

Johann Sebastian
BACH

Schmücke dich, o liebe Seele

Lift, my soul, the veil of darkness

BWV 180

Kantate zum 20. Sonntag nach Trinitatis
für Soli (SATB), Chor (SATB)

2 Altblockflöten, Flöte, Oboe, Oboe da caccia
2 Violinen, Viola, Violoncello piccolo und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the 20th Sunday after Trinity
for soli (SATB), choir (SATB)

2 alto recorders, flute, oboe, oboe da caccia
2 violins, viola, violoncello piccolo 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 31.180

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.180), Studienpartitur (Carus 31.180/07),
Klavierauszug (Carus 31.180/03),
Chorpartitur (Carus 31.180/05),
komplettes Orchestermaterial (Carus 31.180/19).

The following performance material is available for this work:
full score (Carus 31.180), study score (Carus 31.180/07),
vocal score (Carus 31.180/03),
choral score (Carus 31.180/05),
complete orchestral material (Carus 31.180/19).

Vorwort

Die Kantate *Schmücke dich, o liebe Seele* BWV 180 von Johann Sebastian Bach ist für den 20. Sonntag nach Trinitatis bestimmt. Sie gehört Bachs sogenanntem Choralkantatenjahrgang an und erklang erstmals am 22. Oktober 1724 in Leipzig. Als Textgrundlage diente das gleichnamige Lied von Johann Franck aus dem Jahre 1649. Die Strophen 1, 4 und 9 wurden für die Sätze 1, 3 und 7 unverändert beibehalten; die übrigen Strophen wurden in freie Dichtung verwandelt, um als Rezitativ- und Arientexte dienen zu können. Ziel des namentlich nicht bekannten Textdichters war es einerseits, Francks Kirchenlied näher an die Evangelienlesung des Sonntags, das Gleichnis vom königlichen Hochzeitsmahl aus Matth. 22, anzupassen, andererseits sollte dem Komponisten durch einen Wechsel der Versmaße und Textformen größere Mannigfaltigkeit in der musikalischen Gestaltung ermöglicht werden.

Bachs Kantate ist von einer festlichen Stimmung geprägt, die sich vor allem im Tanzcharakter des Eingangschores und der Arien niederschlägt. Der eröffnende Chorsatz nähert sich der Gigue. Die Chormelodie liegt im Sopran, die übrigen Singstimmen verhalten sich imitatorisch. Der Klang des Orchesters wird durch die Blockflöten und die Oboen geprägt und erhält damit eine pastorale Färbung. Chor und Orchester bilden in diesem Satz zwei bemerkenswert selbständige Blöcke. Die Tenorarie „Ermuntere dich, dein Heiland klopft“ wird durch eine konsequente Textausdeutung bestimmt: Ein Weckruf durchzieht den Satz, er ist gleichermaßen in der Eingangsmelodik der Querflöte wie in den Ermunterungsrufen der Singstimme anzutreffen. Satz 3 beginnt als Seccorezitativ, greift dann aber bei Erreichen des Choraltextes auch auf die Chormelodie zurück. Als Obligatinstrument hat Bach hier erstmals das Violoncello piccolo herangezogen. Dabei handelte es sich offenbar um eine überdimensionierte, meist fünfsaitige Bratsche. Die Erfindung dieses (manchmal fälschlich auch als Viola pomposa bezeichneten) Instruments wird Bach zugeschrieben.¹ Bach wollte hiermit offenbar dem zeitweiligen Mangel an guten Cellisten begegnen, da das Violoncello piccolo von einem Violin- oder Bratschenspieler bedient werden konnte.² Das Altrezitativ, das sich an dieses Satzpaar anschließt, kreist um den Gegensatz zwischen Furcht und Freude; durch den Einsatz der Blockflöten erhält es eine besondere klangliche Note. Polonaisenartig ist die Sopranarie „Lebens Sonne, Licht der Sinnen“ angelegt. Mit zwei schlichten Sätzen, einem Rezitativ für Baß und einer letzten Choralstrophe, schließt das Werk ab.

Die Originalpartitur der Kantate gehörte zum Erbteil Wilhelm Friedemann Bachs und gelangte über mehrere Zwischenbesitzer, unter ihnen Felix Mendelssohn Bartholdy, im Jahre 1882 an die Internationale Bachakademie Stuttgart. Die Handschrift besteht aus 5 Bogen mit dem Blattformat 35,5 x 21,5 cm; das Wasserzeichen Großer Halbmond ohne Gegenmarke (= NBA IX/1, Nr. 96) kommt in Bachs Choralkantaten häufig vor. Der Kopftitel auf S. 1 der Handschrift lautet: *JJ. Doiça 20 post Trinit. Schmücke dich ô liebe Seele, etc.* Der Handschrift liegt der originale Titelumschlag

von der Hand Christian Gottlob Meißners bei, der wie folgt beschriftet ist: CONCERTO, I Dominica 20. post Trinit. I Schmücke dich o Liebe Seele etc. I a 4 Voci I Traversiere I 2 Flauti. I 2 Hautbois I 2 Violini I Viola. I e I Continuo I di I Sigl: Joh: Seb: Bach. Über den Verbleib des Originalstimmensatzes ist nichts bekannt. Wenn er bei Bachs Tod noch vorhanden war, müsste er zum Erbteil Anna Magadalena Bachs gehört haben und von dort an die Leipziger Thomasschule gelangt sein; allerdings ist er dort schon im frühen 19. Jahrhundert nicht mehr nachweisbar.

Die prächtige Kantate fand im 18. Jahrhundert ungewöhnlich weite Verbreitung. Bach überließ sie seinem Leipziger Schüler Christoph Nichelmann um 1731/32 zur Abschrift,³ wenige Jahre später fertigte auch ein namentlich nicht bekannter Schreiber, der in der Bach-Forschung als Anon. Vf bezeichnet wird, eine Kopie an.⁴ Auch der Verleger und Musikalienhändler Breitkopf in Leipzig kam – wahrscheinlich erst nach 1755 – in den Besitz einer Abschrift, von der er dann weitere Kopien auf Anforderung erstellen ließ.⁵ Schließlich ist auch eine vom Bach-Schüler Johann Friedrich Agricola stammende Kopie des 1. Satzes erhalten geblieben, die dieser in seiner Berliner Zeit angefertigt hat.⁶ Möglicherweise hat Bach die Kantate auch zu anderen Gelegenheiten als zum 20. Sonntag aufgeführt, denn die Abschriften des 18. Jahrhunderts nennen entweder gar keine oder eine abweichende Bestimmung von der in der Originalpartitur angegebenen.

Eine kritische Ausgabe der Kantate hat erstmals Alfred Dörffel 1888 im Rahmen der Gesamtausgabe der Bachgesellschaft vorgelegt.⁷ In der Neuen Bach-Ausgabe wurde sie 1997 durch Ulrich Bartels ediert.⁸ Für die vorliegende Partitur wurden die Quellen erneut herangezogen.

Leipzig, Juli 1998

Ulrich Leisinger

¹ Die Bezeichnung für das im Altschlüssel notierte Instrument fehlt in der Originalpartitur, findet sich aber in den frühen Abschriften, die – trotz fehlender Bezifferung – möglicherweise auf den Originalstimmensatz zurückgehen. Vgl. hierzu auch Heinrich Husmann, „Die Viola Pomposa“, in: *Bach-Jahrbuch* 1936, S. 90–100, und Ulrich Drüner, „Violoncello piccolo und Viola pomposa bei Johann Sebastian Bach. Zu Fragen von Identität und Spielweise dieser Instrumente“, in: *Bach-Jahrbuch* 1987, S. 85–112.

