

Johann Sebastian
BACH

Ihr Tore zu Zion

You portals of Zion

BWV 193

Rekonstruktion / Reconstruction

Kantate zur Ratswahl
für Soli (SA), Chor (SATB)

2 Oboen / Oboe d'amore, 3 Trompeten, Pauken
2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the Town council election
for soli (SA), choir (SATB)

2 oboes / oboe d'amore, 3 trumpets, timpani
2 violins, viola and basso continuo
edited by Reinhold Kubik
English version by Vernon and Jutta Wicker

Stuttgarter Bach-Ausgaben

In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



Carus 31.193

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.193), Studienpartitur (Carus 31.193/07),
Klavierauszug (Carus 31.193/03), Chorpartitur (Carus 31.193/05),
komplettes Orchestermaterial (Carus 31.193/19).

The following performance material is available:
full score (Carus 31.193), study score (Carus 31.193/07),
vocal score (Carus 31.193/03), choral score (Carus 31.193/05),
complete orchestral material (Carus 31.193/19).

Vorwort

Bach komponierte die Kantate *Ihr Tore zu Zion* BWV 193 für einen Leipziger Ratswechsellottesdienst. Es gehörte zu seinen Pflichten, diese Gottesdienste, die einmal jährlich an dem Montag nach der Ratswahl am 24. August (Bartholomäustag) stattfanden, mit Figuralmusik zu versorgen.¹ Schon früh wurde in der Bach-Forschung festgestellt, dass zwischen *Ihr Tore zu Zion* und der Huldigungskantate *Ihr Häuser des Himmels, ihr scheinenden Lichte* BWV 193a eine Parodiebeziehung besteht.² Die Huldigungskantate, deren Musik verschollen ist, wurde am Namenstag August des Starken, dem 3. August 1727 aufgeführt. Die Stimmen von *Ihr Häuser des Himmels* dienen als Vorlage für die Originalstimmen von *Ihr Tore zu Zion*, sodass die Ratswechsellotteskantate zu einem späteren Zeitpunkt als die Huldigungskantate entstanden sein muss.³ Wahrscheinlich wurde das überarbeitete Werk zum Ratswechsellottesdienst am 25. August 1727 aufgeführt. Möglicherweise ist auch BWV 193a keine Neukomposition gewesen, sondern geht auf eine ältere Köthener oder Leipziger Kantate zurück.⁴ Belege hierfür gibt es allerdings nicht.

Ihr Tore zu Zion ist lediglich in einem unvollständigen Stimmensatz überliefert, der die Sopran- und Altstimme, die beiden Violin-, die beiden Oboenstimmen und die Violastimme enthält. Zu ergänzen waren daher: Tenore, Basso und Basso continuo (inklusive Bezifferung) sowie für den ersten Satz drei Trompeten und Pauken, von deren Mitwirkung höchst wahrscheinlich ausgegangen werden kann.⁵ Die vorliegende Rekonstruktion von Reinhold Kubik wurde von Helmuth Rilling angeregt und 1984 mit Unterstützung von Klaus-Jürgen Sachs (Erlangen) und Paul Horn (Ravensburg) ausgeführt.

Der unbekanntete Textdichter hat die Sätze 1, 7 und 9 von *Ihr Häuser des Himmels* unter Beibehaltung von Metrum und Silbenzahl für die Sätze 1, 3 und 5 der Ratswechsellotteskantate dem Anlass entsprechend umgearbeitet und drei Rezitative neu hinzugedichtet, von denen eines mit Tenor oder Bass besetzt war und vollständig verloren ist (vor der Wiederholung des Eingangschores). Der Text über das „Leipziger Jerusalem“ (Satz 4) ist ein Aufruf zu Gotteslob (Satz 1) und Dank (Satz 3) für den Schutz des „Hüters Israel“ (Satz 2) und seine Gerechtigkeit. Die Bitte um Segen (Satz 5) und die Wiederholung des Einleitungssatzes beschließen die Kantate. Wie bei Ratswechsellotteskantaten

üblich, sind zahlreiche Psalmensätze in den Text eingeflochten.⁶

Der festlich instrumentierte, prächtige Einleitungschor in Dacapo-Form nimmt mehr als die Hälfte des gesamten Werkes ein. Im konzertanten Instrumentalritornell des A-Teiles treten zuerst die Trompeten, dann die Oboen und schließlich die Streicher in den Vordergrund, bevor der Chor das Thema aufgreift und in homophoner Geschlossenheit vorträgt. Ein weiteres Ritornell mit virtuosem Trompetenpart leitet über zum B-Teil, in dem der übrige Text insgesamt viermal vorgetragen wird. Dabei variiert der Vortrag zwischen homophonem und fugiertem Chorsatz und wechselt von schlichter Continuobegleitung zur Besetzung mit Streichern und Oboen. Die leicht modifizierte Wiederholung des A-Teiles beschließt den Satz.

Das Secco-Rezitativ „Der Hüter Israel entschläft noch schlummert nicht“ leitet über zu der Dacapo-Arie für Sopran „Gott, wir danken deiner Güte“ mit ausgeprägtem Menuettcharakter. Die Begleitung übernehmen die Streicher und eine Oboe, die sich meist der 1. Violine anschließt, manchmal aber auch eigene Wege geht.

Das nächste aus Secco-Rezitativ und Arie bestehende Satzpaar ist dem Alt zugewiesen. In der Arie treten Alt und Oboe in einen Dialog, der teils im einträchtigen Unisono, teils dialektisch als polyphones Duett oder als Rede und Gegenrede gestaltet ist und von einem Ritornell umrahmt wird, in dem die Oboe mit synkopischen Motiven und schnellen Tonleiterpassagen in Erscheinung tritt.

Ein heute nicht mehr erhaltenes Secco-Rezitativ für Tenor oder Bass hatte anschließend zu der Wiederholung des Einleitungschores übergeleitet.

In einer kritischen Edition wurde die Kantate zuerst 1894 von Alfred Dörrfel im Rahmen der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 41) und innerhalb der Neuen Bach-Ausgabe 1992 von Christine Fröde ediert (NBA I/32.1; jeweils nur die erhaltenen Stimmen).

Heidelberg, Juni 2017

Karin Wollschläger

¹ Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc. 92005, S. 802.

² Vgl. Friedrich Smend, „Neue Bach-Funde“, in: *Archiv für Musikforschung* 1942, Heft 1, S. 10–14.

³ Ein Kopierfehler in der Altstimme von BWV 193 belegt, dass diese von BWV 193a abgeschrieben worden sein muss; vgl. Christina Fröde, „Zur Entstehung der Kantate »Ihr Tore zu Zion« (BWV 193)“, in: *Bach-Jahrbuch* 1991, S. 183f.

⁴ Smend vermutet ein Köthener, Schulze ein Leipziger Vorbild; vgl. Friedrich Smend, *Bach in Köthen*, Berlin 1951, S. 51–55, und Hans-Joachim Schulze, *Die Bach-Kantaten*, Stuttgart 2006, S. 586.

