

Cantate BWV 56

Am neunzehnten Sonntage nach Trinitatis

„Ich will den Kreuzstab gerne tragen“

für eine Baßstimme.

von

Johann Sebastian Bach

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1. Aria: *Ich will den Kreuzstab gerne tragen.*

The musical score is written for a chamber ensemble. It consists of eight staves, each with a label on the left: Oboe I, Oboe II, English Horn, Violin I, Violin II, Viola, Basso, and Continuo. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score begins with a common rest for the first two measures. The Oboe I and Violin I parts play a melodic line with a trill in the third measure. The Oboe II, Violin II, and Viola parts play a rhythmic accompaniment of eighth notes. The English Horn part has a trill in the third measure. The Basso part has a whole rest for the entire piece. The Continuo part plays a rhythmic accompaniment of eighth notes.

7

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B

Cont.

tr

b

Detailed description: This block contains the first system of the musical score, measures 7 through 12. It features staves for Oboe I, Oboe II, English Horn, Violin I, Violin II, Viola, Bass, and Continuo. The key signature is B-flat major. Measures 7-12 show a complex orchestral texture with various rhythmic patterns and articulations. Trills are marked with 'tr' above notes in measures 7 and 8. A flat (b) is placed above a note in measure 12. The Continuo part provides a steady bass line.

13

A

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B

Cont.

Ich will den Kreuz - stab _____

Detailed description: This block contains the second system of the musical score, measures 13 through 18. It features the same instrumental staves as the first system. A rehearsal mark 'A' is placed above measure 14. The Continuo part begins with the vocal line: 'Ich will den Kreuz - stab _____'. The musical notation continues with various rhythmic and melodic lines for the instruments.

19

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

ger ne tra

25

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

gen, den Kreuz - stab, ich will den

30

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B

Cont.

Kreuz - stab, den Kreuz - stab ger - ne tra - - - - gen, er kommt,

35

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B

Cont.

— er kommt von Got - tes_ lie - ber Hand, er kommt von Got - - -

B

40

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

- tes lie - ber _ Hand, ich will den Kreuz - stab _ ger - ne _

45

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

tra



50

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B

Cont.

gen, er kommt von Gottes lieber Hand;

55

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B

Cont.

61

Ob. I
Ob. II
E. Hn.
Vln. I
Vln. II
Vla.
B
Cont.

Detailed description: This block contains the musical score for measures 61 through 66. The score is for a full orchestra, including two oboes (Ob. I and Ob. II), English horn (E. Hn.), two violins (Vln. I and Vln. II), viola (Vla.), bassoon (B), and continuo (Cont.). The key signature is B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bassoon part is mostly silent in this section. The continuo part provides a steady bass line.

67

D

Ob. I
Ob. II
E. Hn.
Vln. I
Vln. II
Vla.
B
Cont.

der füh - ret mich nach mei - nen

Detailed description: This block contains the musical score for measures 67 through 72. The score is for the same full orchestra as the previous block. A dynamic marking 'D' (Dolce) is placed above the first measure of measure 67. The music continues with similar rhythmic patterns. The bassoon part becomes more active, playing eighth notes. The continuo part continues with its bass line. The vocal line, which is not explicitly written but implied by the lyrics, enters in measure 67 with the lyrics 'der füh - ret mich nach mei - nen'.

73

Ob. I
Ob. II
E. Hn.
Vln. I
Vln. II
Vla.
B
Pla
Cont.

Plu - - - - -

Detailed description: This system of musical notation covers measures 73 through 78. It features eight staves: two oboes (Ob. I and II), an English horn (E. Hn.), two violins (Vln. I and II), a viola (Vla.), a bassoon (B), a plucked lute (Pla), and a continuo (Cont.). The music is in a minor key with a 3/4 time signature. The oboes and English horn play a melodic line with eighth-note patterns. The strings provide harmonic support with sustained notes and rhythmic patterns. The continuo part is a simple bass line.

79

Ob. I
Ob. II
E. Hn.
Vln. I
Vln. II
Vla.
B
Cont.

