

Johann Sebastian
BACH

Also hat Gott die Welt geliebt

So greatly God esteemed the world

BWV 68

Kantate zum 2. Pfingsttag
für Soli (SB), Chor (SATB)

2 Oboen, Taille (Englischhorn), Horn / Zink, 3 Posaunen
2 Violinen, Viola, Violoncello piccolo und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for Whit Monday
for soli (SB), choir (SATB)

2 oboes, taille (English horn), horn / cornett, 3 trombones
2 violins, viola, violoncello piccolo and basso continuo
edited by Reinhold Kubik
English version by Jean Lunn

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

Partitur / Full score



Carus 31.068

Inhalt

Vorwort	3
Foreword	4
1. Choral	5
Also hat Gott die Welt geliebt	
<i>So greatly God esteemed the world</i>	
2. Aria (Soprano)	31
Mein gläubiges Herze	
<i>My heart and my spirit</i>	
3. Recitativo (Basso)	42
Ich bin mit Petro nicht vermessen	
<i>Now then I shall not be like Peter</i>	
4. Aria (Basso)	43
Du bist geboren mir zugute	
<i>Lord, thou wast born to bring me goodness</i>	
5. Chorus	58
Wer an ihn gläubet, der wird nicht gerichtet	
<i>Now who believes him shall not be found guilty</i>	

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
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Klavierauszug (Carus 31.068/03), Chorpartitur (Carus 31.068/05),
komplettes Orchestermaterial (Carus 31.068/19).

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vocal score (Carus 31.068/03), choral score (Carus 31.068/05),
complete orchestral material (Carus 31.068/19).

Vorwort

Die Kantate *Also hat Gott die Welt geliebt* BWV 68 entstand für den 2. Pfingsttag am 21. Mai 1725, sechs Wochen nachdem Bach den sogenannten Choralkantaten-Jahrgang vorzeitig abgebrochen und sich der Vertonung von neun Texten der Leipziger Dichterin Mariane von Ziegler (1695–1760) zugewandt hatte. Zwei dieser Kompositionen – die Kantate *Auf Christi Himmelfahrt allein* BWV 128 und das vorliegende Werk – hat der Thomaskantor nachträglich in den Choralkantaten-Jahrgang eingefügt.¹ Beide Kantaten beginnen mit einer Kirchenliedstrophe, hier: einem Lied von Salomo Liscow (1675; Melodie bei Gottfried Vopelius 1682), mit dessen Initialzeile auch das Evangelium des Tages beginnt („Also hat Gott die Welt geliebt, dass er seinen eingeborenen Sohn gab...“, Joh 3,16–21). Thema der Kantate, deren 3. Satz (mit Anklängen an Joh 3,17) und Schlusschor (eine Vertonung von Joh 3,18) ebenfalls auf das Evangelium des Pfingstmontags Bezug nehmen, ist die Zuwendung Gottes und die Gabe des Heiligen Geistes trotz der Sündhaftigkeit des Menschen.

Das Werk beginnt mit einer groß angelegten Kirchenliedbearbeitung in der Art der Choralkantaten, bei der der Cantus firmus zeilenweise von der (durch ein Horn verstärkten) Sopranstimme vorgetragen und von den drei Unterstimmen des Chores in freier Imitation begleitet wird. Anders als bei den „echten“ Choralkantaten bleibt die Liedweise hier allerdings keineswegs unverändert, sondern ist sehr frei ausgeziert und kaum noch erkennbar. Ein thematisch freier Orchestersatz im Siciliano-Rhythmus verleiht dem Lied trotz der Molltonalität eine freundliche Beschwingtheit.

Für die Sopran-Arie „Mein gläubiges Herze“ hat Bach auf eine Arie aus seiner zwölf Jahre zuvor entstandenen *Jagdkantate* BWV 208 zurückgegriffen und diese tiefgreifend umgearbeitet. Die lebendige Linienführung der Gesangstimme mit ihren ausladenden Intervallsprüngen erinnert nur noch ganz vage an ihr bescheiden gesetztes Original, und das figurierende Ostinato-Thema, das ursprünglich in der Continuo-Stimme lag, ist nun dem Violoncello piccolo zugewiesen – einer Kleinform des Cellos, deren „Erfindung“ Bach zugeschrieben wird.² Ganz und gar ungewöhnlich ist das 27-taktige Ritornell, das Bach aus einem Instrumentalsatz der *Jagdkantate* übernommen und hier als ein Nachspiel disponiert hat, in dem Oboe und Violine neu hinzutreten und das Thema des Satzes weiter entfalten.

Einem knappen Secco-Rezitativ folgt eine Arie für Bass, deren Urbild sich ebenfalls in der *Jagdkantate* findet. Verglichen mit dem 2. Satz waren aber nur marginale Eingriffe nötig, um die (bereits in der Vorlage mit zwei Oboen, Taille und Basso continuo besetzte) Arie dem neuen Text anzupassen – etwa durch Einfügung einiger Melismen und kleinere Änderungen des Rhythmus’.

„Wer an ihn gläubet...“ – „wer aber nicht gläubet...“: Dieser Gegensatz bildet den inhaltlichen Kern des Schlusssatzes, den Bach als motettischen Chorsatz in Gestalt einer strengen Fuge über zwei Themen angelegt hat. Das archaische Klangkolorit des Satzes (mit duplierenden Instrumenten) und die Form der Doppelfuge, in der das erste Thema stufenweise vom Bass zum Sopran auf- und das zweite wieder absteigt, bevor beide Themen simultan verarbeitet werden, unterstreichen den dogmatischen Charakter der Aussage und die gesetzmäßige Unausweichlichkeit des Gerichts.

Die Kantate ist in einem originalen Stimmensatz überliefert, der von Bach revidiert und teilweise auch selbst geschrieben wurde. Die erste kritische Ausgabe des Werkes wurde 1868 von Wilhelm Rust innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 16); Alfred Dürr und Arthur Mendel besorgten 1962 die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/14).

Hamburg, Winter 2016

Sven Hiemke

¹ Die 40 erhaltenen Werke des Choralkantaten-Jahrgangs umfassen den Zeitraum vom 1. Sonntag nach Trinitatis (11. Juni 1724) bis zum Fest Mariae Verkündigung (25. März 1725); am 1. Ostersonntag 1725 erklang die wohl schon in Mühlhausen entstandene Kantate *Christ lag in Todesbanden* BWV 4. Die nachösterlichen Kantaten folgten wieder der herkömmlichen Form – Bach hat sie später aus dem Zyklus ausgegliedert und durch nachkomponierte Choralkantaten ersetzt.

² Zum Violoncello piccolo und seiner Funktion in Bachs Musik vgl. Ulrich Prinz, *Johann Sebastian Bachs Instrumentarium. Originalquellen, Besetzung, Verwendung*, Stuttgart, Kassel etc. 2005 (Schriftenreihe der Internationalen Bachakademie Stuttgart, Bd. 10), S. 584–601.

Foreword

The cantata *Also hat Gott die Welt geliebt* (So greatly God esteemed the world) BWV 68 was composed for the second day of Pentecost, 21 May 1725, six weeks after Bach prematurely cut short work on the so-called annual cycle of chorale cantatas in order to focus on setting nine texts by the Leipzig poetess Mariane von Ziegler (1695–1760). Bach later inserted two of these compositions – the cantata *Auf Christi Himmelfahrt allein* BWV 128 and the present work – into the annual cycle of chorale cantatas.¹ Both works open with a chorale verse; for the present cantata, it was taken from a chorale by Salomo Liscow (1675; melody by Gottfried Vopelius 1682). Its first line also introduces the gospel reading of the day: “Also hat Gott die Welt geliebt, dass er seinen eingeborenen Sohn gab ...” (For God so loved the world that he gave his only begotten son, John 3:16–21). The topic of the cantata – of which the 3rd movement (reminiscent of John 3:17) and the final chorus (a setting of John 3:18) also refer to the gospel reading for Pentecost Monday – is God’s love and the gift of the Holy Spirit in spite of Man’s sinfulness.