⁵ Die Rekonstruktion nimmt dabei stellenweise keine Rücksicht auf den Tonvorrat der Barockinstrumente. Dem Stimmensatz der vorliegenden Edition liegen auch Trompetenstimmen in einer modifizierten, auf Barocktrompeten spielbaren Fassung bei.

⁶ Satz 1: Ps 87; Satz 2: Ps 121; Satz 3: Ps 65; Satz 4: Ps 9; vgl. Schulze 2006, S. 585.

Foreword

Bach composed the cantata *Ihr Tore zu Zion* (You portals of Zion) BWV 193 for the festive service on the occasion of the inauguration of the Leipzig Town Council. It was one of his duties to provide figured music for these services which took place every year on the Monday after the council elections on 24 August (St. Bartholomew's Day).¹ Bach researchers discovered early on that there is a parody relationship between *Ihr Tore zu Zion* and the homage cantata *Ihr Häuser des Himmels, ihr scheinenden Lichter* BWV 193a.² The music for the homage cantata is lost; it was performed on 3 August 1727, the name day of Augustus II the Strong. The parts of *Ihr Häuser des Himmels* served as models for the original parts of *Ihr Tore zu Zion*, which means that the cantata for the inauguration of the town council must have been composed later than the homage cantata.³ The reworked composition was probably performed at the town council inauguration service on 25 August 1727. It is possible that BWV 193a is also not a new composition but is based on an older cantata from Cöthen or Leipzig.⁴ There is, however, no evidence to support this hypothesis.

Ihr Tore zu Zion is extant only in an incomplete set of parts containing the soprano and contralto part, the two violin parts, the two oboe parts, and the viola part. The following were therefore added: Tenore, Basso and Basso continuo (including the figuration) and for the first movement 3 trumpets and timpani, which one can assume, in all probability also participated.⁵ The present reconstruction by Reinhold Kubik was initialized by Helmuth Rilling and undertaken with support from Klaus-Jürgen Sachs (Erlangen) and Paul Horn (Ravensburg) in 1984.

The unknown poet reworked the texts of movements 1, 7 and 9 of *Ihr Häuser des Himmels* for movements 1, 3 and 5 of the inauguration cantata in accordance with the occasion, retaining both the meter and the number of syllables. He also added three new recitatives, one of which (before the repetition of the opening chorus) was scored for tenor or bass and is entirely lost. The text concerning the "Leipzig Jerusalem" (movement 4) is a call to praise God (movement 1) and give thanks (movement 3) for protection by "Israel's protector" (movement 2) and for His justice. The cantata concludes with a prayer for blessing (movement 5) and the repetition of the opening movement. As was customary in cantatas for the town

council elections, numerous psalms were woven into the text.⁶

The splendid opening chorus with its festive orchestration is in da capo form; it takes up more than half of the work's entire duration. In the concertante instrumental ritornello of the A section, the trumpets are the first to come to the fore, followed by the oboes and finally the strings, before the choir takes up the subject, performing it in homophonic solidarity. Another ritornello with a virtuoso trumpet part leads into the B section in which the remaining text is presented altogether four times, varying between homophonic and fugato choral settings and alternating between simple continuo accompaniment and orchestration with strings and oboes. The movement concludes with a slightly modified repetition of the A section.

The secco recitative "Der Hüter Israel entschläft noch schlummert nicht" (The help of Israel will sleep and slumber not) leads into a da capo aria for soprano, "Gott, wir danken deiner Güte" (God, we thank you for your goodness) with a pronounced minuet character. It is accompanied by strings and one oboe which mostly doubles the 1st violin but sometimes becomes independent.

The following pair of movements, a secco recitative and an aria, is allocated to the contralto. The aria consists of a dialog between contralto and oboe, at times in amicable unison, at times dialectical in a polyphonic duet or presented as statement and counter-statement; it is framed by a ritornello in which the oboe is featured with syncopated motives and rapid scale passages.

A secco recitative for tenor or bass, which is no longer extant today, originally led into the repetition of the opening chorus.

The first critical edition of the cantata was presented in 1894 by Alfred Dörffel as part of the Bach-Gesellschaft's complete edition (BG 41). In 1992, Christine Fröde edited the cantata within the framework of the Neue Bach-Ausgabe (NBA I/32.1; in each case only the surviving parts).

Heidelberg, June 2017
Translation: Gudrun and David Kosviner

Karin Wollschläger

¹ Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc., 2005, p. 802

² Cf. Friedrich Smend, "Neue Bach-Funde", in: *Archiv für Musikforschung* 1942, booklet 1, pp. 10–14.

³ A copyist's error in the contralto part of BWV 193 proves that this must have been copied from BWV 193a; cf. Christina Fröde, "Zur Entstehung der Kantate »Ihr Tore zu Zion« (BWV 193)", in: *Bach-Jahrbuch* 1991, pp. 183f.

⁴ Smend suspects a model from Cöthen, Schulze one from Leipzig; cf. Friedrich Smend, *Bach in Köthen*, Berlin, 1951, pp. 51–55, and Hans-Joachim Schulze, *Die Bach-Kantaten*, Stuttgart, 2006, p. 586.

⁵ In some instances, the reconstruction does not take the ranges of Baroque instruments into consideration. The set of parts for the present edition includes modified versions of the trumpet parts which can be played on Baroque trumpets.

⁶ Movement 1: Ps. 87; movement 2: Ps. 121; movement 3: Ps. 65; movement 4: Ps. 9; cf. Schulze, 2006, p. 585.

Ihr Tore zu Zion

You portals of Zion

BWV 193

Rekonstruktion / Reconstruction

Johann Sebastian Bach

1685–1750

1. Coro

Tromba I *

Tromba II *

Tromba III *

Timpani *

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore *

Basso *

Basso

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

* Rekonstruierte Stimmen. Siehe Vorwort. / Reconstructed parts. See Foreword.

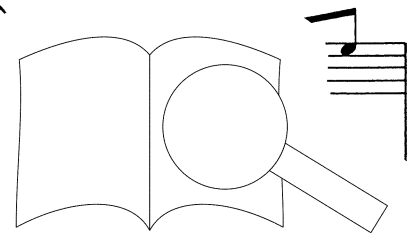
Aufführungsdauer/Duration: ca. 21 min.

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



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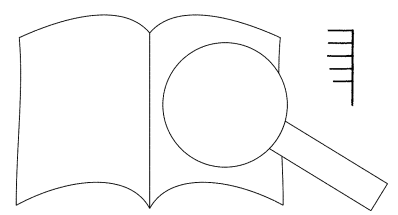
Musical notation for the first system, consisting of four staves (treble and bass clefs). The first two staves have some notes in the third measure, while the last two are mostly empty.

Musical notation for the second system, consisting of four staves with dense melodic lines. The first two staves have a lot of notes, while the last two have fewer notes in the third measure.

Musical notation for the third system, consisting of four staves with complex rhythmic patterns. The first two staves have many notes, while the last two have fewer notes in the third measure.