- - - - - gen, der füh - - - - - ret mich nach mei - nen

Detailed description: This system of musical notation covers measures 79 through 84. It features seven staves: two oboes (Ob. I and II), an English horn (E. Hn.), two violins (Vln. I and II), a viola (Vla.), a bassoon (B), and a continuo (Cont.). The music continues in the same key and time signature. The vocal line (Bassoon) is now active, with lyrics: "gen, der füh - - - - - ret mich nach mei - nen". The instrumental parts continue their respective parts, with the oboes and English horn playing a melodic line and the strings providing harmonic support.

84

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

Pla - - - - - gen zu Gott, zu Gott, in das ge - lob - te Land,

E

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

der füh - ret mich nach mei - nen Pla - - - - - gen zu Gott,

97

Ob. I
Ob. II
E. Hn.
Vln. I
Vln. II
Vla.
B
Cont.

— in das ge-lob-te Land, der füh-ret mich nach mei-nen Pla-

Detailed description: This block contains the musical score for measures 97 through 102. It features seven staves: Ob. I, Ob. II, E. Hn., Vln. I, Vln. II, Vla., and B. The bassoon (B) part includes the lyrics '— in das ge-lob-te Land, der füh-ret mich nach mei-nen Pla-'. The music is in a minor key with a 3/4 time signature. The woodwinds and strings play a rhythmic accompaniment, while the bassoon carries the vocal line.

103

Ob. I
Ob. II
E. Hn.
Vln. I
Vln. II
Vla.
B
Cont.

gen zu

Detailed description: This block contains the musical score for measures 103 through 108. It features the same seven staves as the previous block. The bassoon (B) part includes the lyrics 'gen zu'. The musical texture continues with the woodwinds and strings providing accompaniment for the vocal line in the bassoon.

Cantate BWV 56: 1. *Ich will den Kreuzstab gerne tragen.*

1: 11

109 F

Ob. I
Ob. II
E. Hn.
Vln. I
Vln. II
Vla.
B
Cont.

Gott, in — das — ge — lob — te — Land.

Detailed description: This block contains the musical score for measures 109 through 113. It features seven staves: Ob. I, Ob. II, E. Hn., Vln. I, Vln. II, Vla., and B. The Cont. part is also present. The key signature is B-flat major. A fermata is placed over the first measure of measure 110. A box containing the letter 'F' is positioned above the staff between measures 109 and 110. Trills (tr) are marked in measures 111 and 112 for the first and second violins. The lyrics 'Gott, in — das — ge — lob — te — Land.' are written below the Bass staff.

114

Ob. I
Ob. II
E. Hn.
Vln. I
Vln. II
Vla.
B
Cont.

Detailed description: This block contains the musical score for measures 114 through 118. It features seven staves: Ob. I, Ob. II, E. Hn., Vln. I, Vln. II, Vla., and B. The Cont. part is also present. The key signature is B-flat major. The music continues with various instrumental textures and melodic lines across the staves.

120

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B

Cont.

126

G

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B

Cont.

Da leg' ich den Kum-mer auf ein-mal in's Grab, da wischt mir die Trä-nen mein

130

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

Hei-land selbst ab, da leg' ich den Kum-mer auf ein-mal ins Grab, da wischt

133

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

— mir die Thrä nen mein Hei-land selbst ab;

138 H

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B

Cont.

da leg' ich den Kum-mer auf ein-mal in's Grab, da wischt mir mein Hei-land die

142

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B

Cont.

Thrä-nen selbst ab, da leg' ich den Kum-mer auf ein-mal in's Grab, da wischt

145

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

— mir de Thrä-nen mein Hei-land selbst ab, da wischt mir die

149

I

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

Thrä - - - - - nen mein Hei-land selbst ab.

154

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

161

Ob. I

Ob. II

E. Hn.

Vln. I

Vln. II

Vla.

B.

Cont.

Cantate BWV 56

„Ich will den Kreuzstab gerne tragen“

Johann Sebastian Bach

2. Recitativo: *Mein Wandel auf der Welt.*

Basso

Mein Wan-del auf der Welt ist ein-er Schiff-fahrt

Violoncello

Continuo

3

B

gleich; Be-trüb-niss, Kreuz und Noth sind

Vc.

Cont.

5

B

Wel-len, wel-che mich be-de-cken und auf den Tod mich

Vc.

Cont.

7

B

täg - lich schre - cken. Mein An - ker a - ber, der mich hält,

Vc.

Cont.

9

B

— ist die Barm - her - zig - keit, wo - mit mein Gott mich oft er - freut.

Vc.

Cont.