The composition opens with a large-scale chorale arrangement in the manner of the chorale cantatas, in which the soprano voice (reinforced by a horn) sounds the cantus firmus line by line, accompanied by the three lower voices of the choir in free imitation. In contrast to the “real” chorale cantatas, however, this chorale melody does not remain unaltered; on the contrary, it is very freely ornamented and hardly recognizable. A thematically free orchestral setting in Siciliano rhythm lends lilted buoyancy to the chorale in spite of its minor tonality.

For the soprano aria “Mein gläubiges Herze” (My heart and my spirit), Bach fell back on an aria from his *Jagdkantate* BWV 208 from twelve years before, which he reworked substantially. The lively character of the vocal line with its expansive interval leaps is only very vaguely reminiscent of the modestly set original, and the embellished ostinato subject which was originally played by the continuo is here allocated to the violoncello piccolo – a smaller version of the cello, the “invention” of which is credited to Bach.² The 27-measure ritornello which Bach adopted from an instrumental movement of the *Jagdkantate* and added here as a postlude, in which oboe and violin enter and continue developing the movement’s subject, is entirely extraordinary.

A brief secco recitative is followed by a bass aria, the original model of which is likewise to be found in the *Jagdkantate*. Compared to the 2nd movement, however, only marginal alterations were required to adapt the aria (which was already scored in the original for two oboes, taille and basso continuo) to the new text – for example, by adding some melismas and by small rhythmic amendments.

“Wer an ihn gläubet ...” – “wer aber nicht gläubet ...” (Who believes in him ... – who does not believe in him ...): these opposites form the core statement of the final movement, which Bach structured as a motetic choral setting in the form of a strict fugue on two subjects. The archaic sonorities of the setting (with doubling instruments) and the form of the double fugue, in which the first subject ascends stepwise from bass to soprano and the second descends again before both subjects are treated simultaneously, underline the dogmatic character of the statement and the lawful inevitability of the judgment.

The cantata is extant as an original set of parts which was revised by Bach and to some extent also copied by him. The first critical edition of the work was presented in 1868 by Wilhelm Rust as part of the Bach-Gesellschaft’s complete edition (BG 16); in 1962, Alfred Dürr and Arthur Mendel were responsible for the edition of the cantata within the framework of the Neue Bach-Ausgabe (NBA I/14).

Hamburg, winter 2016
Translation: David Kosviner

Sven Hiemke

¹ The 40 surviving works of the annual cycle of chorale cantatas span the period from the 1st Trinity Sunday (11 June 1724) to the Feast of the Annunciation (25 March 1725); on Easter Sunday 1725, the cantata *Christ lag in Todesbanden* BWV 4 – which was probably already composed in Mühlhausen – was performed. The cantatas after Easter reverted to the customary form; at a later date, Bach removed them from the cycle and replaced them by subsequently composed chorale cantatas.

² With regard to the violoncello piccolo and its function in Bach’s music cf. Ulrich Prinz, *Johann Sebastian Bachs Instrumentarium. Originalquellen, Besetzung, Verwendung*, Stuttgart, Kassel etc., 2005 (Schriftenreihe der Internationalen Bachakademie Stuttgart, vol. 10), pp. 584–601.

Also hat Gott die Welt geliebt

So greatly God esteemed the world

BWV 68

1. Choral

Johann Sebastian Bach

1685–1750

Corno
(Cornetto)

Oboe I
Violino I

Oboe II
Violino II

Taille
(Corno inglese)
Viola

Soprano

Alto

Tenore

Basso

Basso

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Aufführungsdauer/Duration: ca. 17 min.

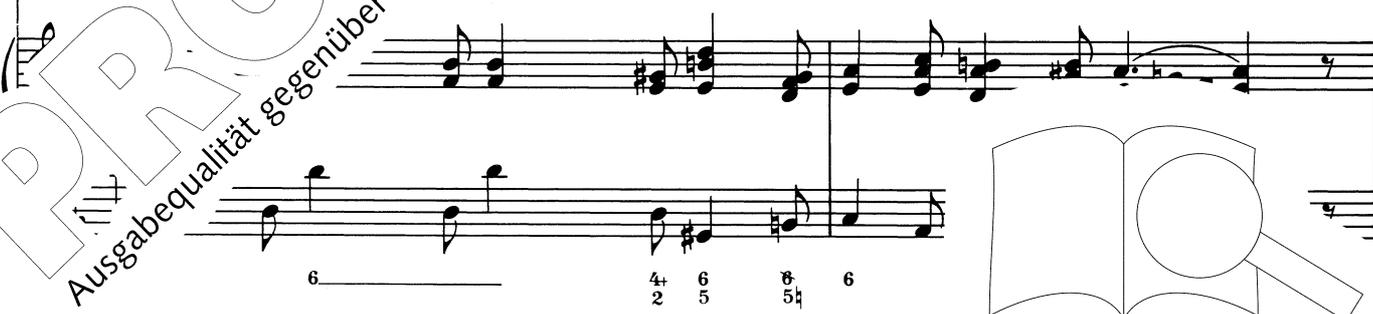
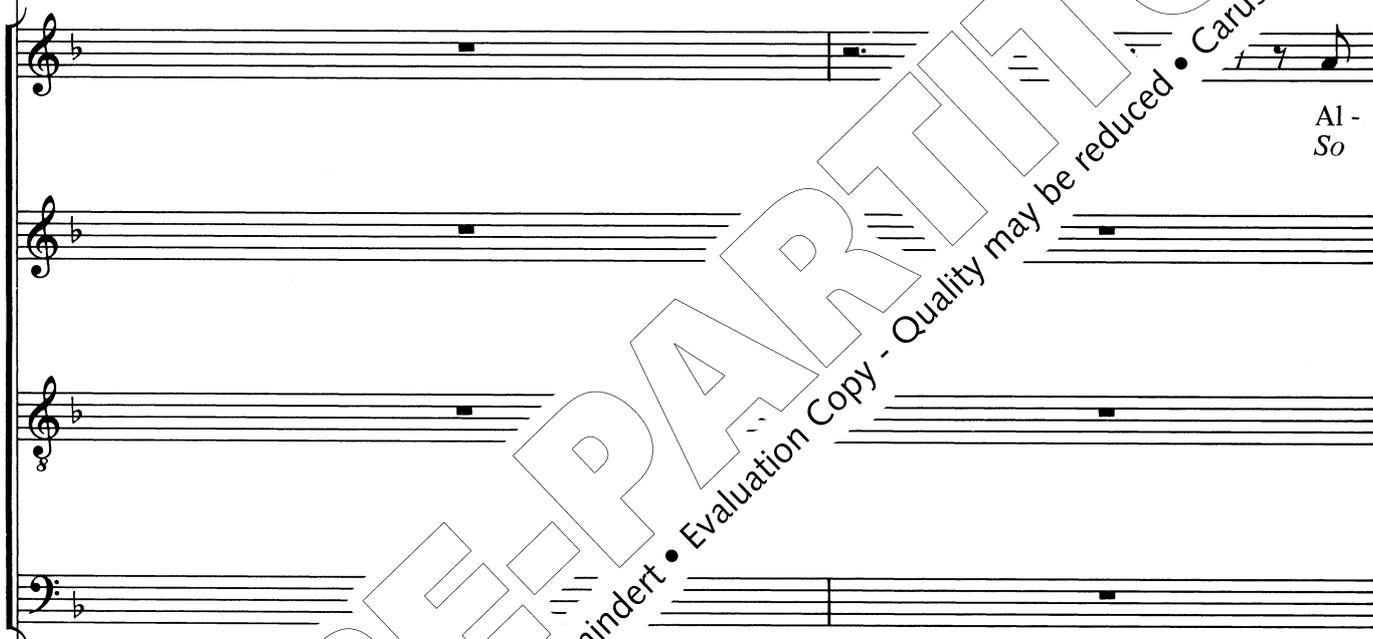
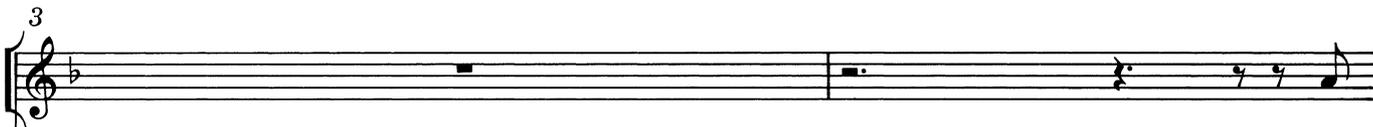
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Generalbassaussetzung: Paul Horn
English version by Jean Lunn

