

Johann Sebastian
BACH

Du sollt Gott, deinen Herren, lieben
The Lord your God with all your heart
BWV 77

Kantate zum 13. Sonntag nach Trinitatis
für Soli (SATB), Chor (SATB)
2 Oboen, Oboe da caccia, Trompete
2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the 13th Sunday after Trinity
for soli (SATB), choir (SATB)
2 oboes, oboe da caccia, trumpet
2 violins, viola and basso continuo
edited by Reinhold Kubik
English version by Jutta and Vernon Wicker

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



Carus 31.077

Inhalt

Vorwort	3
Foreword	4
1. Coro con Choral Du sollt Gott, deinen Herren, lieben <i>The Lord your God with all your heart</i>	5
2. Recitativo (Basso) So muß es sein <i>This is God's way</i>	38
3. Aria (Soprano) Mein Gott, ich liebe dich <i>My God, I love you now</i>	39
4. Recitativo (Tenore) Gib mir dabei, mein Gott <i>Grant, Lord, to me a heart</i>	47
5. Aria (Alto) Ach, es bleibt in meiner Liebe <i>Yes, my love is never perfect</i>	50
6. Choral Herr, durch den Glauben wohn in mir <i>By faith alone, Lord, dwell in me</i>	55

Zu diesem Werk ist folgendes Aufführungsmaterial erschienen:
Partitur (Carus 31.077), Studienpartitur (Carus 31.077/07),
Klavierauszug (Carus 31.077/03),
Chorpartitur (Carus 31.077/05),
komplettes Orchestermaterial (Carus 31.077/19)

The following performance material is available for this work:
full score (Carus 31.077), study score (Carus 31.077/07),
vocal score (Carus 31.077/03),
choral score (Carus 31.077/05),
complete orchestral material (Carus 31.077/19)

Vorwort

Die Kantate *Du sollt Gott, deinen Herrn, lieben* wurde am 13. Sonntag nach Trinitatis (22. August) 1723 erstmals aufgeführt, entstammt also Bachs erstem Leipziger Kantatenjahrgang.¹ Den Text der Kantate entnahm Bach dem wenige Jahre zuvor für das Kirchenjahr 1720/21 gedruckten Gothaer Kantatenjahrgang *Gott-geheiligt Singen und Spielen des Friedensteinschen Zion* von Johann Oswald Knauer; Knauer schrieb diese Kantatentexte für seinen Schwager Gottfried Heinrich Stölzel. Über Knauers Leben ist wenig bekannt. Geboren wurde er 1690 in Gotha, ab 1709 studierte er in Jena, Leipzig und schließlich Halle, dann verliert sich seine Spur. Auf jenen Knauer-Jahrgang gehen auch die Texte von BWV 64 (*Sehet, welch eine Liebe*) und BWV 69a (*Lobe den Herren, meine Seele*) zurück; beides ebenfalls Kantaten von 1723. Bach hat allerdings Knauers Texte jeweils deutlich überarbeitet und vor allem erheblich gekürzt.

Bei der vorliegenden Kantate knüpft Knauers Text eng an das Sonntagsevangelium an, das Gleichnis vom barmherzigen Samariter mit dessen Vorgeschichte (Lukas 10,23–37). Der Samariter selbst tritt dabei allerdings nur in Satz 4 kurz in Erscheinung („Gib mir dabei, mein Gott, ein Samariterherz“). Vielmehr widmet sich der Kantatentext der Vorgeschichte, vor allem auf die Frage des Schriftgelehrten „Was muss ich tun, dass ich das ewige Leben ererbe?“ Die Antwort Jesu „Du sollt Gott, deinen Herren lieben ... und deinen Nächsten als dich selbst“ (Lukas 10,27) ist zugleich der Text des Eingangschores unserer Kantate.

Bachs Umgang mit diesem Text hat Anlass zu Bewunderung und zu mancherlei Deutung gegeben. Wie auch bei der am Sonntag darauf erklingenden Kantate *Es ist nichts Gesundes an meinem Leibe* BWV 25 zum 14. Sonntag nach Trinitatis 1723 führt Bach hier mit einem nur instrumentalen Choralcantus-firmus eine zweite „imaginäre“ Textebene ein. In unserer Kantate intoniert die Trompete den Choral „Dies sind die heiligen zehn Gebot“ und verdeutlicht damit, dass im Gebot der Gottes- und Nächstenlieben alle anderen Gebote enthalten sind. Wie allumfassend dieses Gebot ist, wird nochmals dadurch unterstrichen, dass neben der höchsten Stimme (Trompete) auch die tiefste (Generalbass) diese Choralmelodie aufgreift, und zwar augmentiert in einem Kanon (also wiederum „gesetzmäßig“). Auch bei dem Umstand, dass die Trompete beim Choral „Dies sind die heiligen zehn Gebot“ genau zehn Einsätze hat, wird es sich kaum um einen Zufall handeln.

Wie durch den Eingangssatz vorgegeben, ist die Gottes- und Nächstenliebe auch das Thema der anderen Sätze der Kantate. Beide Arien sind kammermusikalisch gehalten. Während die „Terzenseeligkeit“ der Oboen in der ersten Arie gut zum Text „Mein Gott, ich liebe dich von Herzen“ passt, ist die Besetzung der zweiten Arie überraschend. Zum Text „Ach, es bleibt in meiner Liebe lauter Unvollkommenheit“ erklingt neben dem basso continuo als einziges Instrument die Trompete. Auch die gesangliche Führung der Trompetenstimme ist ungewöhnlich. Bach verwendet hier verschiedene, nicht in der Naturtonreihe vorkommende Töne, besonders häufig *cis*². Dies hat zu

der Vermutung Anlass gegeben, dass Bach hier an eine Zugtrompete dachte. Denkbar erscheint aber auch, dass die nur unvollkommen realisierbare Trompetenstimme bildhaft gemeint ist.

