

Johann Sebastian
BACH

Bleib bei uns, denn es will Abend werden
Stay with us, for it draws on toward evening
BWV 6

Kantate zum 2. Ostertag
für Soli (SATB), Chor (SATB)
2 Oboen, Oboe da caccia (Viola solo)
2 Violinen, Viola, Violoncello piccolo und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for Easter Monday
for soli (SATB), choir (SATB)
2 oboes, oboe da caccia (viola solo)
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 31.006

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
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Chorpartitur (Carus 31.006/05), komplettes Orchestermaterial (Carus 31.006/19).

The following performance material is available for this work:
full score (Carus 31.006), study score (Carus 31.006/07), vocal score (Carus 31.006/03),
choral score (Carus 31.006/05), complete orchestral material (Carus 31.006/19).

Vorwort

Bach komponierte die Kantate *Bleib bei uns, denn es will Abend werden* BWV 6 für Ostermontag, den 2. April 1725. Unmittelbar zuvor hatte er den Choralkantatenjahrgang beendet und wandte sich nun mit BWV 6 wieder der Formensprache des ersten Kantatenjahrganges zu. Bach hat das Werk dann später dem dritten Jahrgang zugeordnet.¹

Der Beginn des Ostermontagsevangeliums (Lk 24,13–35) ist Textgrundlage des einleitenden Chorsatzes und damit Namensgeber für die gesamte Kantate. Das weitere Kantatenlibretto setzt sich aus drei Choralstrophen von Philipp Melancthon und Nicolaus Selnecker (Nr. 3) sowie Martin Luther (Nr. 6) und der madrigalischen Dichtung eines unbekanntens Autors (Nr. 2, 4, 5) zusammen. Es knüpft an die Licht- und Dunkelheit-Thematik an, die bereits im Evangelientext angelegt ist.

Der einleitende Chorsatz ist formal an die französische Ouvertüre angelehnt. Im ersten langsamen Teil führen die Bläser (zwei Oboen und eine Oboe da caccia) über weichen Tonrepetitionen der hohen Streicher das von Seufzern durchzogene Hauptmotiv ein, das später vom Chor übernommen wird. Klangliche Abwechslung erreicht Bach durch einen Stimmtausch, bei dem die Tonrepetitionen in den Bläsern und die Seufzermotivik in den hohen Streichern liegen. Im schnellen Mittelteil verleiht das strenge Fugieren des „denn es will Abend werden und der Tag hat sich geneiget“ dem Text einen gewissen Nachdruck. Die Textbausteine „Bleib“ (im 1. Teil) bzw. „Bleib bei uns“ (im 2. Teil) werden auf langen Noten, durch alle Stimmen wandernd, vertont. Der abschließende dritte Teil ist eine verkürzte Wiederholung des ersten.

Die Dacapo-Arie für Alt und Oboe da caccia „Hochgelobter Gottessohn“ führt einen neuen, fröhlich-tänzerischen Charakter ein. Die konzertierende Oboe da caccia wurde bei einer Wiederaufführung der Kantate von Bach durch eine Viola ersetzt.²

Im Choral „Ach bleib bei uns, Herr Jesu Christ“ trägt der Sopran, der solistisch oder chorisches besetzt werden kann, die Melodie einstimmig und unverzerrt vor. Durch den schlichten Choralvortrag kommt die Virtuosität des begleitenden Violoncello piccolo besonders gut zur Geltung. Über dieses Instrument wissen wir nichts Genaues, da heute kein Exemplar mehr erhalten ist. Nur anhand der Originalquellen können Vermutungen über Stimmung, Saitenzahl und Haltung gemacht werden. In BWV 6 wurde der Part des Violoncello piccolo vom Konzertmeister gespielt,³ das Instrument wurde also wahrscheinlich in Armhaltung gespielt, außerdem war es vermutlich genau

eine Oktave tiefer als eine Violine gestimmt.⁴ Für eine heutige Aufführung empfiehlt sich ein fünfsaitiges Cello mit einer zusätzlichen *e*¹-Saite. Bach hat diesen Satz später für Orgel transkribiert (BWV 649) und in seine Sammlung *Sechs Choräle von verschiedener Art* (Schübler-Choräle) aufgenommen.

Während in den ersten drei Sätzen die Bitte „bleib bei uns“ und die Licht-Thematik mehr im Vordergrund standen, rückt nun im Secco-Rezitativ für Bass die Dunkelheit in den Mittelpunkt. Doch der Tenor der folgenden streicherbegleiteten Arie gibt sogleich Rat: Die Christen müssen die „Sündenwege“ verlassen und sich dem Licht der Worte Jesu zuwenden, um die Finsternis zu vertreiben. Musikalisch hebt Bach den Text „Jesu, lass uns auf dich sehen“ durch ein Kreuzmotiv hervor.⁵

Der abschließende schlichte Chorsatz „Beweis dein Macht, Herr Jesu Christ“ ist eine Huldigung an Christus mit der Bitte um seinen Schutz.

Die Kantate ist in autographischer Partitur und 16 Originalstimmen überliefert. In einer kritischen Edition wurde die Kantate zuerst 1851 von Moritz Hauptmann im Rahmen der Gesamtausgabe der Bachgesellschaft (BG, Bd. 1) vorgelegt. Innerhalb der Neuen Bach-Ausgabe wurde sie von Alfred Dürr 1955 ediert (NBA I/10).

Heidelberg, Mai 2016

Karin Wollschläger

¹ Alfred Dürr, *Zur Chronologie der Leipziger Vokalwerke J. S. Bachs*. 2. Auflage: Mit Anmerkungen und Nachträgen versehener Nachdruck aus *Bach-Jahrbuch* 1957, Kassel 1976, S. 36–37.

² Vgl. NBA I/10, Kritischer Bericht, S. 45–46.

³ Zumindest bei der Erstaufführung – der Violoncello-piccolo-Part steht in der Violine-1-Stimme. Vgl. auch: Alfred Dürr, „Mutmaßungen über Bachs Violoncello piccolo“, in: *Vom Klang der Zeit. Klaus Hofmann zum 65. Geburtstag*, hrsg. von Uwe Wolf und Ulrich Bartels, Wiesbaden 2004, S. 70ff.

