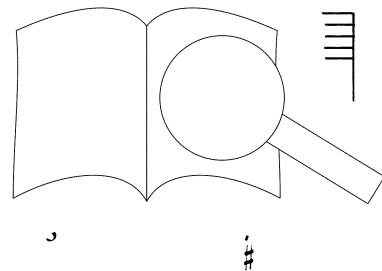


Musical notation for the first system, including a treble clef staff with rests and two staves with melodic lines.

Musical notation for the second system, featuring a treble clef staff with a complex melodic line and a bass clef staff with a rhythmic accompaniment.

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

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



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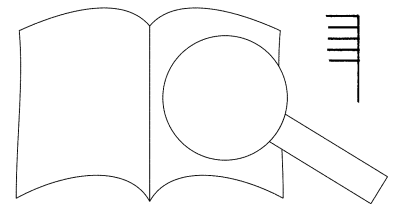
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The first system consists of three staves. The top staff is a treble clef staff containing a whole rest. The middle and bottom staves contain rhythmic patterns, primarily eighth and sixteenth notes, with some accidentals.

The second system consists of three staves. The top staff is a treble clef staff with a melodic line. The middle and bottom staves provide rhythmic accompaniment with eighth and sixteenth notes.

The third system consists of five empty staves, likely reserved for other instruments or parts.

The fourth system consists of two staves. The top staff is a bass clef staff with a melodic line. The bottom staff is a treble clef staff with a rhythmic line. Below the bottom staff are the numbers 9, 6, and 7, with a sharp sign (#) above the 9 and a double sharp sign (##) below the 7.



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

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

Is -
ra -

he Is - ra - el Schutz nicht
- ra - el's de - fense comes

wo er Is - ra - el
When Is - ra - el's de -

wo er Is - ra - el
When Is - ra - el's de -

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Musical score for the third system, including piano accompaniment.

Diagram of an open book with a magnifying glass over it.

ra - el - nicht
 el's - de - comes

ist, wo er el Schutz nicht
 not, when Is - , de - fense comes

Schutz, wo ra - el Schutz nicht
 fense, wh el's - de - fense comes

Schutz, Is - ra - el Schutz nicht
 fens' - ra - el's - de - fense comes

7 6 6 6 4 4 3 5

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

Musical score for the second system with German lyrics.

ist,
not

ist, wo er el Schutz nicht
not, when Is - de - fense comes

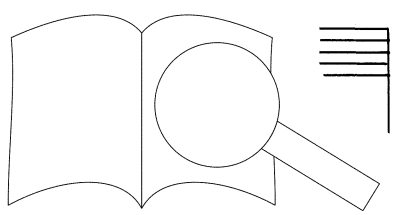
ist, ra - el Schutz nicht
not, el's de - fense comes

ist Is - ra - el Schutz nicht
Is - ra - el's de - fense comes

Musical score for the third system with figured bass notation.

♯ 2 6 6 5 6 4 3

6 6



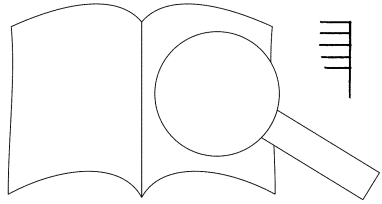
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ist,
not,

ist,
not,

ist,
not

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



tr

tr

tr

ung - ber
the

nd sel - ber bricht der Fein -
to break the en - e - my's

und sel - ber bricht der Fein -
to break the en - e - my's

und sel - ber bricht, und sel - ber
to break the plot, to break the

7 5 6 6 5# 7 6 4 2

4+
2

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

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

bricht
en

der
e -

Fein -

de
sly

- de List,
sly plot,

bricht der Fein - de
en - e - my's sly

8
- de
sly

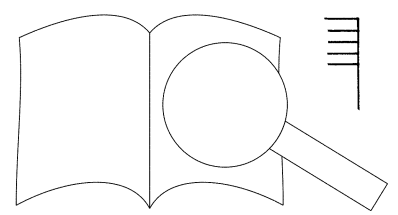
L:

- ber bricht der Fein - de
the en - e - my's sly

bricht
en

de
sly

Musical score for the third system, including piano accompaniment.



9
54

8

6

6
44
2

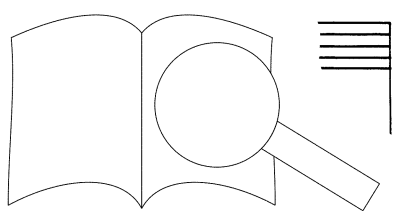
1
#

List,
plot,

List, und sel - ber plot, to break the e i s sly List, plot,

List, und to der Fein - de List, plot, e my's sly

List, p' bricht der Fein - de List, plot, en - e - my's sly



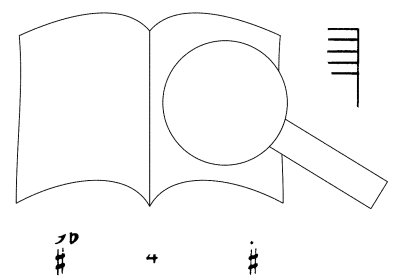
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Musical notation for the first system, featuring a treble clef and a series of notes across two staves.

Musical notation for the second system, featuring a treble clef and a series of notes across two staves.

Musical notation for the third system, featuring a treble clef and a series of notes across two staves.

Musical notation for the fourth system, featuring a bass clef and a series of notes across two staves.



