

Johann Sebastian
BACH

Erfreut euch, ihr Herzen

Be joyful, you Christians

BWV 66

Kantate zum 2. Ostertag
für Soli (ATB), Chor (SATB)
2 Oboen, Fagott
Violine solo, 2 Violinen, Viola und Basso continuo
ad libitum: Trompete
herausgegeben von Reinhold Krieger

Cantata for Easter II
for soli (ATB), choir
2 oboes, bassoon
violin solo, 2 violins, viola and basso continuo
ad libitum: trumpet
edited by Jutta Wicker
English version by Jutta Wicker

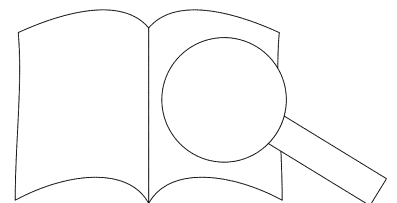
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für Bach-Ausgaben

Partitur / Full score



Carus 31.066

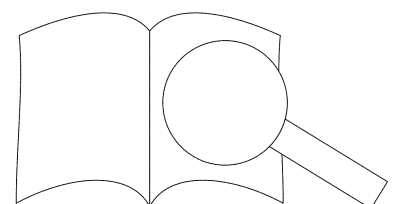


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Das Aufführungsmaterial erschienen:
Studienpartitur (Carus 31.066/07),
Vokalpartitur (Carus 31.066/03),
Choralpartitur (Carus 31.066/05),
Komplettes Orchestermaterial (Carus 31.066/19)

The performance material is available for this work:
full score (Carus 31.066), study score (Carus 31.066/07),
vocal score (Carus 31.066/03), choral score (Carus 31.066/05),
complete orchestral material (Carus 31.066/19)



Vorwort

Die Kantate *Erfreut euch, ihr Herzen* BWV 66 von Johann Sebastian Bach ist für den 2. Ostertag bestimmt und, wie ein zufällig erhaltenes Textbuch belegt, in Leipzig erstmals am 10. April 1724 in beiden Hauptkirchen erklingen.¹ Nach den Anstrengungen des Vesperegottesdienstes vom Karfreitag mit der ersten Aufführung der Johannes-Passion und des Festtagsgottesdienstes am 1. Ostertag lag eine reduzierte Rolle des Chores zur Schonung der Thomaner nahe. Obgleich Dialogkantaten gerade in der Osterzeit in Mitteldeutschland noch immer recht gebräuchlich waren, lassen Textvergleiche vermuten, daß das Werk ursprünglich nicht eigens zum Osterfest 1724 entstanden ist. Eine 1719 gedruckte Kantatendichtung von Christian Friedrich Hunold zum Geburtstag des Fürsten von Leopold von Anhalt-Köthen, der am 10. Dezember 1718 feierlich begangen wurde, weist so erhebliche Übereinstimmungen im Gedankengut, vom Versbau bis hin zu Einzelheiten der Wortwahl auf, daß kaum daran zu zweifeln ist, daß Bach eine seiner Köthener Huldigungsmusiken – unter Heranziehung eines Leipziger Theologen – zu Ostern umgearbeitet hat.

Aus der Bearbeitung einer älteren Vorlage erklärt sich nicht nur der festliche Charakter des Eingangssatzes, sondern auch die eher ungewöhnliche Steigerung, daß dort erst zum Schluß der Chor hinzutritt. In der Huldigungskantate hatte nämlich das Vorbild für diesen Satz am Ende des Werkes gestanden. Als problemlos erweist sich die Umarbeitung der Arie „Traget, ihr Lüfte den Jubel von hinnen“ zu „Lasset dem Höchsten ein Danklied erschallen“, da der zugrundeliegende Affekt innigster Freude mit gleicher Berechtigung auf Christus wie auf seinen irdischen Stellvertreter, den Fürsten Leopold, Anwendung finden konnte. Heute mag es hingegen etwas irritieren, daß im Duett zwischen Alt und Tenor, das an vorletzter Stelle des Werkes steht, Furcht und Hoffnung stark gegensätzliche mit derselben Musik zum Ausdruck bringen. In der hier die bei Hunold vorgesehenen Allegorien, Glückseligkeit keinen ähnlich gravierenden Kontext. Offenbar überwogen hier bei der Leipziger Um- die theologischen die musikalischen. Um- Abschluß wurde die dritte Strophe dert zurückreichenden Choral- einem schlichten, vierstimm-

Dennoch wäre es falsch, *ch, ihr Herzen* aufgrund *te als ein Gelegenheitswerk* *ie unter anderem 1731 ern* *ieites Textbuch beweist. D* *titur stammt allem Ansche* *äterer Zeit, denn das Wass* *gen der Handschrift mit dr* *NBA IX/1, Nr. 91) ist in* *vor allem in den Jahren 1734* *herweise wurde erst bei dieser* *prächtiger vollstimmiger Bläuersatz* *in die heute vertraute Form gebracht.*

Die Originalpartitur besteht aus 4 Bogen im Format 35 x 22 cm. Der sehr eng geschriebene autographe Kopftitel lautet: *JJ FERIA PASCHATOS 2. CONCERTO. A 4. VOCI. 1 TROMBA,*

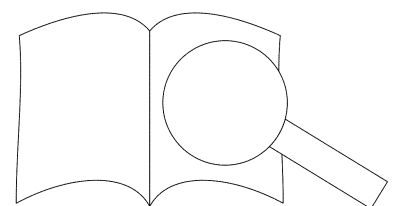
2. HAUTB. BASSONO OBLIG. 2 VIOLINI VIOLA E CONT. / DI BACH.; die gleichfalls autographe Beschriftung des beiliegenden originalen Umschlags lautet etwas ausführlicher: *Feria 2 Paschatos / Erfreüt euch ihr Herzen. / à / 4 Voci. / 2 Hautbois. / Bassono oblig. / 2 Violini / Viola è / una Tromba se piace / con / Continuo / di / Joh: Sebast: Bach.* Die Originalpartitur gelangte über Carl Philipp Emanuel Bach und die Sing-Akademie zu Berlin im Jahre 1854 an die damalige Königliche Bibliothek in Berlin.

Die Dialogkantate *Erfreut euch, ihr Herzen* BWV 66 wurde erstmals 1868 durch Moritz Hauptmann in der Gesamtausgabe der Bachgesellschaft herausgegeben (BG 16, S. 167–214, Kritischer Bericht auf S. XVI). Im Rahmen der Neuen Bach-Ausgabe liegt sie schon seit 195^F ^A I/10, S. 1–42, hrsg. von Alfred Dürr).

Für die vorliegende Neuauflage wurde (Staatsbibliothek zu Berlin, Musikarchiv, Sohn-Archiv. Signatur: Mus. Ms herangezogen.

Leipzig, im März 2000

¹ Faksimilewiedergabe: *Texte kirchen zur Zeit Johann Sebastian Bach*. Stuttgart 2000 (CV 24.400).



Foreword

The cantata *Erfreut euch, ihr Herzen* BWV 66 by Johann Sebastian Bach was intended for the 2nd day of Easter and, as is proved by a text book which survived by chance, it was first performed in both of Leipzig's main churches on 10 April 1724.¹ After the strenuous work of the Vespers service on Good Friday – with the first performance of the St. John Passion – and the feast day service on the first day of Easter, it was obvious that the choir's role needed to be reduced so as to spare the St. Thomas choristers. Although dialog cantatas were quite common in central Germany, especially during Easter, a comparison of texts suggests that originally the work was not specifically composed for Easter 1724. A cantata poem by Christian Friedrich Hunold, printed in 1719 on the occasion of Prince Leopold von Anhalt-Köthen's birthday, which was celebrated ceremoniously on 10 December 1718, shows substantial congruence in its body of ideas – from the versification to the choice of single words – leaving very little doubt that Bach reworked one of his Köthen congratulatory compositions (after consulting a Leipzig theologian) for Easter.

This arrangement of a previous model explains not only the festive character of the opening movement, but also the rather unusual climax that only becomes apparent towards the end with the entry of the choir. In the model this movement only appeared at the end of the congratulatory cantata. The reworking of the aria "Traget, ihr Lüfte den Jubel von hinnen" into "Lasset dem Höchsten ein Danklied erschallen" was effected without any problems, as the underlying emotion of most heartfelt joy could be applied just as appropriately to Christ as to his terrestrial representative, Prince Leopold. Today's listener may be somewhat irritated by the fact that in the Dialogue between the contralto and tenor, which is the central movement of the work, dread and horror opposing emotions – are expressed by the voices. In fact, the allegories of Fama and Felicity, used here by Hunold, do not present a significant contrast. Here in the Leipzig reworking, the two characters were apparently more important. The third stanza of "Christus ist erstanden" goes back to the 11th century and is a three-part chorale movement from the 17th century.

Nevertheless it is clear that the original text of *Erfreut euch, ihr Herzen* as it appears in the title page of its secular history – Bach himself – was revised in 1731, and it appears that the fair copy was dated only at an even later date. A mark on the first eight sheets of the original manuscript in Bach's original handwriting: especially in the years 1734 and 1735, the letters ZVMILKAV (= NBA IX/1, no. 10) indicate a renewed revision.

