

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

Inhalt

Vorwort	III
Foreword	IV
1. Coro (SATB)	3
Schmücke dich, o liebe Seele	
<i>Lift, my soul, the veil of darkness</i>	
2. Aria (Tenore)	45
Emuntre dich: dein Heiland klopft	
<i>Rejoice, your Saviour Jesus comes</i>	
3. Recitativo e Choral (Soprano)	55
Wie teuer sind des heiligen Mahles Gaben	
<i>Communion gifts are holy and most precious</i>	
4. Recitativo (Alto)	61
Mein Herz fühlt in sich Furcht und Freude	
<i>My heart with fear and joy is trembling</i>	
5. Aria (Soprano)	64
Lebens Sonne, Licht der Sinnen	
<i>Living fountain, light from heaven</i>	
6. Recitativo (Basso)	84
Herr, laß an mir dein treues Lieben	
<i>Lord, by your love so dear and fervent</i>	
7. Choral	85
Jesu, wahres Brot des Lebens	
<i>Jesus, you the bread of living</i>	

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 1982 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 Magdalena 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

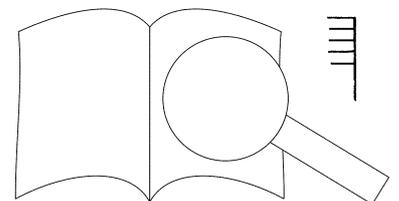
Soprano

Alto

Tenore

Basso

tin



Aufführungsdauer / Duration: ca. 24 min.

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Jnc

edited by Reinhold Kubik

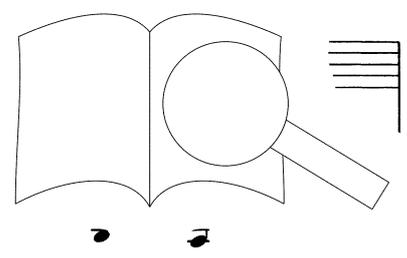
Generalbassbearbeitung: Paul Horn

English version by Vernon and Jutta Wicker

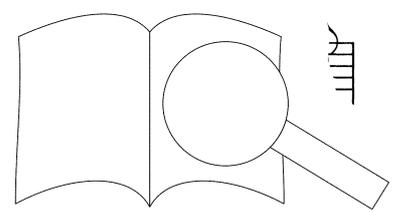
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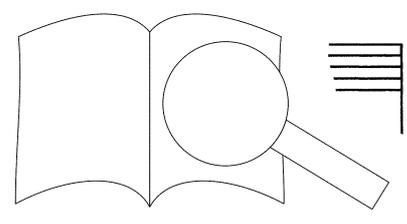
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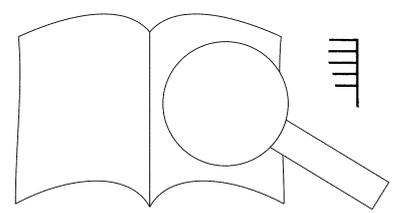




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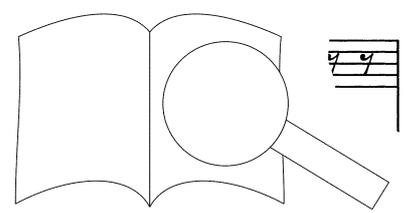
16

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ke dich, o lie - be See -
my soul, the veil of dark -

Schmük - ke
Lift, my



10

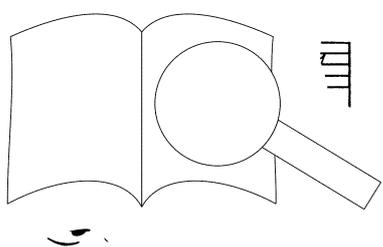
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 ness, the veil of dark -

dich, o lie - be
 soul, the veil

o lie - - - be See -
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ke dich, o lie - - - be See - le, lie - be See -
 - my soul, the veil _____ of dark-ness, veil of dark -