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so then mit can - - -

so then an t ver - lo - - -

be win - - -

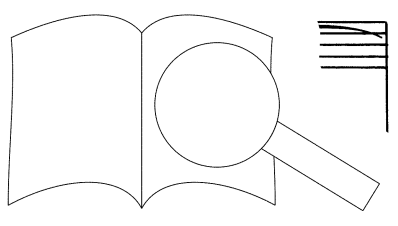
ver - lo - - -

be win - - -

mit uns ver - lo - - -

e can - not be win - - -

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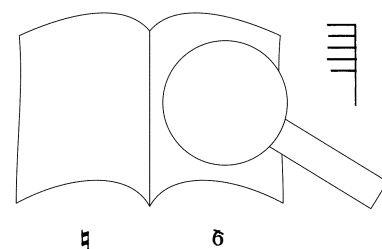
uns ver - - lo -
not be win -

- ren, so ist's mit uns ver -
- ning, then we can - not be

- ren, so ist's mit uns ver -
- ning, then we can - not be

- ren, so ist's mit uns ver -
- ning, then we can - not be

6 6 6 6 9 4+ 6 6
2 3 5 # 2 5



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lo -
win -

lo -
win -

lo -
- ren.
- ning.

6 4 5 6 5 6 4 3 6

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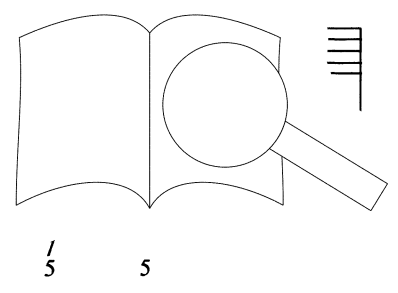
The first system consists of three staves. The top staff has a treble clef and contains a whole rest. The middle and bottom staves contain rhythmic patterns of eighth and sixteenth notes.

The second system consists of three staves. The top staff has a treble clef and contains eighth notes. The middle staff has a treble clef and contains eighth notes. The bottom staff has a bass clef and contains eighth notes.

The third system consists of five empty staves. From top to bottom, they have treble clefs, treble clefs, treble clefs, treble clefs, and a bass clef.

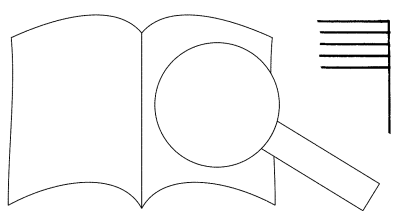
The fourth system consists of two staves. The top staff has a bass clef and contains chords. The bottom staff has a bass clef and contains rhythmic notation with notes.

6 6 7b 9 7 7 7 #



1 5 5

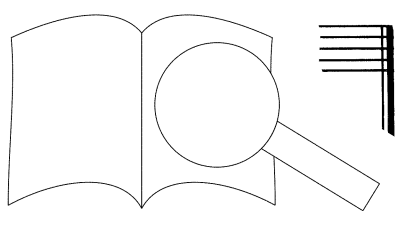
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The image displays a musical score for guitar, consisting of multiple systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The subsequent systems show various musical notations, including chords, arpeggios, and melodic lines. A large, semi-transparent watermark reading "PROBE-PARTITUR" is overlaid diagonally across the page. Below the watermark, there is a diagram of an open guitar body with a circular cutout, likely representing a sound hole or a specific guitar model. At the bottom of the diagram, the numbers 6 and 7 are visible, possibly indicating fret positions.

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7 6b 7b 6 6 7 6 6 #

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2. Choral e Recitativo

Presto

Alto

Was Men - schen - kraft und
What hu - man strength and

Basso continuo

6 6 6 6 5 5 6 6 5 6

4 3

4

- witz an - fäh't, soll
wit can do, that

5 6 6 6 6 7 5

4 3 3 3 3 3 3

8

lig nicht schrek - ken; denn Gott der
threat - en great - ly; for God the

Recitativo

5 6 6 6 6 5 6

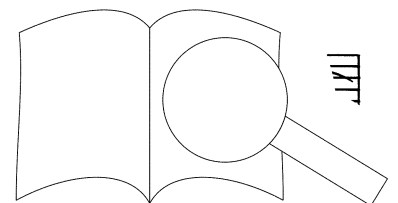
4 3 3 3 3 3 3

11

und ma - chet uns von ih - ren Strik - ken
and puts to naught all of their trick - er

Presto

5 7 6 4 3



Er sit - zet an der höch - sten
 The one who reigns in heav - en,

6 6 7 6 6 5 6 6 5 4 #

Stätt, er wird ihn Rat
 too, he will un - m...

6 6 6 4 6 4 6 4 7 6 6 3

Recitativ

dek - - - ken. a - ben fest um - fas - sen, will
 clear - - - ly. at in God most faith - ful know

6 7 7 6 6

4/3 4 5 6 6

...en noch ver - las - sen; er stür - zet der Ver - kehr - ten Rat und
 ... er be neg - lect - ful. He o - ver - rules the wick - ed plot and

6 5# 4 # 6 5

5 4# 2



Presto

28



Musical staff with notes and lyrics: hin - dert ih - re bö - se Tat. Wenn sie's aufs

hin - ders ev - ery e - vil thought. When they at -

Piano accompaniment for measures 28-30 with fingerings: 6, 5, 6, 6, 6, 6, 5, 6, 5, 3, 7, 6

31

Musical staff with notes and lyrics: klüg - ste grei - fen an, tack in proud ar - ray

Rec:

Piano accompaniment for measures 31-33 with fingerings: #, 6, 7, 6, 6, #, #

34

Musical staff with notes and lyrics: Schlan - gen - list und fal - sche Rän - ser - pent's sharp de - vice and wret

ch, reach the pur - pose of their

Piano accompaniment for measures 34-35 with fingerings: 6, #, 6, 4, 4, 7, 5

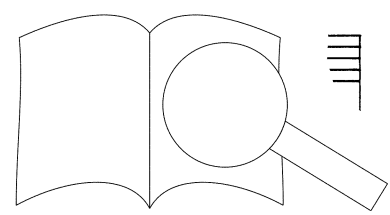
Presto

36

Musical staff with notes and lyrics: geht doch Gott ein

dif - ferent God

Piano accompaniment for measures 36-38 with fingerings: 5+, 6, #, 6, #, 6, #, 7, 4, 4+, 7, 6, 6, 6



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Recitativo

an - der Bahn: er führt die Sei - ni - gen mit star - ker
 lead the way: he guides his faith - ful with his might - y

5 7 4+ 6 5+ # 6 5 7 6 8 7 4 2

Hand, durchs Kreu - zes - meer, in das ge - lob - te
 hand, and by the cross they en - ter prom - ised

5 6 4+ 6 6

wird er al - les Un - glück steht in
 all their trou - bles will be ev - er

7 6 4+ 6 6 6 6 6 6 7 6

Hän - den.
 vail - ing.