Von dieser Kantate ist nur die autographe Partitur überliefert, nicht aber die Stimmen. Häufig hat Bach Choräle in seinen Partituren nicht textiert, meist jedoch durch Niederschrift der ersten Wort kenntlich gemacht, welcher Choraltext erklingen soll; bei der vorliegenden Kantate hat er leider auch dies unterlassen. Ein unter dem Ende der Kantate eingetragener Choraltext „Du stellst mein Jesu selber dich“ (8. Strophe des Liedes „Wenn einer alle Ding' verstünd“ von David Denicke) wurde lange für eine Ergänzung Karl Friedrich Zelters gehalten, außerdem wurden von Werner Neumann Bedenken gegen dieses Lied aufgrund der unterschiedlichen Sinngliederung in Melodie und Text vorgebracht.² Werner Neumann schlug daher den Text „Herr, durch den Glauben wohn in mir“ vor, mit dem die Kantate bis heute meist gesungen wird. Inzwischen wurde jedoch in dem Schreiber des Choraltextes in der autographen Partitur Bachs Sohn Johann Christoph Friedrich erkannt.³ Dies muss nicht zwangsläufig bedeuten, dass es sich um den von Bach gewünschten Text handelt, die Möglichkeit, dass der Bach-Sohn den Choraltext den damals wahrscheinlich noch greifbaren Stimmen entnommen hat, ist jedoch auch nicht von der Hand zu weisen. Wir teilen daher beide Choraltexte mit.

Die Kantate erschien in Band 18 der Alten Bach-Gesamtausgabe; das Vorwort des Herausgebers Wilhelm Rust ist datiert auf 1870. In der Neuen Bach-Gesamtausgabe erschien die Kantate in Band I/21, herausgegeben von Werner Neumann (1958/59).

Stuttgart, Frühjahr 2015

Uwe Wolf

¹ Alfred Dürr, *Zur Chronologie der Leipziger Vokalwerke J. S. Bachs. Mit Anmerkungen und Nachträgen versehener Nachdruck aus Bach-Jahrbuch 1957*, Kassel 1976, S. 61.

² Werner Neumann, *Krit. Bericht NBA I/21*, S. 11f. Der Textdruck Knauers hilft nicht weiter, da Knauer ein Lied mit einer anderen Melodie gewählt hatte: die 11. Strophe von „Dies sind die heiligen zehn Gebot“.

³ Peter Wollny, „Johann Christoph Friedrich Bach und die Teilung des väterlichen Erbes“, in: *Bach-Jahrbuch 2001*, S. 55ff., bes. S. 62.

Foreword

The cantata *Du sollt Gott, deinen Herrn, lieben* (The Lord your God with all your heart you shall now be loving) was first performed on the 13th Sunday after Trinity (22 August) 1723; it thus belongs to Bach's first annual cantata cycle in Leipzig.¹ Bach took the text for the cantata from the Gotha annual cantata cycle for the church year 1720/21, entitled *Gott-geheiligt Singen und Spielen des Friedensteinschen Zion*, by Johann Oswald Knauer, which had been published a few years earlier. Knauer wrote these cantata texts for his brother-in-law Gottfried Heinrich Stölzel. Little is known about Knauer's life. He was born in 1690 in Gotha; from 1709 onwards, he studied in Jena, Leipzig and finally in Halle. Thereafter, his trace is lost. This particular annual cantata cycle by Knauer is also the source of the texts of BWV 64 (*Sehet, welch eine Liebe*) and BWV 69a (*Lobe den Herren, meine Seele*), both of which are cantatas from 1723. However, Bach clearly revised and significantly shortened Knauer's texts.

In the present cantata, Knauer's text refers closely to the Sunday Gospel reading, which is the Parable of the Good Samaritan and the events leading up to it (Luke 10:23–37). The Samaritan himself makes only a brief appearance in movement 4 ("Gib mir dabei, mein Gott, ein Samariterherz" / Grant, Lord, to me a heart like the Samaritan). Rather, the cantata libretto focuses on the events leading up to the parable, especially on the lawyer's question "What shall I do to inherit eternal life?" Jesus's reply "The Lord your God with all your heart you shall now be loving ... and love your neighbour as yourself" (Luke 10:27) is, at the same time, the text for the opening chorus of the present cantata.

Bach's treatment of the text in this opening chorus has given rise to admiration and a variety of interpretations. As is the case in the cantata which was first heard on the following Sunday, *Es ist nichts Gesundes an meinem Leibe* (There is naught of soundness within my body) BWV 25 for the 14th Sunday after Trinity 1723, Bach introduces a second, "imaginary" layer of text consisting of a purely instrumental chorale cantus firmus. In the case of the present cantata, the trumpet sounds the chorale "Dies sind die heiligen zehn Gebot" (These are the holy Ten Commandments), making it clear that the commandment to love God and one's neighbour contains all the other commandments within it. The all encompassing quality of this commandment is emphasized by the fact that not only the highest voice (trumpet), but also the lowest (basso continuo) take up this melody, as a canon in augmentation (i.e., a reference to "canon" as law). Also the circumstance that the trumpet has exactly ten entries in the chorale "Dies sind die heiligen zehn Gebot" can hardly be considered a coincidence.

As prescribed by the opening movement, the other movements of the cantata also deal with love of God and love of one's neighbor. Both arias are scored in chamber music proportions. Whereas the "blissful thirds" of the oboes in the first aria perfectly mirror the text "Mein Gott, ich liebe dich von Herzen" (My God, I love you with all my

heart), the second aria bears a surprise: the text "Ach, es bleibt in meiner Liebe lauter Unvollkommenheit" (Yes, my love is never perfect) is accompanied, apart from the basso continuo, only by the trumpet. Furthermore the melodic line of the trumpet part is unusual: in it, Bach uses several notes that are not available in the natural harmonic series, most frequently *c sharp*². This has given rise to speculations that Bach may have intended the part for a slide trumpet. It is, however, just as possible that the trumpet part, which can only be rendered inadequately, is meant to mirror the text.