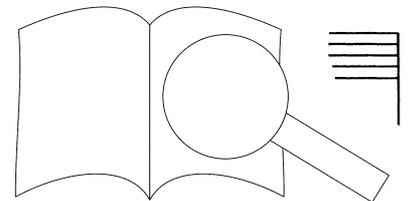
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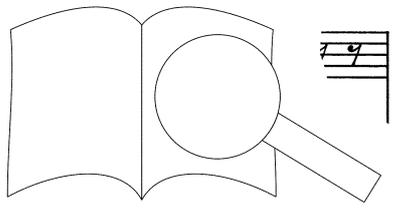
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all sin and search the bright - ness, all sin and search the bright -

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31

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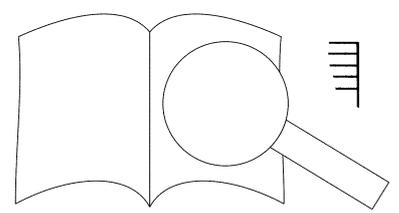
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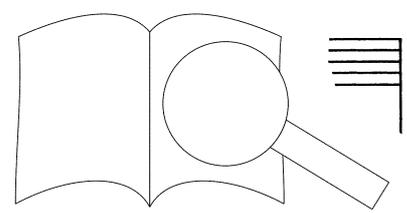


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33

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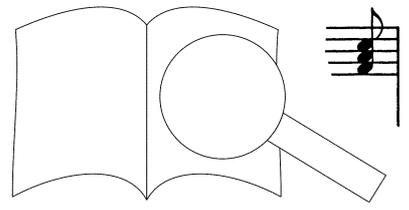
The image shows a musical score for page 36, consisting of multiple systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various rhythmic values such as eighth and sixteenth notes. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the score. Below the watermark, there is a line of text: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag". At the bottom right of the page, there is a graphic of an open book with a magnifying glass over it, symbolizing a preview or sample.

First system of musical notation, measures 39-41. It consists of four staves: two treble clefs and two bass clefs. The music is in 7/8 time and features a complex rhythmic pattern with many eighth and sixteenth notes.

Second system of musical notation, measures 42-44. It consists of three staves: two treble clefs and one bass clef. The music continues with similar rhythmic complexity.

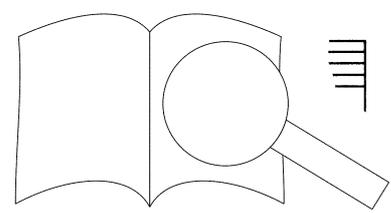
Third system of musical notation, measures 45-47. It consists of four staves, all of which are empty, indicating a section where the instruments are silent.

Fourth system of musical notation, measures 48-50. It consists of two staves, both in bass clef, showing a rhythmic accompaniment.



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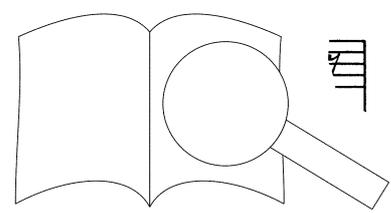
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48

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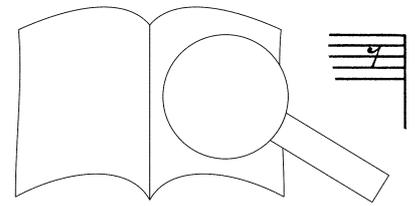
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gen, ans hel - le Licht - - -
 ing, the light that's ev - - -

Licht gegangen.
 ev - erlast

ans hel - le Licht ge - gan -
 the light that's ev - er - last -

hel - le Licht ge-gan - - - gen, ans hel - le Licht ge-gan -
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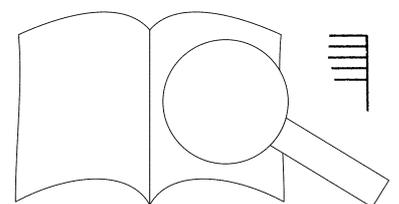
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54

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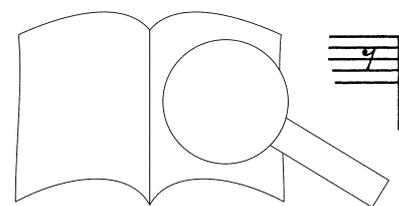
57

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 sharp (F#) and one flat (Bb). The music features a complex melodic line with many slurs and ties, and a rhythmic accompaniment with eighth and sixteenth notes.