² Das Instrument ist in der Originalpartitur im Bratschenschlüssel, in den Abschriften im Violinschlüssel notiert, um einem entsprechenden Spieler die Ausführung zu erleichtern; für die Partiturausgabe wurde der Tenorschlüssel gewählt, um den Part auf dem modernen Violoncello bequemer darstellen zu können.

³ Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur: *Mus. ms. Bach P 46 adnex 2*.

⁴ Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur: *Mus. ms. Bach P 1051*.

⁵ Als „Communiions-Cantate“ im nicht-thematischen Verzeichnis von 1761, S. 23 (vgl. Bach-Dokumente, Bd. 3, hrsg. von H.-J. Schulze, Leipzig 1972, S. 163, Nr. 711). Eine Verkaufsabschrift aus der Zeit bis 1783 findet sich in der Staatsbibliothek zu Berlin, Signatur: *AmB 43, Fasz. 1*.

⁶ Staatsbibliothek zu Berlin, Signatur: *Mus. ms. Bach P 480*.

⁷ BG 35, S. 293–322, Kritischer Bericht auf S. xxxiv–xxxvi.

⁸ NBA I/25, S. 41–106.

Foreword (abridged)

The cantata *Schmücke dich, o liebe Seele* BWV 180 by Johann Sebastian Bach was intended for the 20th Sunday after Trinity Sunday. It belongs to Bach's so-called annual cycle of chorale cantatas and was performed for the first time on 22 October 1724 in Leipzig. The text was based on the eponymous song by Johann Franck dating from 1649. Verses 1, 4 and 9 were kept unchanged for movements 1, 3 and 7; the remaining verses were transformed into free verse, so as to serve as recitative and aria texts. The aim of the poet, whose name is unknown, was, on the one hand, to adapt Franck's hymn more closely to the Gospel reading for that Sunday (The Parable of the Royal Wedding Feast from Matt. 22) and, on the other hand, to facilitate greater artistic freedom for the composer through the change of meter and text forms.

Bach's cantata is characterized by a festive spirit which is most evident in the dance-like character of the opening chorus and the arias. The initial choral movement comes close to being a *gigue*. The sopranos carry the chorale melody while the other voices imitate each other. The orchestral sound is characterized by the recorders and oboes, which lend the work a pastoral atmosphere. In this movement, the choir and orchestra form two strikingly independent blocks. The tenor aria "Ermuntre dich, dein Heiland klopft" is characterized by a consistent interpretation of the text: A wake-up call, audible as much in the flutes' opening melodies as in the voice's calls of encouragement, pervades the movement. Movement 3 begins with a *secco* recitative, but once it reaches the chorale text it also returns to the chorale melody. Here, for the first time, Bach uses the violoncello piccolo as an *obbligato* instrument. This was apparently an oversized, usually five-stringed viola. The invention of this instrument (sometimes incorrectly called a *viola pomposa*) is attributed to Bach. Bach obviously wanted to compensate for a temporary shortage of good cellists as the violoncello piccolo could be performed by a violinist or a violist. The contralto recitative that follows this pair of movements revolves around the contrast between fear and joy; this is particularly heightened by the entry of the recorders. The soprano aria "Lebens Sonne, Licht der Sinnen" is constructed like a *polonaise*. The work closes with two simple movements: a bass recitative and a final chorale verse.

The original score of the cantata was part of Wilhelm Friedemann Bach's inheritance and, after having been in the possession of a number of other owners including Felix Mendelssohn Bartholdy, it found its way into the possession of the Internationale Bachakademie Stuttgart in 1982. The manuscript consists of 5 pages measuring 35.5 x 21.5 cm; the large half-moon watermark without a countermark (= NBA IX/1, No. 96) is often found in Bach's chorale cantatas. The heading on p. 1 of the manuscript is as follows: *JJ. Doiça 20 post Trinit. Schmücke dich ô liebe Seele, etc.* The original title cover in Christian Gottlob Meißner's handwriting has been attached to the manuscript, and it reads as follows: CONCERTO, I Dominica 20. post Trinit: I Schmücke dich o Liebe Seele etc. I a 4 Voci I Traversiere I 2 Flauti. I

2 Hautbois I 2 Violini I Viola. I e I Continuo I di I Sigl: Joh: Seb: Bach. The whereabouts of the original set of parts is unknown. If it had still been extant at Bach's death, it must have been part of Anna Magdalena Bach's inheritance and have made its way from there into the possession of the Thomasschule in Leipzig. However, already in the early 19th century it could not be found there.

A critical edition of this cantata was first furnished by Alfred Dörffel in 1888 as part of the Bachgesellschaft's complete edition. It was edited by Ulrich Bartels in 1997 for the *Neue Bach Ausgabe*. The sources were once again consulted for the present edition.

Leipzig, July 1998
Translation: David Kosviner

Ulrich Leisinger

¹ The nomenclature for the instrument notated in the alto clef is missing in the score but can be found in earlier copies which – in spite of the fact that the bass is not figured – possibly refer back to the original set of parts. Cf. for this also Heinrich Husmann, "Die Viola Pomposa", in: *Bach-Jahrbuch*, 1936, pp. 90–100, and Ulrich Drüner, "Violoncello piccolo und Viola pomposa bei Johann Sebastian Bach. Zu Fragen von Identität und Spielweise dieser Instrumente", in: *Bach-Jahrbuch*, 1987, pp. 85–112.

² The instrument is notated in alto clef in the original score, but a treble clef is used in the copies to make the performance easier for such an instrumentalist. The tenor clef has been chosen for the score edition to facilitate the performance on a modern violoncello.

³ BG 35, pp. 293–322, critical report on pp. xxxiv–xxxvi.

⁴ NBA I/25, pp. 41–106.

Schmücke dich, o liebe Seele

Lift, my soul, the veil of darkness

BWV 180

Johann Sebastian Bach

1685–1750

1. Coro

Flauto dolce I

Flauto dolce II

Oboe

Oboe da caccia

Violino I

Violino II

Viola

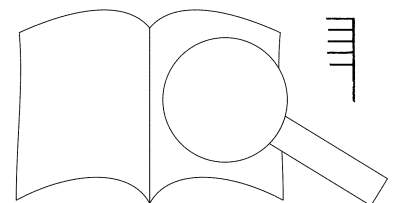
Soprano

Alto

Tenore

Basso

tin



Aufführungsdauer / Duration: ca. 24 min.

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Jrc

edited by Reinhold Kubik

Generalbassbearbeitung: Paul Horn

English version by Vernon and Jutta Wicker

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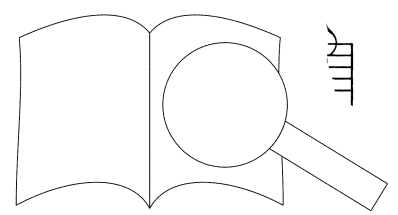
7

Musical score system 1, measures 7-9. Treble clef (top) and Bass clef (bottom). Key signature: one flat (B-flat). Time signature: 7/8. The system contains two staves with musical notation including eighth and sixteenth notes, rests, and dynamic markings.

Musical score system 2, measures 10-12. Treble clef (top) and Bass clef (bottom). Key signature: one flat (B-flat). Time signature: 7/8. The system contains two staves with musical notation including eighth and sixteenth notes, rests, and dynamic markings.

Musical score system 3, measures 13-15. Treble clef (top) and Bass clef (bottom). Key signature: one flat (B-flat). Time signature: 7/8. The system contains two empty staves.