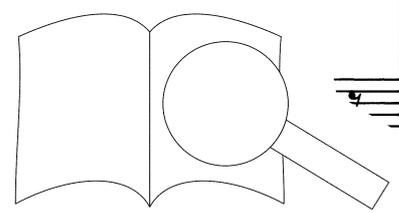
3



*) Abgekürzte Schreibweise für
Abbreviation for



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

so hat Gott die Welt ge- lie-
 great - ly God es - teemed th- or-

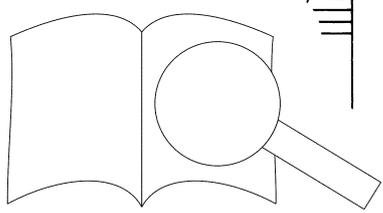
Al - so hat Gott die W-
 So great - ly God es - tee- aeht,
 world

Al - so hat Gott die Welt ge - - liebt,
 So great - ly God the world

Al - so Welt ge - - liebt,
 So great es - teemed the world

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

6 5 6 6 6 7
 4 3 4 5 5 #
 2+



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7

Ob. II

V. II

6^b 6^b 8 7 6 6

5^b 5 4 3

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daß er uns
that he did

Musical staff with notes and rests.

er uns sei - nen Sohn ve
he did give his Son

Musical staff with notes and rests.

daß er uns sei -
that he did give ve

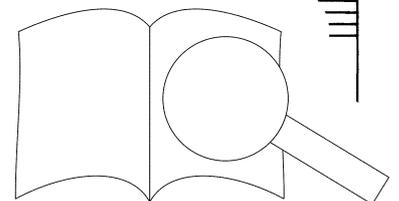
Musical staff with notes and rests.

daß er A - nen Sohn ge - ge -
that give his Son to save

Musical staff with notes and rests.

sei - nen Sol. - ben, ge - ge -
give his save us, to save

Musical staff with notes and rests.



5
3

5
3

6

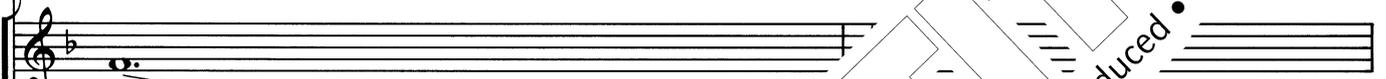
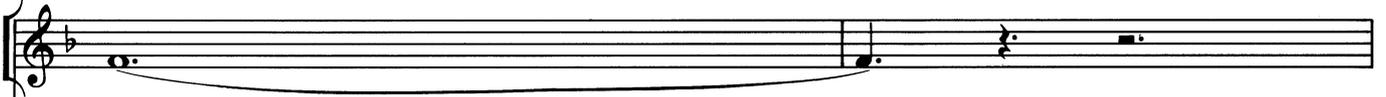
4
2

7

6
5

4

3



ben.
us,



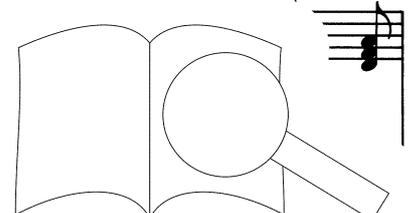
ben, daß er uns ge - ge - ben.
us, that he to save us,



ben, er nen Sohn ge - ge - ben.
us, his Son to save us,



ben, uns sei - nen Sohn ge - ge - ben.
us, e did give his Son to save us,



6 6 7 6
5b 5b 5 5

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7 6 6 6 #

4 2 3 6 "

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Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes a bass line and a treble line with chords and arpeggios.

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part consists of a bass line and a treble line with sustained chords.

Wer
and

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Musical notation for the third system, including a vocal line and piano accompaniment. The piano part features a bass line and a treble line with chords and arpeggios.

6 ————— 4+ 6 6 6 4 # 6
2 5 5b

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

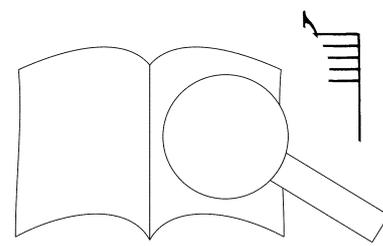
sich im Glau - ben ihm er
 who be - lieves his ho - er

Wer sich im Glau - ben i - gibt,
 and who be - lieves his his word

Wer sich im Glau - er - gibt,
 and who be - lieves ly - word

Wer sich - en ihm er - gibt,
 and who his ho - ly word

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6 5 6 6 6 7
 4 3 4 5 #
 2+ 5

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staves for Ob. II and V. II.

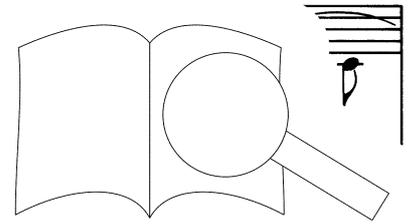
Musical staff with notes and rests, including the text "der shall".

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests, including the text "der soll dort shall have th'e -".

Musical staves with notes and rests.



6b 5b 7 5 6 4+ 3 6 4 #

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

soll dort e - wig bei
 have th'e - - ter - nal li

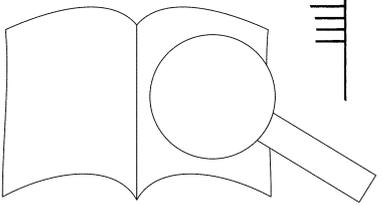
der soll dort e
 shall have th'e - ter

der e - wig, e - wig bei ihm le -
 shall - ter - nal life, the life he gave

e - wig, e ter - nal ter - - - wig bei ihm le - - -
 ter - nal life he gave

Second system of musical notation, including vocal line and piano accompaniment.

— 5 5 6 4 7 6 6 3
 3 3 2 5 4 3

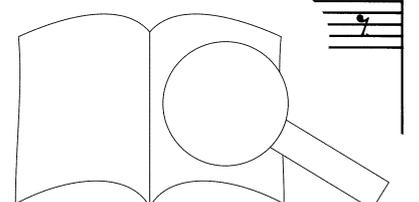


ben.
us.

ben, der soll do im le - ben.
us, shall have he gave us.

ben, sc - wig bei ihm le - ben. Wer
us, - nal life he gave us. Who

ben, dort e - - wig bei ihm le - ben.
us, ave th'e-ter- - nal life he gave us.



6 6 7 6
5b 5b 5 5

Ob. II

V. II

Wer
Who

Wer glaubt,
Who knows

glaubt,
knows

sus ihm ge - bo - -
is Je - sus' mis - -

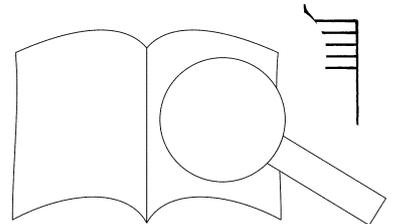
ge - bo - ren, ihm ge - bo - -
Je - sus' mis - sion, Je - sus' mis - -

Wer glaubt, daß Je - sus
Who knows that his is

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6 6 6 6 8 4 3 2 3

6 6 4
5 5 #



Musical staff with treble clef, key signature of one flat, and a fermata at the end.