11

B

Der ru - fet so zu mir: Ich bin bei dir, ich

Vc.

Cont.

13

B
will dich nicht ver - las - sen, noch ver - säu - men! Und wenn das

Vc.

Cont.

15

B
wü - ten - vol - le Schäu - men sein En - de hat, so tret' ich aus dem

Vc.

Cont.

17

B
Schiff in mei - ne Stadt, die ist das Him - mel - reich, wo - hin ich mit den From - men aus

Vc.

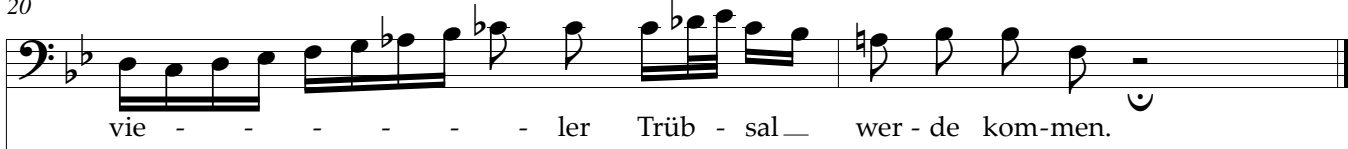
Cont.

2: 4

Cantate BWV 56: 2. Recit. *Mein Wandel auf der Welt.*

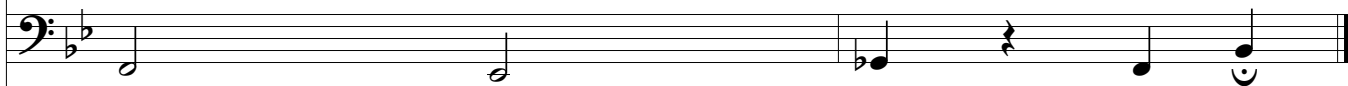
20

B

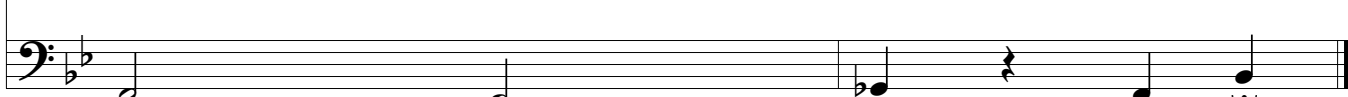


vie - - - - - ler Trüb - sal - wer - de kom - men.

Vc.



Cont.



Detailed description: This block contains three staves of musical notation. The top staff is for Bass (B), starting at measure 20. It features a complex rhythmic pattern with many sixteenth notes, followed by a few eighth notes and a final quarter note. The lyrics 'vie - - - - - ler Trüb - sal - wer - de kom - men.' are written below the staff. The middle staff is for Violoncello (Vc.) and the bottom staff is for Continuo (Cont.). Both the Vc. and Cont. staves have a simple harmonic accompaniment consisting of quarter notes and half notes.

Cantate BWV 56

„Ich will den Kreuzstab gerne tragen“

Johann Sebastian Bach

3. Aria: Endlich wird mein Joch.

Oboe

Basso

Continuo

4

Ob.

Vc.

7

Ob.

Vc.

10

A

Ob.

B

Vc.

End-lich, end - lich wird — mein Joch, —

13

Ob.

B.

Vc.

end -

16

Ob.

B.

Vc.

- - lich, end - lich wird mein Joch wie-der

18

Ob.

B.

Vc.

von mir wei-chen müs - sen, wie-der von mir wei-chen müs - sen,

B

Ob.

B.

Vc.

end - lich, end - lich wird mein Joch wie - der

22

Ob.

B

Vc.

von mir wei - - - - -

Detailed description: This system covers measures 22 and 23. The Oboe (Ob.) part features a melodic line with eighth-note patterns and slurs. The Bassoon (B) part has a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) part provides a steady bass line with eighth notes. The vocal line is represented by a series of dashes, with the lyrics 'von mir wei' appearing under the first two measures.

24

Ob.

B

Vc.

Detailed description: This system covers measures 24 and 25. The Oboe (Ob.) part has a rest in measure 24 and then begins a melodic line in measure 25. The Bassoon (B) part continues with a rhythmic accompaniment. The Violoncello (Vc.) part continues with a steady bass line. There are no lyrics in this system.