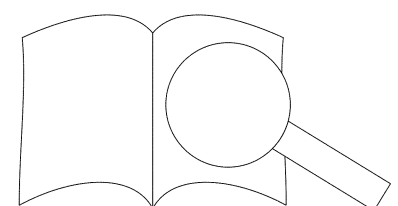
The original score consists of four sheets of paper with the dimensions 35 x 22 cm. The very closely written auto-

graph title heading is: *JJ Feria Paschatos 2. Concerto. À 4. Voci. 1 Tromba, 2. Hautb. Baßono oblig. 2 Violini Viola e Cont. / di Bach*. The likewise autograph inscription on the accompanying original cover reads, in somewhat more detail: *Feria 2 Paschatos / Erfreüt euch ihr Herzen. / à / 4 Voci. / 2 Hautbois. / Bassono oblig. / 2 Violini / Viola è / una Tromba se piace / con / Continuo / di / Joh: Sebast: Bach*. In 1854 the original score made its way via Carl Philipp Emanuel Bach and the Sing-Akademie zu Berlin to the then Königliche Bibliothek in Berlin.

The dialog cantata *Erfreut euch, ihr Herzen* BWV 66 was first published in 1868 by Moritz Hauptmann in the complete edition of the Bachgesellschaft (BG 16 pp. 167–214, Critical Report on p. XVI). It has been included as part of the Neue Bach-Ausgabe since 1910, pp. 1–42, ed. by Alfred Dürr).

The original score (Staatsbibliothek Bonn) was once again consulted.

Leipzig, March 2007
Translation: David Leisinger



¹ Facsimile reproduction *kirchen zur Zeit Johann Sebastian Bach*, Leipzig, 2000 (CV 24.400).

Erfreut euch, ihr Herzen

Be joyful, you Christians

BWV 66

Johann Sebastian Bach

1685–1750

1. Coro

Tromba
(ad lib.)

Oboe I

Oboe II

Fagotto

Violino I

Violino II

Viola

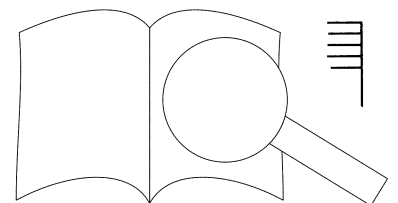
Soprano

Alto

Tenore

Basso

ritu



Aufführungsdauer/Duration: ca. 30 min.

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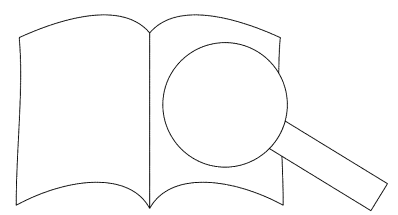
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Herausgeber: Reinhold Kubik
Generalbassbearbeitung: Paul Horn

English version by
Vernon und Jutta Wicker

The image shows a musical score for piano, consisting of multiple systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The music features eighth and sixteenth notes, with some measures containing triplets. The second system continues with similar notation, including trills (tr) and slurs. The third system shows a more complex texture with sixteenth-note patterns in the upper staves and a bass line. The fourth system contains several empty staves, suggesting a section where the instrument is silent or a placeholder for a different part. The fifth system shows the continuation of the piano part with eighth and sixteenth notes. A large, semi-transparent watermark 'PROBE-PARTITUR' is overlaid diagonally across the page. Below the watermark, the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is visible. In the bottom right corner, there is a logo of an open book with a magnifying glass over it.



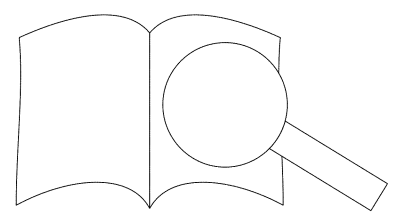
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The musical score on page 21 consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The second and third systems are primarily piano accompaniment. The fourth system shows the vocal line with the lyrics 'Er - Be' and a large graphic of an open book with a magnifying glass over it. The score is marked with a key signature of one sharp (F#) and a time signature of 4/4.

Musical score for the first system, featuring a vocal line and piano accompaniment in G major.

Musical score for the second system, continuing the vocal and piano parts.

Musical score for the third system, including the beginning of the vocal melody.

Es le - bet der
The Sav - iour is

freut euch, ihr Her - ze
joy - ful, you Chris -

es le - bet der
The Sav - iour is

wei - chet, ihr Schmer - zen, es le - bet der
van - ish, all suf - ferings! The Sav - iour is

Es le - bet der
The Sav - iour is

Musical score for the eighth system, including a large graphic of an open book.

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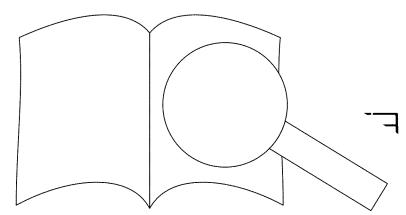
Hei - land und herr - schet in
 liv - ing and reign - ing in

Hei - land und
 liv - ing and

er - freut euch, ihr Her - zen,
 be joy - ful, you Chris - tians!

Hei - land euch,
 liv - ing you,

nerr - schet in euch, ent -
 reign - ing in you, now



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

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

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

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

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

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

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

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

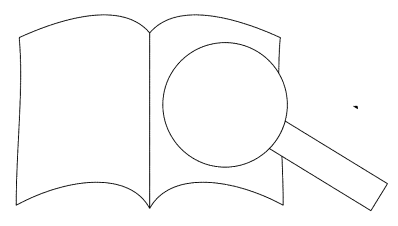
es le - bet der Hei - land und herr - schet in -
 the Sav - iour_ is liv - ing and reign - ing_ in -

es le - bet der Hei - land und herr - schet in -
 is_ liv - ing and reign - ing_ in -

es le - bet der Hei - land und
 the Sav - iour_ is liv - ing and

es le - bet der Hei - land und
 The Sav - iour_ is liv - ing and

-zen,
 - ferings!



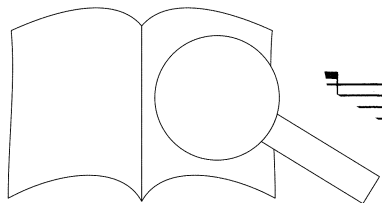
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- - - - - Sav - bet der Hei - land und
 - - - - - iour_is liv - ing and

euch und herr - euch, es le - bet, es le -
 you, and reigr - you, the Sav - iour, the Sav -

herr - schet - schet in euch, es le - bet, es le -
 reign - ir - ing in you, the Sav - iour, the Sav -

- - - schet in euch, und herr -
 - ing in you, and reign -



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

Two musical staves with treble clefs and one with a bass clef, all in the key of D major. The music consists of eighth and sixteenth notes.

Two musical staves with treble clefs and one with a bass clef, continuing the musical piece.

Musical staff with treble clef, key signature of two sharps, and a 7-measure rest.

herr - reign - in - euch.
g - in - you.

Musical staff with treble clef, key signature of two sharps, and a 7-measure rest.

- be - er and herr - schet in euch.
reign - ing in you.

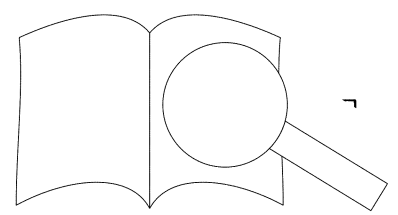
Musical staff with treble clef, key signature of two sharps, and a 7-measure rest.

rei - land und herr - schet in euch.
liv - ing and reign - ing in you.

Musical staff with bass clef, key signature of two sharps, and a 7-measure rest.

schet in euch, und herr - schet in euch.
- ing in you, and reign - ing in

Two musical staves with grand staff notation (treble and bass clefs), key signature of two sharps.

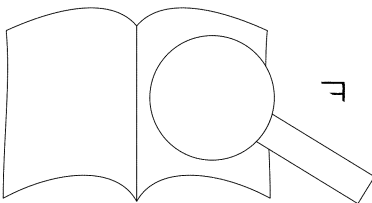


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The image shows a musical score for page 51, consisting of several systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the score. Below the watermark, the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" is visible. At the bottom right of the page, there is a logo of an open book with a magnifying glass over it.

The musical score on page 56 consists of several systems of staves. The first system has a single treble clef staff. The second system has three staves: two treble clefs and one bass clef. The third system has three staves: two treble clefs and one bass clef. The fourth system has four staves: three treble clefs and one bass clef. The fifth system has four empty staves. The sixth system has two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The notation includes various note values, rests, and ornaments such as trills (tr) and slurs. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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The image shows a musical score for piano, starting at measure 60. It consists of several systems of staves. The first system has three staves. The second system has four staves. The third system has three staves. The fourth system has four staves. The fifth system has four staves. The sixth system has four staves. The seventh system has four staves. The eighth system has four staves. The ninth system has four staves. The tenth system has four staves. The eleventh system has four staves. The twelfth system has four staves. The thirteenth system has four staves. The fourteenth system has four staves. The fifteenth system has four staves. The sixteenth system has four staves. The seventeenth system has four staves. The eighteenth system has four staves. The nineteenth system has four staves. The twentieth system has four staves. The twenty-first system has four staves. The twenty-second system has four staves. The twenty-third system has four staves. The twenty-fourth system has four staves. The twenty-fifth system has four staves. The twenty-sixth system has four staves. The twenty-seventh system has four staves. The twenty-eighth system has four staves. The twenty-ninth system has four staves. The thirtieth system has four staves. The thirty-first system has four staves. The thirty-second system has four staves. The thirty-third system has four staves. The thirty-fourth system has four staves. The thirty-fifth system has four staves. The thirty-sixth system has four staves. The thirty-seventh system has four staves. The thirty-eighth system has four staves. The thirty-ninth system has four staves. The fortieth system has four staves. The forty-first system has four staves. The forty-second system has four staves. The forty-third system has four staves. The forty-fourth system has four staves. The forty-fifth system has four staves. The forty-sixth system has four staves. The forty-seventh system has four staves. The forty-eighth system has four staves. The forty-ninth system has four staves. The fiftieth system has four staves. The fifty-first system has four staves. The fifty-second system has four staves. The fifty-third system has four staves. The fifty-fourth system has four staves. The fifty-fifth system has four staves. The fifty-sixth system has four staves. The fifty-seventh system has four staves. The fifty-eighth system has four staves. The fifty-ninth system has four staves. The sixtieth system has four staves. The sixty-first system has four staves. The sixty-second system has four staves. The sixty-third system has four staves. The sixty-fourth system has four staves. The sixty-fifth system has four staves. The sixty-sixth system has four staves. The sixty-seventh system has four staves. The sixty-eighth system has four staves. The sixty-ninth system has four staves. The seventieth system has four staves. The seventy-first system has four staves. The seventy-second system has four staves. The seventy-third system has four staves. The seventy-fourth system has four staves. The seventy-fifth system has four staves. The seventy-sixth system has four staves. The seventy-seventh system has four staves. The seventy-eighth system has four staves. The seventy-ninth system has four staves. The eightieth system has four staves. The eighty-first system has four staves. The eighty-second system has four staves. The eighty-third system has four staves. The eighty-fourth system has four staves. The eighty-fifth system has four staves. The eighty-sixth system has four staves. The eighty-seventh system has four staves. The eighty-eighth system has four staves. The eighty-ninth system has four staves. The ninetieth system has four staves. The ninety-first system has four staves. The ninety-second system has four staves. The ninety-third system has four staves. The ninety-fourth system has four staves. The ninety-fifth system has four staves. The ninety-sixth system has four staves. The ninety-seventh system has four staves. The ninety-eighth system has four staves. The ninety-ninth system has four staves. The hundredth system has four staves.