The second system of music consists of three staves. The top two are in treble clef, and the bottom is in bass clef. The music continues with similar melodic and rhythmic patterns as the first system.

The third system of music consists of six empty staves, three in treble clef and three in bass clef, indicating a section where the music is not present or has been omitted.

The fourth system of music consists of two staves in bass clef. The music continues with similar melodic and rhythmic patterns as the previous systems.

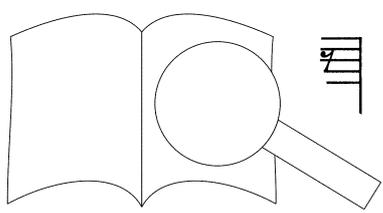


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60

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 and - re - flect this light un - end - ing, and re - flect this light unend -



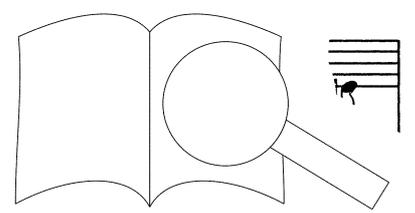
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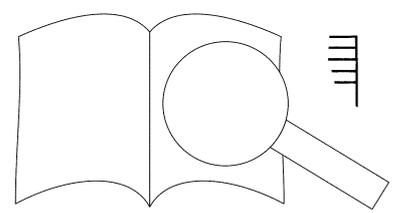
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68

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.

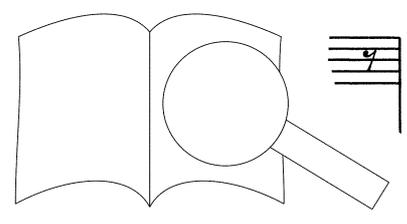
Musical notation for measures 72-75. The system consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat. The music continues with melodic lines and piano accompaniment.

Musical notation for measures 76-79. 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 melodic lines 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 melodic lines and piano accompaniment.



denn
for

der
the

voll
of

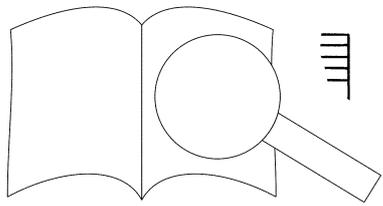
Herr voll Heil
Lord of grace

voll Heil und Gna -
rd of grace and mer -

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

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

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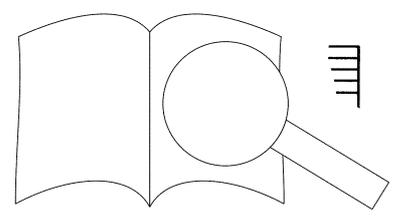
75

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



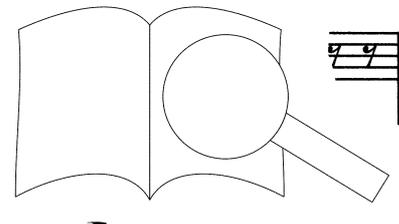
Musical notation for the first system, including vocal line and piano accompaniment.

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

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33

den.
ry.

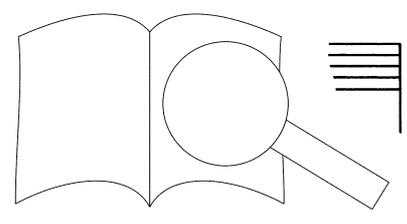
itzt zu Ga - ste la -
vites you to his glo -

den, läßt den.
ry, n to - ry.