6 7 6 4+ 7 4+ 6 6 6 5 #

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3. Aria

Violino I, II

Basso

Basso continuo

6 4 2 7 5 6 4 5

4

1 2 4 6 6 6 3 5 6

7

5 6 5 6 6

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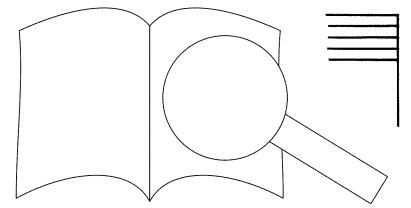
10

13

Gleich-wie die wil - den Mee - res - wel -
Just like the o - cean waves are rag -

16

gleich-wie die wil - den Mee - res - wel -
just like the o - cean waves are rag -



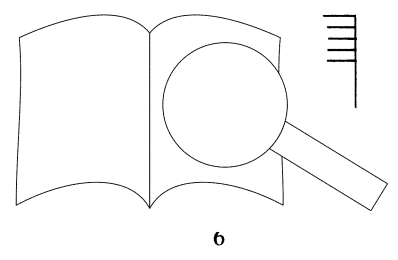
19

22

- - - - - len, ein Schiff zer-
 - - - - - ing, ce the ship de-

25

s- - - - - len, so ra - - - set
 - - - - - ing, so fran - - - tic



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28

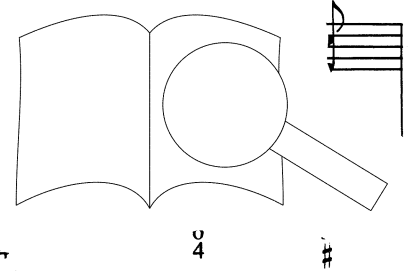
auch, so ra - set auch der Fein - - - de Wut und raubt das be - ste
 is, so fran - tic is the en - - - e - my. He robs the soul with

31

See - len - gut, und raubt _____ the See - len -
 wick - ed glee, he robs _____ with wick - ed

33

das be - - - ste See - len -
 the soul _____ with wick - ed



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35

f

gut.
glee.

f

6 7 6 7
4 2

38

4+ 6 3 7
2

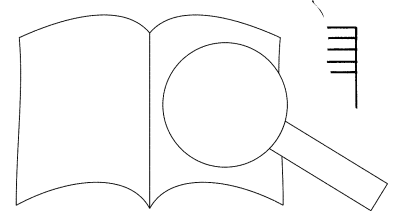
6 7 6 7 6 3

41

Sie
Yes,

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

4 4 #



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p

wol - len Sa - tans Reich er - wei -
 Sa - tan seeks to gain more pow -

p

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

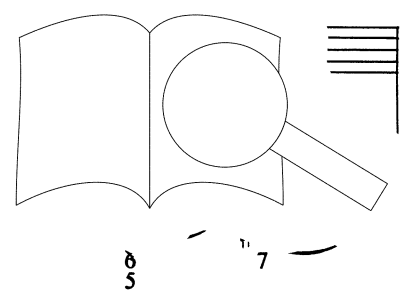
- tern, und Chri soll zer -
 - er and want' s ship a -

6 7

- - - - -

6 7/3 # 6/5 7#

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Musical staff with treble clef and key signature of one sharp (F#).

Musical staff with bass clef and key signature of one sharp (F#).

- tern, und Chri - sti Schiff - lein soll zer - schei -
- der, and wants the Chris - tian's ship a - sun -

Piano accompaniment for measures 52-53, including fingerings (7, 5, 6, 6, 5, 6, 5, 4) and a watermark.

Musical staff with treble clef and key signature of one sharp (F#), starting with a forte (f) dynamic.

Musical staff with bass clef and key signature of one sharp (F#).

- tern;
- der,

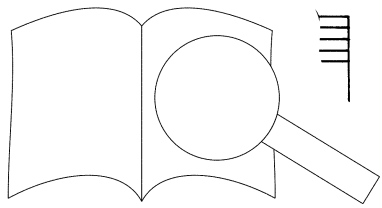
Piano accompaniment for measures 54-56, including fingerings (6, 4, 5, #, 6, 4, 3, 6, 4, 2, 5) and a watermark.

Musical staff with treble clef and key signature of one sharp (F#).

Musical staff with bass clef and key signature of one sharp (F#).

sie
yes,

Piano accompaniment for measures 57-60, including fingerings (5, 5, 4, 6, 7, 6, 5, 6, 4, #) and a watermark.



60

Musical notation for the vocal line at measure 60, starting with a treble clef and a key signature of one sharp (F#).

Musical notation for the bass line at measure 60, starting with a bass clef and a key signature of one sharp (F#).

wol - len Sa - tans Reich er - wei -
Sa - tan seeks to gain more pow -

Piano accompaniment for measures 60-62, including chord symbols: 4/2, 6/5, 7/#.

62

Musical notation for the vocal line at measure 62.

Musical notation for the bass line at measure 62.

- - - tern, und st. an soll zer -
er, and the tian's ship a -

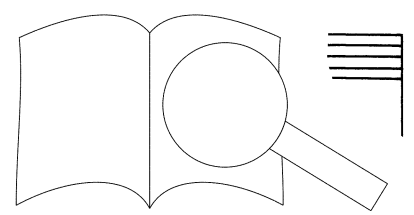
Piano accompaniment for measures 62-64, including chord symbols: #5/5, 6/5, 7, 6/5, 7/3.