Musical staff with treble clef, key signature of one flat, and a fermata at the end.

Musical staff with treble clef, key signature of one flat, and a fermata at the end.

Musical staff with bass clef, key signature of one flat, and a fermata at the end.

Musical staff with treble clef, key signature of one flat, and a fermata at the end.

glaubt, daß Je - sus
knows that his is

Musical staff with treble clef, key signature of one flat, and a fermata at the end.

ren, wer glaubt, ihm ge - bo -
sion, who knows is Je - sus' mis -

Musical staff with treble clef, key signature of one flat, and a fermata at the end.

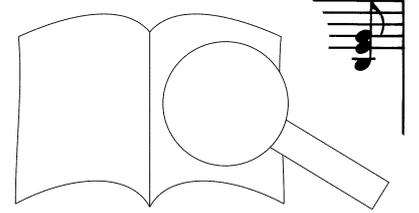
ren, wer ht, Je - sus ihm ge - bo -
sion, w' ht, that his is Je - sus' mis -

Musical staff with bass clef, key signature of one flat, and a fermata at the end.

ihm Je ge - ren, daß Je - sus ihm ge - bo -
Je sion, that his is Je - sus' mis -

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Musical staff with treble clef, key signature of one flat, and a fermata at the end.



5 6 6 5 6 6 5 # 6 5 6 #

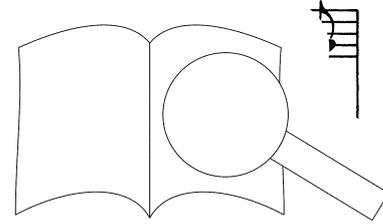
Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line consists of a few notes, while the piano accompaniment is more complex, including chords and melodic lines.

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "ren, sion" written on a staff. The piano accompaniment continues with chords and melodic lines.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "ren, sion" written on a staff. The piano accompaniment continues with chords and melodic lines.

4 6 6 7 4 3 6 # 6

2 6 5 5#



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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes a bass line and a treble line.

Musical score for the second system, continuing the vocal line and piano accompaniment. The piano part includes a bass line and a treble line.

der blei - - bet
shall ev - - er -

- bet e - - - wig un - ver - lo - -
- er - more _____ have God's re - demp - -

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Musical score for the third system, including a vocal line and piano accompaniment. Below the piano part is a sequence of numbers: 6, 7, #, #, 6, #, 4, 6, 6, 6, 7, #. To the right is a diagram of an open book with a magnifying glass over it.

Musical score for the first system, including vocal line and instrumental parts for Violin (Va.) and Viola (Taille).

der blei
shall ev - e - more

e - more ig - ren, un - ver - lo - demp - tion, God's re - demp -

- ren, - bet e - wig un - ver - lo - ren,
- er - more have God's re - demp - tion,

Musical score for the third system with figured bass notation and a graphic of an open book.

6 5 7 # 4 6 5 4 4 4 2 6 6 6 5 7 4

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

der blei - - - bet
shall ev - - - er - - - ver - - -
s re - - -

- wig, der blei - bet e - - - wig
- shall - ev - er - more - - - have

- ren, der blei - be - - - lo - - -
- tion, shall ev - - - e - demp - - -

d. un - ver - lo - - -
nave God's re - demp - - -

Musical notation for the sixth system, including a diagram of a book and a magnifying glass.

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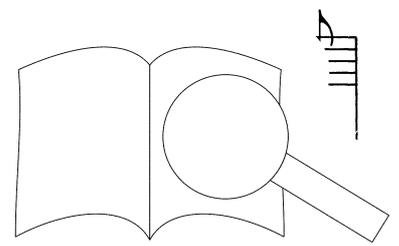
tr

lo - - - ren,
demp - - - tion,

un - ver - lo - - ren, un - ver - lo
God's re - demp - tion, God's re -

lo - ren,
demp - tion,

ren, *tr*
tio' - - - ren,
- - - - - tion,



4 6 7 4+ 6 4+ 6 6 5 7 4 6
2 2 3

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

und ist _____ das
and no _____ that

kein Leid, das den be-
more pain that man shall

ist _____ kein _____ Leid, das den be-
no _____ more _____ pain that man shall

und ist _____ kein Leid, _____ das
and no _____ more pain _____ that

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

6 4 7 4 8 6b 7b # 6b 5 2

4 2b 3 4 5 8 7 2

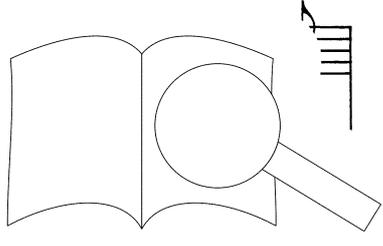
den be - trübt,
man shall have,

trübt, be - trübt, und ist ke
have, shall have, and no

trübt, be - trübt, ist
have, shall have

den be - trübt, kein Leid, das den be - trübt, kein
man shall more pain that man shall have, no

6 6 6 6 6
5



4 2 b

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat).

Musical score for the second system, including vocal line and piano accompaniment with lyrics in German and English.

— das den be - trübt, das
— that man shall have, *that*

kein Leid, — — — — —
no pain — — — — —

Leid, — — — — —
pain — — — — —

— — — — — das den be - trübt,
— — — — — that man shall have

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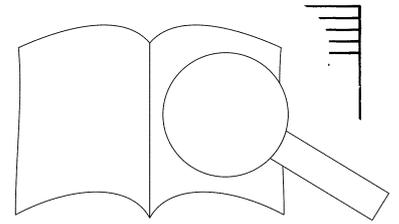
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Fingering and fingering diagrams for the piano accompaniment.

7^b 7^b 6 6 6^b 5
5 b 4 3

5 — 7 2 4
2+

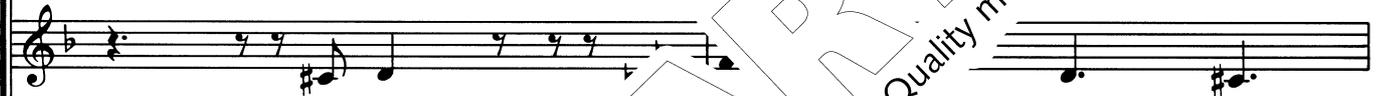
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7 # 7 # 7 4 2 5 3 6 # 6b 5b 7b 5 4+ 3



den Gott und auch se - - sus
in God's and al - - sus'



den Gott sein Je - - sus
in God's so Je - - sus'



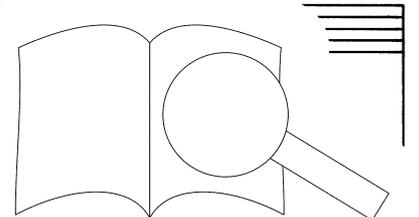
den Got ch sein Je - sus, auch sein Je - sus
in G al - - so Je - sus' love, in Je - sus'



auch sein Je - - - sus, auch sein Je - sus
al - so Je - - - sus', al - so Je - sus'



6 7 # 6 5 6 6 4 #



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Musical staff with a long note and a slur.

Musical staff with a melodic line.

Musical staff with a melodic line.

Musical staff with a bass line, labeled "Taille" and "Va.".

Musical staff with a long note and a slur.

liebt.
love.

Musical staff with a melodic line.

liebt, den Gott und auch sein
love, in God's and al - - sein

Musical staff with a melodic line.

liebt, den Gott und
love, in God's ar , sus' liebt.
love.

Musical staff with a bass line.

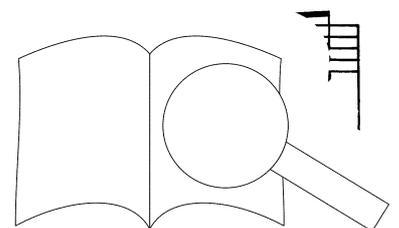
liebt, den G.
love, - so Je - sus' liebt.
love.