Only the autograph score of this cantata is extant; there are no parts. Bach frequently did not underlay the chorale texts in his scores, merely indicating by the first word which chorale text was to be sung; in the case of the present cantata he unfortunately neglected to indicate even the first word. A chorale text notated under the end of the cantata – "Du stellst mein Jesu selber dich," the 8th stanza of the chorale "Wenn einer alle Ding' verstünd" by David Denicke – was for a long time considered to be an addition by Karl Friedrich Zelter; furthermore, Werner Neumann has voiced misgivings about this hymn on the grounds of the difference in content structure between melody and text.² Werner Neumann therefore suggested the text "Herr, durch den Glauben wohn in mir" (By faith alone, Lord, dwell in me), with which the cantata has usually been sung in the past. In the meantime, however, the handwriting of the chorale text in Bach's autograph score has been recognized as that of his son, Johann Christoph Friedrich.³ This does not necessarily mean that the text is the one originally intended by Bach, but the possibility cannot be dismissed that Bach's son gleaned the chorale text from the cantata parts, which at the time were in all likelihood still available. We therefore have included both chorale texts.

The cantata was published in volume 18 of the old Bach Gesamtausgabe; the foreword by the editor Wilhelm Rust is dated 1870. In the Neue Bach-Gesamtausgabe, the cantata was published in volume I/21, edited by Werner Neumann (1958/59).

Stuttgart, spring 2015
Translation: David Kosviner

Uwe Wolf

¹ Alfred Dürr, *Zur Chronologie der Leipziger Vokalwerke J. S. Bachs. Mit Anmerkungen und Nachträgen versehener Nachdruck aus Bach-Jahrbuch 1957*, Kassel, 1976, p. 61.

² Werner Neumann, Critical Report NBA I/21, p. 11f. Knauer's printed text is of no help either, since Knauer had selected a hymn with a different melody: the 11th stanza of "Dies sind die heiligen zehn Gebot."

³ Peter Wollny, "Johann Christoph Friedrich Bach und die Teilung des väterlichen Erbes", in: *Bach-Jahrbuch 2001*, pp. 55ff., esp. p. 62.

Du sollt Gott, deinen Herren, lieben

The Lord your God with all your heart

BWV 77

Johann Sebastian Bach

1685–1750

1. Coro con Choral

Tromba

Violino I
(e Oboe I)

Violino II
(e Oboe II)

Viola
(e Oboe da caccia)

Soprano

Alto

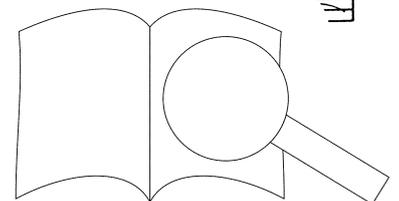
Tenore

Basso

Basso

3 4

7 6 4 3
5



Aufführungsdauer/Duration: ca. 17 min.

© 1985/1992 by Carus-Verlag, Stuttgart – CV 31.077

Vervielfältigungen jeglicher Art sind gesetzlich verboten./Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / 2017 / Printed in Germany / www.carus-verlag.com

by Ret...

Generalbassbearbeitung: Paul Horn

English version by

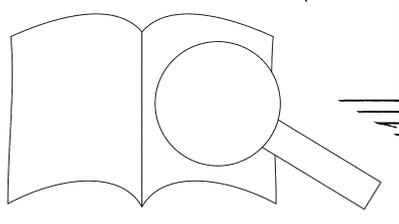
Jutta and Vernon Wicker

Musical notation for the first system, including a treble clef staff with a whole rest, a vocal line with a melodic phrase, and a bass line with a bass clef and a key signature change to one flat.

Musical notation for the second system, consisting of five empty staves with various clefs (treble and bass).

Musical notation for the third system, including a vocal line and a bass line with a bass clef and a key signature change to one flat.

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



PROBE-PARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

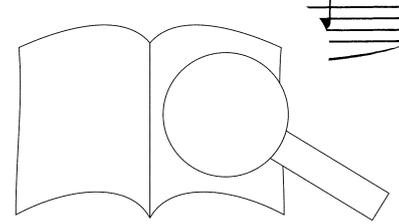
Du sollt Gott, dei - nen
 The Lord your God with all your heart, mind, strength, and power, love your God with all your heart, mind, strength, and power,

lie - ben von gan - zem
 heart you shall now love with all your heart, mind, strength, and power,

Her - ren,
 all your

Her - ren,
 lov -

PROBEE-PARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Her - - - - -
 lov - - - - -

lie - ben von gan - zem Her -
 heart you shall now be lov -

- - - - - du sollt Gott, dei - nen Her - ren,
 - - - - - g, the Lord your God with all your

- - - - - zen, du sollt Gott,
 - - - - - ing, the Lord your

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. Below it are four staves for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The music is in a key with one flat (B-flat major or D minor) and a common time signature.

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. Below it are four staves for piano accompaniment. The lyrics for the vocal line are: "zen; ing, lie-ben von gan-zem Her heart you shall now be lov".

dei - nen H^r Her-zen;
 God with al. lov-ing,

The third system of the musical score consists of three staves. The top staff is labeled "Org." and contains organ accompaniment. Below it are two staves for piano accompaniment. To the right of the organ staff is a diagram of an open book with a magnifying glass over it, indicating a specific section of the score.

5	6	6
3	4	4
	2	2

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The first system of music consists of five staves. The top staff is a treble clef staff containing rests. The second and third staves are treble clef staves with active melodic lines. The bottom staff is a bass clef staff with active melodic lines. The music is in a key with one flat and a 2/4 time signature.