64

Musical notation for the vocal line at measure 64.

Musical notation for the bass line at measure 64.

Piano accompaniment for measures 64-66, including chord symbols: b, 6/b, 7/b, 5/b, 7/b.



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66

Musical notation for the first system, measures 66-67.

Musical notation for the second system, measures 66-67.

- - - - - tern, und Chri - sti Schiff - lein
- - - - - der, and wants the Chris - tian's

Musical notation for the third system, measures 66-67.

Musical notation for the fourth system, measures 66-67, with fingerings 5, 6, 7, 7, b.

68

Musical notation for the fifth system, measures 68-69.

Musical notation for the sixth system, measures 68-69.

soll zer - schei -
ship a - sun -

Musical notation for the seventh system, measures 68-69.

Musical notation for the eighth system, measures 68-69, with fingerings 6, 3, 6, 6, 5, 4, 6, 2.

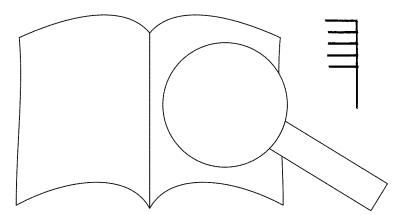
71

Musical notation for the ninth system, measures 70-71.

Musical notation for the tenth system, measures 70-71.

Musical notation for the eleventh system, measures 70-71.

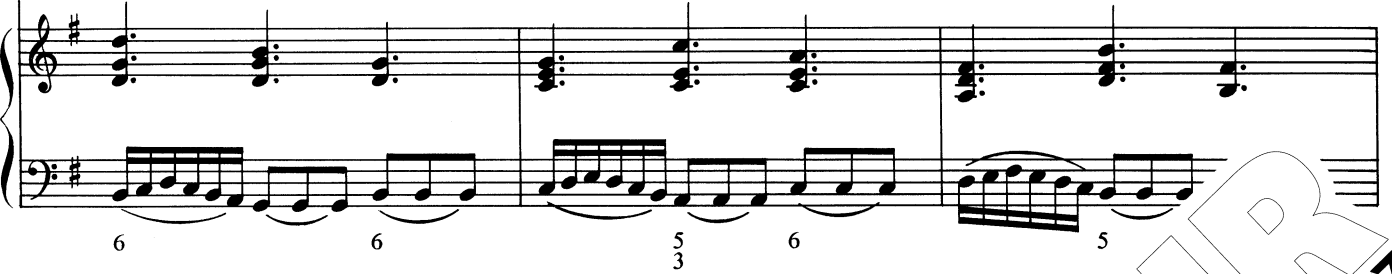
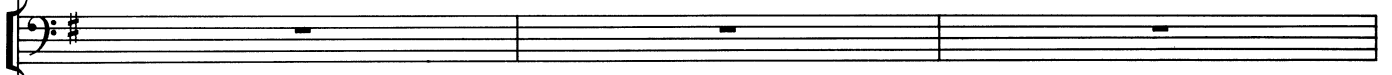
Musical notation for the twelfth system, measures 70-71, with fingerings 7, 5, 6, 4, 7, 6, 5, 6, 4, 2.



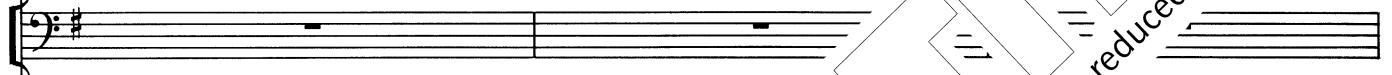
6 3

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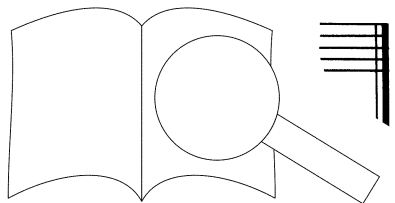
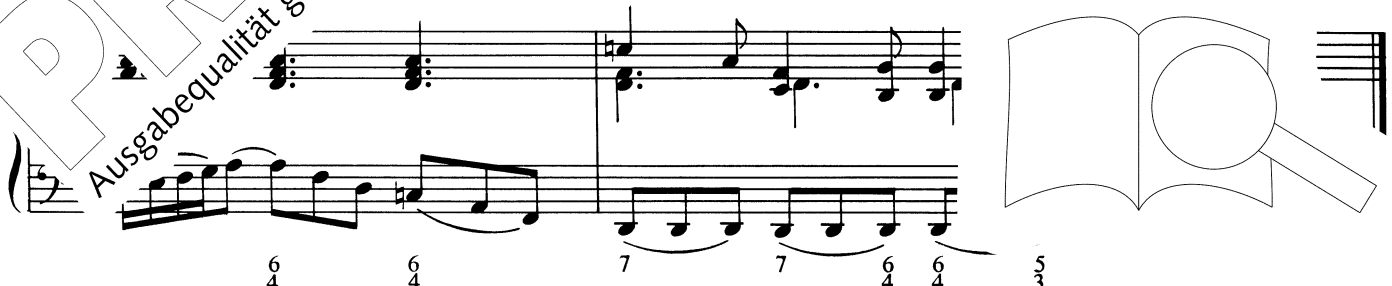
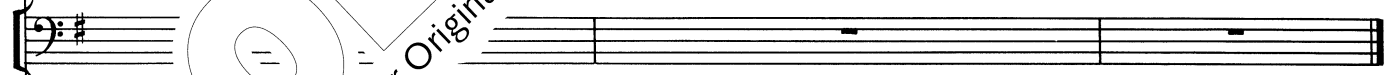
74



77



80



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4. Choral

Oboe d'amore I

Oboe d'amore II

Tenore

Basso continuo

3

p

f

f

p

stel - len uns wie Ket - zern nach,
 her - e - tics we are ac - cused,

6

p *tr*

nach un - serm Blut sie trach - ten;
 they lie in - wait to mur - der,

p

9 6 6 6 6 3 5 5 6 5
 4 2 5 6 5 7 4 3

9

f *p*

noch
 and

f

6 6 9 4 6 6
 5 5 2 5 5

4 6
 2 5

12

Dynamic markings: *f*, *p*

rüh - men sie sich Chri - sten auch, die
 Chris - tian faith is false - ly used; die

Dynamic markings: *p*, *f*

6 6 6 6 7 6 4 6 6 5 5

15

Dynamic markings: *f*

Gott claim ach - ten.
 hon - or.