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The image displays a musical score for piano, consisting of several systems of staves. The first system begins at measure 64. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes treble and bass clefs, with various rhythmic values and melodic lines. A large, semi-transparent watermark reading 'PROBEPARTITUR' is overlaid diagonally across the page. Below this watermark, the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is visible. The score concludes with a graphic of an open book and a magnifying glass.

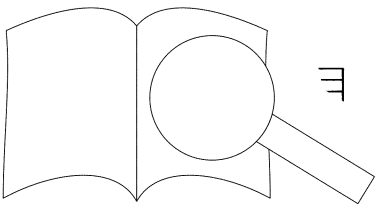
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Er - freut_ euch, ihr Her - zen,
 Be joy - ful, you Chris - tians!

Ent -
 Now

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Es
Tr

rei - land und herr -
iv - ing and reign -

der Hei - land und herr -
sur is liv - ing and reign -

le - bet der Hei - land und herr - schet in
ne Sav - iour is liv - ing and reign - ing in

mer - zen, es le - bet der Hei - land und herr - schet in
suf - ferings! The Sav - iour is liv - ing and reign - ing in

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- schet in euch, herr - , herr-schet, herr-schet in
 - ing in you, reign - u, reign-ing, reign-ing in

- schet in euch, herr - schet in euch, herr-schet, herr-schet in
 - ing in you, rei - ing in you, reign-ing, reign-ing in

euch, herr - herr - schet in euch, herr-schet, herr-schet in
 you, rei - , reign - ing in you, reign-ing, reign-ing in

schet in euch, herr - schet in euch, herr-schet, herr-schet in
 ing in you, reign - ing in you, reign - in

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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.

euch, herr - schet, I euch;
 you, reign - ing, reig, - in you,
 euch, herr - schet, nerr - schet in euch;
 you, reig, g, reign - ing in you, be
 euch, herr - schet, herr - schet in euch;
 you, reign - ing, reign - ing in you,
 - schet;
 gn - - - - - ing,

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

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

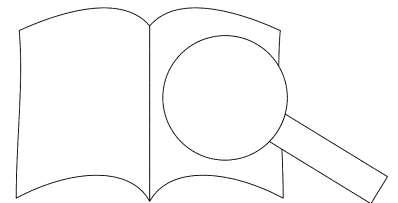
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freut euch, ihr
joy - ful, you

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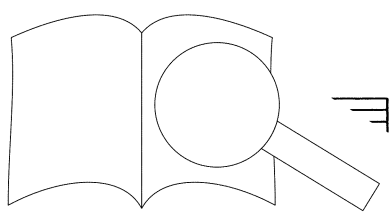
freut euch, ihr
joy - ful, you

Her - zen, ent - wei - chet, ihr
Chris - tians, now van - ich all

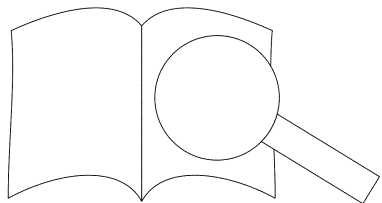


le - Sav - es the - bet, es le - Sav - iour, the the Sav - bet, es iour, the

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- bet der Hei - net in euch, herr - schet,
 - iour is liv - ing in in you, reign - ing,
 - bet der herr - schet in euch,
 - iour is in reign - ing in you,
 - bet land und herr - schet in euch,
 - ic ing and reign - ing in you,
 Hei - land und herr - schet in euch,
 liv - ing and reign - ing in



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

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

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

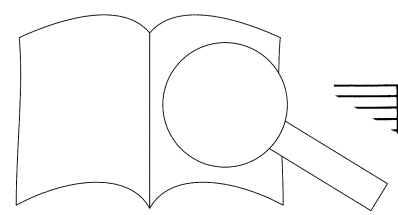
herr -
reign -

h. et, herr - schet, herr - schet in
ing, reign - ing, reign - ing in

herr - schet, herr - schet, herr - schet in
reign - ing, reign - ing, reign - ing in

herr - schet, herr - schet, herr - schet in
reign - ing, reign - ing, reign - ing in

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



- - - schet, es le - - - - - d und herr - - -
 - - - - - ing, the - - - - - ing and reign - - -

euch, es le - br - der herr - - - - -
 you, the Sav - and reign - - - - -

euch, es Hei - land und herr - - - - - schet,
 you, liv - ing and reign - - - - - ing,

es le - bet der Hei - land und herr - - - - -
 the Sav - iour is - liv - ing and reign - - - - -

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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.

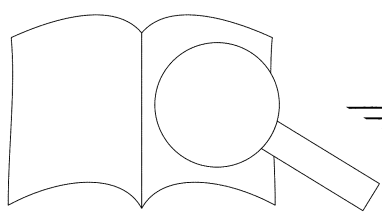
Musical notation for the third system, including vocal line and piano accompaniment.

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

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

- schet in et bet, es le -
 - ing in iour, the Sav -
 et le - bet der Hei - land und
 Sav - iour is liv - ing and
 herr - euch, es le - bet, es le -
 reign - you, the Sav - iour, the Sav -
 - schet in euch, es le -
 - ing in you, the Sav -

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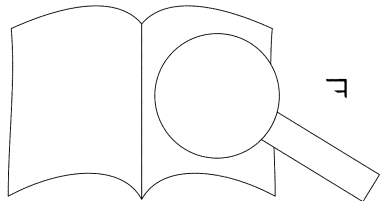


- - -bet der Hei-land u - - -al, herr-schet, herr -
 - - -iour is liv-ing - - - you ,reign-ing, reign -

herr - - schet in_ euch; er - freut euch, ihr
 reign - - gn-ing_ in_ you, be joy-ful, you

- bet der - - - schet in euch;
 - iour is - - - ing in you,

der Hei-land und herr-schet in euch, herr-schet, herr -
 ur is liv-ing and reign-ing in you, reign- ing



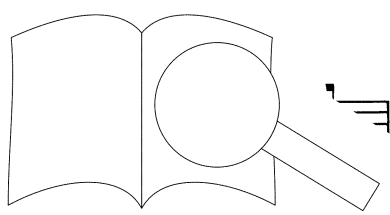
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Her - zen,
Chris - tians,

ent
nov.

-sch.
-ing,
-zen, es le - bet der Hei - land und herr - schet in
-ferings, the Sav - iour is liv - ing and reign - ing in
- schet, es le - bet der Hei - land und herr - schet in
- ing, the Sav - iour is liv - ing and reign - ing in

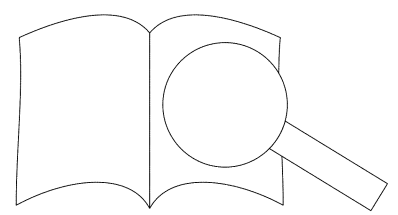
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euch.
you.

euch.
you.

euch.
you.



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The image shows a page of musical notation for piano, numbered 137. It features a grand staff with five systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a treble clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The fourth system has a treble clef and a key signature of one sharp. The fifth system has a treble clef and a key signature of one sharp. The sixth system has a bass clef and a key signature of one sharp. The seventh system has a bass clef and a key signature of one sharp. The eighth system has a bass clef and a key signature of one sharp. The ninth system has a bass clef and a key signature of one sharp. The tenth system has a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and trills (tr). A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page. Below the watermark, the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is visible. In the bottom right corner, there is a logo of an open book with a magnifying glass over it.

The image shows a musical score for page 141, consisting of several systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. 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 simple line drawing of an open book with a magnifying glass over it.

The image shows a musical score for page 145, which is page 32 of a book. The score is written in G major (one sharp) and 4/4 time. It consists of several systems of staves. The first system has a single staff with a treble clef. The second system has four staves: two treble clefs and two bass clefs. The third system has three staves: two treble clefs and one bass clef. The fourth system has four staves: two treble clefs and two bass clefs. The fifth system has four empty staves. The sixth system has two staves: one treble clef and one bass clef. A large, diagonal watermark 'PROBE-PARTITUR' is overlaid across the middle of the page. Below the watermark, there is text: 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'. In the bottom right corner of the musical notation, there is a graphic of an open book with a magnifying glass over it.