26

Ob.

B

Vc.

- chen müs-sen.

Detailed description: This system covers measures 26 and 27. The Oboe (Ob.) part has a rest in measure 26 and then begins a melodic line in measure 27. The Bassoon (B) part has a rest in measure 26 and then begins a melodic line in measure 27. The Violoncello (Vc.) part continues with a steady bass line. The vocal line has a rest in measure 26 and then begins a melodic line in measure 27 with the lyrics '- chen müs-sen.'

29

Ob.

B

Vc.

Detailed description: This system covers measures 29 and 30. The Oboe (Ob.) part has a melodic line with eighth-note patterns and slurs. The Bassoon (B) part has a rest in measure 29 and then begins a melodic line in measure 30. The Violoncello (Vc.) part continues with a steady bass line. There are no lyrics in this system.

C

Ob. 

B 
End - lich, — end - lich wird mein Joch — wie - der

Vc. 

34

Ob. 

B 
von mir wei - chen müs - sen, — end - lich, — end - - lich

Vc. 

36

Ob. 

B 
wird mein Joch — wie - der von mir wei - chen müs - sen, —

Vc. 

D

38

Ob. 

B 
end-lich, end - lich wird mein — Joch, —

Vc. 

41

Ob.

B.

Vc.

43

Ob.

B.

Vc.

end - lich, end - lich wird mein Joch wieder

45

Ob.

B.

Vc.

von mir wei - chen müs - sen, wie - der von mir wei - chen müs - sen,

E

Ob.

B.

Vc.

end-lich, end - lich wird mein Joch wie - der von mir wei - - -

50

Ob.

B

Vc.

Detailed description: This system contains measures 50 and 51. The Oboe (Ob.) part starts with a melodic line of eighth notes. The Bassoon (B) part has a similar melodic line. The Violoncello (Vc.) part provides a steady accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat).

52

F

Ob.

B

Vc.

chen müs - sen.

Detailed description: This system contains measures 52, 53, and 54. Measure 52 is mostly rests for the Oboe and Bassoon. Measure 53 features a melodic entry for the Oboe. The Bassoon and Violoncello continue their accompaniment. The lyrics "chen müs - sen." are written under the Bassoon staff. A box containing the letter 'F' is positioned above the Bassoon staff at the beginning of measure 53. The key signature remains two flats.

55

Ob.

B

Vc.

Detailed description: This system contains measures 55, 56, and 57. The Oboe part has a melodic line with some slurs. The Bassoon and Violoncello parts continue their accompaniment. The key signature remains two flats.

58

Ob.

B

Vc.

Detailed description: This system contains measures 58, 59, and 60. The Oboe part has a melodic line with slurs. The Bassoon and Violoncello parts continue their accompaniment. The key signature remains two flats.

61

Ob. *Fine.*

B *Fine.*

Vc. *Fine.*

G

Ob.

B Da krieg'ich in dem Her-ren Kraft, da hab'ich Ad-lers Ei - gen-

Vc.

67

Ob.

B schafft, da fahr'ich auf von die-ser Er - den

Vc.

H

70

Ob.

B im Lau - fe, son-der mattzu wer - den. O! ge-sch eh' es

Vc.

73

Ob.

B

Vc.

heu - te noch, o! ge - scheh' es heut - te noch, o! ge - scheh' es

76

Ob.

B

Vc.

heu - te, o! ge - scheh' es heu - te hoch, o! ge - scheh' es

79

Ob.

B

Vc.

heu - te, heu - te, ge - scheh' es heu - te noch! *Da Capo*

Da Capo

I

Ob.

B

Vc.

84

Ob.

B

Vc.

Detailed description: This system contains measures 84, 85, and 86. The Oboe (Ob.) part features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The Bassoon (B) part is mostly silent, indicated by a long horizontal line. The Violoncello (Vc.) part provides a steady accompaniment with a mix of eighth and sixteenth notes.

87

Ob.

B

Vc.

Detailed description: This system contains measures 87, 88, and 89. The Oboe (Ob.) part continues with its intricate melodic pattern. The Bassoon (B) part remains silent. The Violoncello (Vc.) part continues with its accompaniment, showing some rhythmic variation.

90

J

Ob.

B

Vc.