Dynamic markings: *f*

3 7 5 6 5 6 7 6 6 6 6 6 6 #

5 4 3 5 6 4 5 #

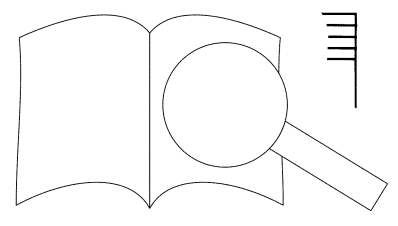
5 7 6 6 6 6 6 #

2 5 4 4 4 4 5

5 7 6 6 6 6 6 #

4 4 4 4 5 #

2 2 2



18

Musical notation for measures 18-20. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Dynamics include *p* (piano).

Ach

Musical notation for measures 21-23. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Fingerings are indicated below the piano part: 5 3, 5 7 6, 5 7 5 6 5 9 4 6, 2. Dynamics include *f* (forte).

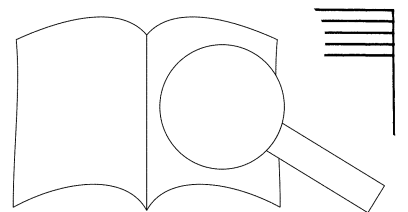
21

Musical notation for measures 24-26. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Dynamics include *f* (forte).

Gott
Lorc

Na - me dein
here de - filed,

Musical notation for measures 27-30. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Dynamics include *f* (forte). Fingerings are indicated below the piano part: 5 6, 8 6, 8 7 6 6, 4+ 4 5 5, 2 2.



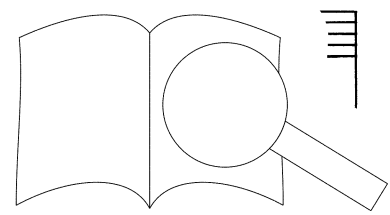
6 6 2^r
4 4

muß ih - rer Schalk - heit
 their wick - ed - ness

5+ 6 6 9 4 6 6 9 6 5 # 6 5 6

Dek -
 re -

5 6 6 5+ 4 6 6 5 4 6 5 5 1 7 5 4 5 4



30

Musical notation for measures 30-32. The vocal line (treble clef) and piano accompaniment (treble and bass clefs) are shown. The key signature has two sharps (F# and C#). The piano part includes a *p* dynamic marking.

du wirst ein - mal auf -
 your pa - tience waits

Musical notation for measures 33-35. The piano accompaniment (treble and bass clefs) is shown. The key signature has two sharps. The piano part includes a *p* dynamic marking. Below the bass line, guitar chords are indicated: 9 4 6 6 / 2 5 5, 9 4 6 / 2 5 #, 7 / 5+, 6, and 6 6 / 4.

33

Musical notation for measures 36-38. The vocal line (treble clef) and piano accompaniment (treble and bass clefs) are shown. The key signature has two sharps. The piano part includes a *f* dynamic marking and a trill (*tr*) in measure 36.

wa
 long

Musical notation for measures 39-41. The piano accompaniment (treble and bass clefs) is shown. The key signature has two sharps. The piano part includes a *f* dynamic marking. Below the bass line, guitar chords are indicated: 7 / 5, 6 6 / 4 2 #, 6 6 / 4 5 #, 6 6 / 5 5, 9 / 4 2, 5 / 5, 6 / 5, 6 6 / 4 2 #.

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5. Choral e Recitativo a tempo giusto

Soprano solo

Alto solo

Tenore solo

Basso solo

Basso continuo

Auf sper - ren sie den Ra - chen
 They gaped up - on me with their

6 6

3 Recitativo

weit, mouths

weit, mouths

weit, mouths

8

wen - art mit brül - len - dem Ge - tö - ne; sie
 a rav - en - ing and roar - ing

6 6 6 6



und wol - len
to swal - low

und wol - len
to swal - low

und wol - len
to swal - low

flet - - - schen ih - re Mör - der - zäh - ne und we'
snarl - - - ing - ly seek our de - vour - ing, to

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

uns ver - schlin -
us with pleas -

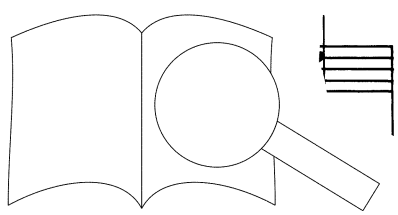
uns ver - schlin
us with ple

uns ve
us

gen. Je - doch, Lob und Dank sei Gott
ure. And yet, to God be praise in

gen. Lob und Dank sei Gott
ure. To God be praise in

6 5 6 # 6 6 6 4 5



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al - le - zeit; es
 ev - ery house, he

al - le - zeit; es
 ev - ery house, he

8 al - le - zeit; der Held aus Ju - da schützt uns noch, es
 ev - ery house, the Lord will save us from their net, he

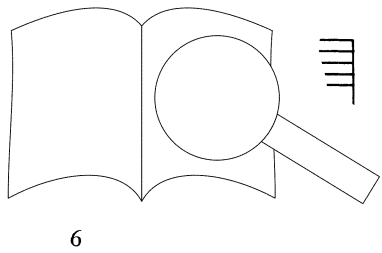
al - le - zeit;
 ev - ery house,

wird ihn? nicht ge en.
 helps us be - yond ure.

wird ihn? nicht *mf* - gen. Sie wer - den
 helps us be - yond ure. Like chaff in

wird ihn - lin - gen.
 helps je - yond meas - ure.

je - yond ge - lin - gen.
 ure.