Musical staff with a melodic line.

Musical staff with a bass line.

6 9 8
5

5
3



6 6
4

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2. Aria

Presto

Oboe I

Violino I

Violoncello piccolo

Soprano

Basso continuo

Violoncello piccolo

Soprano

Mein gläu - bi - ges Her - ze, froh -
My heart and my spir - it, be

6

lok - ke, sing, scher - ze,
joy - ful, sing, share it,

6 5 6 - 6 5

8

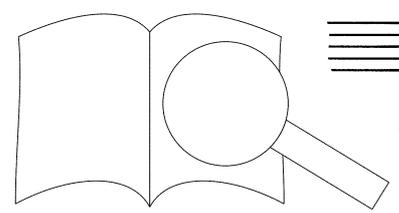
mein glä - ge - r - ze, froh -
my id - ge - spir - it, be

6 4 5 3 - 6 5

10

sch - ze, froh - lok - ke, sing, scher - ze, dein
share it, be joy - ful, sing, share it: your

6 - 6 -



12

Je - - sus ist da; mein gläu - bi - ges Her - ze, froh -
 Je - - sus is here, my heart and my spir - it, be

5 3 6 6 5

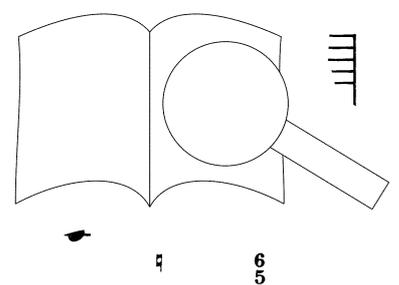
14

lok - ke, sing, scher - ze, froh - lok -
 joy - ful, sing, share it, be joy s. ze, dein

6 5 6 7

16

6 6 6 6 5 4 6 5



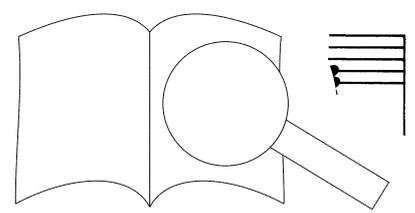
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Weg
O

Jam - mer, weg Kla - gen, weg
griev - ing, O sad - ness, O

Ja - gen, ich
sad - ness, I

sa - - gen: mein Je - sus ist nah; weg
ath glad - ness: my Je - sus is na O



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Jam - mer, weg Kla - gen, ich will — euch nur sa - gen: mein
 griev - ing, O sad - ness, I tell — you with glad - ness: my

6 5 4+ 5 7 - 6 5 4+ 5 7

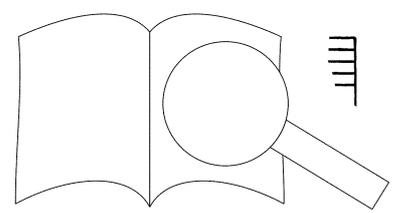
Je - sus — ist nah, mein — Je - sus — ist
 Je - sus — is near, my — Je - sus —

6 6 6 6 # 6 5

weg
O

6 5 6 - 6 5 6 5 # 6 #

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Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla - - gen, ich
 griev - ing, O sad - ness, O griev - ing, O sad - - ness, I

6 7 6 5 b 6 7b

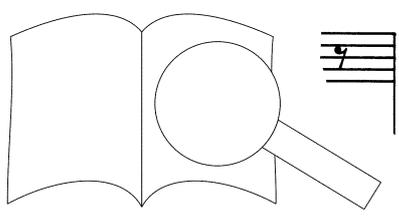
will — euch nur sa - gen: — mein Je — Mein
 tell — you with glad - ness: — my Je — My

5 6 6 5 7 6 7

— ze, froh - lok - ke, — sing, scher - ze,
 spir - it, be joy - ful, — sing, share it,

6 5 6 7 6 - 6 5 -

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40

mein gläu - bi - ges Her - ze, froh - lok - ke, — sing, scher - ze, froh -
 my heart and — my spir - it, be joy - ful, — sing, share it, be

6 5 6 6

4 3 3 5

43

lok - ke, — sing, scher - ze, — dein Je - froh -
 joy - ful, — sing, share it: — your Je - us be

6 - 6 3 6 7

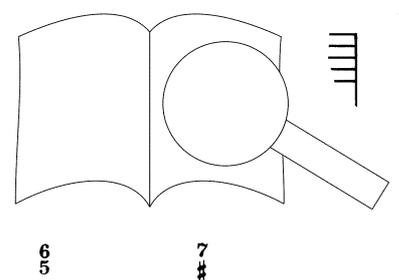
5 5 3 6 7

45

ng, scher - ze, froh - lok -
 sing, share it: be joy - ful, — sing, share it: — your Je - us be

6 6 7 6 6 7

5 5 4 6 5 4



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47

ke, sing, scher - - - - - ze, mein
ful, sing, share - - - - - it, my

5 6 6 5 - 6 5 6 4

49

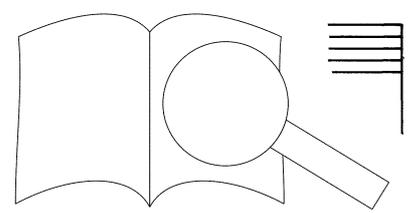
gläu - bi - ges Her - ze, froh - lok
heart and my spir - it, be i - - - - - ier - ze, froh -
share - - - - - it, be

6 5 - 6 5

51

scher - - - ze, dein Je - sus ist da!
share - - - it: your Je - sus is here!

6 - 6 5 - 6 4 6 5



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53 Ritornello

Oboe

Violino

Violoncello piccolo

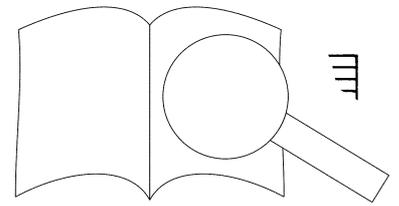
4 6 6 6 7 5
2 5

56

6 6 6 6 9 6 6 5 4
5 5 4

59

6 6 7 5 6 6 7
5 5 4



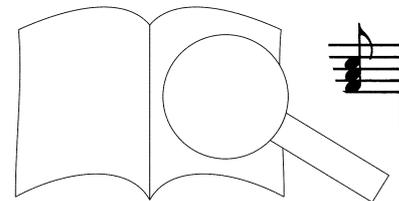
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62

65

68

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71

7 7 6 5 6 6 7 6 6 5 7

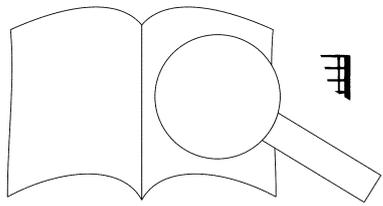
74

7 7 7 7 7 7b 7 7 7

77

6 6 6 7 5 6 6 7

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3. Recitativo

Basso

Ich bin mit Pe - tro nicht ver - mes - sen, was mich ge - trost und
Now then I shall not be like Pe - ter; this gives me hope and

Basso continuo

5 3 6 4 6 6

3

freu - - dig macht, daß mich mein Je - - sus nicht
joy as well, for I did not for -

6 5 7 5 6 4 6 4 5 #

(5)

Er kam nicht nur, die We' nein, er woll - te Sünd und
Not on - ly did he no! to blot out sin and

6 5 6 5 6

8

zwi - schen Gott und Mensch vor*)dies-mal schlich - ten.
vo - cate with God for man he now de - fends us

6 4 6 5 # 6 4 2 6

*)für

4. Aria

Oboe I

Oboe II

Taille
(Corno inglese)

Basso

Basso continuo

The first system of the musical score includes five staves. The Oboe I and Oboe II staves are in treble clef with a common time signature. The Taille (Corno inglese) staff is in alto clef with a common time signature. The Basso staff is in bass clef with a common time signature. The Basso continuo staff is in bass clef with a common time signature and contains figured bass notation: 6, 3, 6, 3, 6, 7.