Musical score system 4, measures 16-18. Treble clef (top) and Bass clef (bottom). Key signature: one flat (B-flat). Time signature: 7/8. The system contains two staves with musical notation including eighth and sixteenth notes, rests, and dynamic markings.

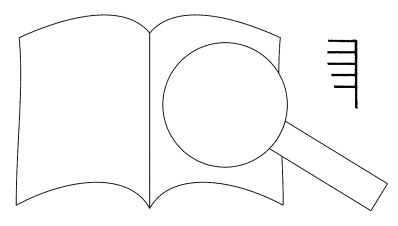


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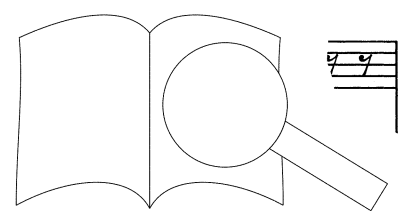
16

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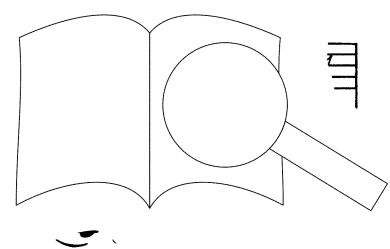
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le, o lie - be See -
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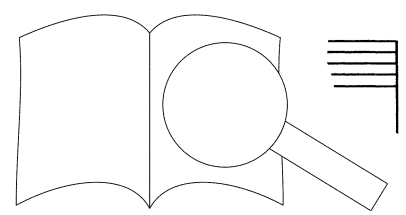


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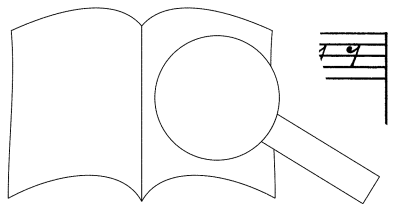
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31

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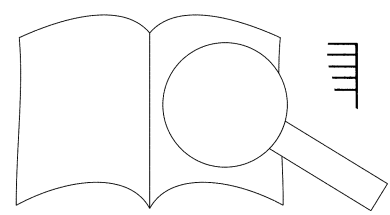
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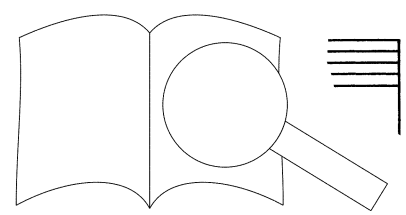


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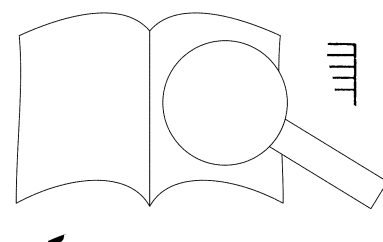
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Musical notation for the first system, measures 36-38. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time and features a melodic line in the treble and a supporting bass line.

Musical notation for the second system, measures 39-41. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a melodic line in the treble and a supporting bass line.

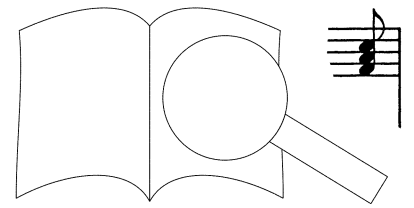
Empty musical staves for the third system, consisting of two treble clef staves and one bass clef staff.

Musical notation for the fourth system, measures 42-44. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line.



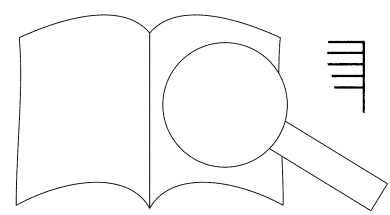
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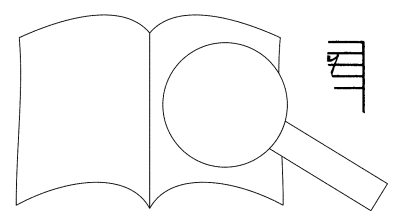
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48

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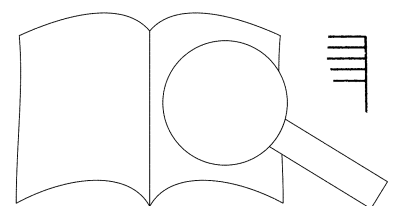
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54

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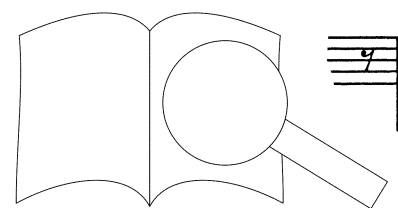
57

First system of musical notation, measures 57-60. It consists of four staves: two treble clefs and two bass clefs. The music features eighth and sixteenth notes with various accidentals and phrasing slurs.

Second system of musical notation, measures 61-64. It consists of four staves. The notation includes eighth notes and rests, with some phrasing slurs.

Third system of musical notation, measures 65-68. It consists of four empty staves, indicating a section where the music is not present or has been omitted.

Fourth system of musical notation, measures 69-72. It consists of two staves (treble and bass clef). The notation includes eighth notes and rests.



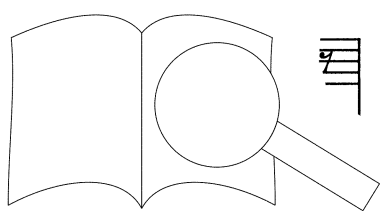
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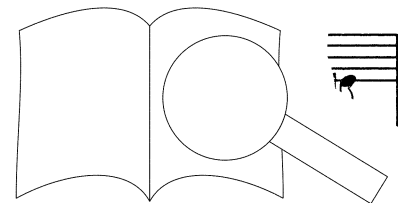
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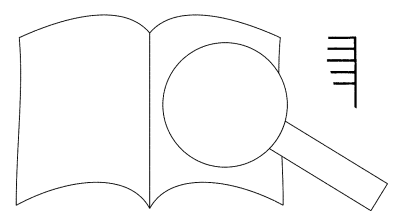
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65

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68

Musical notation for measures 68-71. The system consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The music features a melodic line with eighth and sixteenth notes, often beamed together, and a piano accompaniment with similar rhythmic patterns.

Musical notation for measures 72-75. The system consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat. The music continues with a melodic line and piano accompaniment.

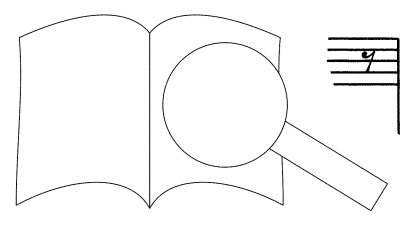
Two empty musical staves, one in treble clef and one in bass clef, indicating a section where the music is not present or is to be filled in.

Musical notation for measures 78-79. The system consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat. The music continues with a melodic line and piano accompaniment.

denn der
for the

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Musical notation for measures 80-83. The system consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat. The music continues with a melodic line and piano accompaniment.



denn
for

der
the

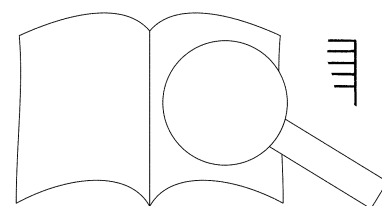
voll
of

voll Heil und Gna -
rd of grace and mer -

Herr voll Heil
Lord of grace

- den, denn der Herr voll Heil und
- cy, for the Lord of grace and

voll Heil und Gna -
rd of grace and mer - - den, denn der
- cy, for the



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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.