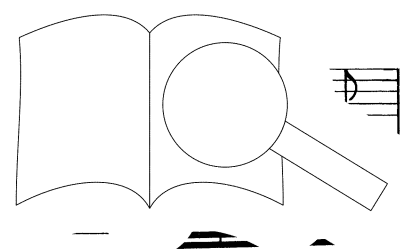
The image displays a musical score for page 149, consisting of several systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The score is divided into measures by vertical bar lines. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the page. Below this watermark, the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" is printed. In the bottom right corner, there is a graphic of an open book with a magnifying glass over it. The page number "149" is located in the top left corner.

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 two sharps (F# and C#). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The second system continues the musical piece with the same four-staff structure. It maintains the eighth-note accompaniment and melodic development.

The third system shows a transition where the upper staves have rests, and the bass line continues with a few notes, indicating a change in the musical texture.

The final system of music concludes the piece with a double bar line. It features a few final notes in both the treble and bass staves.



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Ihr
In

Fine.

Musical notation for the first system, consisting of five staves with rests.

Musical notation for the second system, featuring vocal lines and piano accompaniment with a *p* dynamic marking.

Musical notation for the third system, including vocal lines with German and English lyrics.

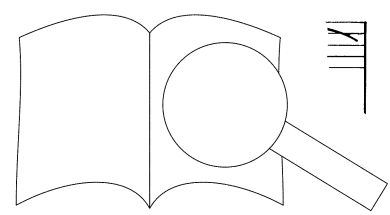
Ihr kön - n - - ren, das
 In yo. - - - all Trau - - - ing, all

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

kön - n - -
 yo. - - - Trau -
 yo. - - - mourn -

Musical notation for the fifth system, including piano accompaniment and a large graphic element.

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Fürch-ten, das ängst-li - che
trem-bling, all trou-ble-some

- re- - ten, das ängst-li - che Za -
- bling, all trou-ble - some wor -

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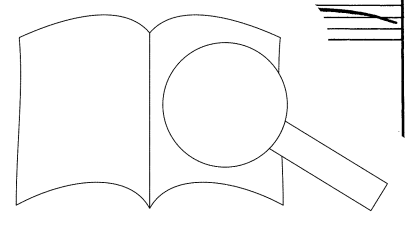
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- - - gen, das äng - - - kön-net ver - ja - gen das
 - - - ries, all tr - - - in you he dis - miss-es all

- - - ön-net ver - ja - gen das Trau - - -
 - - - you he dis - miss-es all mourn - - -

Trau - - - - - ren, das Fürchten, das ängst -
 mourn - - - - - ing, all trembling, all trou -

- ren, das Trau-ren, das Fürchten, das ängst -
 - ing, all mourn-ing, all trembling, all trou -



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Four staves of musical notation, all containing rests. The key signature is one sharp (F#).

Three staves of musical notation for piano accompaniment. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes.

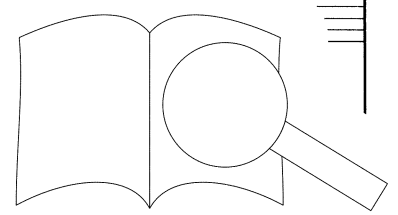
Four staves of musical notation, all containing rests. The key signature is one sharp (F#).

Vocal line with lyrics: - li - che - ble - some we

Four staves of musical notation, all containing rests. The key signature is one sharp (F#).

Vocal line with lyrics: Za - wor -

Two staves of musical notation for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes.



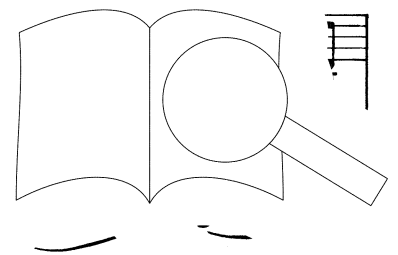
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gen, ihr kön-net ver - ja - gen das
ries, in you he dis - miss-es all

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Trau - ren, das Fürcht - te - li - che Za - gen, das ängst - li - che
 mourn - ing, all trem - bling, all trou - ble - some wor - ries, all trou - ble - some

- ren, das Fürch - ten, das ängst - li - che Za -
 ing, all trem - bling, all trou - ble - some wor -



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.

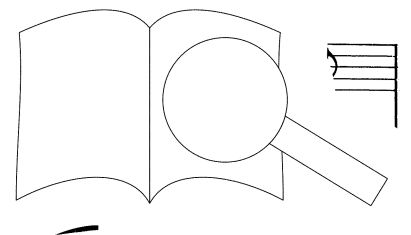
der Hei - land er - geist - li - ches Reich!
 the Sav - iour a - wak - ens his king - dom in you.

Za - gen: der Hei geist - li - ches Reich!
 wor - ries; the Sav king - dom in you.

de. wak - ens his geist - li - ches Reich!
 king - dom in you.

- land er - qui - cket sein geist - li - ches Reich! Ihr kön - net ver -
 - iour a - wak - ens his king - dom in you' dis -

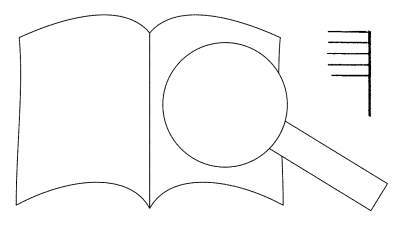
Musical notation for the fourth system, including vocal line and piano accompaniment.



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Ihr kön - net ve - ja
 In you he

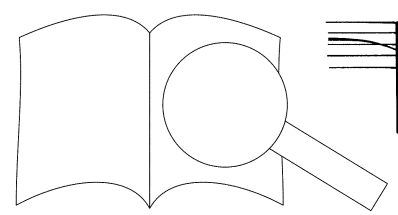
ja - gen das Trau -
 es all mourn -



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- - - gen , das Fürch-ten, das ängst -
 - - - ing, all trem - bling, all trou -

- ren, das Fürch-ten, das ängst-li - che Za -
 - ing, all trem - bling, all trou - ble - some wor -



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Musical score for the first system, featuring a vocal line and piano accompaniment in G major.

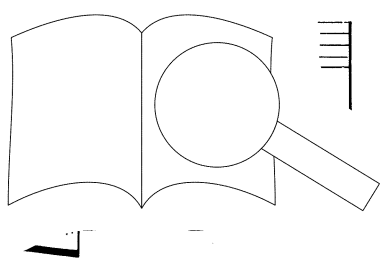
Musical score for the second system, featuring a vocal line and piano accompaniment in G major.

Musical score for the third system, featuring a vocal line and piano accompaniment in G major.

Musical score for the fourth system, featuring a vocal line and piano accompaniment in G major.

- li - che
- ble - some

- gen, ihr
- ries, in



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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.

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

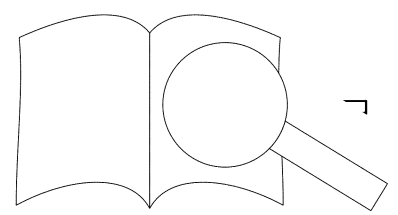
Musical notation for the fifth system, including vocal line and piano accompaniment.

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der
the

...en, das Fürchten, das ängstli- che Za- gen:
 ...rning, all trem- bling, all trouble- some wor- ries;

...a- gen, das Trau- ren, das Fürchten, das ängstli- che Za- gen:
 wor- ries, all mourn- ing, all trem- bling, all trouble- some wor- ries;



Hei - - - - - land er - qui - cket sein
 Sav - - - - - - iour a - wak - ens his

der Hei - - - - - land er - qui - cket sein geist - -
 the Sav - - - - - - iour a - wak - ens his king - -

Hei - - - - - land er - qui - cket sein
 Sav - - - - - - iour a - wak - ens his

der Hei - - - - - land er - qui - cket sein
 the Sav - - - - - - iour a - wak - ens his

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

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

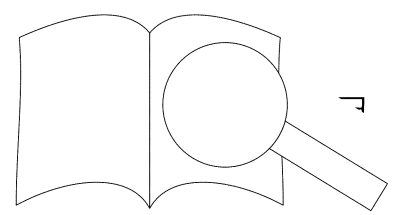
Musical score for the third system, including vocal line with lyrics and piano accompaniment.

geist - li - ches Reich, der Hei - land er - qui - cket sein geist - li - ches Reich, der
 king - dom in you, the Sav - iour a - wak - ens his king - dom in you, the
 - li - ches Reich. qui - cket sein geist - li - ches Reich,
 - dom in you - wak - ens his king - dom in you,
 geist - li - ches Reich, der Hei - land er - qui - cket sein geist - li - ches Reich,
 king - dom y - iour a - wak - ens his king - dom in you,

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

der Hei - land er - qui - cket sein geist - li - ches Reich,
 the Sav - iour a - wak - ens his king - dom in you,

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Hei - land er - qui - - - - -
 Sav - iour a - wak - - - - -

der Hei - land, der Hei - - - - - land er -
 the Sav - iour, the Sav - - - - - iour a -

land er - qui - cket sein geist - - - - -
 v - iour a - wak - ens his king - - - - -

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

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

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

Hei - - - - - cket sein geist-li - ches Reich!
 Sav- - - - - ak - ens his king-dom in_ you.

qui - cket sein geist - - - - - li - ches Reich!
 wak - ens his ki- - - - - dom in_ you.

qui - cket sein - - - - - li - ches Reich!
 wak - ens - - - - - dom in you.