⁴ *G-d-a-e*¹. Vgl. Ulrich Prinz, *Johann Sebastian Bachs Instrumentarium. Originalquellen, Besetzung, Verwendung*, Stuttgart, Kassel etc. 2005 (Schriftenreihe der Internationalen Bach-Akademie Stuttgart, Bd. 10), S. 594.

⁵ Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc. 2005, S. 322.

Foreword

Bach composed the cantata *Bleib bei uns, denn es will Abend werden* (Stay with us, for it draws on toward evening) BWV 6 for Easter Monday, which fell on 2 April in 1725. He had completed the annual cycle of chorale cantatas immediately previously and then, with BWV 6, returned to the style and language of the first annual cycle of cantatas. Bach later assigned the work to the third annual cycle.¹

The beginning of the Easter Monday Gospel reading (Luke 24:13–35) is the basis for the text of the opening choral movement and provides the name for the whole cantata. The rest of the cantata's libretto is comprised of three chorale verses by Philipp Melancthon and Nicolaus Selnecker (no. 3) as well as Martin Luther (no. 6) and madrigal-like poetry by an unknown author (nos. 2, 4, 5). It ties up with the themes of light and darkness which are already present in the Gospel text.

The form of the opening choral movement is based on the French overture. In the first slow section, the winds (two oboes and an oboe da caccia) introduce the principal motive, which is suffused with sighs, over gentle note repetitions in the upper strings; this principal motive is later taken over by the choir. Bach achieves tonal variety by an interchange of voices in which the note repetitions are now in the winds and the sighing motives in the upper strings. In the fast middle section, the strict fugal treatment of the text "denn es will Abend werden und der Tag hat sich geneiget" (for it is toward evening, and the day is far spent) lends it a certain emphasis. The text elements "Bleib" (in the 1st section) and "Bleib bei uns" (in the 2nd section) are set in long note values that wander through all the vocal and instrumental parts. The concluding third section is an abbreviated repetition of the first.

The da capo aria "Hochgelobter Gottessohn" (O exalted Son of God) for contralto and oboe da caccia introduces a new, joyfully dance-like character. Bach replaced the obbligato oboe da caccia with a viola at a subsequent performance of the cantata.²

In the chorale "Ach bleib bei uns, Herr Jesu Christ" (O stay with us, Lord Jesus Christ) the soprano, either soloistically or chorally, sings the melody in unison and unornamented. The simple rendition of the chorale allows the virtuosity of the violoncello piccolo to come particularly into its own. Nothing exact is known about this instrument as no specimen has survived. Only by referring to the original sources can one make assumptions regarding the tuning, number of strings and playing position. In BWV 6, the violoncello

piccolo part was performed by the concertmaster,³ thus making it probable that the instrument was played in arm position, moreover it was probably tuned exactly one octave lower than a violin.⁴ For contemporary performances, it is recommended that a five-string cello with an additional e¹ string be used. Bach later transcribed this movement for organ (BWV 649) and included it in his collection entitled *Sechs Choräle von verschiedener Art* (Schübler-Choräle).

Whereas the plea "bleib bei uns" and the subject of light have been more in the foreground of the first three movements, darkness now moves to center stage with the secco recitative for bass. However, the tenor in the following string-accompanied aria immediately passes on advice: Christians must leave the "paths of sin" and turn toward the light of Jesus's words in order to expel the darkness. Bach musically accentuates the text "Jesu lass uns auf dich sehen" (Jesus, let us now be hold thee) with the cross motive.⁵

The concluding, simple chorale setting "Beweis dein Macht, Herr Jesu Christ" (Show forth thy power, Lord Jesus Christ) represents homage to Christ and a plea for his protection.

The cantata is extant as an autograph score and 16 original parts. The cantata first appeared in a critical edition as part of the complete edition of the Bachgesellschaft (BG, vol. 1), edited by Moritz Hauptmann, in 1851. It was issued as part of the Neue Bach-Ausgabe (NBA I/10) by Alfred Dürr in 1955.

Heidelberg, May 2016
Translation: David Kosviner

Karin Wollschläger

¹ Alfred Dürr, *Zur Chronologie der Leipziger Vokalwerke J. S. Bachs*. 2. Auflage: Mit Anmerkungen und Nachträgen versehener Nachdruck aus *Bach-Jahrbuch* 1957, Kassel 1976, p. 36–37.

² Cf. NBA I/10, Critical Report, pp. 45–46.

³ At least at the first performance – the violoncello piccolo part is included in the violin 1 part. Cf. also: Alfred Dürr, "Mutmaßungen über Bachs Violoncello piccolo", in: *Vom Klang der Zeit, Klaus Hofmann zum 65. Geburtstag*, ed. by Uwe Wolf and Ulrich Bartels, Wiesbaden, 2004, pp. 70ff.

⁴ G-d-a-e¹. Cf. Ulrich Prinz, *Johann Sebastian Bachs Instrumentarium. Originalquellen, Besetzung, Verwendung*, Stuttgart, Kassel etc. 2005 (Schriftenreihe der Internationalen Bach-Akademie Stuttgart, vol. 10), p. 594.

⁵ Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc., 192005, p. 322

Bleib bei uns, denn es will Abend werden

Stay with us, for it draws on toward evening

BWV 6

Johann Sebastian Bach

1685–1750

1. Coro

Oboe I

Oboe II

Oboe da caccia

Violino I

Violino II

Viola

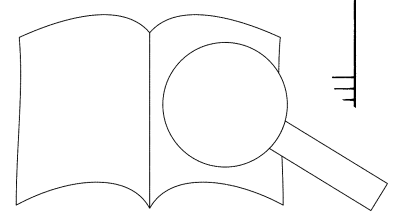
Soprano

Alto

Tenore

Basso

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Aufführungsdauer/Duration: ca. 26 min.

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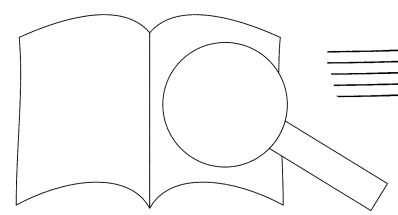
Herausgeber

Generalbassbearbeiter:

Reinhold Kubik

English version by Jean Lunn

6

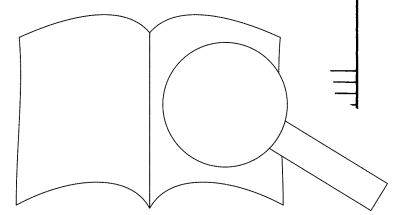


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12

6 4 3 7 6 5 4



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First system of musical notation, featuring treble and bass staves with various notes and trills.