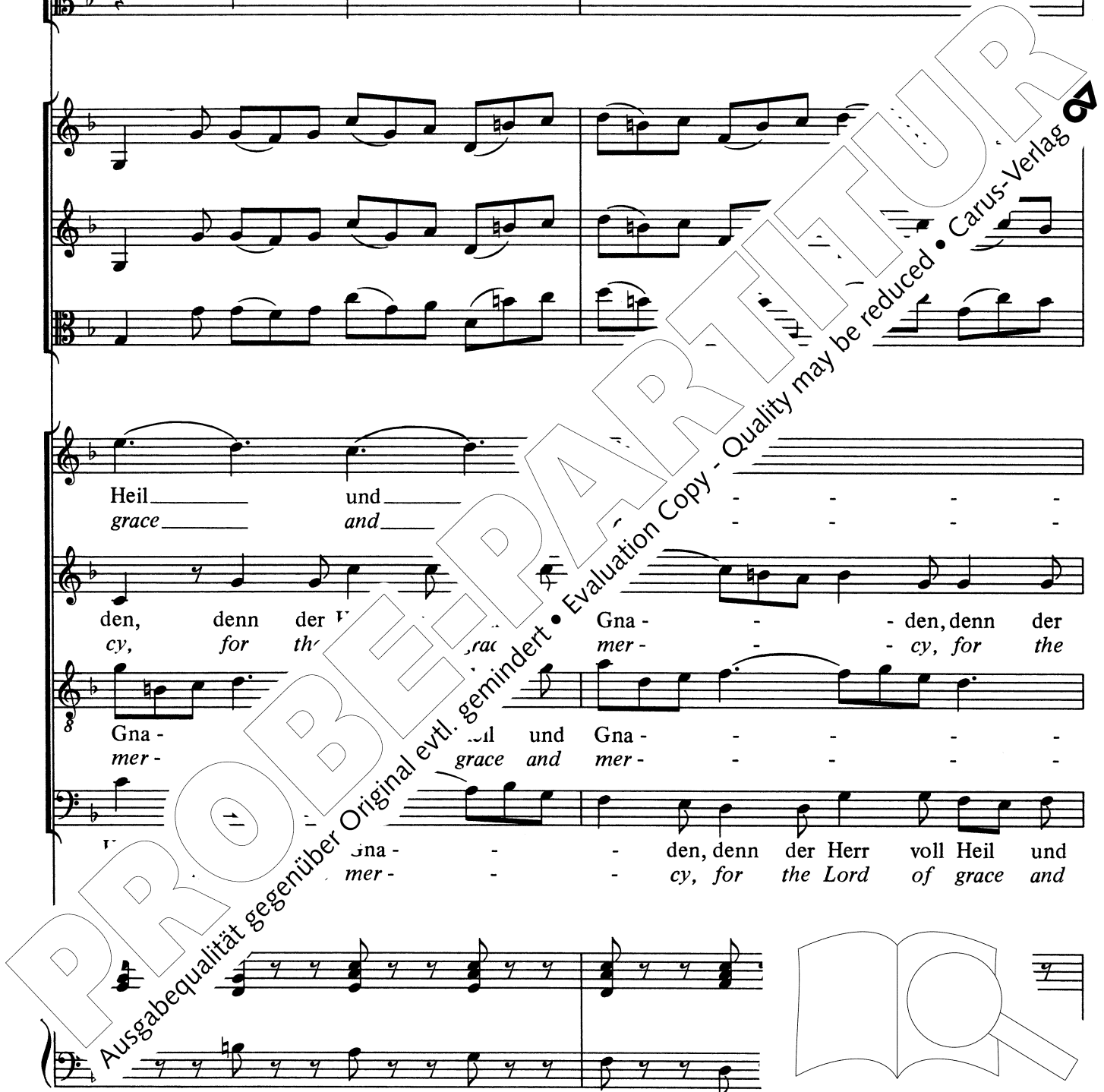
Musical notation for the third system, including vocal line and piano accompaniment.

Heil und
 grace and

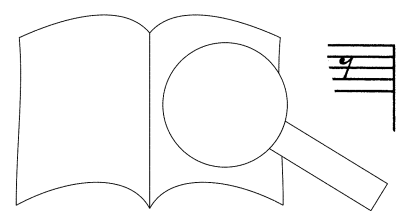
den, denn der Gnaden, denn der
 cy, for the Lord cy, for the

Gna- mer- und Gnaden-
 grace and mer-

Gna- mer- den, denn der Herr voll Heil und
 cy, for the Lord of grace and



Musical notation for the fourth system, including piano accompaniment.



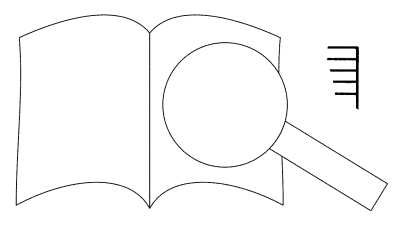
75

den
cy

Herr voll Heil und Gna -
Lord of grace and mer -

den, denn dei
cy, for

den und Gna - den
ace and mer - cy



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.

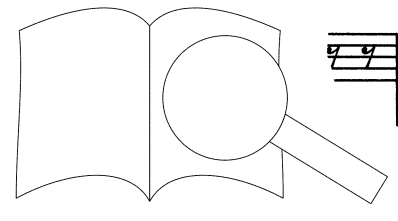
läßt
 itzt zu
 vites you

läßt dich itzt zu Ga-ste la -
 now in-vites you to his glo -

zu Ga-ste la den, läßt dich itzt zu Ga-ste
 res you to his glo ry, now in-vites you to his

läßt dich itzt zu Ga-ste la - -den, läßt dich
 now in-vites you to his glo - -ry, now in -

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



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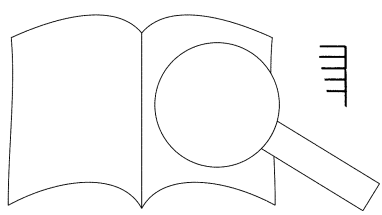
81

Ga - - - ste
 to - - - his

den, läßt dich itzt
 ry, now in - vi - - - - den, läßt dich
 la - - - ste la - - - -
 glo - his glo - - - -
 itz - - - - den, läßt dich itzt zu Ga - ste
 - - - - ry, now in - vites you to - his

itz - - - - den, läßt dich itzt zu Ga - ste
 - - - - ry, now in - vites you to - his

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33

den.
ry.

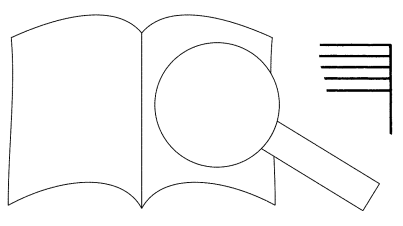
itzt zu Ga - ste la -
vites you to his glo -

den, läßt den.
ry, n to - ry.

Ga - ste la - den.
ou to his glo - ry.