End-lich, end - lich wird ___ mein Joch, ___

Detailed description: This system contains measures 90, 91, and 92. A box containing the letter 'J' is positioned above measure 90. The Oboe (Ob.) part has a more active role in measure 90 but is silent in 91 and 92. The Bassoon (B) part has a melodic line in measure 90 and continues in 91 and 92. The Violoncello (Vc.) part continues with its accompaniment. The lyrics 'End-lich, end - lich wird ___ mein Joch, ___' are written below the Bassoon staff.

93

Ob.

B

Vc.

end -

Detailed description: This system contains measures 93, 94, and 95. The Oboe (Ob.) part has a melodic line in measure 93 and is silent in 94 and 95. The Bassoon (B) part has a melodic line in measure 93 and continues in 94 and 95. The Violoncello (Vc.) part continues with its accompaniment. The lyrics 'end -' are written below the Bassoon staff.

96

Ob.

B.

Vc.

- - lich, — end - - lich wird — mein Joch wie-der

98

Ob.

B.

Vc.

von mir wei-chen müs - sen, wie-der von mir wei-chen müs - sen,

K

Ob.

B.

Vc.

end - lich, — end - lich wird mein — Joch wie - der

102

Ob.

B.

Vc.

von mir wei - - - - -

104

Ob.
B
Vc.

Detailed description: This system contains measures 104 to 106. The Oboe (Ob.) part begins with a quarter rest in measure 104, followed by a quarter note in measure 105, and a quarter rest in measure 106. The Bassoon (B.) part plays a continuous eighth-note pattern throughout. The Violoncello (Vc.) part has a quarter rest in measure 104, followed by a quarter note in measure 105, and a quarter rest in measure 106.

L

Ob.
B
Vc.

- chen müs-sen.

Detailed description: This system contains measures 107 to 109. A box labeled 'L' is in the top left. The Oboe (Ob.) part has a quarter rest in measure 107, followed by eighth-note patterns in measures 108 and 109. The Bassoon (B.) part has a quarter rest in measure 107, followed by a quarter rest in measure 108, and a quarter rest in measure 109. The Violoncello (Vc.) part has a quarter rest in measure 107, followed by a quarter note in measure 108, and a quarter rest in measure 109. The lyrics '- chen müs-sen.' are written below the Bassoon staff.

109

Ob.
B
Vc.

Detailed description: This system contains measures 110 to 112. The Oboe (Ob.) part has a quarter rest in measure 110, followed by eighth-note patterns in measures 111 and 112. The Bassoon (B.) part has a quarter rest in measure 110, followed by a quarter rest in measure 111, and a quarter rest in measure 112. The Violoncello (Vc.) part has a quarter rest in measure 110, followed by a quarter note in measure 111, and a quarter rest in measure 112.

M

Ob.
B
Vc.

End - lich, — end - lich wird mein Joch — — — — — wie - der

Detailed description: This system contains measures 113 to 115. A box labeled 'M' is in the top left. The Oboe (Ob.) part has a quarter rest in measure 113, followed by eighth-note patterns in measures 114 and 115. The Bassoon (B.) part has a quarter rest in measure 113, followed by eighth-note patterns in measures 114 and 115. The Violoncello (Vc.) part has a quarter rest in measure 113, followed by a quarter note in measure 114, and a quarter rest in measure 115. The lyrics 'End - lich, — end - lich wird mein Joch — — — — — wie - der' are written below the Bassoon staff.

114

Ob.

B.

Vc.

von mir wei - chen müs - sen, — end - lich, — end - - lich

116

Ob.

B.

Vc.

wird mein Joch — wie - der von mir wei - chen müs - sen, —

118

Ob.

B.

Vc.

end - lich, end - lich wird mein — Joch, —

121

Ob.

B.

Vc.

123

Ob.

B.

Vc.

end - lich, end - lich wird mein Joch wieder

125

Ob.

B.

Vc.

von mir wei - chen müs - sen, wie - der von mir wei - chen müs - sen,

O

Ob.

B.

Vc.

end - lich, end - lich wird mein Joch wie - der von mir wei - - -

130

Ob.

B.

Vc.

P

132

Ob.

B

Vc.

chen müs - sen.

135

Ob.

B

Vc.

138

Ob.

B

Vc.

141

Ob.

B

Vc.