The second system of music consists of five empty staves, likely representing a continuation of the piece or a placeholder for another instrument.

The third system of music consists of five staves. The top staff is a treble clef staff with active melodic lines. The bottom staff is a bass clef staff with active melodic lines. The music continues in the same key and time signature. To the right of the staves is a large graphic of an open book with a magnifying glass over it, symbolizing a search or a specific section of the score.

6 5 6 5 b 2 9 8b 6 5

PROBE-PARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

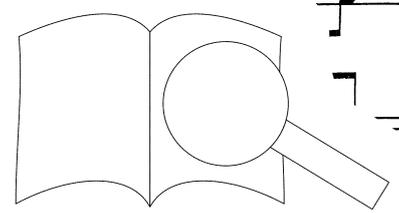
The first system of music consists of four staves. The top staff is a vocal line with a treble clef, starting with a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second and third staves are piano accompaniment in treble clef, featuring a melodic line with eighth and sixteenth notes. The bottom staff is piano accompaniment in bass clef, providing a harmonic foundation with eighth and sixteenth notes.

The second system of music consists of four staves. The top staff is a vocal line with a treble clef, containing a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second and third staves are piano accompaniment in treble clef, with a melodic line. The bottom staff is piano accompaniment in bass clef, with a harmonic line.

du sollt Gott,
the Lord your

The third system of music consists of four staves. The top staff is a vocal line with a treble clef, containing a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second and third staves are piano accompaniment in treble clef, with a melodic line. The bottom staff is piano accompaniment in bass clef, with a harmonic line.

7 6 6 6 5 6 6 4b 3 5
5 4 3 4 2b b



PROBE-PARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

du sollt Gott, dei - nen Her - ren, lie - be -
 the Lord your God with all your heart tnc

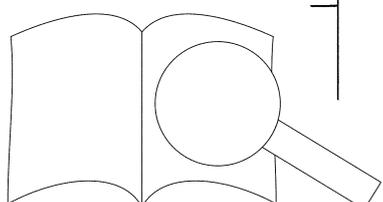
dei - nen Her - ren, lie - ben von gan - ze
 God with all your heart you shall now he

du sollt Gott, dei - nen Her - ren,
 the Lord your God with all your

du sollt Gott,
 the Lord your

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

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



de - nen
God w...

von gan - zem Her -
a shall now be lov -

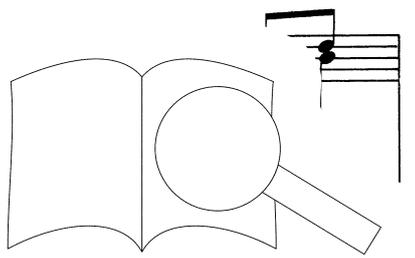
lie - ben von gan - zerr
heart you shall now b...

- zen, du sollt Gott,
- ing, the Lord your

du sollt Gott,
the Lord your

au - nen Her - ren,
God with all your

PROBENPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



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

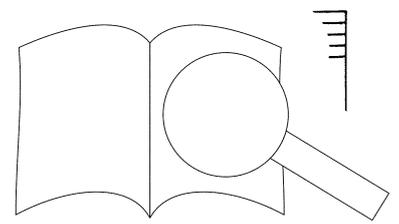
lie - ben von gan - zem Her - - - du sollt Gott,
 heart you shall now be lov - - - the Lord your

dei - nen Her - ren, lie - - - at Gott, dei - nen Her - ren,
 God you shall be lov - - - rd your God with all your

dei - nen Her - ren, lie - - - er - zen, du sollt Gott, dei - nen
 God with all your lov - ing, the Lord your God with

- - - ze, - - - zem Her - zen,
 - - - be lov - ing,

Musical notation for the second system, including piano accompaniment.



PROBEEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

dei - nen Her - ren, lie - ben von gan - zem
 God with all your heart you shall now be

lie - ben von gan - zem Her -
 heart you shall now be lov -

Her - ren, lie - ben v
 all your heart yo

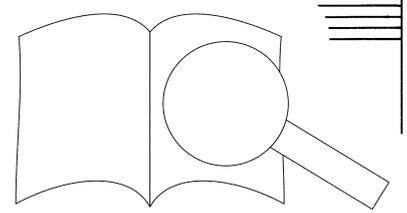
du
 th

Her - ren, lie - ben von gan - zem Her -
 all your heart you shall now be lov -

gan - zem Her -
 all now be lov -

Her - - zen, von gan - zem Her -
 lov - - ing, shall now be lov -

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

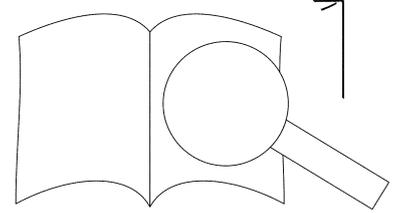


zen, von gan - zer See - le, du sollt Gott, dei - nen h
 ing, with all your spir - it, the Lord your God wi .at on gan - zem

zen, du__ sollt Gott, dei - nen Her - ren m Her - - - -
 ing, the__ Lord your God with all you be lov - - - -

zen, von gan - zer See - - le
 ing, with all your spir - -

zen, von gan -
 ing, with all



PROBEEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

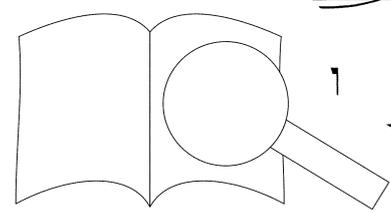
Her - - - zen, von gan - zer Se
 lov - - - ing, with all your