6
4
2

6
5



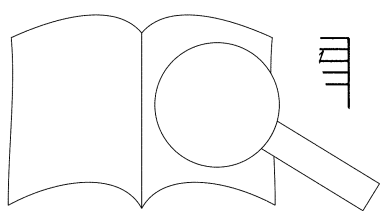
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86

Der den
God, who

Der
God,

Der den Himmel
God, who is in



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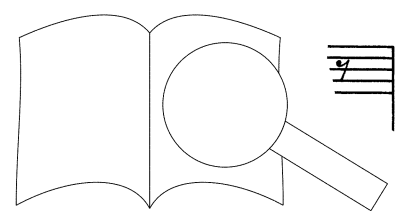
89

Him - mel in ver - en

den Him - mel
who is ir - al

kann ver - ten, der
heav - er - ing, God,

den Him - mel kann ver - wal -
who is in heav - en rul -



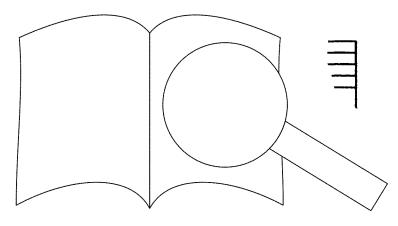
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wal - ten,
 rul - ing,

den Himmel
 who is

- ten,
 - ing,



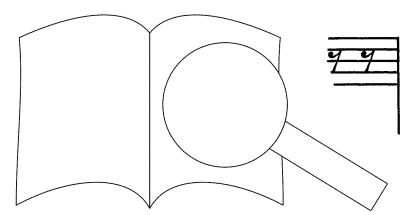
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94

will
will

selbst
with -

will selbst Herberg in dir
will with - in you then be



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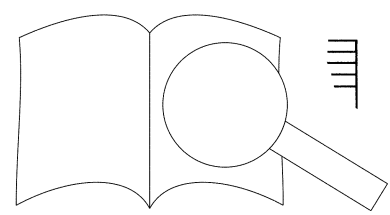
97

Her - - - berg - - - dir
 in - - - you - - - be

will selbst Her - berg in dir
 will with - in you then be

will dir hal - ten, in dir hal -
 will be dwell - ing, then be dwell -

h² - ten, in dir hal - ten, will selbst Her - berg in dir
 - ing, then be dwell - ing, will with - in you then be



99

hal -
dwell -

hal - ten, in
dwell - ing, then

ten, v.
ir

ten, v.
ir

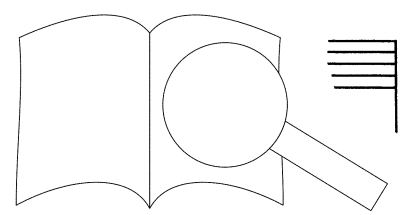
ten, v.
ir

ten, v.
ir

ten, v.
ir

ten, v.
ir

ten, v.
ir



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101

ten.
ing.

ten.
ing.

ter

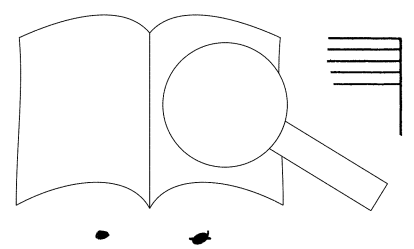
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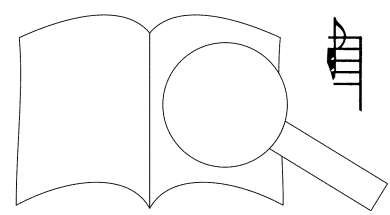
PROBE-PARTITUR

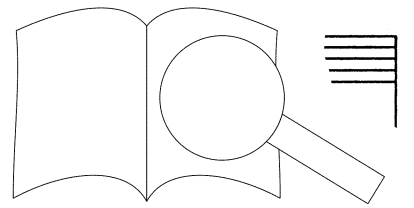
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107





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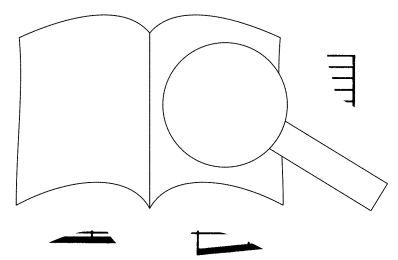
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The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first measure contains a half note G4 in the top staff and a half note G3 in the bottom staff. The second measure contains a half note A4 in the top staff and a half note A3 in the bottom staff. A slur covers the first two measures of the top staff.

The second system of music consists of three staves. The top two are in treble clef, and the bottom is in bass clef. The key signature has one flat. The music features eighth and sixteenth notes with beams. The top staff has a melodic line, and the bottom staff has a bass line. The system concludes with a double bar line.

The third system of music consists of four empty staves. The top two are in treble clef, and the bottom two are in bass clef. The key signature has one flat. This system appears to be a placeholder or contains very faint notation.

The fourth system of music consists of two staves. The top staff is in treble clef and contains chords. The bottom staff is in bass clef and contains a bass line. The key signature has one flat. The system concludes with a double bar line.



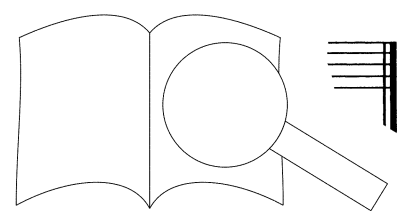
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First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music features a melodic line in the upper staves and a supporting bass line in the lower staves.

Second system of musical notation, consisting of four staves. It continues the musical piece with similar melodic and bass line development.

Third system of musical notation, consisting of four empty staves, indicating a section where the music is not present or has been omitted.

Fourth system of musical notation, consisting of two staves. It shows the continuation of the musical piece.



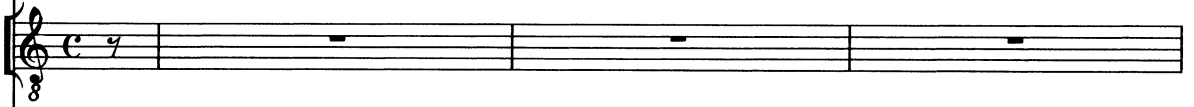
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2. Aria

Flauto traverso



Tenore



Basso continuo



4



Tenore



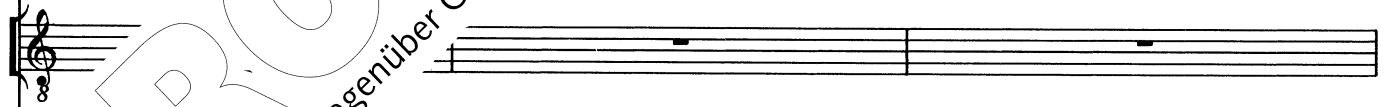
Basso continuo



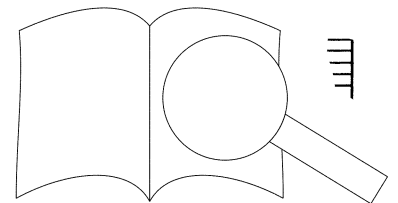
8



Tenore



Basso continuo



11

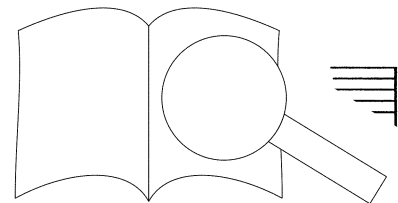
Er - mun-tre dich, er - muntre dich,
 Re - joice, your Saviour Je - sus comes,

14

- je , er - mun-tre dich, er -
 viour Je - sus comes, re-

17

Hei - - - - land klopft, ach
 Sav - - - - in A -



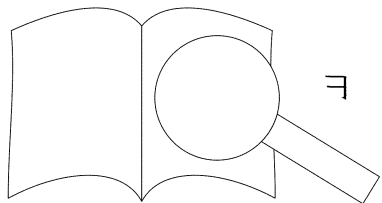
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19