The second system of the musical score includes five staves. The Oboe I and Oboe II staves are in treble clef with a common time signature. The Taille (Corno inglese) staff is in alto clef with a common time signature. The Basso staff is in bass clef with a common time signature. The Basso continuo staff is in bass clef with a common time signature and contains figured bass notation: 6, 5, 6, 3, 7, #, 6, 5, 7, 5.

6

7 6 5 7 3

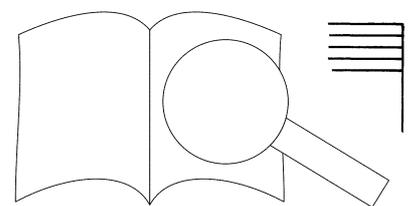
9

7 6 5 7 3

12 13 14

Du bist ge - bo - ren
 Lord, thou wast born to

15 16 17



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Musical notation for measures 12-14. It features three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The piano part includes a dynamic marking 'f' and a fermata over the final measure.

mir zu - gu - te, —
bring me good - ness, —

du bist
Lord, tho'

Piano accompaniment for measures 12-14. The right hand plays chords and moving lines, while the left hand provides a bass line. A dynamic marking 'f' is present. Below the piano part are the fingering numbers: 6 5, 8, 7, 6, 6, 6, 6.

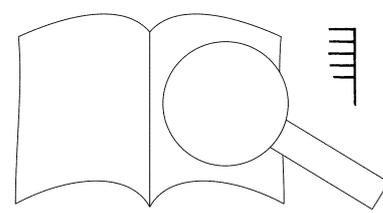
6 5 8 7 6 6 6 6

Musical notation for measures 15-17. It features three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The piano part includes a dynamic marking 'f' and a fermata over the final measure.

bo gu - te, das glaub ich, mir ist wohl zu - -
f good-ness; be - liev - ing this, I live in —

Piano accompaniment for measures 15-17. The right hand plays chords and moving lines, while the left hand provides a bass line. A dynamic marking 'f' is present. Below the piano part are the fingering numbers: 6 6 6 5 8 7, #, 6, 6.

6 6 6 5 8 7 # 6 6 # 6



p sempre

mu - te, das glaub ich, mir ist wohl zu - mu - te,
 glad - ness, be - liev - ing this, I live in glad - ness,

7 6 # 6 6 6

vor*)mich ge - nung ge - tan,
 hast done e - nough for me,

5 6 # 7 # 6 9 6 # 5

*)für

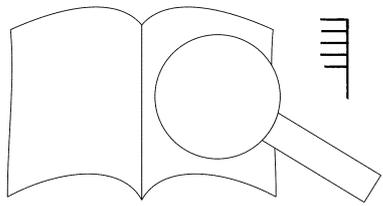


weil du vor mich ge-nung ge-tan, ge-nung, ge-nu-
 for thou hast done e-nough for me, e-nough, e-r

7 6 5 # 7 7 4 5 7

h ge-nung ge-tan, vor mich ge-nung ge-
 one e-nough for me, hast done e-nough for

4 3 6 6 6 6 6 6 5 6 #



Musical score for measures 28-30. The first two staves are treble clef, and the third is bass clef. Dynamics include piano (p) and forte (f).

tan.
me.

Das Ri
And

Musical score for measures 31-33. Includes piano accompaniment and vocal lines. Dynamics include forte (f).

7 4

7
3

#

6

7
#

6

7

Musical score for measures 34-36. Includes piano accompaniment and vocal lines. Dynamics include piano (p).

gleich bre - chen,
a - bout me,

das Rund der
and though the

Musical score for measures 37-40. Includes piano accompaniment and vocal lines. Dynamics include piano (p) and fortissimo (ff). Includes a graphic of an open book.

6

7b 6b

6

#

6

#

6

#

6

6

Musical score for measures 34-36. It includes a vocal line with lyrics and piano accompaniment. The piano part features a triplet in measure 35.

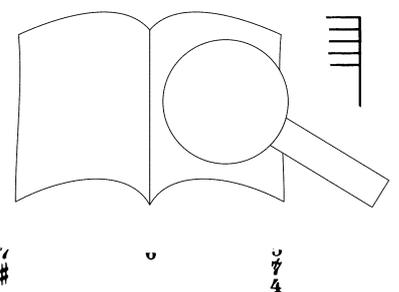
Er - den mag gleich bre -
 earth give way a - bout

Piano accompaniment for measures 34-36. The score includes chord symbols: #, 6, 7/4 2, #, 7 5b, 6 4+ 3+, #, 6 4+ 3+, 7 5b.

Musical score for measures 37-39. It includes a vocal line with lyrics and piano accompaniment. The piano part features a triplet in measure 38.

will mir der Sa - tan wi - der - spre -
 and though dread Sa - tan speak a - gainst

Piano accompaniment for measures 37-39. The score includes chord symbols: #, 9, 8, 6, #, 6, 7, 6, 7, #.



- - chen, so bet ich dich, me'nd,
 me, I pray, my Sav-

7# 6 5 7 4 3 6 7 6 #
 # 4 # # 4 3 5 #

Das Rund der
 And though the

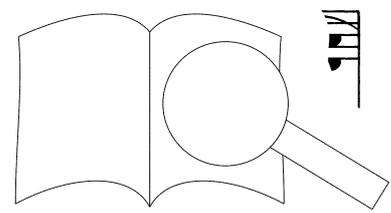
6 # 6 7 7 # 6 5

Er - - den mag gleich bre - chen, will mir der Sa - - - tan v r -
 earth _____ give way a - bout me, and though dread Sa - - - tar

6 # 6 7 6 5 6 # 4+ 6 7 # 7 7

spr: _____ dich, mein Hei - land an; das Rund der Er - -
 , Sav - iour, but _____ to thee, and though the earth _____

6 6 5+ 6 7 9 7 6 5+ 6 # 7



51

Musical score for measures 51-53. It includes vocal staves and piano accompaniment. A triplet of eighth notes is marked with a '3' in measure 52.

- den mag gleich bre -
 - give way a - bout -

Piano accompaniment for measures 51-53, showing chordal textures and melodic lines in both hands.

6 6 5 #

54

Musical score for measures 54-56. It includes vocal staves and piano accompaniment.

- chen, will mir der Sa - tan wi - der -
 me, and though dread Sa - tan speak a -

Piano accompaniment for measures 54-56, including a large graphic of an open book with a magnifying glass over it in the final measure.

6 6 6 4 5 7 6
 3 3 # 5

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56

Musical notation for measures 56-57. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

spre - - - - - chen, wi - der - spre - - - - -
 gainst _____ me, speak a - gainst _____

Musical notation for measures 58-59. The vocal line continues with triplets and slurs. The piano accompaniment includes chords and moving lines in both hands.

7 4# 7 6 5 8 7

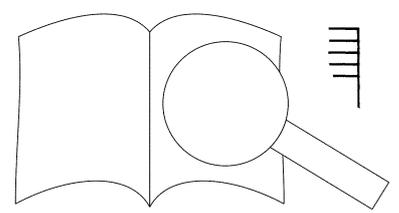
58

Musical notation for measures 58-59. The vocal line is in treble clef. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef.

ich dich, mein Hei - land, an, so bet _____
 ray, my Sav - iour, but to thee, I pray, _____

Musical notation for measures 60-61. The vocal line continues with slurs. The piano accompaniment includes chords and moving lines in both hands.