- zen, von gan - zer See - -
 - ing, with all your spir - - - le,
 - it,

du
 thr

dei - nen Her - ren, lie - ben von gan - zem
 God with all your heart you shall now be

du sollt Gott, dei - nen Her - ren,
 the Lord your God with all your



PROBEEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

- le, von al - len Kräf - - - - ten - - - - - zem_ Ge -
 - it, with strength and pow - - - - - vit. - - - - - all_ your

von al - len Kräf - - - - - in - zem Ge - mü - te, von
 with strength and pow - - - - - in - all your be - ing, with

Her - zen, von gan - - - - - n al - len Kräf - - - - - ten, von
 lov - ing, with all - - - - - with strength and pow - - - - - er, with

lie - ben v - - - - - zen, von gan - zer See - - - - - le, von
 heart you s. - - - - - ing, with all your spir - - - - - it, with

PROBENPARTITUR
 Evaluation Copy - Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert.



mü - - - te,
be - - - ing,

our mü - -



al - len Kräf - ten un
strength and pow - er, fro

ar mü - - te, und von
be - - ing, from with -



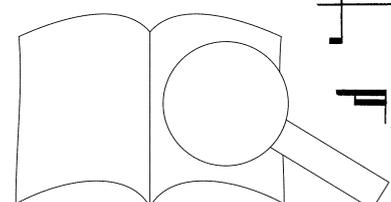
al - len Kräf - ten und von ga
strength and pow - er, fr with

e - - te, von gan - zem
ing, with - in all



al - le
strength an

und von gan - zem Ge - mü - te, von
from with - in all your be - ing, with -



PROBENPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

- te; du sollt Gott, dei - nen li. von gan - zem
 - ing; the Lord your God i du shall now be

gan - zem Ge - mü - te; Gott, dei - nen Her - ren,
 in all your be - ing; your God with all your

Ge - mü - te; du sollt Gott,
 your be - ing the Lord your

gan - zem Ge - n. du sollt Gott,
 in all your the Lord your

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

Vc., Cb.

PROBEEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Her - - - - - du sollt Gott,
 lov - - - - - the Lord your

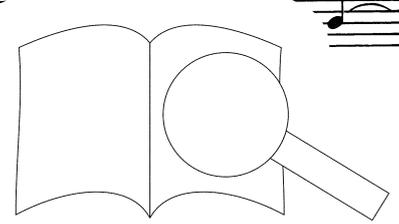
lie - ben von gan - zem Her - zen,
 heart you shall now be lov - zen,
 sollt Gott, dei - nen Her - ren,
 Lord your God with all your

dei - nen Her - ren, i - en v
 God with all your lov - ing, du sollt Gott,
 the Lord your

dei - nen Her - ren, i - en v
 God wit' all now be lov - - - - -

gan - zem Her - zen,
 all now be lov - - - - -

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



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

dei - nen Her - ren, lie - ben von gan - zem Her
 God with all your heart you shall now be I

lie - ben von gan - zem Her - - -
 heart you shall now be lov - - -

dei - nen Her - ren, lie - ben von gan - zem
 God with all your heart you shall now be lov - - -

zen, du sollt
 ing, the ,

ren, lie - ben von gan - zem Her - - -
 all your heart you shall now be lov - - -

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

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

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

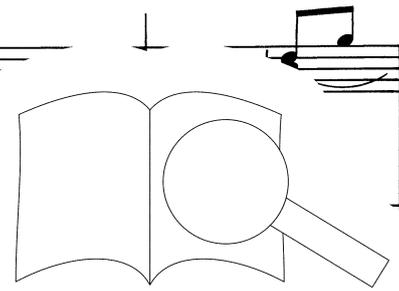
zen, von gan - zer See - le, von ai
 ing, with all your spir - it, with streng

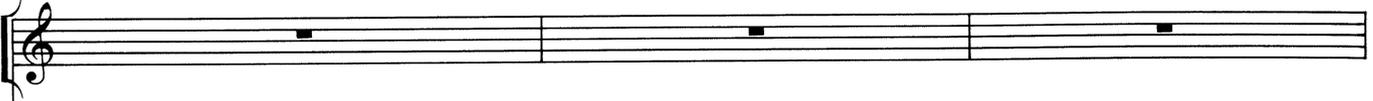
zen, von al - len Kräf - ten,
 ing, with strength and pow - er,

zen, von al - len Kräf - ten,
 ing, with strength and pow - er,

zen, von al - len Kräf - ten,
 ing, with strength and pow - er,

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



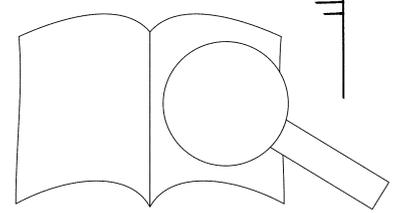


- ten und _____ von gan - - - - - nü - te,
 - er, from _____ with - in _____ ar be - ing,

_____ von gan - - - - - nü-te, und_
 _____ with - in _____ ar be-ing, from_

von al - ' , K- und
 with str d from von
 with -

von al - len
 with strength and
 von al - len kräf-ten
 with strength and pow-er,



PROBEEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

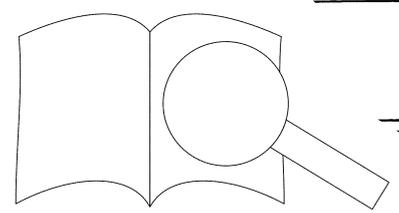
und von gan - - - ze - - - te;
 from with - in - - - ing;

von gan - zem Ge - mü - - - te;
 with - in all your be - - - ing;

gan - zem Ge - mü - - - ig, von gan - zem Ge - mü - te;
 in all your be - with - in all your be - ing;

in gan - zem Ge - mü - - - te; du sollt Gott,
 with - in all your be - - - ing; the Lord your

PROBENPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



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

Musical score for the second system, including German and English lyrics.

du sollt Gott, dei - ne H er - ren, von gan - zem Her - - - zen, von
 the Lord your God, your God with all your lov - - - ing, with

Musical score for the third system, including piano accompaniment and a magnifying glass icon.