- - - - - li - ches Reich!
 - dom in you.

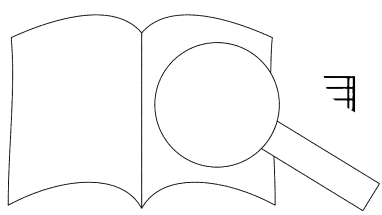
- - - - - li - ches Reich!
 - dom in you.

- - - - - li - ches Reich!
 - dom in you.

- - - - - li - ches Reich!
 - dom in you.

- - - - - li - ches Reich!
 - dom in you.

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



Da capo

2. Recitativo

Violino I

Violino II

Viola

Basso

Basso continuo

Es bricht das Grab und damit unsre Not, der Mund verkündig't
The grave is vanquished and with it our need. To praise our God

6
4

4

in Not und Tod den Gläu-bigen voll-kommen wohl ge-ra-ten.
as, in death and need the faith-ful from all fear are freed for ever.

3. Aria

Oboe I

Oboe II

Fagotto

Violino I

Violino II

Viola

Basso

B₂

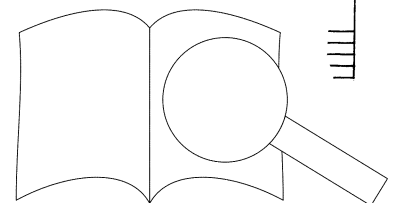
Musical score for Oboe I, Oboe II, and Bassoon. The Oboe parts are in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The Bassoon part is in bass clef with the same key signature and time signature. The music consists of six measures of rhythmic patterns.

Musical score for Violino I, Violino II, and Viola. The Violino parts are in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The Viola part is in bass clef with the same key signature and time signature. The music consists of six measures of rhythmic patterns.

Musical score for Bassoon. The part is in bass clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It consists of six measures of rhythmic patterns.

Musical score for Bassoon. The part is in bass clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It consists of six measures of rhythmic patterns.

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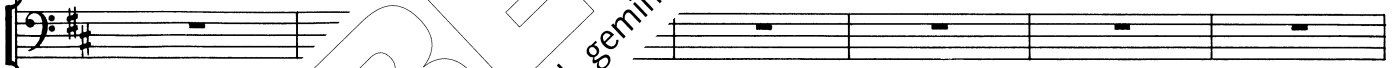
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Musical score system 1, measures 14-20. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staves and a bass line in the lower staff.



Musical score system 2, measures 21-27. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music continues with a melodic line in the upper staves and a bass line in the lower staff.

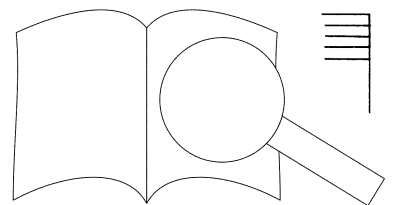


Musical score system 3, measures 28-30. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music continues with a melodic line in the upper staves and a bass line in the lower staff.

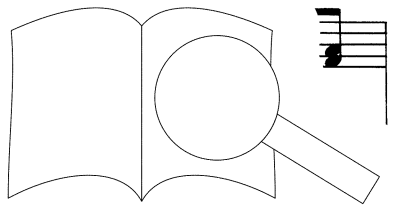


Musical score system 4, measures 31-37. It consists of two staves: a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music continues with a melodic line in the upper staff and a bass line in the lower staff. A large watermark 'PROBE-PARTITUR' is overlaid on the system.

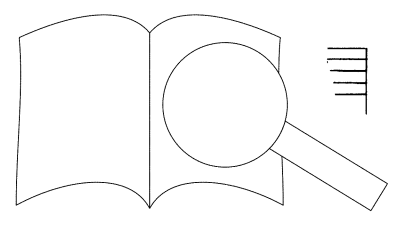
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Las - set dem Höchsten ein
Sing to the high-est a



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Dank-*lied* er *son*g of than*k* *r* - *bar*-*men* und *e* - *wi*-*ge* *Treu*, und *e* - *-*
, great mer-cy and end-less good faith, and end - -

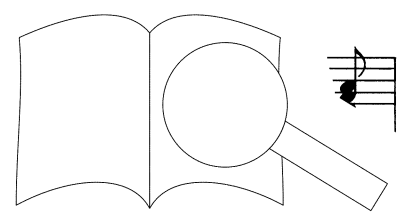
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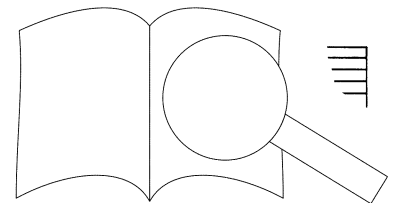
- wi - ge
- less

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- wi-ge 1.
- less

las - set dem Höchsten ein Danklied er - schallen,
sing to the high-est a song of thanks-giv-ing,



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las - set dem Höchsten ein Dank - -
 sing to the high-est a song - -

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für sein Er - bar - - - men und
 to his great mer - - - cy and

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e -
end -

- wi - ge Treu,
- less good faith,

für sein Er -
to his great

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bar - men und
mer - cy and

- - wi - ge Treu, und e -
- - less good faith, and end -

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*wi-ge Treu.
- less good faith.*

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First system of musical notation, measures 98-103. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music features a complex melodic line in the upper staves and a more rhythmic bass line.

Second system of musical notation, measures 104-109. It continues the three-staff format from the previous system. The melodic lines in the upper staves are highly active, while the bass line provides a steady accompaniment.

Third system of musical notation, measures 110-114. This system is mostly empty, with only a few notes visible in the bass staff, suggesting a section of rest or a specific performance instruction.

Fourth system of musical notation, measures 115-119. It features two staves: a treble clef and a bass clef. The music concludes with a final cadence. To the right of the staves is a large graphic of an open book with a magnifying glass over it, serving as a visual cue for the end of the piece.

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First system of musical notation, consisting of three staves (treble, treble, and bass clefs) with musical notes and rests.

Second system of musical notation, consisting of three staves (treble, treble, and bass clefs) with musical notes and rests.

Third system of musical notation, consisting of three empty staves (treble, treble, and bass clefs).

Fourth system of musical notation, consisting of two staves (treble and bass clefs) with musical notes and rests. A large magnifying glass icon is overlaid on the right side of the system.

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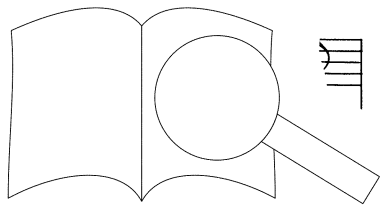
First system of musical notation, measures 1-6. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staves and a bass line in the lower staff.

Second system of musical notation, measures 7-12. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music continues with a melodic line in the upper staves and a bass line in the lower staff.

Third system of musical notation, measures 13-14. It consists of two empty bass clef staves.

Fourth system of musical notation, measures 15-18. It consists of two staves: a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff and a bass line in the lower staff. A large watermark is overlaid on this system.

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Musical notation system 1, consisting of two treble staves and one bass staff. The first two staves contain melodic lines with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

Musical notation system 2, consisting of two treble staves and one bass staff. Similar to system 1, it features melodic lines in the upper staves and accompaniment in the lower staff.

Musical notation system 3, consisting of a single empty bass staff.

Musical notation system 4, consisting of two treble staves and one bass staff. The notation includes chords and melodic lines.

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Musical score system 1, measures 1-4. Treble and bass staves with piano accompaniment. The word 'Fine' is written above the first measure. The piano part features a rhythmic pattern of eighth notes.

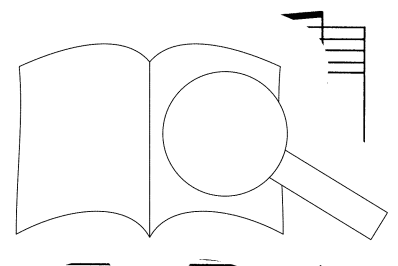
Musical score system 2, measures 5-8. Treble and bass staves with piano accompaniment. The piano part continues with the same rhythmic pattern.

Musical score system 3, measures 9-10. Treble and bass staves with piano accompaniment.

Je-sus er - schei-net, uns
 Je-sus is com - ing, his

Musical score system 4, measures 11-14. Treble and bass staves with piano accompaniment. The piano part features a rhythmic pattern of eighth notes.

Fine



Frie - de
peace t

Je - sus er - schei - - - net, uns Frie -
Je - sus is com - - - ing, his peace, _____

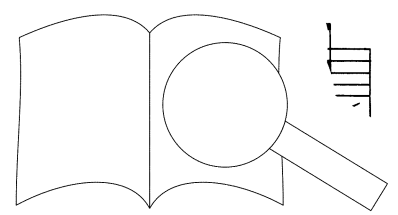
The first system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 7/8. The music features a rhythmic pattern of eighth and sixteenth notes.

The second system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps, and the time signature is 7/8. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests.

The third system of music consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps, and the time signature is 7/8. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests.

The fourth system of music consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps, and the time signature is 7/8. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests.

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First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music includes dynamic markings 'f' and various rhythmic patterns.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music includes dynamic markings 'f' and various rhythmic patterns.

Third system of musical notation, featuring a single bass clef staff with lyrics underneath.

- de, ur ^{li-} en, Je-sus be - ru - fet,
 - ing; Je-sus is call-ing,

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 key signature has two sharps (F# and C#). The music includes dynamic markings 'f' and various rhythmic patterns.