Second system of musical notation, featuring treble and bass staves with various notes and trills.

Vocal line with lyrics in German and English:

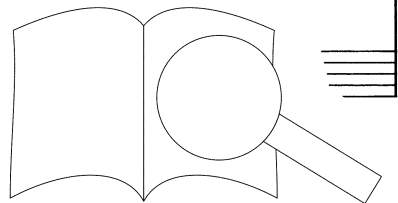
ans, bleib bei
us, stay with

o bei uns, bleib bei
stay with us, stay with

Bleib bei uns, bleib bei
Stay with us, stay with

Bleib bei uns, bleib bei
Stay with us, stay with

Third system of musical notation, featuring treble and bass staves with various notes and trills.



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

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

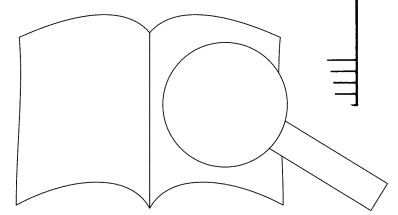
uns, denn es will A - - und der Tag hat sich -
 us, for it draws on and the day is al -

uns, wil. wer - den und der Tag hat sich -
 us, ward eve - ning and the day is al -

uns, denn es will A-bend werden und der Tag hat
 us, for it draws on toward evening and the day is

uns, de wer - - - - den und der Tag hat sich
 us, fo eve - - - - ning and the day is al -

Musical notation for the third system, including piano accompaniment.



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29

p

tr

p

tr

— ge - nei - - get.
- most end - ed.

tr

— ge - nei - - get.
- most end - ed.

tr

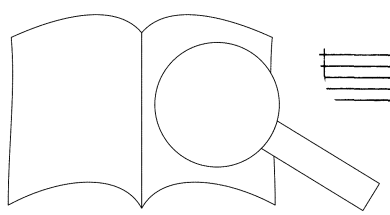
sich ge - nei - -
almost end

ge
mos

p

4 4 6 4
2

6
5 b



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f

f

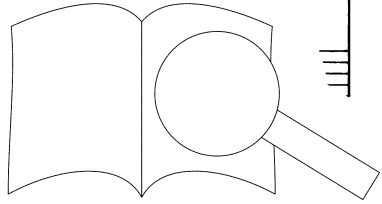
Bleib bei uns, bleib bei uns, bleib bei uns, bleib bei uns, bleib bei uns,
 Stay with us, stay with us, stay with us, stay with us, stay with us,

Bleib bei uns, bleib bei uns, bleib bei uns, bleib bei uns, bleib bei uns,
 Stay with us, stay with us, stay with us, stay with us, stay with us,

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6 5b 6 5 6 6



uns, bleib bei uns,
us, stay with us,

uns, bleib bei sei uns, denn es will
us, stay with us, with us, for it draws

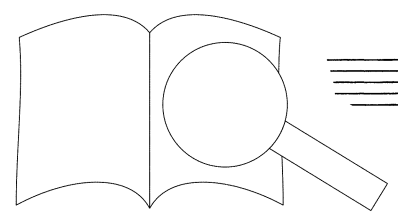
uns, bleib bei uns,
us, stay with us,

uns, bleib bei uns, denn es will A - bend
us, stay with us, for it draws on toward

4
2

6 #

6
5



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denn es will A-¹
for it draws on.

A - - - - bend wer - de er
on - - - - toward eve - nin

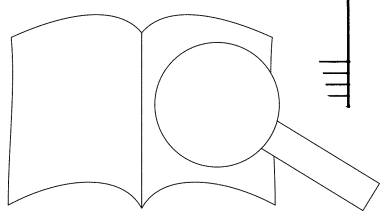
hat sich ge - nei - - - -
is al - most end - - - -

hat sich ge - nei - - - -
is al - - - - most end - - - -

denn es will A
for it draws

der Tag hat sich ge - nei - - - -
nd the day is al - most end - - - -

wer und der Tag hat sich ge - nei - - - -
eve and the day is al - most end - - - -



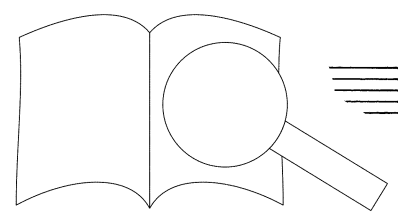
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First system of musical notation, measures 52-56. It consists of three staves: two treble clefs and one bass clef. The music is in a minor key. The first two staves have a piano (*p*) dynamic marking. The first staff ends with a trill (*tr*) on the final note.

Second system of musical notation, measures 57-61. It consists of three staves: two treble clefs and one bass clef. The music continues with piano (*p*) dynamics. The first two staves feature a trill (*tr*) on the final note.

Third system of musical notation, measures 62-66. It consists of four staves: three treble clefs and one bass clef. The music is mostly rests, with the instruction "get. ed." (geteilte Edition) written above the first three staves.

Fourth system of musical notation, measures 67-70. It consists of two staves: one treble clef and one bass clef. The music features chords and melodic lines. Measure numbers 4+8, 5b, 7, and 6 are indicated below the staves.



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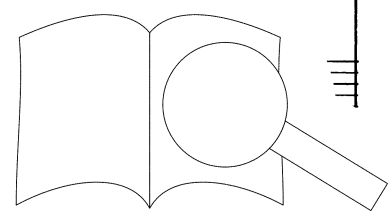
Bleib bei_ uns, bleib bei_ uns, bleib ¹ bleib bei_
 Stay with us, stay with us, stay stay with

Bleib _____ bleib bei_ uns, bleib bei_ uns, bleib bei
 Stay _____ stay with us, stay with us, stay with

Bleib bei_ ^v ei uns, bleib bei_ uns, bleib _____ bei
 Stay with with us, stay with us, stay _____ with

_____ uns, bleib bei uns, bleib bei_ uns, bleib bei
 _____ us, stay with us, stay with us, stay with

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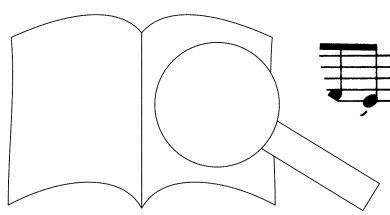
64

uns, bleib bei uns, bei uns,
 us, stay with with us,

uns, bleib bei uns,
 us, stay with stay with us,

uns, uns,
 us, us, bleib bei uns,
 stay with with us,

un: sei uns, bleib bei uns, denn es will
 us: with us, stay with us, for it draws