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

Musical notation for the fifth system, consisting of two staves with notes. The first staff has notes in the first two measures, and the second staff has notes in the first two measures.



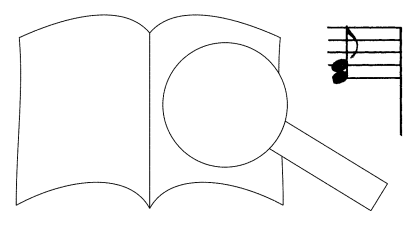
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4+ 6 4 2 6 8
 2 3

7h 7 6 /

5 6 6 7 6 7 6

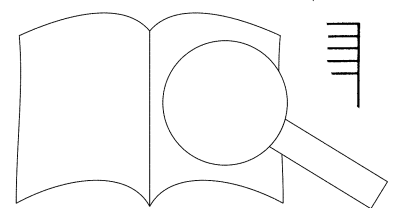
3 5 # 4



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2 7 #
5h



3 0 9

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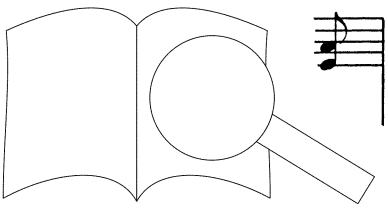
Ihr To-re- zu Zi-on, ihr Woh-nungen Ja-kobs, freu-et euch, ihr
 You por-tals of Zi-on and dwellings of Ja-cob, now re-joyce, you

ih- r To-re- zu Zi-on, ihr Woh-nungen Ja-kobs, freu-et euch, ihr
 You por-tals of Zi-on and dwellings of Ja-cob, now re-joyce, you

ih- r To-re- zu Zi-on, ihr Woh-nungen Ja-kobs, freu-et euch, ihr
 You por-tals of Zi-on and dwellings of Ja-cob, now re-joyce, you

ih- r To-re- zu Zi-on, ihr Woh-nungen Ja-kobs, freu-et euch, ihr
 You por-tals of Zi-on and dwellings of Ja-cob, now re-joyce, you

6 4 3 6 6 5 6 6 0



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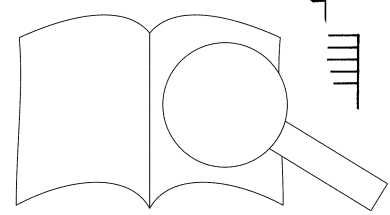
To - re zu Zi - on, ihr To - re zu Zi - on, ihr
 por - tals of Zi - on and you por - tals of Zi - on and

To - re zu u - nun - gen Ja - kobs, ihr To - re zu Zi - on, ihr
 por - tals of well - ings of Ja - cob, you por - tals of Zi - on and

on, ihr Woh - nun - gen Ja - kobs, ihr To - re zu Zi - on, ihr
 on and dwell - ings of Ja - cob, you por - tals of Zi - on and

6 6 6 0

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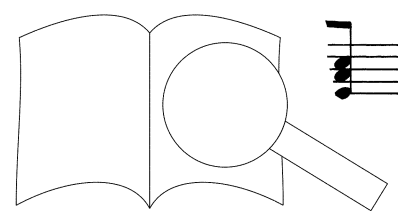


Woh - nungen Ja - kobs, freu - et zu Zi - on, ihr
dwel-lings of Ja - cob, now re .als of Zi - on and

Woh - nungen Ja - kob To - re zu Zi - on, ihr
dwel-lings of Ja - c - i - ier - t ou por - tals of Zi - on and

Woh - nungen euch, ihr To - re zu Zi - on, ihr
dwel - lings re - joice, you por - tals of Zi - on and

Woh - nungen Ja - kobs, freu - et euch, ihr To - re zu Zi - on, ihr
dwel - lings of Ja - cob, now re - joice, you por - tals of Zi - on and



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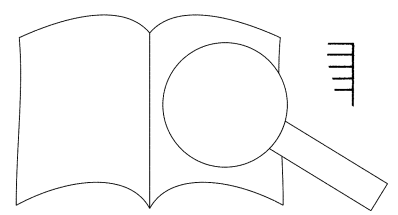
6 6 6 4+ 6

Woh - nun - gen Ja - kobs, - - on, ihr Woh - -
 dwell - ings of Ja - cob, - - on and dwell - -

Woh - nun - gen - re zu Zi - - on, ihr Woh - -
 dwell - ings of por - tals of Zi - - on and dwell - -

Woh - nun - - et euch, ihr To - re zu Zi - - on, ihr
 dwell - in - - ow re - jice, you por - tals of Zi - - on and

Ja - kobs, freu - et euch, ihr To - re zu Zi - - on, ihr
 Ja - cob, now re - jice, you por - tals of Zi - - on and



- nungen Ja - kobs, freu - et euch, freu - et
 - ings of Ja - cob, now. re - joice, now re -

- nungen Ja - kobs, freu - et euch, freu - et
 - ings of Ja - cob, now. re - joice, now re -

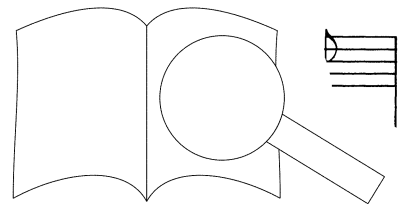
Woh-nun-... et euch, freu - et euch, freu - et
 dwe' re - joice, now re - joice, now re -

- kobs, freu - et euch, freu - et euch, freu - et
 - cob, now re - joice, now re

9 8 7

6 # 7 6 #

6



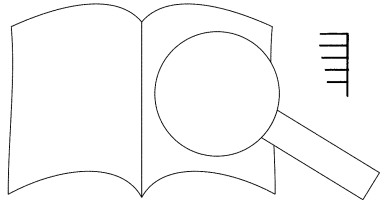
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euch, freu - et euch, freu
 joice, now re - joice, now freu - et
 now re -

euch, freu - et euch, freu - et
 joice, now re - joice, now re -

euch, freu - et euch, freu - et
 joice, now re - joice, now re -

6 6 # 2 #



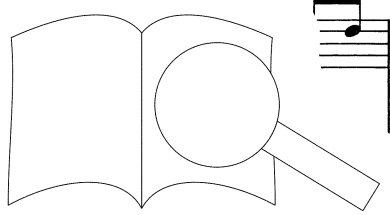
euch, ihr To - re zu Zi - on 1 - - - - nungen
 joice, you por - tals of Zi - - - - ings of

euch, ihr To - re zu Woh - - - - nungen
 joice, you por - tals of dwell - - - - ings of

euch, ihr -, freu-et euch, freu-et euch, freu-et
 joice, you on, now re - joice, now re-joice, now re -

Zi - on, freu-et euch, freu-et euch, freu-et
 j. Zi - on, now re - joice, now re-joice, now re -

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Ja - kobs, freu - et euch!
Ja - cob, now re - joice!