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pp

pp

Je - sus be -
Je - sus is ca - le - shar -

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- ben, täg - lich wird sei - ne Barm - her - zig - keit
 - ing; dai - ly - he strengthens with his end - less

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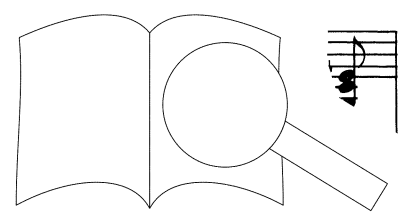
neu!
grace;

...et, uns Frie-de zu ge - ben, Je-sus be -
...ing, his peace to be giv - ing; Je-sus is

ru - fet u
call - ing *his*

har - ben, täg - lich wird sei - ne Barm - her - zig - keit
ing; dai - ly he strengthens with his endless

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First system of musical notation (measures 178-182). It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The first two staves are marked with a forte dynamic (*f*). The bass staff is marked with *f* in the first measure and *p* (piano) in the fifth measure. The music features arpeggiated chords and melodic lines.

Second system of musical notation (measures 183-187). It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps. All staves are marked with a forte dynamic (*f*). The music continues with arpeggiated figures and melodic fragments.

Vocal line with lyrics: *neu. grace;* Je - sus er -
Je - sus is_

Third system of musical notation (measures 188-192). It consists of two staves: one treble clef and one bass clef. The key signature has two sharps. The music concludes with a final chord and melodic line.

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Musical score system 1, measures 1-6. Treble clef, key signature of two sharps (F# and C#). The first staff has a piano (*p*) dynamic marking. The bass line starts with a whole rest followed by quarter notes.

Musical score system 2, measures 7-12. Treble clef, key signature of two sharps. The first staff has a piano (*p*) dynamic marking. The bass line is mostly whole rests.

Musical score system 3, measures 13-18. Bass clef, key signature of two sharps. Lyrics are written below the staff. A trill (*tr*) is indicated above the final note.

schei-net, v
com-ing. h_a

gib - ing; Je - sus is call - ing, his life to be

ben, Je - sus be - ru - fet uns, mit ihm zu

Musical score system 4, measures 19-24. Bass clef, key signature of two sharps. The system concludes with a large graphic of an open book with a magnifying glass over it.

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le - shar - - - - - ben, mit ihm zu le - ben,
 - - - - - ing; life to be shar - ing;

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Musical notation for the first system, including treble and bass staves with notes and rests. A piano (*p*) dynamic marking is present.

Musical notation for the second system, including treble and bass staves with notes and rests. A piano (*p*) dynamic marking is present.

Musical notation for the third system, including a bass staff with notes and rests.

täg - lich *v*
 dai - ly *h*
 -keit neu,
 , end-less grace,

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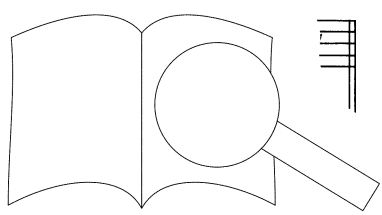
Musical score system 1, measures 1-6. It features a vocal line in the upper staff with eighth-note patterns and a bass line in the lower staff with a similar rhythmic pattern. The key signature has two sharps (F# and C#).

Musical score system 2, measures 7-12. The vocal line continues with eighth-note patterns, and the bass line provides accompaniment. The key signature remains two sharps.

Musical score system 3, measures 13-15. The vocal line has a few notes, and the bass line continues. The key signature remains two sharps.

täg-lich wird sei - ne Barm-her - zig-keit neu.
 dai-ly_ he strengthens with his endless grace.

Musical score system 4, measures 16-20. It features a piano accompaniment with chords and moving lines in both hands. The key signature remains two sharps.



Da capo

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4. Dialog

Recitativo

Die Furcht
(Alto)

Die Hoffnung
(Tenore)

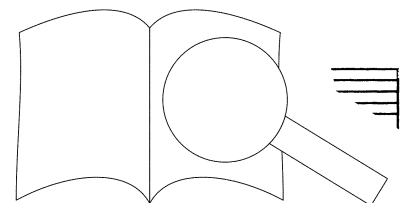
Basso continuo

Bei Je - su Le - ben freu - dig sein, ist un - srer Brust ein
To live in God, as Christ has done, cre - ates in us the

6
4

3
hel - ler Son - nen - schein. Mit 1. sei - nen Hei - land
bright - est ray of sun. An o be in Je - sus'

5
in sich selbst ein Him - mel - reich er - bau - en, ist wahrer
I have with - in a heav - en - ly a is a



Christen Ei-gen-tum. Doch weil ich hier ein himm-lisch Lab-sal ha-be, so
pre-cious priv-i - lege. And, since I have a heaven-ly peace-ful dwelling, my

sucht mein Geist hier sei - ne Lust und Ruß mir kräf - tig
mind finds rest with - in this her - it - age. ear - ly calls to

Grab und Ster - ben bringt euch
grave and death to you mean

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Recitativo

stehn ist eu - er Trost.
rec - tion grants you peace.

Mein Mund will zwar ein Op - fer
My voice de - sires to bring an

ge - ben, mein Hei - land!
of - fering, my Sav - iour,

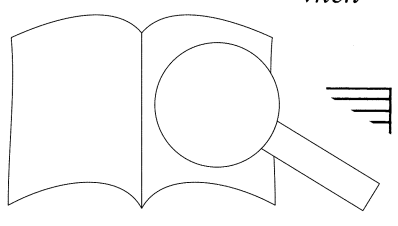
doch wie
but how

wie so gar ge -
how so un - de -

rd es vor dir, o gro - ßer Sie - ger, sein,
will it to you, O great - est vic - , sein,

wenn
when

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ich für dich ein Sieg- und Dank- lied brin - ge.
 I will sing of tri - umph and thanks- giv - ing.

Kein Au - ge sieht den Hei -
 No e - se den the
 Mein Au - ge sieht den Hei -
 My eye can see the

Hei - lar
 Sav

kein Au - ge sieht
no eye can see

mein Au - ge sieht
my eye can see

F
Sav

wec

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33

es hält ihn nicht der Tod in Ban - - -
and death can - not keep him in bond - - -

35

and

37

hält ihr in Ban - - -
death ca in bond - - -

es hält ihn nicht der
and death can - not keep

Tod in — Ban —
him in — bond —

den, kein Au - ge sieht den
age, no eye can see the

den, ge
age, an

Hei - land auf - er - weckt, _____ es
 Sav - iour is a - live, _____ and

8 sieht den Hei - land auf - er - weckt, _____
 see the Sav - iour is a - live, _____

hält ihn noch der Tod in Ban -
 death can still keep him in bond -

es hält nicht in Ban -
 and d u in bond -

- den, der Tod in Ban - den!
 - age, keep him in bond - age.

- den, der Tod in Ban -
 - age, keep him in bond -

Recitativo

Wie! darf noch Furcht in einer Brust ent-
 How then can fear in an-y heart be

Läßt wohl das Grab die To-ten aus?
 Will then the grave re-lease the dead?

stehn?
 met?

ei-nem Gra-be
 is placed in death's dark

Ach Gott! der du den Tod be-
 O God, you who have death now

hal-ten Grab und Tod ihn nicht.
 ,grave and death can keep him not.

sie - get, dir weicht des Gra - bes Stein, das Sie - gel bricht. Ich glau - be,
con - quered, the stone is rolled a - way with bro - ken seal. I trust in

a - ber hilf mir Schwachen, du kannst m' be -
you, yet help my weak - ness, for you Sub -

wei - fel - mut, der Gott, der Wunder tut, hat meinen Geist durch
a - cy to doubt! My God who leads me out, he grants to me such

66

Trostes Kraft ge - stä - ket, daß er den auf - er - standnen Je - sum mer - ket.
peace and strength, and bless - ing and gives me ev - i - dence that Christ is liv - ing.

5. Aria (Duetto)

Violino solo

Die Furcht (Alto)

Die Hoffnung (Tenore)

Basso continuo

3

5

7

Ich
I

Ich
I

9

furo^t

des Gra - bes Fin - ster - nis - sen, ich
 the sep - ul - chre deep dark - ened, I

ich furch - te nicht des Gra - bes Fin - ster - nis - sen,
 I did - not fear the sep - ul - chre deep dark - ened,

furch - te zwar des Gra - bes Fin - ster - nis - sen, und
 well did fear the sep - ul - chre - deep dark - ened, and

hof - fe - te, — mein Heil sei nicht ent - ris - - - sen, ent - ris - -
 hoped in faith, my Lord had not — de - part - - - ed, de - part - -

kla - sei nun ent - ris - - - sen, und kla -
 did . d had then de - part - - - ed, and did —

sen, ent - ris - - - sen, ent - ris - - - sen, und
 ed, de - part - - - ed, de - part - - - ed, and

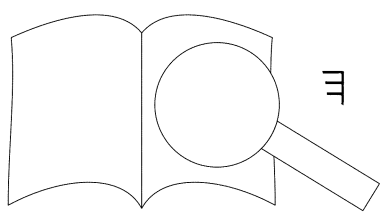
ge - te, — und kla - ge - te, — mein Heil sei nun ent -
 la - ment, and did — la - ment, my Lord had then de -

hof - fe - te, — mein Heil sei nicht ent - ris - - - - - sen, ent -
 hoped in faith, my Lord had not de - part - - - - - ed

ris -
 part -

- sen,
 - ed,

- sen.



Musical notation for the first system, including treble and bass staves.

ich furch - te zwar des
I well did fear the

ich furch - te nicht, ich furch - te nicht, ich furchte nicht
I did _ not fear, I did _ not fear, I did not fear 'es

Musical notation for the second system, including treble and bass staves.