Cantate BWV 56

„Ich will den Kreuzstab gerne tragen“

4. **Reciativo:** *Ich stehe fertig und bereit.*

Johann Sebastian Bach

Violin I

Violin II

Viola

Basso

Continuo

Ich ste - he fer - tig und be - reit, das Er - be mei - ne Se - lig -

Vln. I

Vln. II

Vla.

B

Cont.

keit mit Seh-nen und ver - lan-gen von Je-su Hän-den zu em-pfan-gen. Wie

6

Vln. I

Vln. II

Vla.

B

Cont.

wohl wird mir ge-schehn, wenn ich den Port der Ru-he wer-de sehn.

9

Vln. I

Vln. II

Vla.

B

Cont.

Da leg' ich den Kum-mer als ein-mal ins Grab, da wischt___

11

Vln. I

Vln. II

Vla.

B

Cont.

— mir die Thrä-nen mein Hei-land selbst ab. — da wischt mir die Thrä -

Detailed description: This system contains measures 11, 12, and 13. The score is for five parts: Violin I, Violin II, Viola, Bass, and Continuo. The key signature is B-flat major (two flats). Measure 11 starts with a double bar line and a repeat sign. The Bass part features a triplet of eighth notes in measures 11 and 12. The Continuo part has a steady eighth-note accompaniment. The vocal line begins in measure 12 with the lyrics "— mir die Thrä-nen mein Hei-land selbst ab. — da wischt mir die Thrä -".

14

Vln. I

Vln. II

Vla.

B

Cont.

- - - - - nen mein Hei-land selbst

Detailed description: This system contains measures 14, 15, and 16. The score is for five parts: Violin I, Violin II, Viola, Bass, and Continuo. The key signature is B-flat major. Measure 14 starts with a double bar line and a repeat sign. The Bass part features a triplet of eighth notes in measures 14 and 15. The Continuo part has a steady eighth-note accompaniment. The vocal line begins in measure 15 with the lyrics "- - - - - nen mein Hei-land selbst".

4: 4

Cantate BWV 56: 4. Recit. *Ich stehe fertig und bereit.*

17

Vln. I

Vln. II

Vla.

B

ab.

Cont.

Cantate BWV 56

„Ich will den Kreuzstab gerne tragen“

Johann Sebastian Bach

5. Choral: *Komm, O Tod, du Schlafes Bruder.*

Ob.

E. Hn.

Vln. I

Vln. II

Vla.

S
Komm, O Tod, du Schla - fes Bru - der, komm, und füh - re mich nur fort;

A
Komm, O Tod, du Schla-fes Bru - der, komm, und füh - re mich nur fort;

T
Komm, O Tod, du Schla - fes Bru - der, komm, und füh - re mich nur fort;

B
Komm, O Tod, du Schla - fes Bru - der, komm, und füh - re mich nur fort;

Cont.

Note: The original score has Oboe 2 playing the same part as Oboe 1 (top, Soprano part).
The lower part is editorial, doubling the Alto part of the Choir.

7



Ob.

E. Hn.

Vln. I

Vln. II

Vla.

S
lö - se mei - ne Schiff-leins Ru - der, brin - ge mich an si-chern Port.

A
lö - se mei - ne Schiff-leins Ru - der, brin - ge mich an si-chern Port.

T
lö - se mei - ne Schiff-leins Ru - der, brin - ge - mich an si-chern Port.

B
lö - se mei - ne Schiff-leins Ru - der. brin - ge mich an si-chern Port.

Cont.

13

Ob.

E. Hn.

Vln. I

Vln. II

Vla.

S

A

T

B

Cont.

Es mag, wer da will, mich scheu - en, du kannst mich viel-mehr er - freu - en;

Es mag, wer da will, mich scheu - en, du kannst mich viel - mehrer freu - en;

Es mag, wer da will, mich scheu - en, du kannst mich viel-mehr er freu - en;

Es mag, wer da will, mich scheu - en, du kannst mich viel-mehr er freu - en;

19



Ob.

E. Hn.

Vln. I

Vln. II

Vla.

S

denn durch dich komm' ich her - ein zu dem schön - sten Je - su - lein.

A

denn durch dich komm' ich her - ein zu dem schön - sten Je - su - lein.

T

denn durch dich komm' ich her - ein zu dem schön - sten Je - su - lein.

B

denn durch dich komm' ich her - ein zu dem schön - sten Je - su - lein.

Cont.