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

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

Her - ren, lie - ben von gan - zem Her - zen, in gan - zer
 all your heart you shall now be lov - ing with all your
 lie - ben von gan - zem Her - zen See - - -
 heart you shall now be lov - ing all your spir - - -
 - zen, von gan - ze, von al - len
 - ing, with all it, with strength and
 gan - - - le, von al - - len kräf - -
 all it, with strength and pow - -

Musical notation for the third system, including piano accompaniment and organ part.

PROBEE-PARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

See - - - - le, von al -
 spir - - - - it, with stre -

- - le, von al - len Kräf -
 - - it, with strength and pow -

Kräf - ten, al - len Kräf -
 pow - er, strength and pr - n und - von gan - zem Ge -
 from - with - in all your

ten,
 er, - len Kräf - ten und - von
 - rengh and pow - er, from - with -

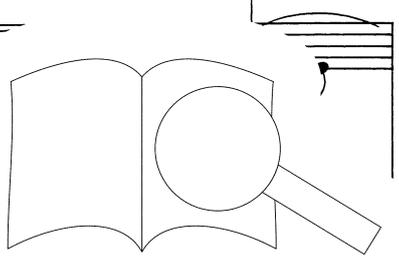
Musical score for the second system, including piano accompaniment and a graphic of an open book.

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

ten und von gan - zem Ge - mü - te, und von gan - zem Ge -
 er, from with - in all your be - ing, from with - in all your

gan - in - em Ge - mü - te, und von gan - zem Ge -
 in all your be - ing, from with - in all your

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



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

dei - nen Her - ren, lie - ben von gan - zem
 God with all your heart you shall now be

du sollt Gott, dei - nen Her
 the Lord your God with n gan - zem Her - - -
 all now be lov - - -

Her - - - zen
 lov - - - ing,

lie - ber
 heart y' - - - zen, von gan - zem
 ing, shall now be - - -

Musical notation for the third system, including piano accompaniment and a magnifying glass icon.

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

Her - zen,
lov - ing,

zen
ing,

und dei - nen
and love

und dei - nen Näch - st
and love your nei -

Her - zen,
lov - ing,

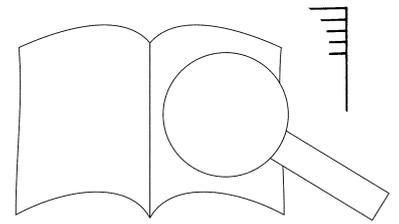
und dei - nen Näch - sten,
and love your neigh - bour,

nd dei - nen
and love your

als dich
as your -

als dich selbst, als dich
as your - self, as your -

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



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

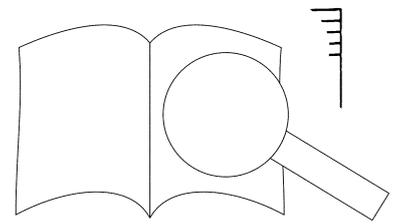
und dei - nen Näch - sten als dich selbst,
and love your neigh - bour as your - self

selbst, dei - nen Näch - sten als dich
self, love your neigh - bour as

selbst, dei - nen Näch - sten als dich selbst, und dei - nen
self, love your neigh - bour as your - self, and love your

Näch - sten als dich selbst, und dei - nen Näch - sten als dich
neigh - bour your - self, and love your neigh - bour as your -

Musical notation for the second system, including piano accompaniment.



PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

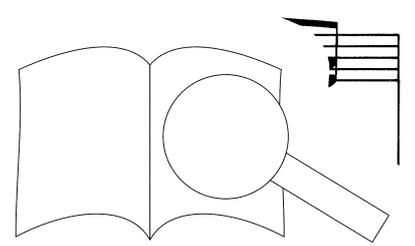
und dei - nen Näch - sten als dich selbst, und dei - nen
 and love your neigh - bour as your - self, and love your

und dei - nen Näch - sten als dich selbst, als dich
 and love your neigh - bour as your - self, as your -

Näch - sten als dich selbst, als dich
 neigh - bour as your - self, as your -

selbst, als
 self, as

PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



First system of musical notation, featuring a vocal line and piano accompaniment.

Näch-sten als dich selbst, als dich selbst, und de: ch selbst.
 neigh-bour as your-self, as your-self, and l neig your-self.

selbst, und dei-nen Näch-sten als dich selbst. ch-sten als dich selbst.
 self, and love your neigh-bour as your self. igh-bour as your-self.

selbst, dich selbst, un- r als dich selbst, als dich selbst.
 self, your-self, r n our as your-self, as your-self.

und dei-nen Näch-sten als dich selbst.
 and love your neigh-bour as your-self.

Second system of musical notation, including piano accompaniment and a graphic of an open book.

2. Recitativo

Basso

So muß es sein! Gott will das Herz vor*) sich al - lei - ne
This is God's way! He wants our heart for him a - lone as

Basso continuo

6

3

ha - ben! Man muß den Herrn von gan-zer See - len zu sei - ner Lust er
dwell-ing. We must seek God, the Lord our Sav-iour, with great de - sire

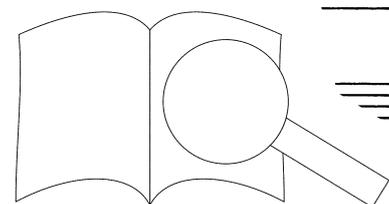
(5)

sich nicht mehr er - freun, als wenn e. durch sei-nen Geist ent-zündt, weil
joy we have with - in is kin... it is a joy di-vine. For

8

wir i. and Gü - te als - denn erst recht ver - si - chert sind.
great mer - it sur - round us with his grace sub-lime.