7 6 7 7 8 8



60

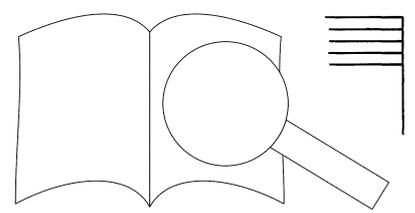
ich dich, mein Hei - - land, an. Du bist ge - b
 my Sav - iour, but _____ to thee. Lord, thou wast

7 6 7 5 6 5 7 5 4 # 6 6

63

te, - - du bist ge - -
 ness, - Lord, thou wast

6 5 6 6 6 6 6 6

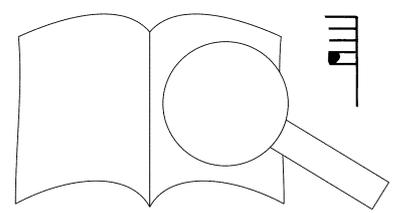


bo - ren mir zu - gu - te, das glaub ich, mir ist wohl
 born to bring me good - ness; be - liev - ing this, I live

6 6 6 5 8 7 6 6 5 3 6 6

mu ich, mir ist wohl zu - mu - te,
 ing this, I live in glad - ness,

6 6 6 4 3 6 9 8 6 6 5 7 #



p

p

p

weil du vor mich ge - nung
for thou hast done e - nough

p

5 6 7 6 9 8 f 6 8 6

p

p

p

mich ge - nung ge - tan, ge - nung, ge - nung,
st done e - nough for me, e - nough, e - nough,

p

7 6 7 7 7 6 6 5 6 4 6 3

77

Musical notation for measures 77-78. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The music features a melodic line with eighth notes and a bass line with chords and eighth notes.

weil du vor mich ge - nung ge - tan, vor mich ge - nur
 for thou hast done e - nough for me, hast done e - n

Musical notation for measures 79-80. The vocal line continues with a melodic line, and the piano accompaniment features chords and eighth notes. There are triplets in the vocal line.

4 3 6 6 6 6 6
 4 3

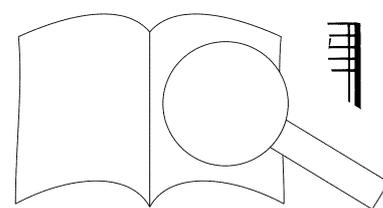
79

Musical notation for measures 79-80. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment includes chords and eighth notes.

tan
r

Musical notation for measures 81-84. The vocal line continues with a melodic line, and the piano accompaniment features chords and eighth notes.

7b 7 6 7 5



5. Chorus

Cornetto

Trombone I

Trombone II

Trombone III

Oboe I

Oboe II

Taille (Corno inglese)

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

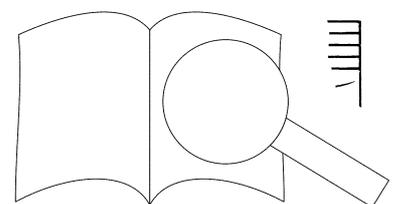
an ihn gläu-bet, der wird nicht ge - rich - - - -
who be - lieves him shall not be found guilt - - - -

on.

5 — 6 — 6 — 7

2 # b

et, wer an ihn gläu - bet, der wird nicht ge -
 y, now who be - lieves him shall not be found

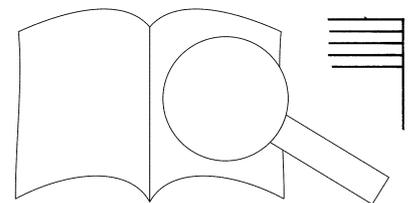


4/2 6 7 # 6 6 6 5 6 # 6 6/4 2 6 6

Wer an ihn
Now who be - -

- tet, wer an ihn
y, now who be -

tet, wer an ihn gläu - bet,
y, now who be - lieves him,



6 5 6 6 # 6 6 # 6

5 3 5 4

gläu - bet, der wird nicht ge
lieves him shall not be fo

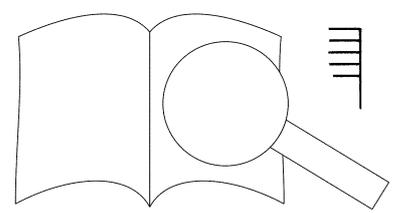
gläu - bet,
lieves hir

ge - rich -
found guilt

bet, der wird nicht ge - rich -
him shall not be found guilt

6 5 # 6 3 6 4 2 6 6 6 5 6 4 2 6 5 6 5 7 # 6 #

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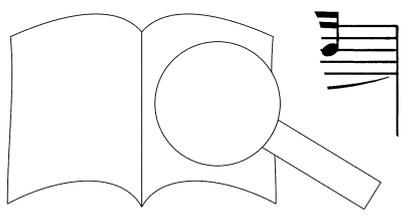


Wer an der wird nicht ge - rich - -
 Now who shall not be found guilt - -

tet,
 y, gläu - bet, der wird nicht ge -
 y, lieves him shall not be found

tet, wer
 y, nc bet, wer an ihn gläu -
 him, now who be - lieves

der wird nicht ge - rich - -
 shall not be found guilt - -



6 6 8 5 6 # 6 7 5
 3 5 b

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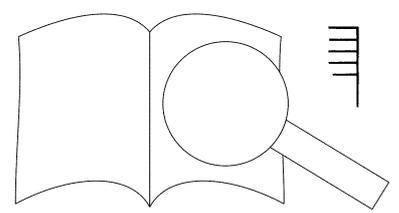
rich
guilt

bet,
him

at ge - rich
se found guilt

ihn gläu - bet, der wird nicht ge - rich -
be - - lieves him shall not be found ouilt -

7 # 7 5 6 5 6 6 7 # 5 6 6 5 #



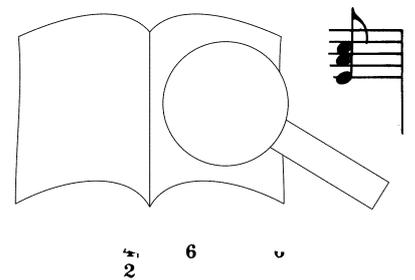
tet; wer a - ber nicht gläu - der ist schon ge - rich -
 y; who does not be - lieve is guilt - y al - read -

tet; wer nicht gläu - bet, der ist schon ge - rich -
 y; wh. at be - lieve him is guilt - y al - read -

tet, der rich - - tet, wer an ihn gläu -
 y, sh und guilt - - y, now who be - lieves

gläu - - - - bet, der wird nicht ge -
 lieves him shall not be found

6 7 # 6



- tet, wer a - ber nicht
y, who does not be -

tet,
y,

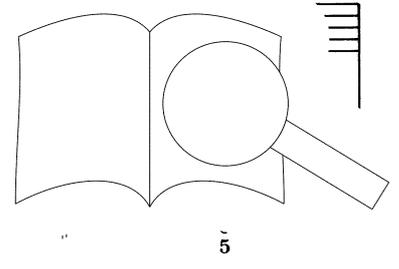
ge - rich - tet, wird nicht ge -
foundguilt - y, not be found

rich - tet, wird nicht ge -
y, not be found

9 6 6 6 6 #

4 4 5 5 5

2



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gläu - - - -
lieve - - - -

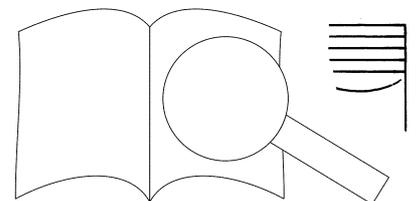
se - rich - - - -
- y al - - - - read -

wer a - ber
who does no

der ist schon ge - rich - - - -
is guilt - y al - read - - - -

rich - tet
guilt -

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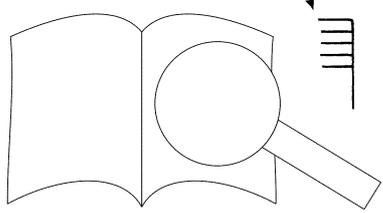
4 2 6 4 # 7 5+ b o 5