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

6
4
2

6
5

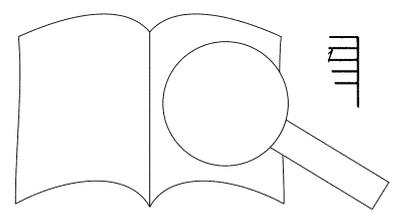


86

Der den
God, who

Der
God,

Der den Himmel
God, who is in



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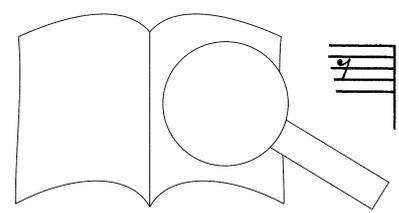
89

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 -

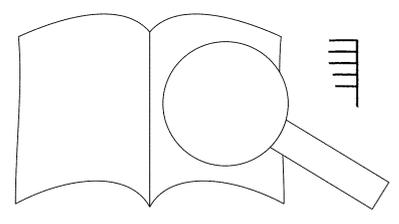


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wal - ten,
 rul - ing,

- den Himmel
 - who is

- ten,
 - ing,

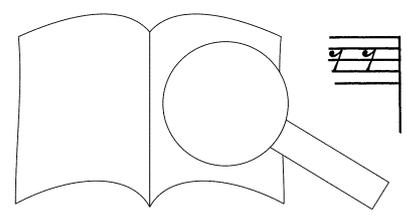


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94

will selbst
will with -

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



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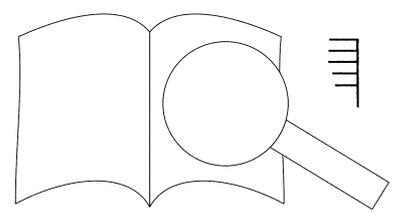
97

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 -

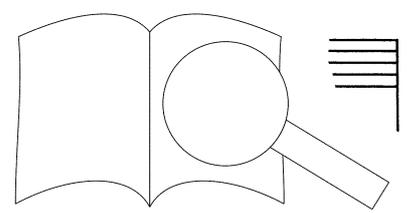
hal - ten, in
dwell - ing, then

ten, v.
ir

er - berg in dir hal -
- in you then be dwell -

en, selbst Her - berg in dir hal -
ing, with - in you then be dwell -

ten, v. dir hal -
ir then be dwell -



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101

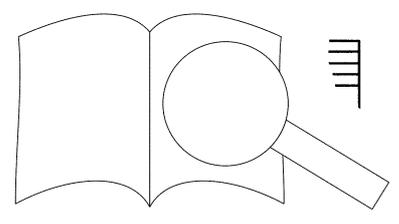
ten.
ing.

ten.
ing.

ter

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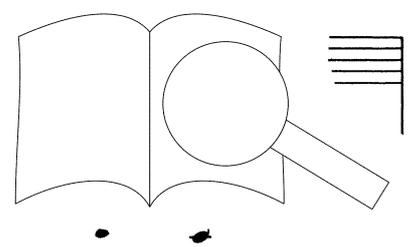
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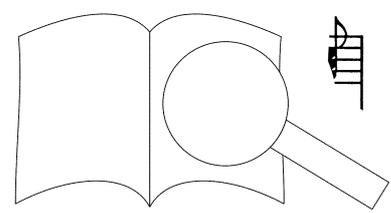
PROBE-PARTITUR

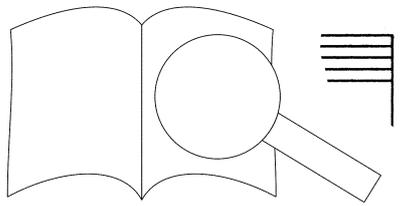
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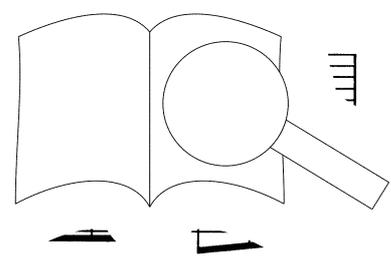
107





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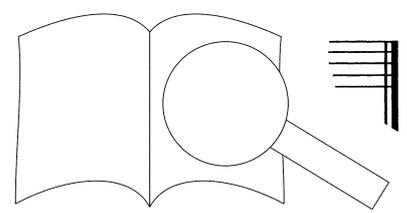
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Musical score system 1, measures 1-3. It consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a melodic line in the upper staves and a supporting bass line in the lower staves.