14

wie die Spreu ver-gehn, wenn sei-ne Gläu-bi-gen wie grü-ne Bäu-me
wind they dis-ap-pear, when all the faith-ful like the bloom-ing trees ap-

16

Er wird ihrn Strick gar und
He will tear up_ gar ropes and
stehn. Er wird j' - ßen gar und
pear. He will - t' - wick - ed ropes and
E1 zer - rei - ßen gar und
their wick - ed ropes and
ihrn Strick zer - rei - ßen gar und stür - zen
tear up their wick - ed ropes and - ver -

stür - zen ih - re fal - sche Lahr.
 o - ver - throw their e - vil hopes.

stür - zen ih - re fal - sche Lahr.
 o - ver - throw their e - vil hopes.

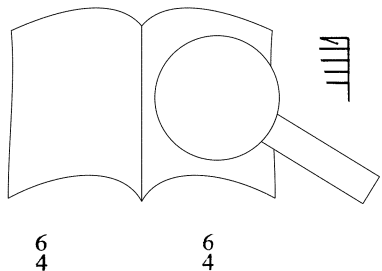
stür - zen ih - re fal - sche Lahr.
 o - ver - throw their e - vil hopes.

ih - re fal - - - - - sche Lahr.
 throw their e - - - - - vil hopes.

6 6 7 5 3 6 3 #

Pro - phe - ten mit Feu - - - er sei - nes Zor - nes
 jool - ish pro - phets with flam - - - ing wrath in ho - ly

6 7 6 5 6 6 6 6 4 4



Sie wer - den's
Our God can -

Sie wer - den's
Our God can -

Sie wer - den's
Our God can -

tö - ten, und ih - re Ket - ze - rei ver - stö - ren. Sie we
venge - ance, and all their her - e - sy is end - ed. Our

6 5 7 \sharp 7 \sharp 6 5 6 \sharp 5 6 \sharp

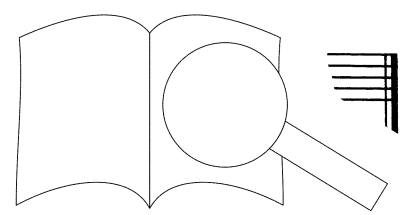
Gott nicht weh -
not be - hin -

Gott nicht we -
not be - ren.
dered.

Gott nicht
not - ren.
dered.

eh -
hin - ren.
dered.

6 5 6 8 7 6 5 6 4 5 \sharp 4 5 \sharp



6. Aria

Violino I

Violino II

Viola

Tenore

Basso continuo

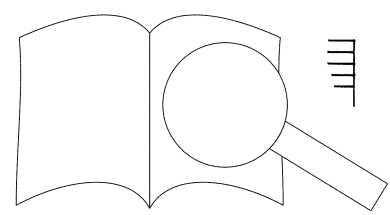
7 5

7 6 5 6 5

4

7 6 5 6 5 7 #

6 4 2 # 6 4 2 7 4



8

8

Schweig,
Still,

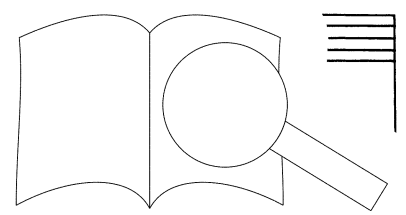
6 4 δ 4 2+ 6 7 7 7 4 6 4 3 7

12

8

schwe
schweig nur, schweig, schweig, schweig, schweig,
still now, still, still, still, still,

6 4 2 7 4 6 6 6 4 5 6

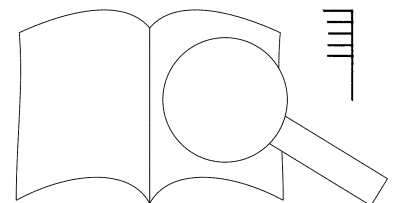


schweig nur, tau - melnde Ver - nunft, schwe:
 still now, har - ried hu-man mind, st'

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

schweig nur, tau - meln - de Ver - nunft, tau - meln -
 still now, har - ried hu-man mind, har - ried

ø 6 6 7 7 7 6 6 7 # 6 4 5 7 #



Musical notation for measures 21-23, including vocal line and piano accompaniment.

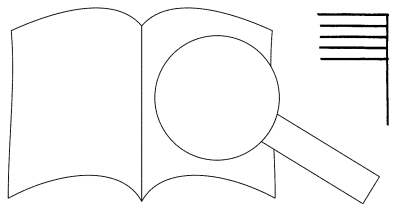
8 de Ver - nunft, schweig, schweig nur, tau -
 hu-man mind, still, still now, har -

6 4 5 5+ 6 7 8 5 4 7 5

Musical notation for measures 24-25, including vocal line and piano accompaniment.

de Ver - nunft!
 hu-man mind!

Piano accompaniment for measures 24-25.



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Musical score for measures 27-29. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings.

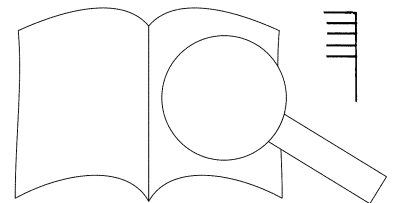
Musical score for measures 30-32. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings.

Musical score for measures 33-35. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings.

Musical score for measures 36-38. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings.

From-men sind ver - lorn,
 e - liev - ers are for - lorn,

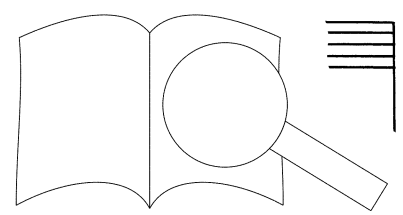
Musical score for measures 39-41. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings.