b 6 6 7 7 5 6 6 5 # b # 6# 6 b 2 6 # 5 #

rich - - - -
read - - - -

- ber nicht gläu - - - bet, der ist
oes not be - lieve him is

wer a - ber nicht gläu - bet,
who does not be - lieve him

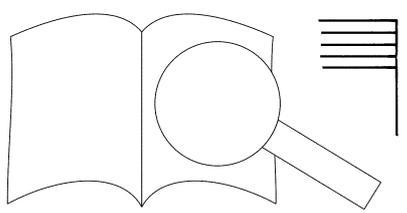


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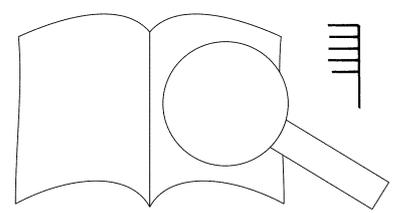
schon ge - rich -
guilt - y al

der

b b 6 6 ' 3 5 5



wer a - ber nicht gläu - bet, der ist
 who does not be - lieve him is



6
5

8
5b #

4b
2

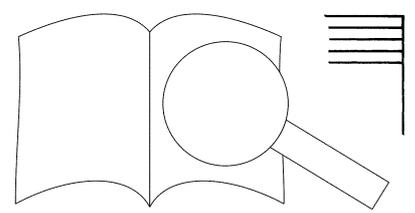
5
4 6
2 5

schon ge - ric,
guilt - y

oet, der ist schon ge - rich - tet;
is guilt - y al - read - y;

ad - - - - - tet; wer
y; now

ich - - - - - tet,
- read - - - - - y,



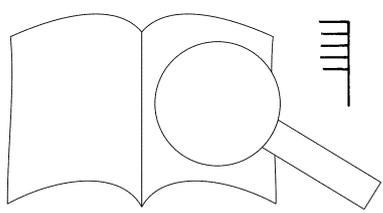
6 6 6 6 6 4+ 6 7 #
4 4 4 4 5 2 6

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wer an ihn gläu - an ihn gläu -
 now who be - - lieves - - - - -
 - tet; gläu
 - y; - lieves

an ihn der wird nicht ge - rich -
 who ihm . shall not be found guilt - - - - -
 gläu - bet, der ist schon ge - rich -
 - liebe him is guilt - y al - read - - - - -

6b _____ 5 3 6 6b 6 9
 4b 4b 5 4b 3



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be-
hu,

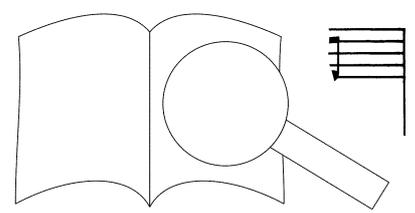
ge - rich - tet, nicht ge -
found guilt - y, be found

nicht ge - richt',
be found guilt - y,

tet, wird nicht ge -
y, not be found

tet;

6^b 6_{4^b} 7_{5^b} 6 6₄ 2 6^b 5_b 6_{5^b} 6₅ b



rich - tet,
guilt - y,

wer
now

rich - tet;
guilt - y;

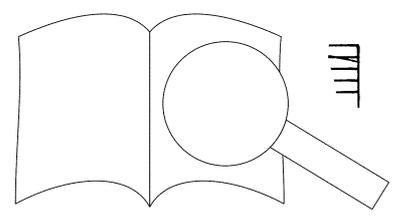
ber nicht gläu - bet, der ist schon ge -
oes not be - lieve him is guilt - y al -

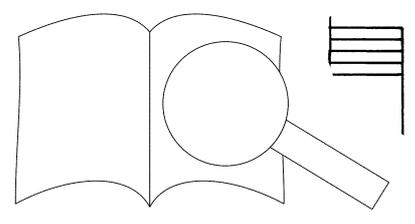
gläu - bet, der wird nicht ge - rich -
lieves him shall not be found guilt -

gläu - bet,
lieves him,

5 6b 6 7 4 5 3 6 b

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6 9 5b 7b 5 6 6 6 7 6 4 6 7 4 2
5b b 3 3 5 5

rich - tet; denn er gläu - bet
read - - - y, for he has no

wer
now

- tet, wird nicht ge - rich - tet;
y, not be found guilt - y;

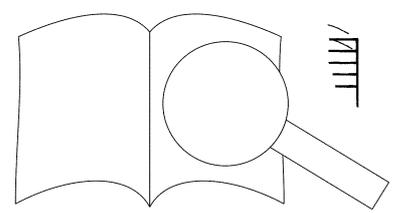
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an ihn gläu - bet, - rich - - -
 who be - - - lies his st and guilt - - -

wer a - ber nich b - der ist schon ge - rich - -
 who does not is guilt - y al - read - -

nicht
 faith

es ein - ge - bor - nen - - - Soh - - -
 the one be - got - ten - - - Son, - - -



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6 7 4 4 4 6 6 5 6 6 5 6

7 6 7 6 6 6 6 6 7 7 6 6

4 5 5 5 #

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der ist schon ge -
 lie - ve him is guilt - y al -

er gläu - bet nicht an den
 he has no faith in the

nes - tes, denn er gläu - bet nicht an den
 iour, for he has no faith in the

wer an ihn gläu - bet, der wird nicht ge - rich -
 now who be - lieves him shall not he found guilt -

rich - - - - - tet; denn er gläu - bet -
 read - - - - - y, for he has no -

Na - men des ein - ge - bor - nes Got - tes; denn er
 name of the one be - got the Sav - iour, for he

Na - men Son, the Sav - iour, denn er
 name of Son, the Sav - iour, for he

- - - - - tet; denn er
 - y, for he

4+ 6 9 4 6 6 6 # 8 6 5
 2 2 5 5 5 # 6 5

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nicht an den Na - men des ein - ge - bor - nen Soh - nes
 faith in the name of the one be - got - ten Son, the

gläu - bet Na - men des ein - ge - bor - nen
 has no name of the one be - got - ten

gläu - b. den Na - men des ein - ge - bor - nen
 has the name of the one be - got - ten

nicht an den Na - men des ein - ge - bor - nen
 faith in the name of the one be - got - ten

5 6 8 7 # 6 6b 6
 4 5
 2

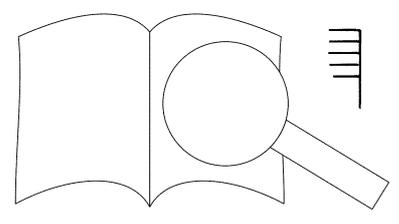
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Got - - - tes, den bet nicht an den
 Sav - - - iour, fe no faith in the

Soh - nes Got - - - er u - - - bet nicht
 Son, the Sav - - - ias no faith

Soh - nes er gläu - bet nicht an den Na - men des
 Son, r he has no faith in the name of the

denn er gläu - bet nicht an den Na -
 our, for he has no faith in the name



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Na - - men des ein -
name of the one

Soh - nes Got - - tes.
en Son, the Sav - iour.

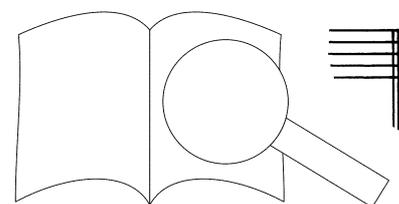
an - den Na -
in the na -

ge - bor - - nen Soh - nes Got - tes.
be - got - - ten Son, the Sav - iour.

ein
one

- nes, des ein - ge - bor - nen Soh - nes Got - tes.
of the one be - got - ten Son, the Sav - iour.

men des ein - ge - bor - nen Soh - nes Got - tes.
of the one be - got - ten Son, the Sav - iour.



6 7 8 5 9 6 6 6 6 7 7 5 5 7 7 5 4 3 7 7 5 5 4 # #