*)



3. Aria

Oboe I

Oboe II

Soprano

Basso continuo

3

6

Mein
My

9

Gott, ich lie - be dich, ich lie - be dich von Her - zen, mein Gott, ich lie - be dich, ich
 God I love you now, with all my heart I love you; my God I love you now, with

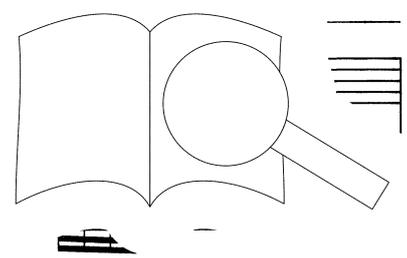
12

lie - be dich von Her - zen, mein - zes Le - ben
 all my heart I love you; may my life on

14

mein Gott, ich lie - be dich, ich lie - be
 my God I love you now, with all

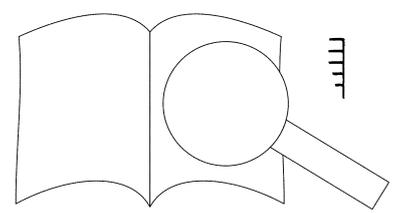
PROBENPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



zen, mein gan-zes Le - ben hangt dir an, mein gan - zes
 you; may all my life on you de - pend, may all my

Le - ben hangt dir an.
 life on you de - pend.

Original evtl. gemindert.



PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

26

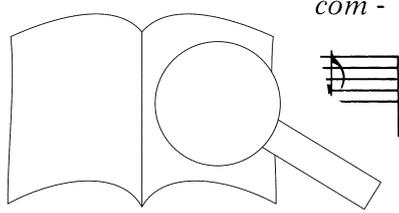
Laß
Let

29

mich doch dein Ge - bot, mich dein Ge - ken - nen, laß
 me know your com - mand, know your co - nd teach - ing, let

31

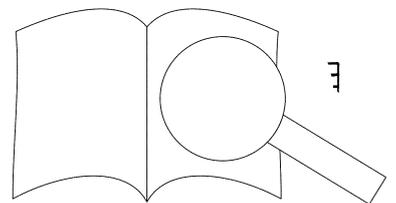
Ge - bot, dein Ge -
 ir com - mand, com -



PROBE-PARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

bot er - ken - nen, und in Lie - be so ent - bren -
 mand and teach - ing and in fer - vent love be burn -

- - - - - nen, daß ich dich e -
 - - - - - ing, with love that nev -



48

bren - - - - - nen, daß ich dich e -
burn - - - - - ing, with love that nev -

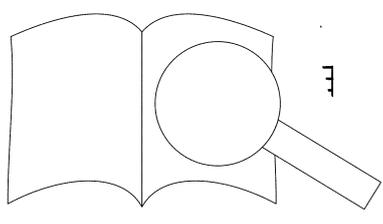
51

- - - - -
- - - - -

54

wig lie - ben__ kann, daß ich dich e -
er - more__ will__ end, with love that nev

PROBEBE
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



57

Musical notation for measures 57-59, top system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line features a melodic line with eighth and sixteenth notes, while the piano accompaniment provides harmonic support with chords and moving lines.

kann.
end!

Musical notation for measures 57-59, bottom system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line continues the melodic line from the previous system, and the piano accompaniment continues with harmonic support.

60

Musical notation for measures 60-62, top system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line continues the melodic line, and the piano accompaniment continues with harmonic support.

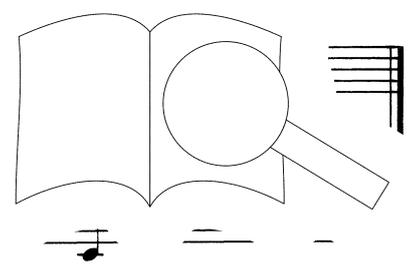
Musical notation for measures 60-62, bottom system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line continues the melodic line, and the piano accompaniment continues with harmonic support.

63

Musical notation for measures 63-65, top system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line continues the melodic line, and the piano accompaniment continues with harmonic support.

Musical notation for measures 63-65, bottom system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line continues the melodic line, and the piano accompaniment continues with harmonic support.

Musical notation for measures 66-68, bottom system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line continues the melodic line, and the piano accompaniment continues with harmonic support.



PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

4. Recitativo

Violino I

Violino II

Viola

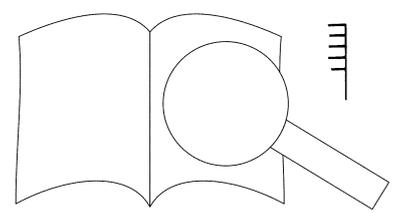
Tenore

Basso continuo

Gib mir da - bei, mein Gott! ein Sa - me
 Grant, Lord, to me a heart like the s.

3

reich den Näch - sten lie - be und mich bei sei - nem
 love my neigh - bour dear - ly. And when he suf - fers

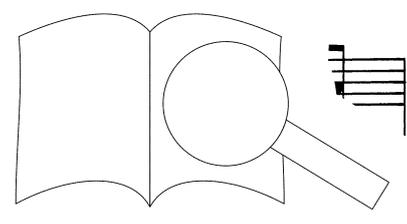


5

Schmerz auch ü - ber ihn be - trü - be, da - mit ich
 pain I feel with him sin - cere - ly. Help that I

7

er - geh und ihn in sei - ner Not nicht las - se
 a - way and leave him in his need



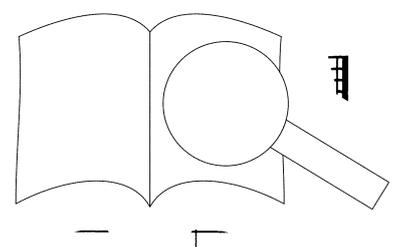
PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

9

Gib, daß ich Ei - gen - lie - be has - se, so wirst du mir
 Grant that I hate all false self - lov - ing, so that at l

11

e: nach mei-nem Wunsch, je - doch aus Gna-den ge - ben.
 e, that I de - sire, but on - ly grace



5. Aria

Tromba

Alto

Basso continuo

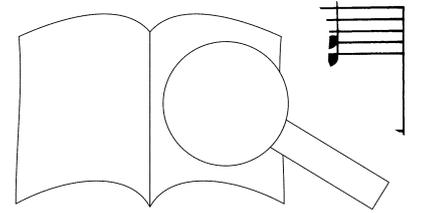
Musical notation for the first system, measures 1-5. The Tromba part (top) has a treble clef and a 3/4 time signature. The Alto part (middle) has a treble clef and a 3/4 time signature. The Basso continuo part (bottom) has a grand staff with treble and bass clefs and a 3/4 time signature. The Tromba part includes a trill (tr) and a flat (b) in the fifth measure.