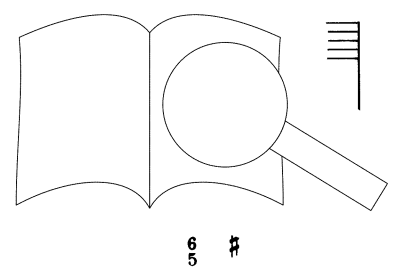


denn es will A - - - - - bend w hat sich ge - nei - -
 for it draws on t is al - - most end - -

denn e und der Tag hat sich ge - nei - -
 fo' rze ing, and the day is al - most end - -

denn es will A-bend wer-den und der Tag hat sich ge- nei - -
 for it draws on toward eve-ning, and the day is al-most end - -

- - den und der Tag hat sich ge - nei - -
 - - ning, and the day is al - most end - -



6 5 9 8 7 8 7 6 5 4+ 2 6 5 #

Andante

80

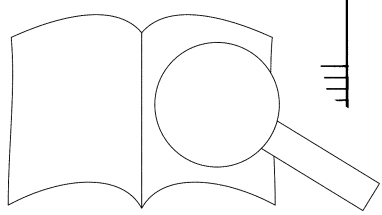
Und der Tag hat sic' *ed,* denn es will
 And the day is a *ed,* for it draws

bend wer - - -
 toward eve - - -

Denn es wil' bend wer - - - den, denn es will A - bend
 For it dr' toward eve - - - ning, for it draws on toward

Bleib *stov* uns,
 us,

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



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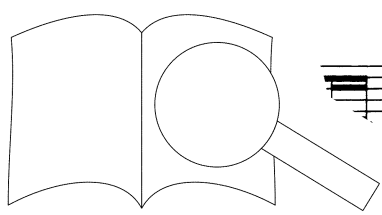
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A - - - - - bend wer - bei
 on - - - - - toward eve - stay with

den und der Tag hat sich ge - denn es will A - - - - -
 ning and the day is a'l-most for it draws on - - - - -

tr
 wer - - - - - ich ge - nei - - - - - get, und der
 eve - - - - - almost end - - - - - ed, and the

f will A - - - - - bend wer - - - - - den,
 draws on - - - - - toward eve - - - - - ning,



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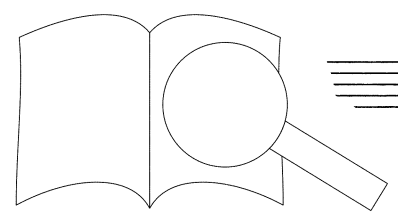
--- bend wer --- den, und der
 toward eve --- ning, and the

und der .ch get, hat sich ge - nei -
 and a' ed, is almost end -

den, denn es w bend wer --- den, denn es will A ---
 ning, for it toward eve --- ning, for it draws on

ge uns, denn es will A --- bend wer ---
 ec .ith us, for it draws on toward eve ---

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



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Tag hat sich ge - nei - - - - get,
 day is al-most end - - - - ed,

nei-get, es will A - - - -
 - - - - -st end-ed, it draws on - - - -

get, denn es will A - - - -
 ed, for it draws on - - - -

- - - - - den, und der Tag hat sich ge - nei - - - -
 evening, and the day is almost end - - - -

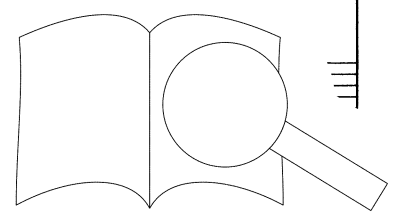
- - - - - bend v
 - - - - - tow?

sich ge - nei - - - - get.
 al-most end - - - - ed.

den,
 ning.

denn es will A - - - - - bend wer - - - -
 for it draws on - - - - - toward eve - - - -

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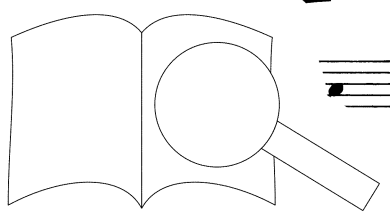
--- bend werden, denn er
 toward evening, for

get, denn es will A --- den.
 ed, for it draws on to --- ning.

Bleib Stay denn es will A ---
 for it draws on

den und der Tag hat sich ge - nei ---
 nin, and the day is al - most end ---

4+ 6 6 6 4 3 6 7 9
 3 3 4 5 5b 5



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den, denn es will A - - - - - bend
ning, for it draws on

ag hat sich ge - nei - get.
day is al - most end - ed.

Bleib bei uns,
Stay with us,

denn es will A - - -
for it draws on

--- bend
toward

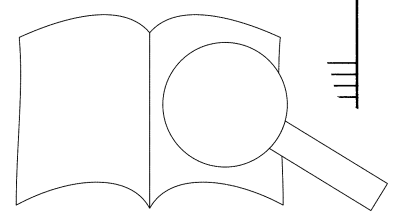
will A - bend wer - - - den,
it draws on toward eve - - ning,

get, de
ed. the

is

get, denn es will A - - - - - bend wer - - -
ed, for it draws on toward eve - - -

6 6 6 6 4 3 6 5 4 2

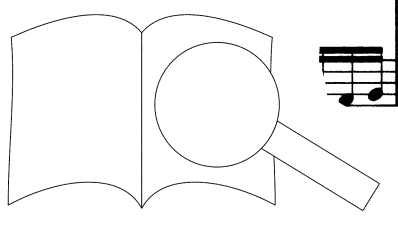


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Bleib bei uns, denn der Tag hat sich ge-
 Stay with us, for the day is al- most
 - - - - bend wer - - - - und der Tag hat sich ge - nei -
 toward eve - - - - and the day is al- most end - - - -
 8 denn es wi' - - - - bend wer - den, bleib bei
 for it toward eve - ning, stay with

- - - - er - den, denn es will A - - - - bend werden.
 rd eve - ning, for it draws on toward evening.