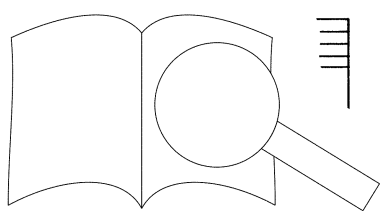
Ja - kobs, freu - et euch!
Ja - cob, now re - joice!

euch, freu -
 joice, now -

6 4 # 6 5 6 6 6 6 #



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7 8 7 8 #
4 3 4 3
2 2

6 5 4
4 #

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First system of musical notation, consisting of four staves (treble and bass clefs) with various rhythmic patterns and rests.

Second system of musical notation, continuing the piece with more complex rhythmic figures.

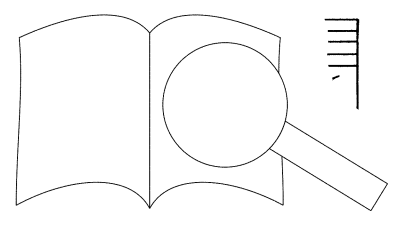
Third system of musical notation, featuring dense melodic lines in the upper staves.

Fourth system of musical notation, showing a transition to a simpler, more homophonic texture.

Fifth system of musical notation, with lyrics appearing below the staves.

Sixth system of musical notation, continuing the lyrics and musical accompaniment.

Seventh system of musical notation, including figured bass notation below the staves.



5 6 6 6 # 6 5 6 5 5 6

3 3 3 3 3 3 3 3 3 3

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un - sers Her - zens Freu - de, ei - ner Wei - de, e - wig
heart and mind with pleas - ure, of his pas - ture; praise his

un - sers Her - zens F - de Völ - ker sei - ner Wei - de, e - wig
heart and mind with peo - ple of his pas - ture; praise his

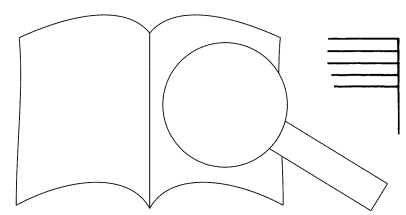
un - sers Her - zens wir sind Völ - ker sei - ner Wei - de, e - wig
heart and m. we are peo - ple of his pas - ture; praise his

Freu - de, wir sind Völ - ker sei - ner Wei - de, e - wig
pleas - ure, we are peo - ple of his pas - ture; praise his

6 6 6

6

2+



Four empty musical staves (two treble and two bass clefs) for piano accompaniment.

Musical notation for piano accompaniment, including treble and bass clefs with various rhythmic patterns and accidentals.

ist sein Kö-nig-reich;
kingdom, lift your voice; Gott ist
God fills

ist sein Kö-nig-reich;
kingdom, lift your voice; Gott ist
God fills

ist sein Kö-nig
kingdom, lift your voice; Gott ist
God fills

ist

Musical notation for piano accompaniment and a graphic of an open book with a magnifying glass over it.

6 6 # 7h 6 6 # 6 6

un - sers Her - zens Freu - de, sei - ner Wei - de, e - wig
 heart and mind with pleas - ur of his pas - ture; praise his

un - sers Her - zer Völ - ker sei - ner Wei - de, e - wig
 heart and mind w are peo - ple of his pas - ture; praise his

un - sers wir sind Völ - ker sei - ner Wei - de, e - wig
 heart c we are peo - ple of his pas - ture; praise his

, Freu - de, wir sind Völ - ker sei - ner Wei - de, e - wig
 ith pleas - ure, we are peo - ple of his pas - ture; praise his

6 4 6 7 # 4 5 6

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Four empty musical staves (two treble clefs and two bass clefs) for piano accompaniment, showing the key signature of two sharps (F# and C#).

Musical notation for piano accompaniment, consisting of four staves with various rhythmic patterns and melodic lines.

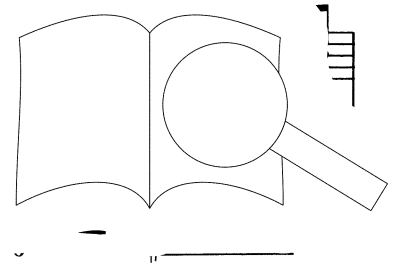
ist sein Kö - nig - reich.
king - dom, lift your voice!

ist sein Kö - nig - reich
king - dom, lift your vo

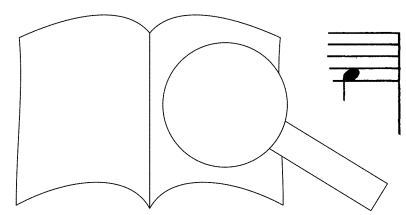
ist sein Kö
king - dom

Vocal notation for three voices (Soprano, Alto, Tenor) with lyrics in German and English. The lyrics are: "ist sein Kö - nig - reich. king - dom, lift your voice!".

Musical notation for piano accompaniment, consisting of two staves (treble and bass clef) with chords and rhythmic patterns.



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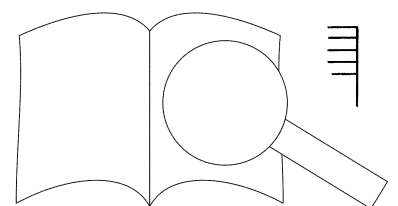
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6 6 6 2 6 5 6

Gott ist un - sers Her - zens Freu - de, wir sind
 God fills heart and mind with pleas - ure, we are

Gott ist un - sers Her - zens
 God fills heart and mind with

Gott ist
 God fills



9 6 4 # 6

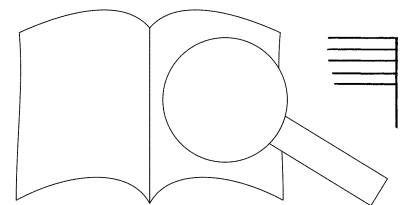
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Völ - ker sei - ner Wei - de, Kö - nig - reich,
 peo - ple of his pas - ture, O Lord, lift your voice,

Freu - de, wir sind Wei - de, e - wig ist sein Kö - nig -
 pleas - ure, we are O Lord, pas - ture; praise his king - dom, lift your

un - sers 1. wir sind Völ - ker sei - ner Wei - de, e - wig,
 heart c, we are peo - ple of his pas - ture; praise his,

un - sers Her - zens Freu - de, wir sind Völ - ker sei - ner
 heart and mind with pleas - ure, we are peo - ple of his



Four empty musical staves (two treble clefs and two bass clefs) for piano accompaniment.

Musical notation for piano accompaniment, including treble and bass clefs with various notes and rests.

— e - wig ist sein Kö - nig
 — praise his king - dom, lift y

reich, e - wig ist
 voice, praise his king

e - wig ist
 praise his king

reich.
 ur voice!

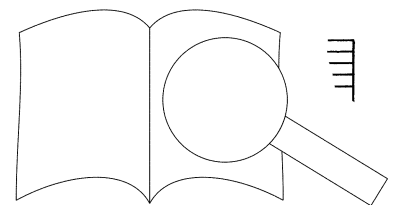
Musical notation for piano accompaniment, including treble and bass clefs with various notes and rests.

sein Kö - nig - reich.
 g - dom, lift your voice!