Musical score system 2, measures 4-6. It consists of four staves: two treble clefs and two bass clefs. The music continues with melodic and harmonic development.

Musical score system 3, measures 7-9. It consists of four empty staves: two treble clefs and two bass clefs, indicating a section where the music is not present or is a placeholder.

Musical score system 4, measures 10-12. It consists of two staves: a treble clef and a bass clef. The music concludes with a final melodic phrase.



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2. Aria

Flauto traverso

Tenore

Basso continuo

4

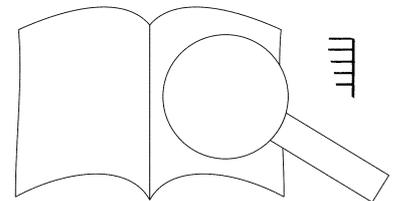
Tenore

Basso continuo

8

Tenore

Basso continuo



11

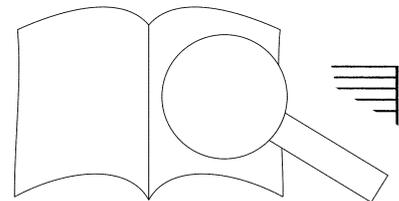
Er - mun-tre dich, er - muntre dich,
 Re - joice, your Saviour Je - sus comes,

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

öff - ne, öff-ne bald, ach öff - ne, öff-ne bald, öff-ne
 rise now and pre-pare, a - rise now and pre-pare, and pre-

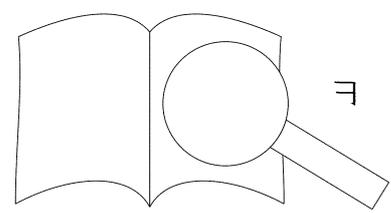
21

bald die Her - zens-pfor - te, die Her - pare your heart, his dwelling, your heart, -

23

Er - mun-tre dich, er-mun-tre dich:
 Re - joice, your

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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
 - - - - iour, your Sav-iour cor ne
 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 dwell - ing, a - rise now and 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.

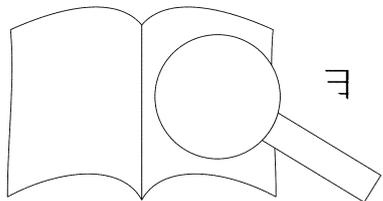
58

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

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70

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

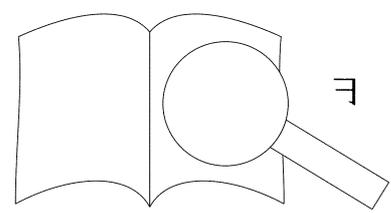
72

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

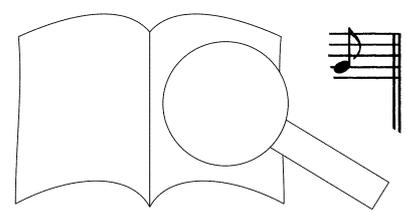
, zu dei - nem
 , a - dored, in

80

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

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

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Du segne ↗

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

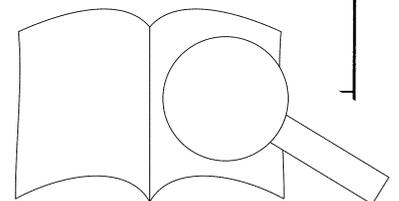
3

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

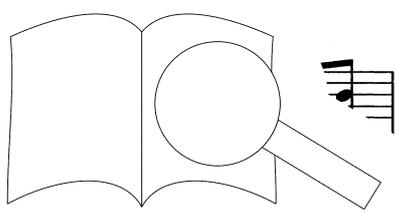
Got - teskind wünscht die-sen Schatz zu ha - ben und spricht: Ach, wie hun - gert
child of God is long-ing for God's treasures and says: I am long-ing