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



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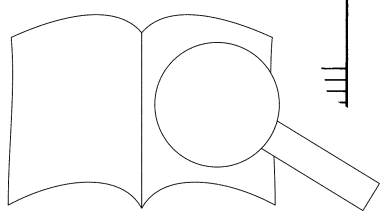
nei-get, hat sich ge- nei - get, denn es bend wer
 end-ed, is almost end - ed, for it toward eve

get, und der Ta ge get, denn es will A
 ed, and day ed, for it draws on

uns, denn es will bend wer
 us, for it draw toward eve

Bleib Stay uns, us,

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



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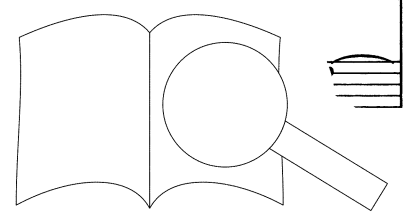
den, *ning,* denn *for* bend werden und der *toward evening and the*

toward eve bend wer *toward eve* den und der *ning, and the*

ning sich ge - nei - get, hat sich ge - nei - get, und der *almost end - ed, is almost end - ed, and the*

it bend wer den, denn es will *toward eve ning, for it draws on*

3b 6 6/4 4 9 8 6 6/4 7



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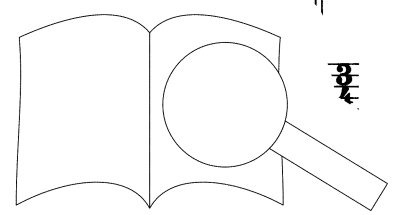
Tag hat sich ge - nei - - - - get, bleib
 day is almost end - - - - ed, stay _____ bleib bei uns.
 stay with us.

Tag hat sich ge - nei - - - - gei, bei
 day is almost end - - - - ed, s' r' i- bleib bei uns.
 stay with us.

Tag hat sich ge - r bei uns, bleib bei uns.
 day is almost with us, stay with us.

--- den, bleib bei uns, bleib bei uns.
 --- ning, stay with us, stay with us.

6 6 5 4+ b b 4h 6 4 3 6 b
 4b 5 3 3 2 5



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Bleib bei uns,
Stay with us,

denn es will
for it draws

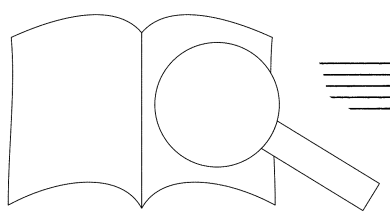
Bleib bei uns,
Stay with us

uns,
us,

Bleib bei
Stay wi

bleib bei uns,
stay with us,

bleib bei uns, denn es will A - bend
stay with us, for it draws on toward



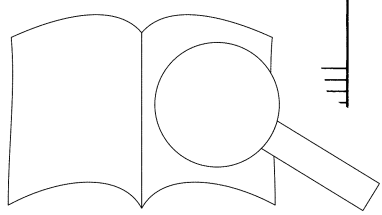
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A - - - bend wer - den und der ge - nei - - get.
 on toward eve - ning and the most end - - ed.

denn es will A-bend wer - den un. tag nat sich ge - nei - - get.
 for it draws on toward eve - ning ar is al - - most end - - ed.

wer - den und der Tag hat sich ge - nei - - get.
 ward eve - ning and the day is almost end - - ed.

wer der Tag hat sich ge - nei - - get.
 eve and the day is al - most end - - ed.



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Bleib bei uns, bleib denn es will
 Stay with us, st. for it draws

Bleib bei uns, uns,
 Stay with us, us,

Bleib bei uns,
 Stay with us,

Bleib bei uns, denn es will A - - - bend
 Stay with us, for it draws on toward

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

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

A - - - - - bend wer-den und d
 on - - - - - toward eve-ning and

ge - nei - - - - get.
 - - - - - most end - - - - ed.

denn es - - - will A-bend wer-
 for it - - - draws on toward eve-nin

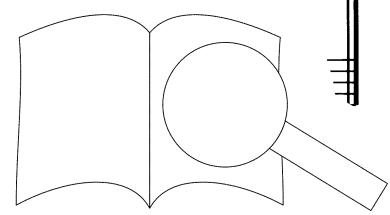
hat - - - sich ge - nei - - - get.
 is - - - al - - - most end - - - ed.

und werden und der Tag hat sich ge - nei - - - get.
 toward evening and the day is almost end - - - ed.

wer - - - der Tag hat - - - sich ge - nei - - - get.
 eve - - - the day is - - - al - - - most end - - - ed.

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

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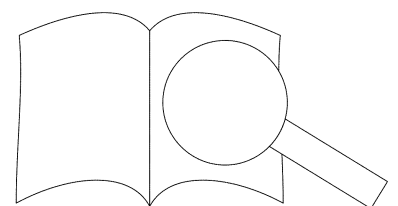


2. Aria

Oboe da caccia
o Viola

Alto

Basso continuo



12

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Hoch - ge -
O ex -

p *Fine*

6 5_b 7_b 6 6 5 6 7 6 *Fine*

18

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

p *f*

lob - - - ter Got - - - tes - sohn,
alt - - - ed Son of God,

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

23

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

hoch - ge - lob - - ter Got - - tes - sohn,
o ex - alt - - ed Son

p

7 6 6 6 6 6 7 7

29

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

laß es dir nicht sein ent - ge - - gen, laß es dir nicht
though we dare to come be - fore thee, though we dare to

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

35

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

sein ent - ge - - gen, daß wir itzt nem Thron
come be - fore thee, may our b of - fend.

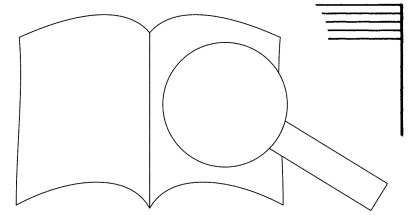
Musical notation for the fourth system, including piano accompaniment and vocal line.