Musical notation for piano accompaniment, including treble and bass clefs with various notes and rests.

6 5#

#



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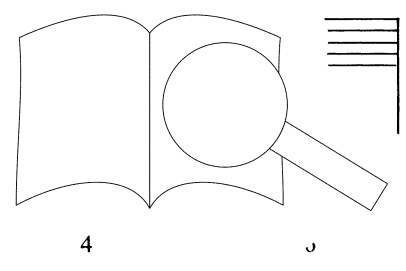
Her - zens Freu-de, wir sind
mind with pleas-ure, we are

un - sers Her - zens Freu-de, wir sind
its heart and mind with pleas-ure, we are

Gott ist un - sers Her - zens Freu-de, wir sind
God fills heart and mind with pleas-ure, we are

Gott ist un - sers Her - zens Freu - de, — wir sind
God fills heart and mind with pleas - ure, — we are

7 6 # 6 8 4 5



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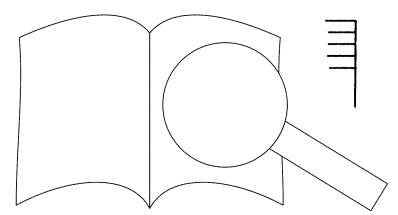
Völ - ker sei - ner Wei - de, n Kö - nig - reich.
 peo - ple of his pas - ture dom, lift your voice!

Völ - ker sei - ner g ist sein Kö - nig - reich.
 peo - ple of his : his king - dom, lift your voice!

Völ - ker se e - wig ist sein Kö - nig - reich.
 peo - ple , praise his king - dom, lift your voice!

Wei - de, e - wig ist sein Kö - nig - reich.
 pas - ture; praise his king - dom, lift your voice!

6 6 6 6 # 6 #



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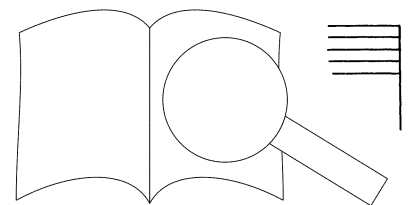
First system of musical notation, consisting of four staves (treble and bass clefs) with various rhythmic patterns and notes.

Second system of musical notation, consisting of two staves with rhythmic patterns and notes.

Third system of musical notation, consisting of three staves with rhythmic patterns and notes.

Fourth system of musical notation, consisting of four empty staves.

Fifth system of musical notation, consisting of two staves with rhythmic patterns and notes. Below the staves are the numbers 6, 6, 6, 6.



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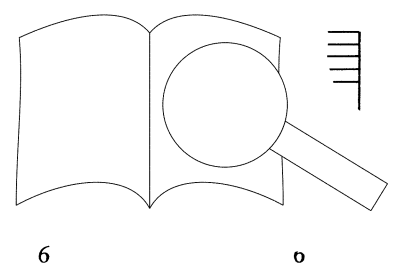
First system of musical notation, measures 68-70. It consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes.

Second system of musical notation, measures 71-73. It consists of two treble clef staves. The music continues with eighth and sixteenth notes.

Third system of musical notation, measures 74-76. It consists of two treble clef staves and one bass clef staff. The music continues with eighth and sixteenth notes.

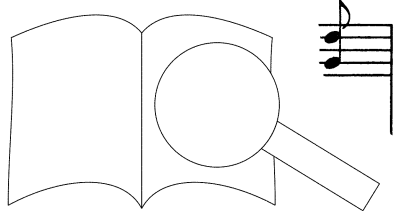
Fourth system of musical notation, measures 77-80. It consists of four empty staves (two treble clefs and two bass clefs).

Fifth system of musical notation, measures 81-84. It consists of two staves (treble and bass clefs). The music continues with eighth and sixteenth notes. Below the staves are the numbers: 6 6 6, 6, 6 4 5, 6 6 6.



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4+ 6 4 2 6 8
 2 3

15 6 1

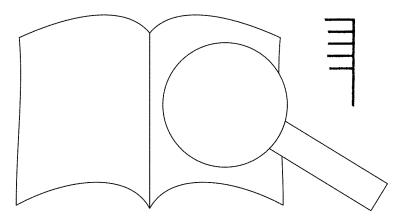
Musical notation system 1, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The first measure contains a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter rest, and a quarter note D5.

Musical notation system 2, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first measure contains a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter rest, and a quarter note D5. The third measure contains a quarter note E5, a quarter rest, and a quarter note F5. The fourth measure contains a quarter note G5, a quarter rest, and a quarter note A5.

Musical notation system 3, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first measure contains a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter rest, and a quarter note D5. The third measure contains a quarter note E5, a quarter rest, and a quarter note F5. The fourth measure contains a quarter note G5, a quarter rest, and a quarter note A5.

Musical notation system 4, consisting of four empty staves. The top two staves are in treble clef, and the bottom two are in bass clef.

Musical notation system 5, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first measure contains a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter rest, and a quarter note D5. The third measure contains a quarter note E5, a quarter rest, and a quarter note F5. The fourth measure contains a quarter note G5, a quarter rest, and a quarter note A5. Below the staves is a bass line with fingerings: 5, 3, 6, 5, 6, 7, 6, 7, 6, 4.



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2 7 #
5h

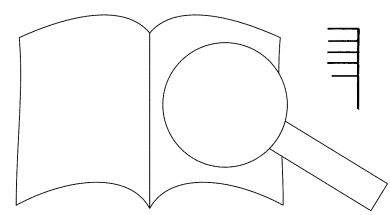
3 3

Ihr To-re — ungen Ja-kobs, freu-et euch, —
 You por-tals. — dwellings of Ja-cob, now re-joice, —

Ihr ihr Wohnungen Ja-kobs, freu-et euch, ihr
 Y and dwellings of Ja-cob, now re-joice, you

Zi-on, ihr Woh-nungen Ja-kobs, freu-et euch, ihr
 - of Zi-on and dwell-ings of Ja-cob, now re-joice, you

To-re — zu Zi-on, ihr Woh-nungen Ja-kobs, freu - et euch, ihr
 ou por-tals — of Zi-on and dwell-ings of Ja-cob, now re-joice, you



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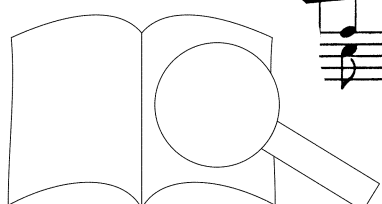
ihr To-re zu Zi-on, ihr
 you por-tals of Zi-on and

To-re zu Zi
 por-tals of Zi

To-re
 por-

- on, ihr Woh-nun-gen Ja-kobs, ihr To-re zu Zi-on, ihr
 - on and dwell-ings of Ja-cob, you por-tals of Zi-on and