21

23

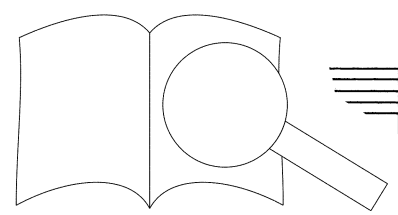
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dein Hei - - - land klopft, ach öff-ne, öff-ne bald, ach
 your Sav- - - iour comes! A - rise now and pre-prepare, a -

öff - ne, öff - ne bald, öff - ne bald
 rise now and pre-prepare, and pre-prepare

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34

- te! — Er - mun - tre dich, er - mun - tre dich: dein Hei -
 - ing! — Re - joice, your Sav-iour Je - sus comes, your Sav-

36

- - - - land, dein Hei-land klopft ne
 - - - - iour, your Sav-iour cor pre -

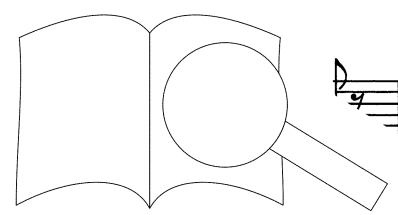
38

bal^r bald, ach öff - ne — bald, öff - ne bald die Her - zens-
p - pare, a - rise, — pre - pare, and pre-nare your heart, his

pfor - te, die Her - zens - pfor - te, ach öff - ne, öff - ne bald, ach öff - ne, öff - ne bald,
 dwell - ing, your heart, his dwell - ing, a - rise now and pre - pare, a - rise now and pre - pare,

ach öff - ne, öff - ne bald, die Her - zens - pfor - te - ne bald die
 a - rise now and pre - pare your heart, his dw e, - pre - pare your

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51

Musical staff for voice, measures 51-54. The melody consists of eighth and sixteenth notes with various accidentals.

Musical staff for alto saxophone, measures 51-54. The staff is mostly empty, indicating rests.

Musical staff for piano, measures 51-54. The right hand plays chords and the left hand plays a rhythmic accompaniment.

55

Musical staff for voice, measures 55-57. Includes trills (tr) and a fermata over the final note.

Musical staff for alto saxophone, measures 55-57. The staff is mostly empty, indicating rests.

Musical staff for piano, measures 55-57. The right hand plays chords and the left hand plays a rhythmic accompaniment.

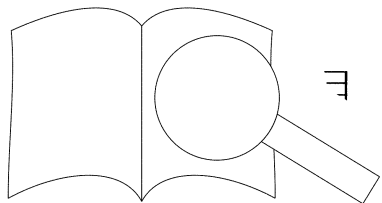
58

Musical staff for voice, measures 58-60. Includes a fermata and the word "Fine" above the staff.

Musical staff for alto saxophone, measures 58-60. The staff is mostly empty, indicating rests.

Ob du gleich in ent-zück -
 A wel-come v

Musical staff for piano, measures 58-60. The right hand plays chords and the left hand plays a rhythmic accompaniment. Includes a fermata and the word "Fine" below the staff.



61

- ter Lust nur halb - ge - broch - ne Freu - denwor - te zu
 your Lord, he en - ters in with peace un - end - ing, in

64

dei - nem Je - su sa - gen mu - ß
 hum - ble - ness he is a - - - - - nem Je - su
 - ble - ness he

67

ob
a

70

du _____ gleich in ent-zück-ter Lust nur
 wel- - - come you shall bring _____ your Lord, he

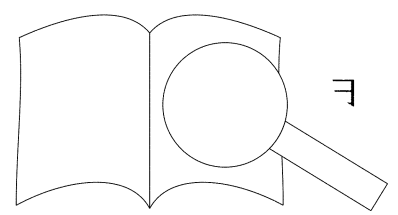
72

halb- - - ge - broch - - - ne Freu - te zu
 en - - - ters in _____ with per - d - ing, _____ in

74

su, zu dei-nem Je-su sa-
 hum-ble-ness he is a-dored

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76

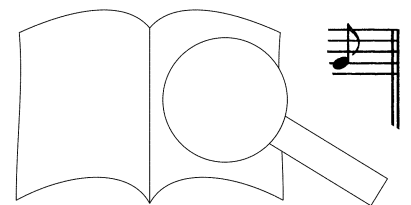
78

, zu dei - nem
 , a - dored, in

80

Er - munt-re dich,
 Re - joice, re - joice,

er muntre dich, er - muntre dich,
 re - joice, your Saviour Je - sus comes!



Du segm 

3. Recitativo e Choral

Violoncello piccolo

Soprano

Wie teu - er sind des heil - gen Mah - les
 Com - mun - ion gifts are ho - ly and m

Basso continuo

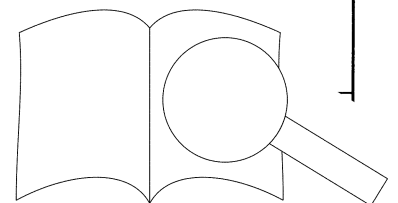
3

ih - res - gle;
 can com - p

die Welt vor kost - bar hält, sind Tand und Ei - tel - kei - ten: ein
 e this world con - sid - ers high is trite and fool - ish glit - ter. A

* für

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6

Got - teskind wünscht die-sen Schatz zu ha - ben und spricht: Ach, wie hun - gert
child of God is long-ing for God's treasures and says: I am long-ing

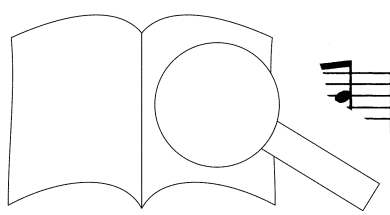
9

mein Ge - mü - te,
and de - sir - ing,

12

nach dei - ner Gü - - - te!
man - kind, your good - - - ness.

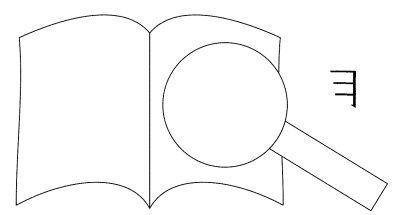
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Ach, — wie pfleg ich oft — mit — Trä
 O, — how of - ten I — am — weep

mich nach die - ser —
 yearn - ing to re -

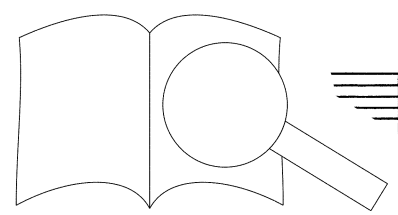
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Kost zu seh - - - nen!
 ceive your kind- - - ness;

ie_pfle - get
 ing_in your

up - - - sten
 - - - per,



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33

nach dem Trank des Le - bens - für - -
 wine and bread with my re - deem - -

36

sten!
 er,

39

soul, daß in mein Ge bei - ne
 the here - ~

41

sich durch Gott mit Gott ver-
 be u - nit - ed with the

44

ei- - - ne.
 mas- - - ter.