41

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

it - - te nie - der - le - - gen, ei - ne
fa - - vor we im - plore thee, for one

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



46

Bit - - te nie - der le - - gen:
 fa - - vor we - im - plo - re - thee:

9 6 6
4 4 5
6 5
4 3 4
6 5 6 6

52

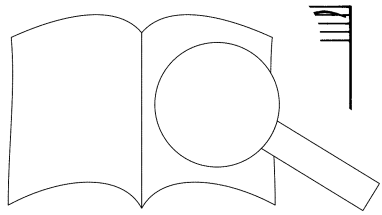
Bleib, ach
 Stay and

4 7 6 6
6 4 5 6 4

58

- - - be un - ser Licht, bleib, ach blei -
 our bless - ed light, stay and be -

7 8 9b 9b 6 7 9 5b 7 5 3 6 4 7



64

- be un - ser Licht, weil die Fin - - - - sternis ein - bricht, bleib, _____
 - our bless-ed light, for the dark - - - - ness comes this night, stay _____

9 5h 6 b 6 7b 6 5b 6

70

ach blei - - - - be weil die
 and be _____ 1 weil die
 for the

6 5 9 8 6b 6 5b 6 5

76

sternis ein - bricht,
 ness comes this night,

b 7 b 7b b 5b 6 5b

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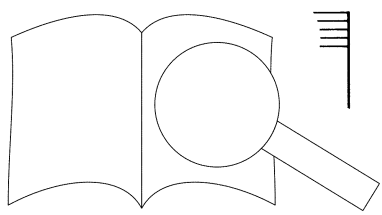
82

88

bleib, ach blei - - - - be un - ser -
 stay and be _____ our bless - ed

93

be un - ser Licht, weil die
 our bless - ed light, for the



98

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It features a melodic line with trills marked 'tr'.

Musical staff with a vocal line and lyrics: "Fin - - - - - sternis ein - bricht, bleib, - - - - - ach blei - - - - -
dark - - - - - ness comes this night, stay - - - - - and be - - - - -"

Piano accompaniment for measures 98-103, including bass line and chord symbols: 5b/3, b, 7, b, b, 7, 6, 4/2, 6, 4/2.

104

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It features a melodic line with trills marked 'tr'.

Musical staff with a vocal line and lyrics: "- - - - - be un - ser Licht, Fin - - - - -
our bless - ed light, the dark - - - - -"

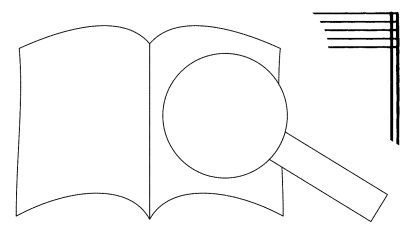
Piano accompaniment for measures 104-108, including bass line and chord symbols: 7, 6/5, 6, 6, 6/5, 6/5.

109

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It features a melodic line with a forte dynamic marking 'f'.

Musical staff with a vocal line and lyrics: "- - - - - ster - nis ein - bricht.
- - - - - ness comes this night."

Piano accompaniment for measures 109-113, including bass line and chord symbols: b, 6/5b, b, 6b/5b, 6b/4b, 6/5, 9/6.



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3. Choral

Allegro

Violoncello piccolo
(Violoncello)

Soprano

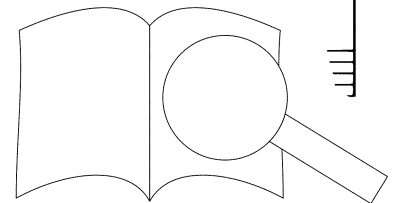
Basso continuo

Musical score for measures 1-4. The Violoncello piccolo part features a melodic line with a *simile* marking. The Soprano part is silent. The Basso continuo part provides harmonic support with figured bass notation: 6 6 4/2 6 4.

Musical score for measures 5-8. The Violoncello piccolo part continues with a melodic line. The Soprano part remains silent. The Basso continuo part has figured bass notation: 6 5 6 4 7 5 6 7.

Musical score for measures 9-12. The Violoncello piccolo part continues with a melodic line. The Soprano part remains silent. The Basso continuo part has figured bass notation: 5 6 5 6 5b.

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11/55

Musical notation for the first system, featuring a treble clef with a 13/8 time signature and a bass clef.

Musical notation for the second system, featuring a treble clef.

Musical notation for the third system, featuring a grand staff (treble and bass clefs).

6
5

6
5

6
5

6
5

13/57

Musical notation for the first system of the second section, featuring a bass clef.

Musical notation for the second system of the second section, featuring a treble clef.

Musical notation for the third system of the second section, featuring a grand staff.

7
5

6

Ach
In
O
Lord,

p

16/60

Musical notation for the first system of the third section, featuring a 13/8 time signature.

Musical notation for the second system of the third section, featuring a treble clef.

bleib

Herr Je - - - su
be - - - trüb - - - ten
Lord Je - - - sus
and trou - - - bled

Christ,
Zeit
Christ,
days,

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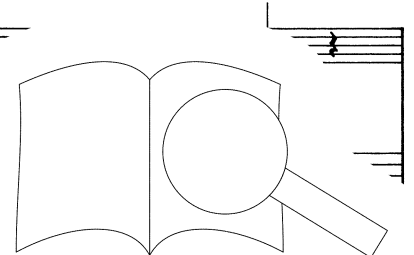
6

4
2

6

b

7b



20/64

Musical notation for the first system, featuring a treble clef and a 12/8 time signature.

Musical notation for the second system, featuring a treble clef.

weil es nun
ver - - leih uns,
for eve - - ning
grant faith - - ful - - - -

Musical notation for the piano accompaniment, including a dynamic marking *p* and figured bass notation: 6 5, 6, 6 4, 6 4, 7 3, 6 5.

24/68

Musical notation for the first system of the second section, featuring a treble clef and a 12/8 time signature.

Musical notation for the second system of the second section, featuring a treble clef.

A - - - - bend wor
Herr, Be - - - - stän
comes and day
ness in all
ys,

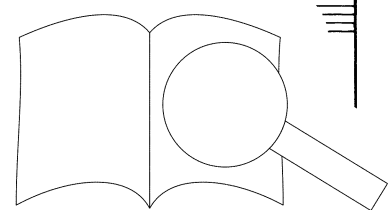
Musical notation for the piano accompaniment of the second section, including figured bass notation: 7 5 2, 6 5b, 6.

27/71

Musical notation for the first system of the third section, featuring a treble clef and a 12/8 time signature.

Musical notation for the second system of the third section, featuring a treble clef.

Musical notation for the piano accompaniment of the third section, including figured bass notation: 5, 7, 6 5, 6 5, 6 7.