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6 6 6

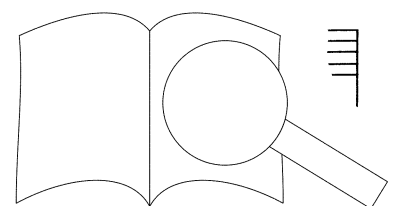
Woh-nun-gen Ja - kobs, freu - et er' zu Zi - on, ihr
 dwellings of Ja - cob, now re - as of Zi - on and

Woh-nun-gen Ja - kobs, f To - re zu Zi - on, ihr
 dwellings of Ja - cob, ce por - tals of Zi - on and

Woh - nun-gen en, ihr To - re zu Zi - on, ihr
 dwell - ings joyce, you por - tals of Zi - on and

eu - et euch, ihr To - re zu Zi - on, ihr
 now re-joyce, you por - tals of Zi - on and

6 6 6 # 4+ 2 0 4 2 6 0



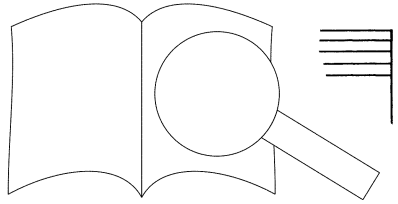
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Woh - nun - gen Ja - kobs, freu - et euch, ihr To - re zu Zi - - - on, ihr Woh -
 dwell - ings of Ja - cob, now re - joice, you por - tals of Zi - - - on and dwell -

Woh - nun - gen o - - - re zu Zi - - - on, ihr Woh -
 dwell - ings of o - - - por - tals of Zi - - - on and dwell -

Woh - nun , freu - et euch, ihr To - re zu Zi - - - on, ihr
 dwell - ob, now re - joice, you por - tals of Zi - - - on and

Ja - kobs, freu - et euch, ihr To - re zu Zi - - - on, ihr
 of Ja - cob, now re - joice, you por - tals of Zi - - - on and



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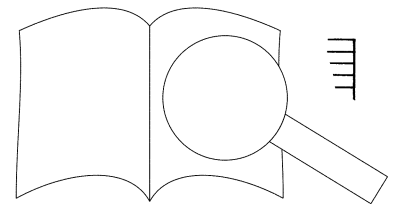
- nungen Ja - kobs, freu - et euch, freu - et
 - ings of Ja - cob, now re - joice, now re -

- nungen Ja - kobs, fr et euch, freu - et
 - ings of Ja - cob, re re - joice, now re -

Woh - nungen Ja et euch, freu - et euch, freu - et
 dwell-ings re re - joice, now re - joice, now re -

freu - et euch, freu - et euch, freu - et
 now re - joice, now re - joice, now re -

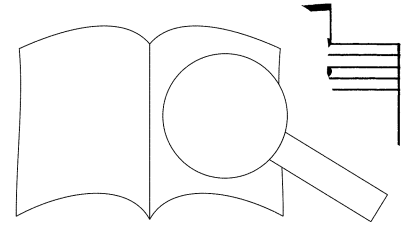
5 6 7



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euch, freu - et euch, fi freu - et
 joice, now re - joice, now re -
 euch, freu - et h, f euch, freu - et
 joice, now re - joice, now re -
 euch, freu - et euch, freu - et
 joice, now re - joice, now re -
 euch, freu - et euch, freu - et
 e - joice, now re - joice, now re -

6 6



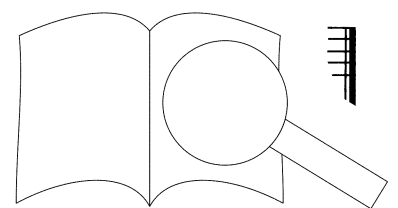
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euch, ihr To - re zu Zi - on, ihr Woh - nungen Ja - kobs, freu - et euch!
 joice, you por - tals of Zi - on and d - ings of Ja - cob, now re - joice!

euch, ihr To - re zu Zi - on - nungen Ja - kobs, freu - et euch!
 joice, you por - tals of Zi - on - ings of Ja - cob, now re - joice!

euch, ihr To - r - nungen Ja - kobs, freu - et euch, freu - et euch!
 joice, you por - tals of Zi - on, freu - et euch, freu - et euch, freu - et euch!
 joice, you por - tals of Zi - on, now re - joice, now re - joice, now re - joice, now re - joice!

euch, ihr To - r - nungen Ja - kobs, freu - et euch, freu - et euch, freu - et euch!
 joice, you por - tals of Zi - on, now re - joice, now re - joice, now re - joice, now re - joice!



6 5 3 6 5 3 6 + 3

2. Recitativo

Soprano



Der Hü - ter Is - ra - el ent - schläft noch schlummert nicht; es ist an -
The help of Is - ra - el will sleep and slum - ber not. His coun - te -

Basso
continuo *



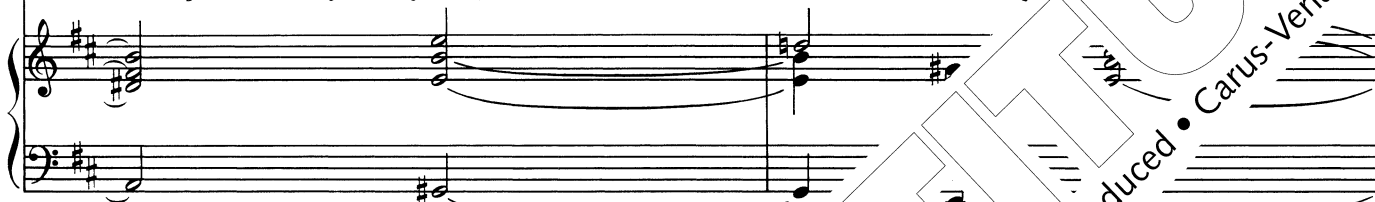
7
4
2

4
2

3



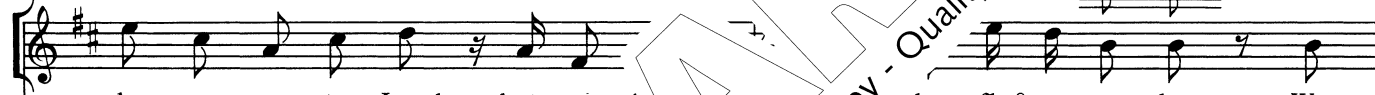
noch sein An - ge - sicht der Schat - ten uns - rer rech - ten
nance pro - tects from fraud, God o - ver - shad - ows our rig!



6

5.