Musical notation for the first part of the third system, including treble and bass staves.

Gra - ber n, des Gra - bes Fin - ster - nis - sen, ich
sep - u. ened, the sep - ul - chre deep dark - ened, I

r - nis - sen, des Gra - bes Fin - ster - nis - sen, und
deep dark - ened, the sep - ul - chre deep dark - ened, and

Musical notation for the final part of the third system, including treble and bass staves.

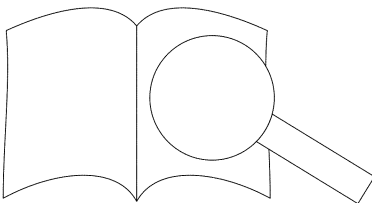
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furch - te zwar des Gra - bes Fin - ster - nis - sen, und
 well did fear the sep - ul - chre deep dark - ened, and

hof - fe - te, — mein Heil sei nicht ent - ris - - - sen, ent - ris -
 hoped in faith, my Lord had not — de - part - - - ed, de - p

kla - ge - t a ent - ris - - - sen, und kla -
 did la - n. then de - part - - - ed, and did

ent - ris - - - sen, ent - ris - - - sen, ent - ris - sen. und
 de - part - - - ed, de - part - - - ed, d' and

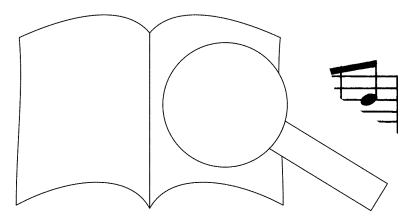


-ge-te, und kla-ge-te, mein Heil sei nun ent-
 la-ment, and did-la-ment, my Lord had then de-
 hof-fe-te, mein Heil sei nicht ent-ris-ent-

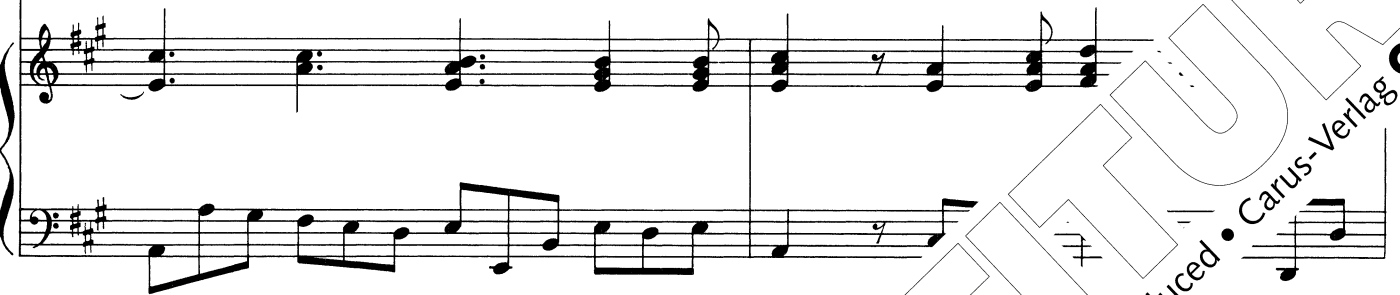
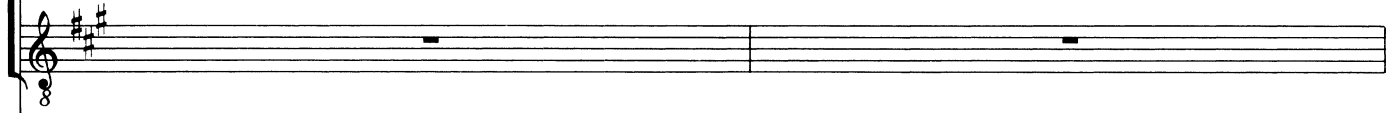
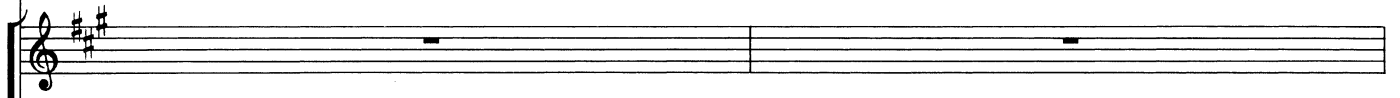
ris-part- sen, ent-ris-sen!
 ed, de-part-ed. sen, ent-ris-sen!
 ed, de-part-ed.

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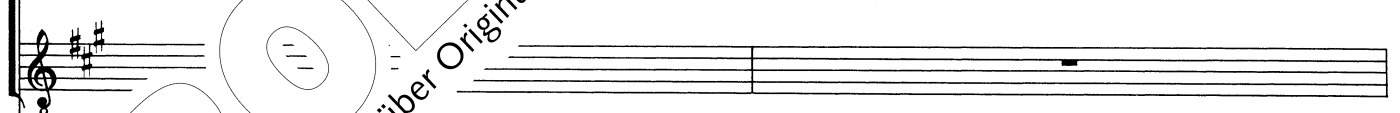
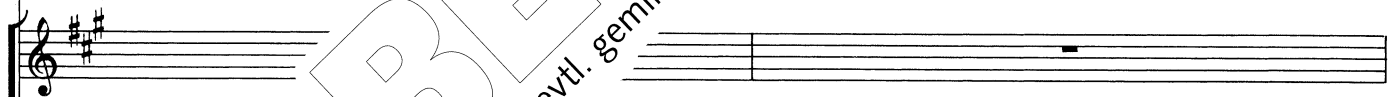
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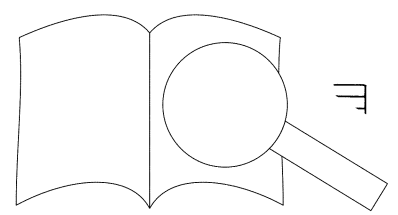
32



34

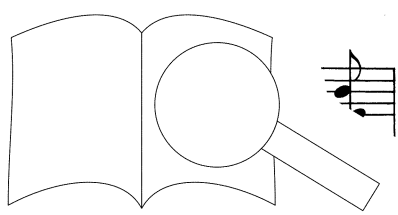


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Nun ist_ mein Her - ze
 Now is_ my heart in

Nun ist_ mein Her - ze vol - ler Trost, und
 Now is_ my heart in deep - est rest and



Fine

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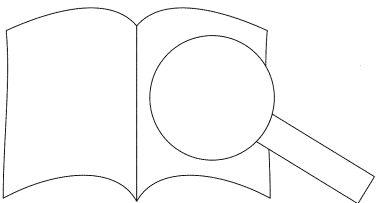
vol - ler Trost, und wenn sich auch ein Feind er - bost, will ich in Gott zu
deep - est rest and should the en - e - my - mo - lest, then I - in God, in

wenn sich auch ein Feind er - bost, will ich _____ in Gott -
should the en - e - my mo - lest, then I _____ in Gr -

sie - gen, in Gr
God - am

sie -
ae - fend -

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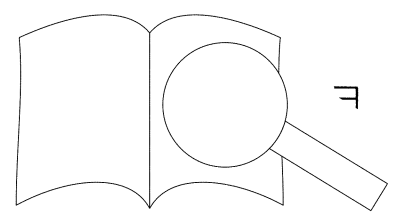


sen.
ed.

wis - sen.
fend - ed.

Nun ist mein Her - ze vol - ler Trost, mein
Now is my heart in deep - est rest, my

Nun ist mein Her - ze
Now is my heart in



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Her - ze vol - ler Trost, und wenn sich auch ein Feind er - bost, wenn
 heart in deep - est rest, and should the en - e - my mo - lest, the

vol - - - - - ler Trost, und wenn sich auch ein
 deep - - - - - est rest, and should the en - e -

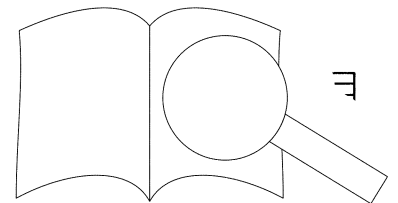
sich - - - - - ein will ich - - - - - in Gott zu sie - - - - - gen, zu
 en - - - - - then I - - - - - in God, in God - - - - - am de -

er - bost, will ich - - - - - in Gott zu
 - mo - lest, then I - - - - - in God, then

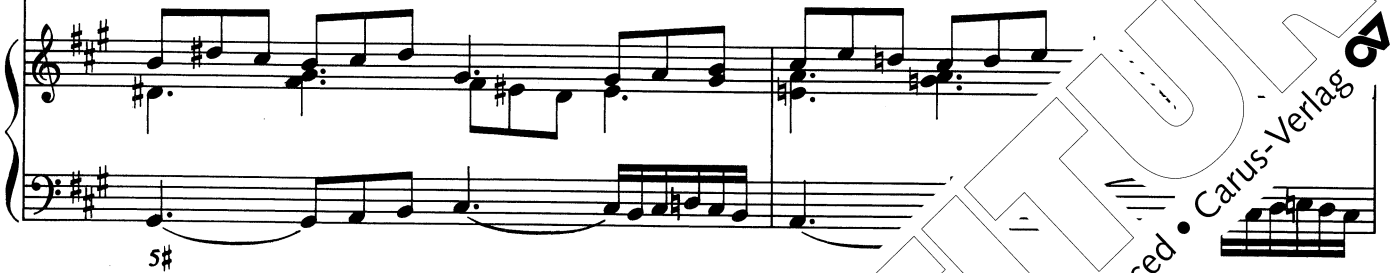
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sie - fend -
 sie - gen, in Gott zu sie -
 I in God am de - fend -

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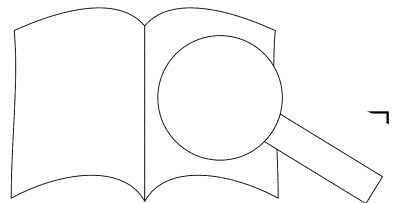
5#

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God zu sie - gen wis - sen, will
am well - de - fend - ed, then

- gen, in Gott zu sie - gen wis - sen, zu sie -
- ed, in God am well - de - fend - ed de - fend -

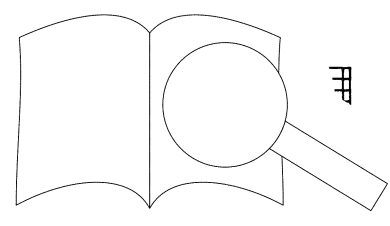


ich in Gott, in Gott zu sie - gen, will
 I in God am well - de - fend - ed, then

- gen, will ich in Gott zu sie - gen wis - sen, will
 - ed, then I in God am well - de - fend - ed, "

ich in C vis - sen, in Gott zu sie - gen wis - sen.
 I in - fend - ed, in God am well - de - fend - ed.