47

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4. Recitativo

Flauto dolce I

Flauto dolce II

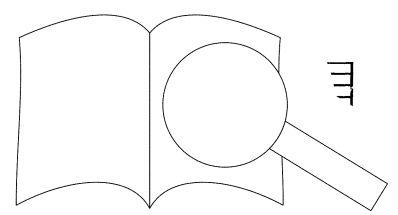
Alto

Mein Herz fühlt in sich Furcht und Freu - de
 My heart with fear and joy is trem - bling in

Basso continuo

3

Ho - heit ü - ber - legt, wenn es sich nicht in das Ge - heim - nis
 in Christ has done for me. The mys - ter - y that pass - es un - der -

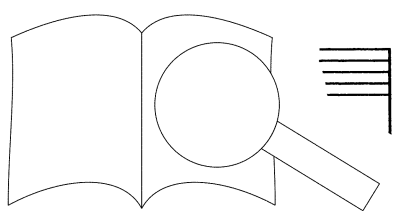


5

fin - det, noch durch Ver - nunft dies ho - he Werk er - grün -
 stand - ing, with hu - man mind there is no com - pre - he

7

kann durch sein Wort uns leh - ren, wie sich all - hier die See - len
 the teach - ing of the Spir - it, re - veal the ho - ly food much



9

näh - ren, die sich im Glau - ben zu - ge - schickt. Die
need - ed for those, that are through faith pre - pared. The

11

Freu - - - de a - ber wird ge - - - er des Hei - lands Herz er -
joy - - - - ful heart and faith are read and wine with Christ is

13

Lie - - - be Grö - ße mer - ket.
love to us is pres - ent.

5. Aria

Flauto dolce I

Flauto dolce II

Oboe

Oboe da caccia

Violino I

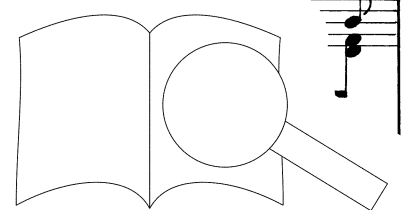
Violino II

Viola

Soprano

Musical score for the 5. Aria, featuring parts for Flauto dolce I, Flauto dolce II, Oboe, Oboe da caccia, Violino I, Violino II, Viola, and Soprano. The score is written in 3/4 time with a key signature of one flat (B-flat). The Soprano part is currently blank.

Musical score for the piano accompaniment, featuring parts for the right and left hands. The score is written in 3/4 time with a key signature of one flat (B-flat). A large watermark 'PROBEPARTITUR' is overlaid on the score.



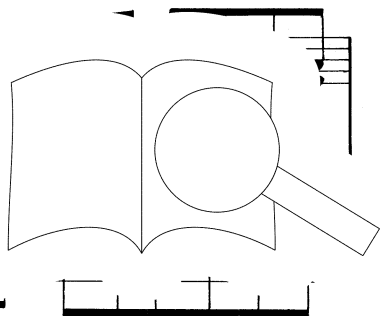
First system of musical notation, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes.

Second system of musical notation, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music continues with the same key signature and time signature as the first system.

Third system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. This system appears to be a continuation or a specific part of the piece.

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music concludes with a final cadence.

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Le - bens
Liv - ing

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Musical notation for the first system, consisting of two vocal staves and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part features a steady eighth-note accompaniment.

Musical notation for the second system, continuing the vocal and piano parts from the first system.

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

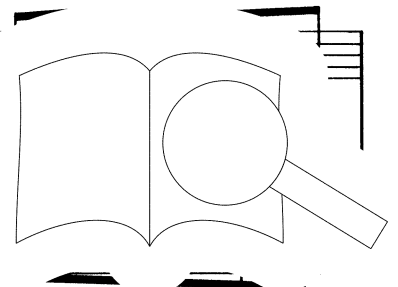
Son-ne.
foun-ta

Sin - nen,
heav - en,

Herr, — der
ev - ery - thing —

du — mein Al - les
you are to

Musical notation for the fourth system, primarily piano accompaniment.



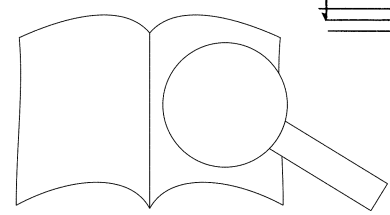
bist, me, Son-ne, Licht der Sin - nen, Herr, der
 me, foun-tain, light from heav - en, ev - ery -

du ———
thing —

ist,
me,

Le - bens Son - ne, Licht ———
liv - ing foun - tain, light ——— from

Sin - hea Son - ne, Licht ____ der Sin - nen, Herr, ____ der
 hea foun - tain, light ____ from heav - en, ev - ery -



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du — thing — bist, me, Le - bens liv - ing Son - ne, foun - tain, Licht — der light — from

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The first system of music consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are piano accompaniment in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

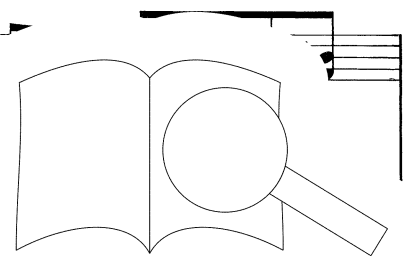
The second system of music consists of four staves, continuing the vocal and piano parts from the first system. It includes similar rhythmic patterns and melodic lines.

The third system of music consists of four staves, continuing the vocal and piano parts. The vocal line shows some phrasing slurs.

Sin-
her

g Son-ne, Licht der Sin-nen, Herr, der
foun-tain, light from heav-en, ev - ery -

The fourth system of music consists of four staves, continuing the vocal and piano parts. The piano accompaniment features a steady bass line.



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The first system of music consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

The second system of music consists of four staves, continuing the vocal and piano parts from the first system. The notation includes various rhythmic patterns and rests.

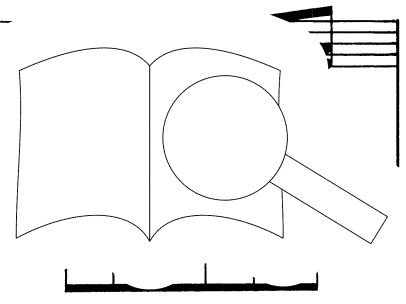
The third system of music consists of four staves. The vocal lines are more prominent here, with lyrics written below the notes. The piano accompaniment continues with a steady rhythmic pattern.

du ——— ist, Herr, der — du — mein Al -
 thing — me, to me, — ev - ery - thing, —

The fourth system of music consists of two staves, primarily piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. To the right of the piano part is a large graphic of an open book with a magnifying glass over it, symbolizing a search or review.

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- les, mein Al - les bist.
 ev - ery - thing to me.



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System 1 of the musical score, consisting of four staves. The top three staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music features a melodic line in the upper staves and a supporting bass line.

System 2 of the musical score, consisting of four staves. The top three staves are in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. The music continues with similar melodic and bass line patterns.

System 3 of the musical score, consisting of two staves. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. This system appears to be a continuation or a specific section of the piece.

System 4 of the musical score, consisting of two staves. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. The music concludes with a final melodic phrase and bass line.

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Three systems of musical notation for measures 38-41. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in a key with two flats and a 4/4 time signature. The vocal line features a melodic line with various note values and rests, while the piano accompaniment provides harmonic support with chords and moving lines.

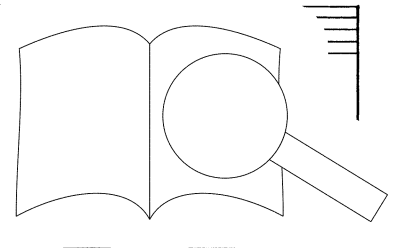
Three systems of musical notation for measures 42-45. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music continues with similar melodic and harmonic patterns as the previous systems.

System 7 of musical notation for measures 46-47. It consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line has a long rest, and the piano accompaniment continues with a steady bass line.

Two systems of musical notation for measures 48-51. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music concludes with a final cadence in both parts.