5



das ge - sam - te Land hat o - ber - fluß ge - ge - ben. Wer
ev - 'ry - where the land has crop to har - vest plen - ty. Who

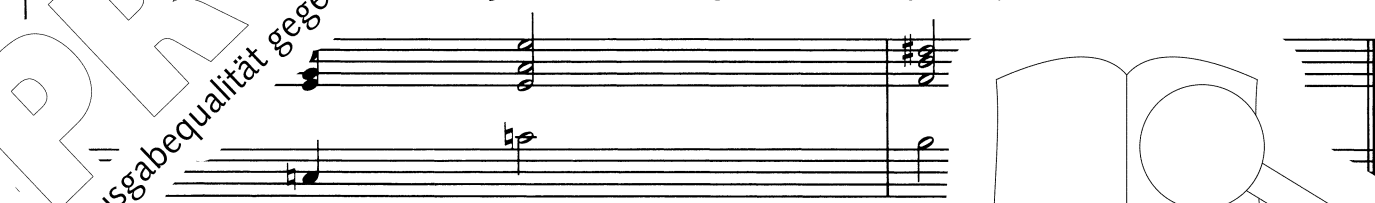


7½

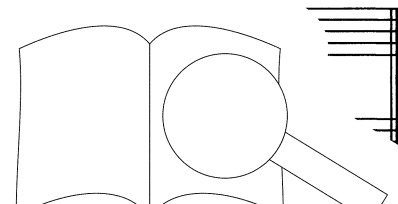
7



ge - nug da - vor er - he - ben?
gives praise e - nough and glo - ry?



6



* Rekonstruierte Stimme / Reconstructed part

3. Aria

Oboe I

Violino I

Violino II

Viola

Soprano

Basso continuo *

7

*Rekonstruierte Stimme / Reconstructed part

Musical notation for measures 14-17. The system includes a vocal line and piano accompaniment. The piano part features a bass line with chords and a treble line with chords and moving lines.

Musical notation for measures 18-21. The system includes a vocal line and piano accompaniment. The piano part features a bass line with chords and a treble line with chords and moving lines.

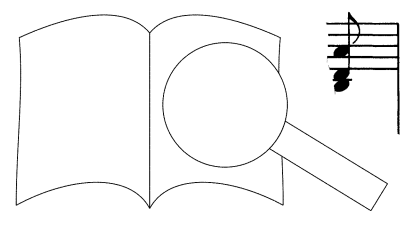
9 8 4 6 6
4 3 2

5# #

Musical notation for measures 22-25. The system includes a vocal line and piano accompaniment. The piano part features a bass line with chords and a treble line with chords and moving lines.

Musical notation for measures 26-29. The system includes a vocal line and piano accompaniment. The piano part features a bass line with chords and a treble line with chords and moving lines.

6 #



6 6
4 4
2 2

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p

p

p

p

5 # 6 6 5 #

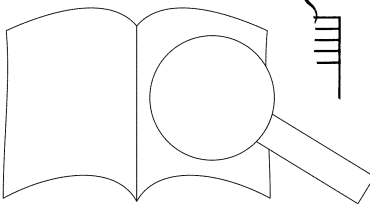
Gott, wir dan-ken
 God, we thank you

p

6 6 6 5

Gott, wir dan-ken
 God, we thank you

6 6 6 5



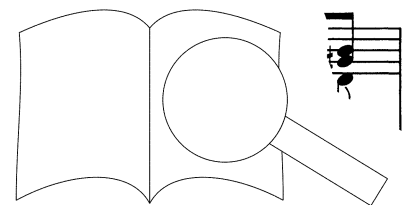
dei - ner Gü - te, denn dein vä - ter - lich
 for your good - ness, your com - pas - sion fill

6 6 # 6 6 6 6

et e - wig für und für,
 er - last - ing is your grace, Gott, wir dan -

Gott

6 6 7 9 8 4 6 6
 5 4 3 2



6 4

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Musical score for measures 55-60. The vocal line is in G major and 4/4 time. The piano accompaniment consists of chords and moving lines in both hands.

- ken dei- ner Gü - te, denn dein vä - ter - lich Ge - r.
 — you for your good - ness, your com - pas - sion filled with

Piano accompaniment for measures 55-60. The left hand plays a steady bass line, while the right hand plays chords and moving lines.

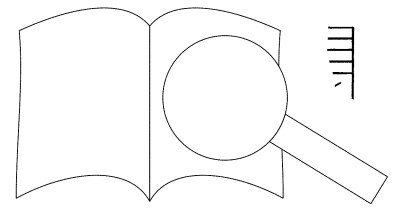
5 6 7 \sharp 5
 3 4 2

Musical score for measures 61-65. The vocal line continues with the same melody. The piano accompaniment provides harmonic support.

wig für und für, denn dein vä - ter -
 - ing is your grace, your

Piano accompaniment for measures 61-65. The left hand plays a steady bass line, while the right hand plays chords and moving lines.

7 # 6 6 5
 6 7 \sharp 6 #



67

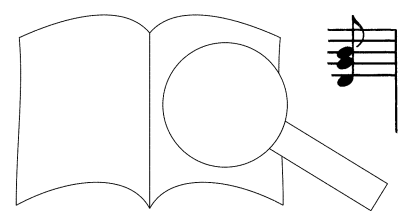
- lich Ge - mü - te wä - - ret e - wig für
 — filled with kind - ness. Ev - - er - last - ing i

5 3 2 6 6 6 7^b 5 5^b

73

f

6 6 5 6 6 #



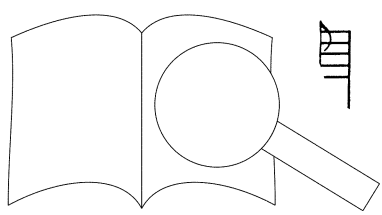
7 # 6 6 6 7 7 6 7

9 8 4 6 6 # # # # #

4 3 2

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Musical notation for measures 94-100. The system includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

Musical notation for measures 101-106. The system includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

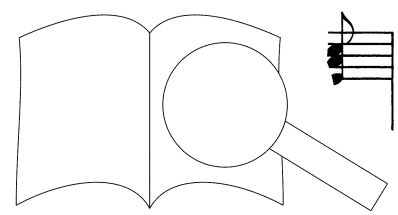
Fine

Musical notation for measures 107-112. The system includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

Du — ver - gibst das Ü - ber -
 You — for - give " — and —

Musical notation for measures 113-118. The system includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

Fine



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Musical notation for measures 108-113. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

tre - ten, du — er - hö - rest, wenn wir be - - - ten, drum köm.
 sin - ning, you — do hear — when we — are pray - - - ing, there - f

Musical notation for measures 108-113, including piano accompaniment with figured bass. The figures are: 6, 4+ 3, #, 4+ 3, #.

Musical notation for measures 114-120. The vocal line continues with eighth and sixteenth notes. The piano accompaniment includes a bass line with some rests and chords in the right hand.

sch zu — dir;
 seek your face;

Musical notation for measures 114-120, including piano accompaniment with figured bass and a magnifying glass icon. The figures are: 6, 6, 4+ 3, #, 6, #, 6, 6. The magnifying glass icon is positioned over the piano part.