- sie - gen wis - sen, in Gott zu sie - gen wis - sen.
 - well - de - fend - ed, in God am well - de - fend - ed.



Da capo

6. Choral

Soprano,
Oboe I, Oboe II,
Violino I

Alto,
Violino II

Tenore,
Viola

Basso,
Fagotto

Basso continuo

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! Des solln wir al - le
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia! Now we should all have

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! Des solln wir al - le
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia! Now we should all have

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! Des solln wir al - le
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia! Now we should all have

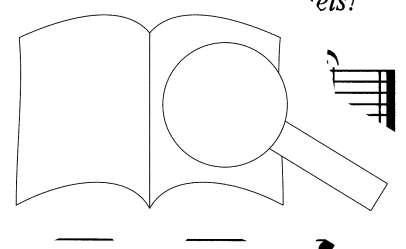
Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! Des solln wir al - le
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia! Now we should all have


5
froh sein: Christus will unser Trost sein. Ky - ri - e e - leis!
glad - ness, for Christ will take our sad - ness! Kyr - i - e e - leis!

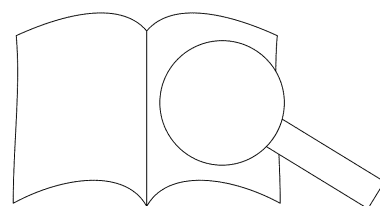
froh sein: Christus will unser Trost sein. Ky - ri - e e - leis!
glad - ness, for Christ will take our sad - ness! Kyr - i - e e - leis!

froh sein: Christus will unser Trost sein. Ky - ri - e e - leis!
glad - ness, for Christ will take our sad - ness! Kyr - i - e e - leis!

froh sein: Christus will unser Trost sein. Ky - ri - e e - leis!
glad - ness, for Christ will take our sad - ness! Kyr - i - e e - leis!



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- 1 Wie schön leuchtet der Morgenstern
 2 Ach Gott, vom Himmel sieh darein
 3 Ach Gott, wie manches Herzeleid
 4 Christ lag in Todes Banden
 5 Wo soll ich fliehen hin
 6 Bleib bei uns, denn es will
 Abend werden
 7 Christ unser Herr zum Jordan kam
 8 Liebster Gott, wenn werd ich sterben
 9 Es ist das Heil uns kommen her
 10 Meine Seel erhebt den Herren
 11 Lobet Gott in seinen Reichen
 (Himmelfahrtsoratorium)
 12 Weinen, Klagen, Sorgen, Zagen
 13 Meine Seufzer, meine Tränen
 14 Wär Gott nicht mit uns diese Zeit
 15 Herr Gott, dich loben wir
 17 Wer Dank opfert, der preiset mich
 18 Gleichwie der Regen und Schnee
 19 Es erhob sich ein Streit
 20 O Ewigkeit, du Donnerwort
 21 Ich hatte viel Bekümmernis
 22 Jesus nahm zu sich die Zwölfe
 23 Du wahrer Gott und Davids Sohn
 24 Ein ungefärbt Gemüte
 25 Es ist nichts Gesundes an meinem Leibe
 26 Ach wie flüchtig, ach wie nichtig
 27 Wer weiß, wie nahe mir mein Ende
 28 Gottlob! nun geht das Jahr zu Ende
 29 Wir danken dir, Gott, wir danken dir
 30 Freue dich, erlöste Schar
 31 Der Himmel lacht! Die Erde jubiliert
 32 Liebster Jesu, mein Verlangen
 33 Allein zu dir, Herr Jesu Christ
 34 O ewiges Feuer, o Ursprung der Liebe
 37 Wer da gläubet und getauft wird
 38 Aus tiefer Not schrei ich zu dir
 39 Brich dem Hungrigen dein Brot
 40 Darzu ist erschienen die Liebe Gottes
 41 Jesu, nun sei gepreiset
 42 Am Abend aber desselbigen Sabbats
 43 Gott fähret auf mit Jauchzen
 44 Sie werden euch in den Bann tun
 45 Es ist dir gesagt, Mensch, was gut ist
 46 Schauet doch und sehet
 47 Wer sich selbst erhöht
 48 Ich elender Mensch
 49 Ich geh und suche mit Verlangen
 50 Nun ist das Heil und die Kraft
 51 Jauchzet Gott in allen Landen
 54 Widerstehe doch der Sünde Δ
 55 Ich armer Mensch, ich Sündner
 56 Ich will den Kreuzstab gerne tragen
 57 Selig ist der Mann
 58 Ach Gott, wie marterst du mich
 59 Wer mich liebet, der liebet auch
 mein Wort hat
 60 O Ewigkeit, du Dauerndes
 61 Nun komm, der Heiden Heiland
 62 Niemand hat deine Güte
 63 Ich bin ein guter Hirt
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- Alles nur nach Gottes Willen
 Herr, wie du willst, so schicks mit mir
 Wer mich liebet, der wird mein Wort halten
 Die Elenden sollen essen
 Die Himmel erzählen die Ehre Gottes
 Du sollt Gott, deinen Herren, lieben
 Jesu, der du meine Seele
 Gott, der Herr, ist Sonn und Schild
 Ein feste Burg ist unser Gott (reconstr.)
 Jesus schläft, was soll ich hoffen
 Ich habe genug
 - version for Bar (MS) in C minor
 - version for Soprano in E minor
 Ich habe genug
 (version for Soprano in E minor)
 Erfreute Zeit im neuen Bunde
 Ich bin vergnügt mit meinem Glücke
 Ich bin ein guter Hirt
 Wahrlich, wahrlich, ich sage euch
 Bisher habt ihr nichts gebeten
 in meinem Namen
 Siehe, ich will viel Fischer aussenden
 Was soll ich aus dir machen, Ephraim
 Es reiet euch ein schrecklich Ende
 Gelobet seist du, Jesu Christ
 Ich hab in Gottes Herz und Sinn
 Wer nur den lieben Gott lässt walten
 Was frag ich nach der Welt
 Christus, der ist mein Leben
 Herr Christ, der ein'ge Gottessohn
 In allen meinen Taten
 Was Gott tut, das ist wohlgetan
 Was Gott tut, das ist wohlgetan
 Was Gott tut, das ist wohlgetan
 Nimm von uns, Herr, du tröste
 Herr, deine Augen sehr
 nach dem Glauben
 Ihr werdet weinen und heulen
 Du Hirte Israels
 Herr, gehe
 Actus tragicus
 die allmächtige Hand
 Was ist das für ein
 hilt
 U
 Ich bin ein
 streuer Hirt
 du höchstes Gut
 Christen, seid getrost
 mein Geist, bereit
 ehfürst, Herr Jesu Christ
 und Ehr dem höchsten Gut
 Jesu Christ, meins Lebens Licht
 Preise, Jerusalem, den Herrn
 Gott, man lobet dich in der Stille
 Das neugeborne Kindelein
 Liebster Immanuel, Herzog der Frommen Δ
 Meinen Jesum lass ich nicht
 Mit Fried und Freud ich fahr dahin
 Erhalt uns, Herr, bei deinem Wort
 Herr Jesu Christ, wahr' Mensch und Gott
 Auf Christi Himmelfahrt allein
 Gelobet sei der Herr
 Aus der Tiefen rufe ich, Herr, zu dir
 - version in G minor
 - version in A minor
 Bereitet die Wege, bereitet die Bahn
 Ich freue mich in dir
 Ein Herz, das seinen Jesum lebend weiß
 Ach Herr, mich armen Sünder
 Lobe den Herren, den mächtigen König
 der Ehren
 Wachet auf, ruft uns die Stimme
 Lobe den Herrn, meine Seele
 Nimm, was dein ist, und gehe hin
 Wir müssen durch viel Trübsal
 Herz und Mund und Tat und Leben
 - BWV 147a, reconstr.
 - BWV 147, Leipzig version
 Bringet dem Herrn Ehre
 Man singet mit Freuden vom Sieg
 Nach dir, Herr, verlanget mich
 Süßer Trost, mein Jesus kömmt
 Tritt auf die Glaubensbahn
 Mein Gott, wie lang, ach lange
 Ich lasse dich nicht, du sehest
 denn
 Der Friede sei mit dir
 Sehet, wir gehn hina
 Komm, du süe Tröster
 Nur jedem das Seine
 Wo gehest
 Tue Rechtfertigung
 Vergesse
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