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8 das Kreuz, das Kreuz, das Kreuz
 the cross, the cross, the cross,

 nur neu, nur neu ge - born.
 -ross means on - - - ly to be born.

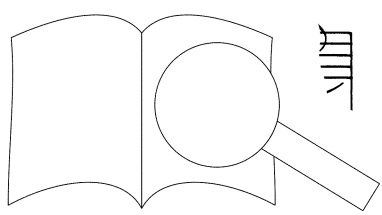


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39

43

auf Je-sum hof-fen, steht stets die Tür der Gna - den
 re in Je-sus trust-ing, are now the gates of mer - cy



Musical score for measures 46-48. It consists of three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). The music is in a 4/4 time signature. Measures 46 and 47 are mostly rests. Measure 48 begins with a forte (*f*) dynamic. The melody in the upper staves consists of quarter and eighth notes, while the bass line provides a simple accompaniment.

of - fen, stets die Tür der Gna-den of - fen;
 o - pening, now the gates of mer - cy o - pening:

Musical score for measures 49-51. It features piano (*p*) dynamics. The score includes a large watermark: "PROBEPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag". The music continues with melodic lines in the upper staves and accompaniment in the lower staves.

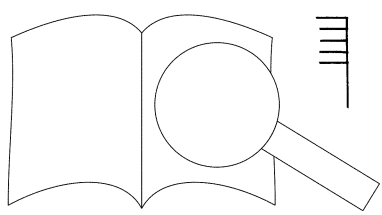
Musical score for measures 52-54. It features piano (*p*) dynamics. The score includes a large watermark: "PROBEPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag". The music continues with melodic lines in the upper staves and accompaniment in the lower staves.

und wenn sie Kreuz_
 and if by cross_

Musical score for measures 55-57. It features piano (*p*) dynamics. The score includes a large watermark: "PROBEPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag". The music continues with melodic lines in the upper staves and accompaniment in the lower staves. At the bottom right, there is a graphic of an open book with a magnifying glass over it.

— und Trüb-sal drückt, und wenn sie Kreuz und Trübsal, Kreuz— und Trübsal dri
 — and wor-ries pressed, and if by cross and wor-ries, cross— and worries

so wer - den sie mit Trost— er - quickt,
 , they know they are with com - fort blessed,



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so wer - den sie mit
 they know they are

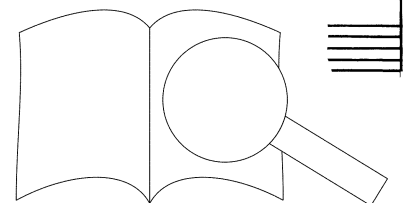
Adagio

a tempo

Trost er
 com - fort

Ornamentierung der Fermate / Suggested ornamentation for the fermata:

Trost erquicket.
 com - fort blessed.



66

Musical score for measures 66-69. It consists of three systems. The first system has three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The second system has one vocal staff (treble clef) and one piano accompaniment staff (bass clef). The third system has two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The music is in G major and 4/4 time.

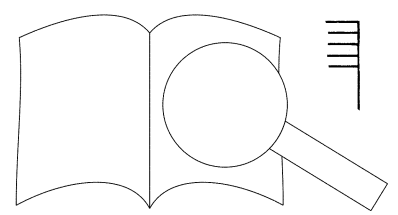
Musical score for measures 70-73. It consists of two systems. The first system has two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The second system has one vocal staff (treble clef) and one piano accompaniment staff (bass clef). The music is in G major and 4/4 time.

70

Musical score for measures 74-77. It consists of two systems. The first system has two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The second system has one vocal staff (treble clef) and one piano accompaniment staff (bass clef). The music is in G major and 4/4 time. Dynamics include *p* (piano).

Musical score for measures 78-81. It consists of two systems. The first system has two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The second system has one vocal staff (treble clef) and one piano accompaniment staff (bass clef). The music is in G major and 4/4 time. Dynamics include *p* (piano).

Schweig,
Still, schweig,
still,



Musical score for measures 74-76. It consists of three systems. The first system has a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The second system continues the vocal line with lyrics. The third system continues the piano accompaniment.

schweig nur, schweig,
still now, still,

schweig nur, schweig,
still now, still,

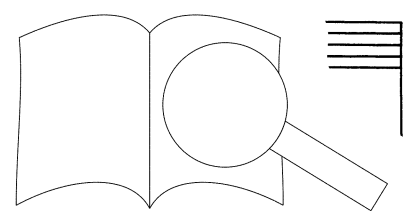
schweig, sc'
still,

Musical score for measures 77-80. It consists of two systems of piano accompaniment (treble and bass clefs). The first system has lyrics underneath. The second system continues the piano accompaniment.

Musical score for measures 77-80. It consists of two systems of piano accompaniment (treble and bass clefs). The first system has lyrics underneath. The second system continues the piano accompaniment.

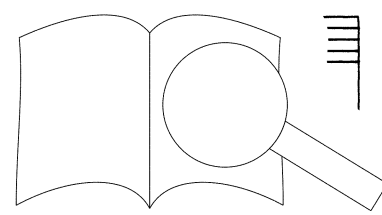
- melnde Ver - nunft, schweig,
- ried hu - man mind, still,

Musical score for measures 81-84. It consists of two systems of piano accompaniment (treble and bass clefs). The first system has lyrics underneath. The second system continues the piano accompaniment.



schweig nur, schweig, schweig nur, tau - meln - de Ver - nunft, *
still now, still, still now, har - ried hu - man mind,

de - ig, schweig nur, tau -
still now, har -



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f

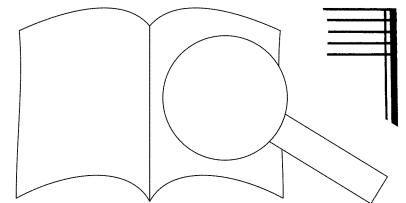
f

f

- - - meln - de Ver - nunft!
 - - - ried hu - man mind!