Musical notation for the second system, measures 6-11. The Tromba part (top) has a treble clef and a 3/4 time signature. The Alto part (middle) has a treble clef and a 3/4 time signature. The Basso continuo part (bottom) has a grand staff with treble and bass clefs and a 3/4 time signature. The Tromba part starts with a measure number '6' and includes a trill (tr) in the eighth measure.

Musical notation for the third system, measures 12-15. The Tromba part (top) has a treble clef and a 3/4 time signature. The Alto part (middle) has a treble clef and a 3/4 time signature. The Tromba part starts with a measure number '12' and includes a trill (tr) in the first measure.

Ach, es
Yes, my

Musical notation for the fourth system, measures 16-19. The Basso continuo part has a grand staff with treble and bass clefs. The bottom staff includes measure numbers 7, 6, and 5.



PROBE-PARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

18

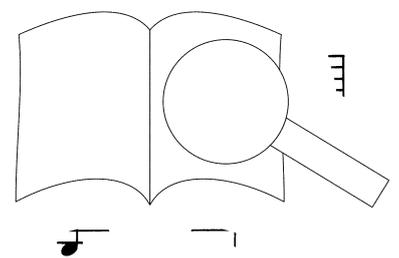
bleibt in mei - - ner Lie - be lau - ter Un - - voll -
 love is nev - - er per - fect, and in weak - - ness

23

- kom - men - heit, ach, es
 will re - main, yes, r mei - - ner
 nev - - er

28

lau - ter, lau - ter Un - - voll - kom - men - heit!
 and in weak - ness, weak - ness will re



33

37

Fine

Hab ich
Yes, and

Fine

42

gleich den Wil - len, was Gott sa - - get,
I am will - ing to Gott sa - - get, what

47

zu er - fül - len, fehlt mir's doch an Mög - lich -
 God is - ask - ing, but my try - - - ing is in -

52

keit.
 vain.

57

Hab ich
 and

62

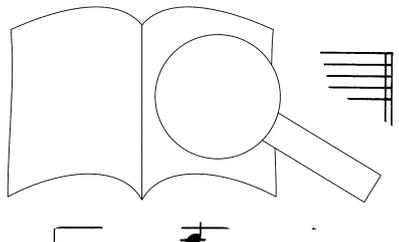
oft - mals gleich den Wil - len, was Gott sa - get, zu er - -
of - ten I am will - ing to ful - fil what God is

68

fü - - len, fehlt mir's doch an Mög - lich - keit,
ask - - ing, but my try - ing is vain

73

... ch, fehlt mir's doch an Mög - lich - keit,
ain, but my try - ing is vain



6. Choral

Soprano
Tromba
Violino I
Oboe I

Alto
Violino II
Oboe II

Tenore
Viola
Oboe da caccia

Basso

Basso continuo

*Herr, durch den Glau - ben wohn in mir, laß ihn sich
Du stellst, mein Je - su, sel - ber dich zum Vor - bild

By faith a - lone, Lord, dwell in me and make my
Thou, Je - sus, who art far a - bove all oth - ers

Herr, durch den Glau - ben wohn in mir, laß ihn sich
Du stellst, mein Je - su, sel - ber dich zum Vor - bild

By faith a - lone, Lord, dwell in me
Thou, Je - sus, who art far a - bove all oth - ers

im - mer stär - ken, un - ver - änder - lich und für
wah - rer Lie - be. und Kraft, daß ich

faith grow strong - er, bears fruit e - ter - nal - ly
as love's tea - r drops, grace and strength to love

im - mer s. laß er sei frucht - bar für und für
wah - rer s. Gib mir auch Gnad und Kraft, daß ich

er; that it bears fruit e - ter - nal - ly
cher; give thou me grace and strength to love

*Zur Textvariante, siehe das Vorwort / Concerning the text variant see the Foreword.

8

und reich in gu - ten Wer - ken; daß er sei tä - tig durch die Lieb,
 Gott und den Näch - sten lie - be, daß ich bei al - lem wo ich kann

and in good works may pros - per. My faith may bring forth deeds of love
 my God and fel - low crea - ture; that I may do what - e'er I can,

und reich in gu - ten Wer - ken; daß er sei tä - tig durch die Lieb,
 Gott und den Näch - sten lie - be, daß ich bei al - lem wo ich kann

and in good works may pros - per. My faith may bring forth
 my God and fel - low crea - ture; that I may do what

13

mit Freu - den und Ge - jäch - sten fort zu die - nen.
 stets lieb und hel - fe ... dei - nem Wort und Wei - se.

with joy and in friend - ship ... oove, to serve my neigh - bour al - ways.
 true for ev - ry man by thy di - vine ex - am - ple.

mit Freu - ste' ... -duld sich üb, dem Näch - sten fort zu die - nen.
 je - der - mann, nach dei - nem Wort und Wei - se.

pa - tience from a - bove, to serve my neigh - bour al - ways.
 true for ev - ry man by thy di - vine ex - am - ple.