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Musical score for page 41, featuring multiple staves with musical notation. The score includes a large watermark that reads "PROBE-PARTITUR" diagonally 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". The musical notation consists of several systems of staves, with some systems having multiple staves. The notation includes various note values, rests, and bar lines.



ee - - -ne Treu-e se - - -hen und den
my faith-ful trust - - -ing, nev-er

Fine

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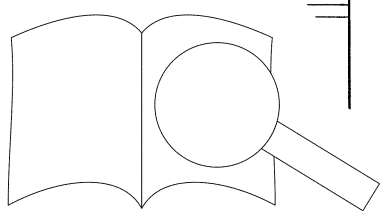
Musical notation for the first system, including vocal line and piano accompaniment.

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

Glau - will -

...mä - hen, der noch schwach — und furcht - sam ist, der
 striv - ing, should it — e - - - ven fee - ble be, should

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



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Musical score for measures 50-52. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats). The music features a mix of eighth and sixteenth notes, with some slurs and accents. A watermark 'PROBE-PARTITUR' is visible across the score.

Musical score for measures 53-55. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major. The music continues with similar rhythmic patterns and melodic lines. A watermark 'PROBE-PARTITUR' is visible across the score.

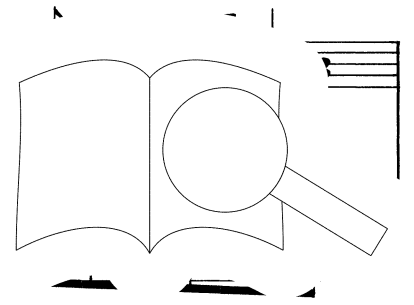
Musical score for measures 56-57. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major. The music concludes with a final cadence. A watermark 'PROBE-PARTITUR' is visible across the score.

noch
it

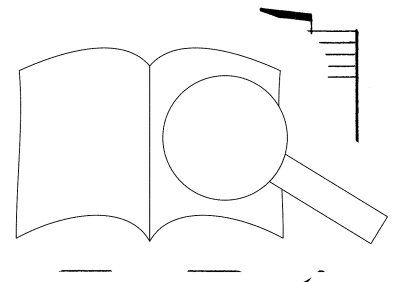
ole

ist;
be;

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du wirst mei - ne Treu-e
 Lord, you see my faith-ful



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se-
tru:

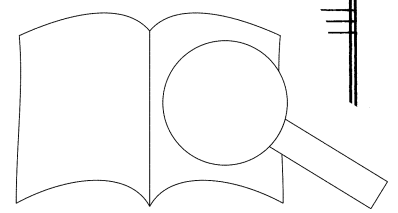
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Glau- - -ben nicht ver - schmä - hen, der noch schwach
 will - - re - ject my striv - ing, should it - e - -

- und
- ve

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ould noch schwach und furcht-sam ist.
it e - - - ven fee - ble be.



Da capo

6. Recitativo

Basso



Herr, laß an mir dein treu-es Lie-ben, so dich vom Himmel ab-ge-
 Lord, by your love so dear and fer-vent, that sent you down to us from

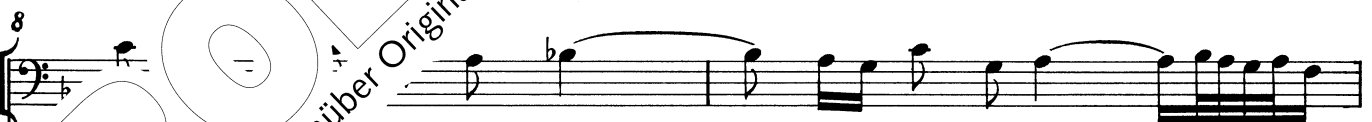
Basso continuo



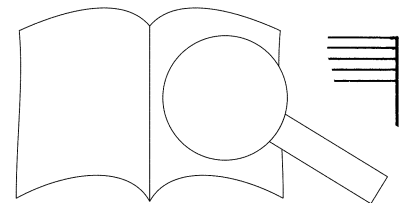
trie-ben, ja nicht ver-geb-lich sein. Ent-zü-
 heav-en, grant that I fol-low you. En-l' nur ark-ened



Geist, daß er sich himm-lisch heißt, im Glau-ben
 mind, that I would be re-fined; through faith be



d dei-ner Lie-be stets ge-den-
 and in your love stay un-



- ke, stets ge - den - ke.
- ed, un - di - vid - ed.

7. Choral

Flauto dolce I, II

Soprano
Violino I
Oboe

Je - su, wah - res Brot ; ns, hilf, daß
Je - sus, you the bre. ing, help, that

Alto
Violino II
Oboe da caccia

Je - su, wah Le - bens, hilf, daß
Je - sus, yo. liv - ing, help, that

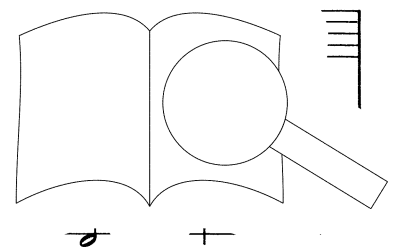
Tenore
Viola

Brot des Le - bens, hilf, daß
bread of liv - ing, help, that

Basso

, wah - res Brot des Le - bens, hilf, daß
sus, you the bread of liv - ing, help, that

Ba.



4

ich doch nicht ver - ge - bens, o - der mir viel - leicht zum Scha -
I would not be com - ing un - pre - pared to take your sup -

ich doch nicht ver - ge - bens, o - der mir viel - leicht zum Scha -
I would not be com - ing un - pre - pared to take your sup -

ich doch nicht ver - ge - bens, o - der mir viel - leicht zum
I would not be com - ing un - pre - pared to take yo

ich doch nicht ver - ge - bens, o - der mir viel -
I would not be com - ing un - pre - pared to

8

den sei zu dei - nem)
per, which we share

den sei zu
per, which

den
per.

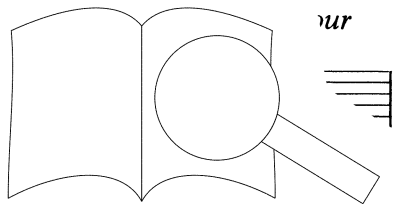
ge - la - den. Laß mich durch dies
an - oth - er. Let me by your

ge - la - den. Laß mich durch dies
an - oth - er. Let me by your

Tisch ge - la - den. Laß mich durch dies
one an - oth - er. Let me by your

dei - nem Tisch ge - la - der dies
share with one an - oth - e ur

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12

See - len - es - sen dei - ne Lie - be recht er - mes - sen,
 gifts of mer - cy un - der - stand your love more clear - ly,

See - len - es - sen dei - ne Lie - be recht er - mes - sen,
 gifts of mer - cy un - der - stand your love more clear - ly,

See - len - es - sen dei - ne Lie - be recht er - mes
 gifts of mer - cy un - der - stand your love more clear

See - len - es - sen dei - ne Lie - be recht er
 gifts of mer - cy un - der - stand your love m

16

daß ich auch, wie jetzt auf Er - den, mög ein Gast im Him - mel wer - den.
 that like here in ear - thly liv - ing I may be your guest in heav - en.

daß ich auch, wie jetzt auf Er - den, mög ein Gast im Him - mel wer - den.
 that like here in ear - thly liv - ing I may be your guest in heav - en.

daß ich auch, wie jetzt auf Er - den, mög ein Gast im Him - mel wer - den.
 that like here in ear - thly liv - ing I may be your guest in heav - en.

jetzt auf Er - den, mög ein Gast im Him - mel wer - den.
 earth - ly liv - ing I may be your guest in heav - en.