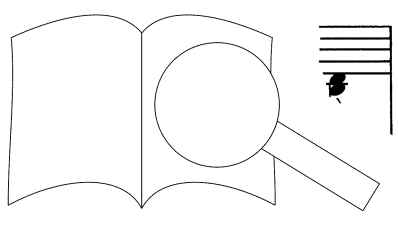
5 3 7 6 6 6 # 6# 5 # 2 6 6 #

p

p

er gibst das Ü - ber - tre - ten, du er - hö - rest, wenn wir
for - give all guilt and sin - ning, you do hear when we are

7 7 7 # 6 b

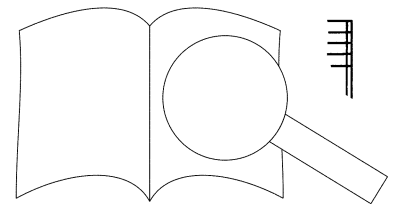


Musical score for measures 136-141. It features a vocal line in G major and piano accompaniment. The piano part includes a bass line with fingerings: 2, 2, 6, 9, 8, 2, 7, 5.

be - ten, — drum kömmt al - les Fleisch, —
 pray - ing, — there - fore all — will seek,

Musical score for measures 142-147. It features a vocal line in G major and piano accompaniment. The piano part includes a bass line with fingerings: 6, 6h, 4, 2, 5h, 3, 7, #, 6, 4, 6, 5, 7, 6.

les Fleisch zu — dir.
 will seek your face.



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4. Recitativo

Alto

O Leip-zig, my Je-ru-sa-lem, en-joy to-day your cel-e-bration, when peace still

Basso continuo*

6 6 4+2 #65

4

noch in dei-nen Mau-ern, es stehn an-noch die St'
rules with-in our cit-y! Yes, one will still up-

Basso continuo*

6

6

richt, und die Ge-rech-tig-keit die Pa-lä-ste. Ach
right and right-eous-ness fills ad-o-ra-tion. Keep

Basso continuo*

8

um und Licht al-so be-stän-dig mö-ge dau-ren.
ame and light may last for-ever by God's mer-cy!

Basso continuo*

6 6

* Rekonstruierte Stimme / Reconstructed part

5. Aria

Oboe d'amore

Alto

Basso continuo*

* Rekonstruierte Stimme / Reconstructed part

Musical notation for the first system, measures 7-8.

Empty musical staff for the first system.

Musical notation for the second system, measures 9-10. Includes piano accompaniment and figured bass notation: 6, 6, 6, 6, #, 7# 6# 4.

Musical notation for the third system, measures 11-12.

Empty musical staff for the third system.

Musical notation for the fourth system, measures 13-14. Includes piano accompaniment and figured bass notation: #, 6# 5, 6, 6, #.

Sen - de,
Grant, O

Musical notation for the fifth system, measures 15-16.

Empty musical staff for the fifth system.

en - de, Herr, den Se - gen ein, laß die wach -
grant, O Lord, your blessing sure, let all pass -

Musical notation for the sixth system, measures 17-18. Includes piano accompaniment and figured bass notation: 6, 6, 6, 6, 6, 6. Includes a graphic of an open book with a magnifying glass over it.

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14

- sen und er - hal -
 - per in your car -

5 5 6 7 7 6 6 6 #

 3 3

16

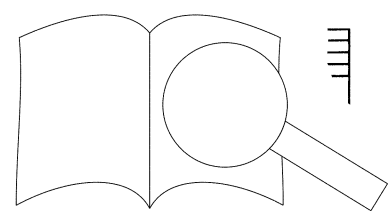
- - - ten, sen - de, Herr sen - de,
 - - - ing, grant, O Lo grant, O

6 5 6 6

18

F
 sure, laß die wach -
 let all pro

6 6 # 6



20

- sen und er - hal -
 - per in your car -

6 6 7 7 7 6 # #

22

- - - ten, die vor dich ec.
 - - - ing, who seek b' rht . - ten und ein
 .id - ing and take

24

.nen sein, sen - de, Herr, den Se - gen ein, sen - de,
 the poor; grant, O Lord, your bless - ing grant, O

6 9 7 6 6 6 2

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26



Herr, — den Se - gen ein.
Lord, — your bless - ing sure.



6 6 6 6 6 4 # 2 6 6

28



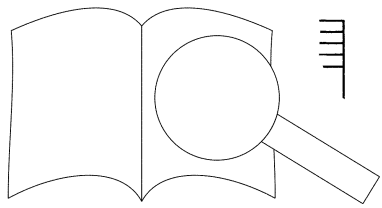
30



Sen - de, Herr, den Se - gen ein, laß die
Grant, O Lord, your bless - ing sure lot all



6 6 5 2 6 6 6 6



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32

Musical staff with treble clef, key signature of one sharp (F#), and a 7-measure rest.

Musical staff with treble clef, key signature of one sharp, and a melodic line.

wach - sen und er - hal -
pros - per in your car -

Piano accompaniment for measures 32-33, including treble and bass staves.

6 # 6 8 7 8 7 8 6
3 4 3 4 3

34

Musical staff with treble clef, key signature of one sharp, and a melodic line.

Musical staff with treble clef, key signature of one sharp, and a melodic line.

Piano accompaniment for measures 34-35, including treble and bass staves.

6 6 7 7 6 6 6

36

Musical staff with treble clef, key signature of one sharp, and a melodic line.

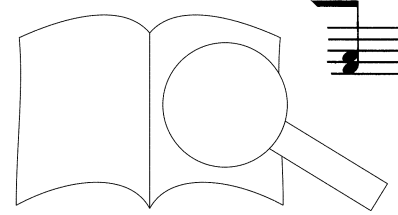
Musical staff with treble clef, key signature of one sharp, and a melodic line.

dich das Recht ver - wal - ten und ein Schutz der Ar - men
but your right - eous guid - ing and take heed of all the

Piano accompaniment for measures 36-37, including treble and bass staves.

Piano accompaniment for measures 38-39, including treble and bass staves.

6 6 5 6 6 6 4 3



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38

sein. Sen - de, Herr, Herr, sen - de, Herr, den Se - gen
 poor. Grant, O Lord, Lord, grant, O Lord, your bless - ing

6 5 6 6 4 3h 6 6 5

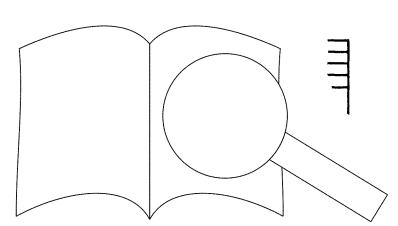
40

ein.
 sure.

6 6 6 5 3 6 7 7

42

6 6 6 # 6 7



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44

7 6 7 7 4 2 6 6 6 7

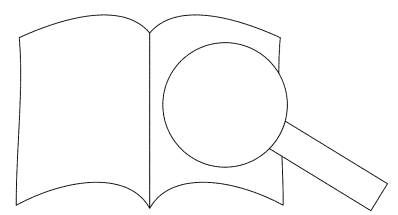
46


6 6 b 6 6 7# 6 4 2

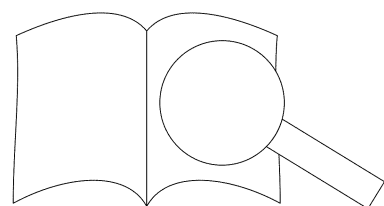
48

6 6 6

6. Coro = 1. Coro



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