30/74

dein gött - lich Wort, das
 daß wir dein Wort und
 thy ho - - ly word, the
 that we thy word and

p

5 6 6 6 6 4+ 6
 5 2 5

34/78

hel - - le Licht,
 Sa - - kra - - - - ment
 heav'n - - ly light,
 sac - - ra - - - - ment

7 5 7 9 6 6 6
 3 3 3 5

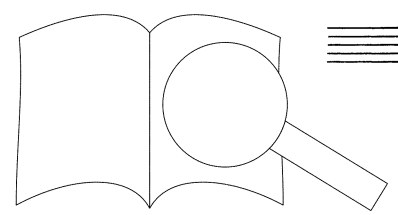
37/81

laß ja bei
 rein b'hal - ten
 may we keep
 may

p

7 7 6 6 6

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40/84

Musical notation for the first system, including treble and bass clefs and a key signature of one flat.

uns aus lö schen nicht.
bis an un ser End.
er er burn ing bright.
spot ted till our end.

Musical notation for the piano accompaniment, including treble and bass clefs.

5 7 6 5 5 6 5 6 7b

43/87

Musical notation for the first system of the second section, including treble and bass clefs.

Musical notation for the second system of the second section, including treble and bass clefs.

Musical notation for the third system of the second section, including treble and bass clefs.

Musical notation for the fourth system of the second section, including treble and bass clefs.

6 6 6 7b 6 6

46

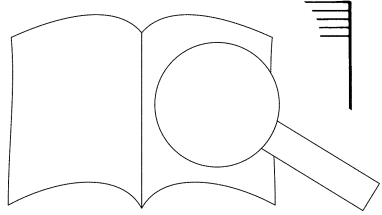
Musical notation for the first system of the third section, including treble and bass clefs.

Musical notation for the second system of the third section, including treble and bass clefs.

Musical notation for the third system of the third section, including treble and bass clefs.

Musical notation for the fourth system of the third section, including treble and bass clefs.

7 6 7 6 7



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93

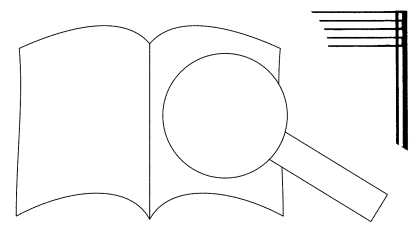
7 6 7 6 6 5 6 5b

96

5 5 5 7

98

5 7 6



4. Recitativo

Basso

Es hat die Dunkelheit an vielen Or-ten ü-berhand genommen. Wo-her ist
The night of godlessness in many plac-es now has o-vercome us. Why has this

Basso continuo

6 5 — 7 5 5

a - ber die - ses kom-men? Bloß da - her, weil so-wohl die Klei-ner
e - vil come up - on us? It has come since the least a-mong

6 5^b #6 6 6 4^b 2

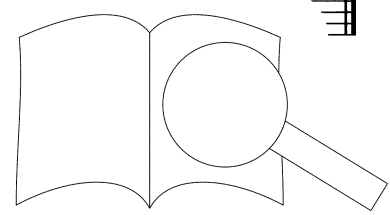
Großen nicht in Ge - rechtig-keit vor dir, o ...
greatest, have not walked faithful-ly in righter

6 4 2 6 6 4^b 2 b 6 4 2

han- delt. ...st du auch den Leuch-ter um - ge - sto - Ben.
owe thee: there-fore thou hast o - verturned their lan-terns.

5 6 6 4^b 2[#]

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5. Aria

Violino I

Violino II

Viola

Tenore

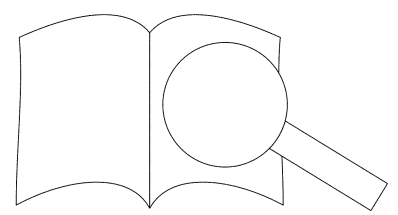
Basso continuo

8 6 4+
2+

3

6 4+ 7 6 6

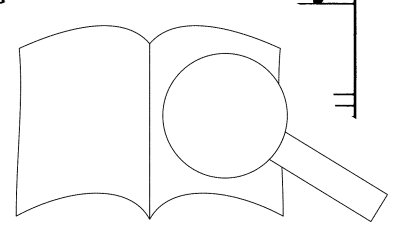
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5

7

Je - la. 1. dich se - - - hen,
f now be - hold thee,



10

p

8

Je - su, - laß uns auf
 Je - sus, let us now

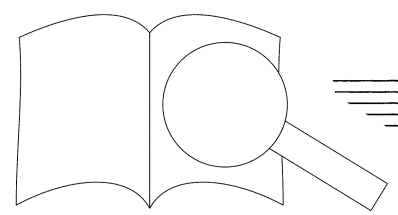
p

6 6 5^b 6 4⁺ 7 6 # 2[#]

13

ht
 sins auf den Sün - den - we - gen ge - hen, auf den
 drive us where we can - not find thee, drive us

6⁺ 5^b 6⁺ 4⁺ 7 6 5 6 5



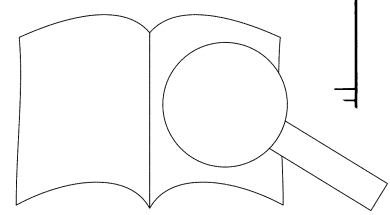
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15

Sün - - den - - - we - - - - - gen ge - - - - he
 where - - we - - - can - - - - - not find - - - -

17

Je - - - - - su, - - - - laß - - - - uns - -
 Je - - - - - sus, - - - - let - - - - us - -



19

Musical notation for measures 19-21. The first system consists of three staves: a vocal line with triplets and dynamics *f* and *p*, a piano vocal line with dynamics *f* and *p*, and a piano accompaniment line with dynamics *f* and *p*.

auf dich se - hen,
 now be - - hold thee,

Je - su -
 Je - su,

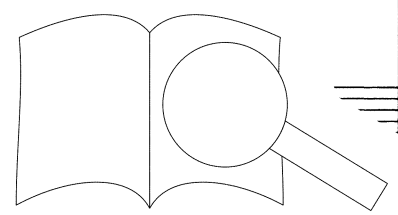
Musical notation for measures 22-24. The first system consists of three staves: a vocal line with triplets and dynamics *f*, a piano vocal line with dynamics *f* and *p*, and a piano accompaniment line with dynamics *f* and *p*. The piano accompaniment includes figured bass notation: 5/3, 7/4, 6b/4, 6, 4/2, 6, #, 5/##, 6/4.

auf h - - hen,
 old thee,

daß wir nicht auf den
 lest our sins drive us

Musical notation for measures 25-27. The first system consists of three staves: a vocal line with triplets and dynamics *f*, a piano vocal line with dynamics *f* and *p*, and a piano accompaniment line with dynamics *f* and *p*. The piano accompaniment includes figured bass notation: #, 5/##, 6/4.