9

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

12

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

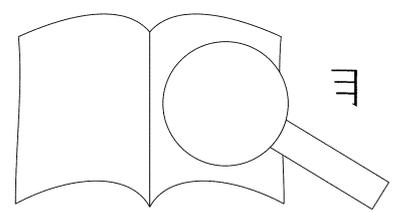


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Ach, — wie pfleg ich oft — mit — Trä
 O, — how of - ten I — am — weep

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

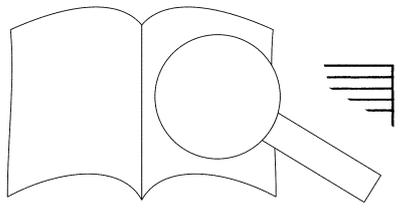
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Kost zu seh - - - nen!
 ceive your kind- - - ness;

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

4. Recitativo

Flauto dolce I

Flauto dolce II

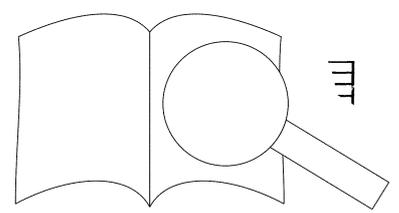
Alto

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
 Christ has done for me. The mys - ter - y that pass - es un - der -

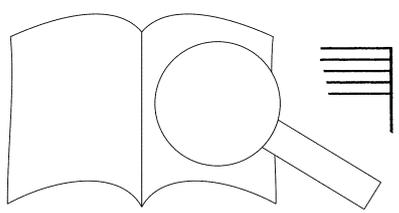


5

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
 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.

Piano accompaniment for the 5. Aria, showing the left and right hand parts. A magnifying glass icon is positioned over the piano part.

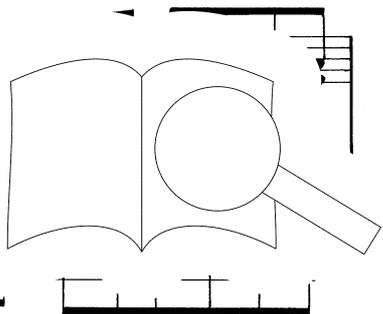
First system of musical notation, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes.

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 a single treble clef staff. The music continues with the same key signature and time signature.

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 continues with the same key signature and time signature.

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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 one flat (B-flat), and the time signature is 7/8. The vocal parts feature eighth and sixteenth notes, while the piano accompaniment consists of chords and single notes.

Musical notation for the second system, continuing the vocal and piano parts from the first system. The vocal lines have some rests, and the piano accompaniment continues with harmonic support.

Son-ne
foun-ta

Sin - nen,
heav - en,

Herr, — der du — mein Al - les
ev - ery - thing — you are to

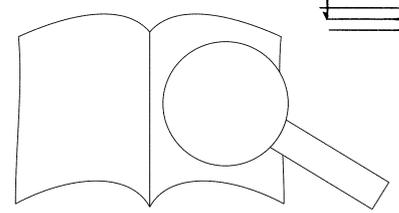
Piano accompaniment for the third system, showing the left and right hand parts. The right hand has chords and moving lines, while the left hand provides a steady bass line.

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

du ——— ist, Le - bens Son - ne, Licht ——— der
 thing ——— me, 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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Musical notation for the first system, including vocal line and piano accompaniment.

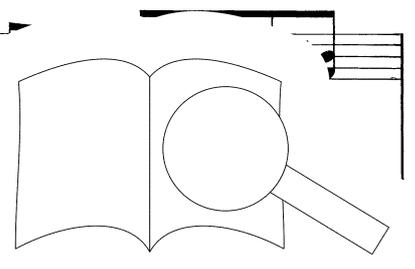
Musical notation for the second system, including vocal line and piano accompaniment.

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

Sin-
her

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

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



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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.

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.