f

f



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7. Choral

Soprano
Corno
Oboe I, II
Violino I

1. Die Feind sind all in dei - ner Hand, dar -
2. Den Him - mel und auch die Er - den hast
1. Our en - e - mies are in God's hands,
2. The heav - ens high and all the earth

Alto
Violino II

1. Die Feind sind all in dei Ha.
2. Den Him - mel und auch die die n
1. Our en - e - mies are d's so
2. The heav - ens high and you,

Tenore
Viola

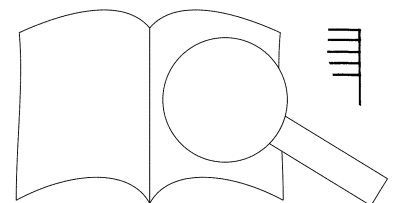
1. Die Feind sind - ner Hand, dar -
2. Den Him - mel die Er - den hast
1. Our en - e in God's hands, so
2. The heav - all the earth you,

Basso

1. all in dei - ner Hand, dar -
2. und auch die Er - den hast
1. - mies are in God's hands, so
2. ens high and all the earth you,

B.

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1. zu all ihr Ge - dan - ken; ihr An - schläg sind dir, Herr, be - kannt, hilf
 2. du, Herr Gott, ge - grün - det; dein Licht laß uns hel - le wer - den, das
 1. is all their false think - ing. Their e - vil plot be - fore you stands, help
 2. Fa - ther God, have found - ed. Your light to us came in your birth, our



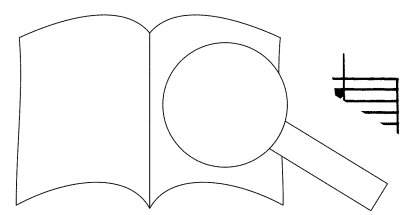
1. zu all ihr Ge - dan - ken; ihr An - schläg sind dir, Herr, be - kannt, hilf
 2. du, Herr Gott, ge - grün - det; dein Licht laß uns hel - le wer - den, das
 1. is all their false think - ing. Their e - vil plot be - fore you stands, help
 2. Fa - ther God, have found - ed. Your light to us came in your birth, our



1. zu all ihr Ge - dan - ken; ihr An - schläg sind dir, Herr, be - kannt, hilf
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1. zu all ihr Ge - dan - ken; ihr An - schläg sind dir, Herr, be - kannt, hilf
 2. du, Herr Gott, ge - grün - det; dein Licht laß uns hel - le wer - den, das
 1. is all their false think - ing. Their e - vil plot be - fore you stands, help
 2. Fa - ther God, have found - ed. Your light to us came in your birth, our





1. nur, daß wir nicht wan - ken. Ver - nunft wi - der den Glau - ben ficht, aufs
 2. Herz uns werd ent - zün - det in rech - ter Lieb des Glau - bens dein, bis
 1. us make firm our foot - ing. When rea - son fights a - gainst the faith and
 2. heart in you is ground - ed to stay in ho - ly love di - vine, un -



1. nur, daß wir nicht wan - ken. Ver - nunft wi - der den Glau - ben ficht
 2. Herz uns werd ent - zün - det in rech - ter Lieb des Glau - bens d'
 1. us make firm our foot - ing. When rea - son fights a - gainst the
 2. heart in you is ground - ed to stay in ho - ly love di -



1. nur, daß wir nicht wan - ken. Ver - nunft wi - der den Glau - ben ficht, aufs
 2. Herz uns werd ent - zün - det in rech - ter Lieb des Glau - bens dein, bis
 1. us make firm our foot - ing. When rea - son fights a - gainst the faith and
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 1. us make firm our foot - ing. When rea - son fights a - gainst the faith and
 2. heart in you is ground - ed to stay in ho - ly love di - vine, un -





1. Künft-ge will sie trau - en nicht, da du wirst sel - ber trö - sten.
 2. an das End be - stän - dig sein. Die Welt laß im - mer mur - ren.
 1. will not trust in fu - ture grace, then you your - self give com - fort.
 2. til the end be stead-fast thine. The world may al - ways mur - mur.



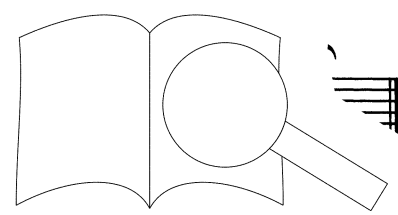
1. Künft-ge will sie trau - en nicht, da du wirst sel - ber trö
 2. an das End be - stän - dig sein. Die Welt laß im - mer mu
 1. will not trust in fu - ture grace, then you your - self give
 2. til the end be stead-fast thine. The world may al - ways




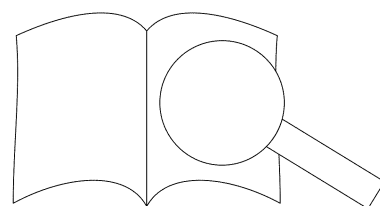
1. Künft-ge will sie trau - en nicht, da d trö - sten.
 2. an das End be - stän - dig sein. Die mur - ren.
 1. will not trust in fu - ture grace, then com - fort.
 2. til the end be stead-fast thine. The world may al - ways mur - mur.

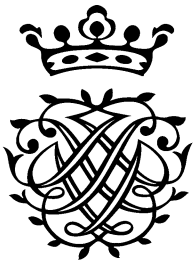


1. Künft-ge will sie trau - en nicht, da du wirst sel - ber trö - sten.
 2. an das End be - stän - dig sein. Die Welt laß im - mer mur - ren.
 1. will not trust in fu - ture grace, then you your - self give com - fort.
 2. til the end be stead-fast thine. The world may al - ways mur - mur.



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