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24

Sün - den - we - gen ge - hen, auf den Sün - - den - - - we - - -
 where we can - not find thee, drive us where we can - - -

b 6b 6 6 5 5 6b 7i 6b

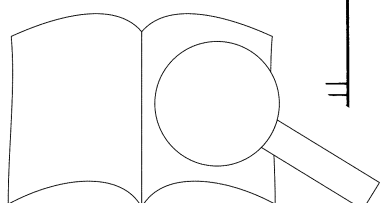
26

hen.
thee.

f

b b 6b 6

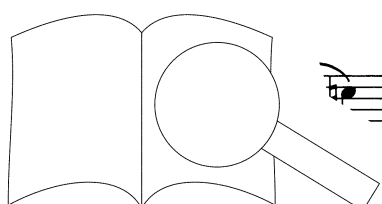
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28

30

Laß das Licht, das
 May the light, the

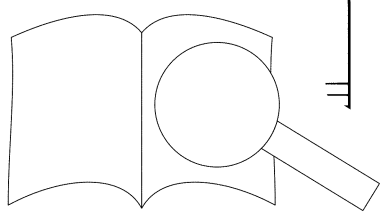


32

Licht, laß das Licht, das Licht dei - nes - Worts uns
 light, may the light, the light of thy - word shir

34

schei nen und dich je - der-zeit treu
 on us and thy face be al-ways



Musical notation for measures 36-37. The vocal line features triplets and a melodic line. The piano accompaniment includes chords and moving lines in both hands.

mei - - - - - nen, je - der - zeit treu - - - - - mei - ner
 shown - - - - - us, be - - - - - al - ways shown

Piano accompaniment for measures 36-37, showing chord progressions and melodic fragments in both hands.

6 5b 6 5 6 6 4/3 5

Musical notation for measures 38-39. The vocal line continues with triplets and a melodic line. The piano accompaniment includes chords and moving lines in both hands.

Licht
 1:~h

dei- nes Worts
 of thy word

uns hel - le
 shine bright up -

Piano accompaniment for measures 38-39, showing chord progressions and melodic fragments in both hands.



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40

8 *tr*

schei - - - - - nen und dich je-der
 on _____ us and thy face

42

mei -
 show

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Musical notation for measures 44-46. The system includes a vocal line and piano accompaniment. The piano part features a triplet in measure 44 and a forte (*f*) dynamic marking in measure 45.

nen, dich je - der - zeit treu - mei - nen.
 us, thy face be al - ways shown us.

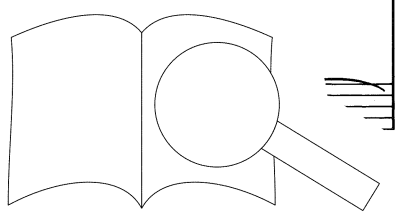
Musical notation for measures 47-49. The system includes a vocal line and piano accompaniment. The piano part features a triplet in measure 47 and a forte (*f*) dynamic marking in measure 48. A trill (*tr*) is marked above the vocal line in measure 48.

6 6 6 7 6 # 6 # 6
 4 8 5 # 5 4 2
 3 3 5 # 5 # 6

Musical notation for measures 50-52. The system includes a vocal line and piano accompaniment. The piano part features a triplet in measure 50 and a forte (*f*) dynamic marking in measure 51.

Musical notation for measures 53-55. The system includes a vocal line and piano accompaniment. The piano part features a triplet in measure 53 and a forte (*f*) dynamic marking in measure 54.

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



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49

Musical notation for measures 49-50. The top staff is in treble clef with a key signature of two flats and contains triplets of eighth notes. The bottom staff is in bass clef with a 12/8 time signature and contains eighth notes.

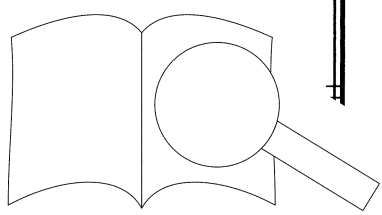
Musical notation for measures 51-52. It includes a grand staff with piano accompaniment and a bass line with fingerings: 6, 6, 7, 8, 6, 8, #7, 6. A large watermark 'PROBEPARTIFUR' is overlaid diagonally across the page.

51

Musical notation for measures 53-54. The top staff is in treble clef with eighth notes, and the bottom staff is in bass clef with eighth notes.

Musical notation for measures 55-56, featuring a grand staff with piano accompaniment.

Musical notation for measures 57-58. It includes a grand staff with piano accompaniment and a bass line with fingerings: 6, 7, 6, 7, 6, 7, 4, 6, 5. A large watermark 'PROBEPARTIFUR' is overlaid diagonally across the page.



6. Choral

Soprano
Oboe I, Violino I

Alto
Oboe II
Violino II

Tenore
Oboe da caccia
Viola

Basso

Basso continuo

Be - weis dein Macht, Herr Je - su Christ, der du Herr al - ler
Show forth thy power, Lord Je - sus Christ, for thou art Lord of

Be - weis dein Macht, Herr Je - su Christ, der du Herr al - ler
Show forth thy power, Lord Je - sus Christ, for thou art Lord of

Be - weis dein Macht, Herr Je - su Christ, der du Herr al - ler
Show forth thy power, Lord Je - sus Christ, for thou art

Be - weis dein Macht, Herr Je - su Christ, der
Show forth thy power, Lord Je - sus Christ, f

8 7 6 5 # 6 8

Her - ren bist: be - schirm dein ar - me sie dich lob in E - wig - keit.
lords most blest: pro - tect thy church from doubt and fear, that it may praise thee ev - er - more.

Her - ren bist: be - schirm dein ar - me sie dich lob in E - wig - keit.
lords most blest: pro - tect thy church from doubt and fear, that it may praise thee ev - er - more.

Her - ren bist: be - schirm dein ar - me sie dich lob in E - wig - keit.
lords most blest: pro - tect thy church from doubt and fear, that it may praise thee ev - er - more.

Her - ren bist: be - schirm dein ar - me sie dich lob in E - wig - keit.
lords most blest: pro - tect thy church from doubt and fear, that it may praise thee ev - er - more.

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

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