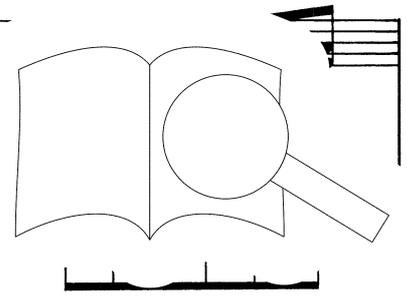
The third system of music consists of four staves. The vocal lines are more prominent here, with lyrics written below the notes. The piano accompaniment continues with a steady rhythmic pattern.

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

The fourth system of music consists of two staves for 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, stylized graphic of an open book with a magnifying glass over it, likely a logo for the publisher.

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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 mix of eighth and sixteenth notes, with some beamed patterns.

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 rhythmic patterns as the first system.

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 cadence.

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

Fine

Glau
will

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

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 large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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 large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

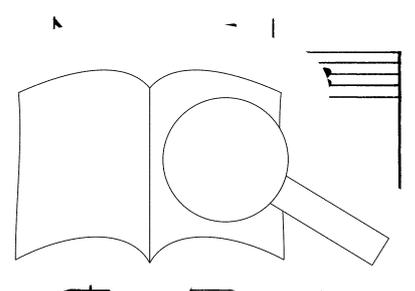
Musical score for measures 56-57. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major. The music concludes with a final cadence. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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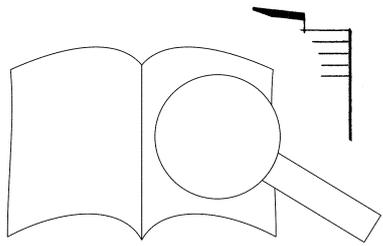
The first system of music consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and moving lines.

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, continuing the vocal and piano parts. The vocal line has some rests, and the piano accompaniment provides harmonic support.

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

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



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tru:

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

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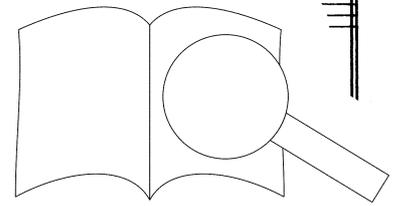
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- und
 - ve

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-ould
 it e - - ven fee - ble ist.

noch schwach und furcht-sam



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

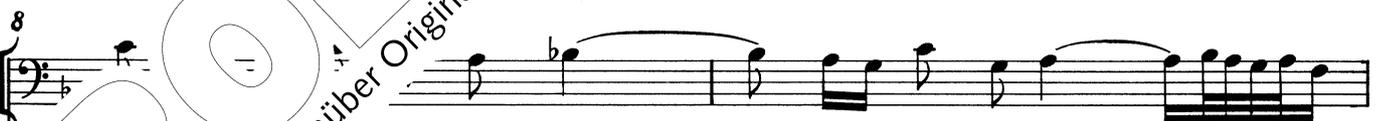
Basso continuo



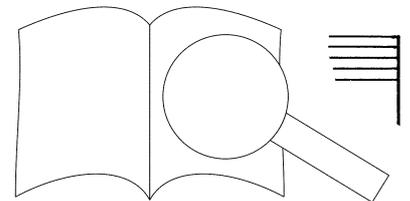
trie-ben, ja nicht ver-geb-lich sein. Ent-zü-
 heav-en, grant that I fol-low you. En-lie-nen



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

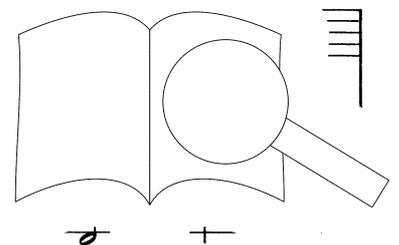
Tenore
Viola

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.

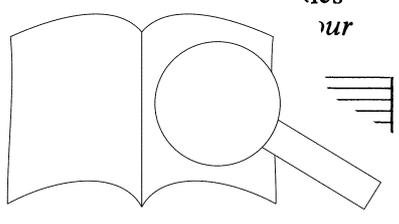
den. Laß mich durch dies
er. Let me by your

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.