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Johann Sebastian Bach's Werke

No. 31 - 40

Bach, Johann Sebastian

Leipzig, 1857

33. Allein zu dir, Herr Jesu Christ

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Cantate

Am dreizehnten Sonntage nach Trinitatis

„Allein zu dir, Herr, Jesu Christ.“

N^o 33.

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Dominica 13 post Trinitatis.
„Allein zu dir, Herr Jesu Christ.“

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo e Continuo.

B. W. VII.

Al - - lein zu dir, Herr Je - - - su

Al - lein zu dir, Herr Je - - - su

Al - lein zu dir, Herr Je - - - su

Al - lein zu dir, Herr Je - - - su

6 6 4 3 9 7 6 6 3 2 6 5 9 8 7 7 6 3

Christ,

Christ,

Christ,

Christ,

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

B.W.VII.

mei' Hoff - nung steht auf

mei' Hoff - nung steht auf Er -

B. W. VII.

The first system of the musical score consists of ten staves. The top four staves are for the piano accompaniment, with the right hand on the top two and the left hand on the bottom two. The bottom six staves are for vocal parts, with the soprano and alto parts on the top two, and the tenor and bass parts on the bottom two. The vocal parts have the lyrics "Er - - - den;" written below them. The piano part features intricate sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. A trill is marked in the soprano part.

The second system of the musical score consists of ten staves. The top four staves are for the piano accompaniment, with the right hand on the top two and the left hand on the bottom two. The bottom six staves are for vocal parts, with the soprano and alto parts on the top two, and the tenor and bass parts on the bottom two. The vocal parts have the lyrics "Er - - - den;" written below them. The piano part continues with similar sixteenth-note patterns in the right hand and a rhythmic bass line in the left hand. A trill is marked in the soprano part.

B. W. VII.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, the next three are alto clefs, and the bottom one is a bass clef. The music is written in a complex, multi-measure style with various rhythmic patterns and accidentals.

The second system of the musical score also consists of seven staves, with the same clef arrangement as the first system. It continues the musical composition with similar complexity and notation.

B. W. VII.

Musical score for the first system, featuring piano accompaniment with treble and bass clefs and a bass line with figured bass notation.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

ich weiss, dass du mein Trö -
 ich weiss, dass du mein Trö -
 ich weiss, dass du mein Trö -
 ich weiss, dass du

H.W.VII.

ster bist,
ster bist,
ster bist,
mein Trö - ster bist,

B. W. VII.

This system contains the first five staves of the musical score. The top two staves are for the piano accompaniment, featuring a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand. The next three staves are for vocal parts (Soprano, Alto, and Bass/Tenors), each with the lyrics "kein Trost mag" written below them. The vocal lines are in a homophonic setting, with the lyrics appearing on the third, fourth, and fifth staves respectively.

This system contains the next five staves of the musical score. The piano accompaniment continues with similar rhythmic patterns. The vocal parts have the lyrics "mir sonst wer den." written below them. The lyrics are distributed across the four vocal staves: Soprano (first), Alto (second), Bass/Tenors (third), and Bass (fourth). The music concludes with a final cadence in the piano part.

B. W. VII.

The first system of the musical score consists of seven staves. The top staff is a vocal line in G major, featuring a melodic line with eighth and sixteenth notes. The second staff is the piano accompaniment, with a treble clef and a bass clef, showing chords and arpeggiated figures. The third staff is the piano accompaniment in the bass clef, providing harmonic support. The fourth, fifth, and sixth staves are empty, likely for other instruments or voices. The seventh staff is the piano accompaniment in the bass clef, continuing the harmonic structure. The system concludes with a double bar line.

The second system of the musical score consists of seven staves. The top staff is a vocal line in G major, with lyrics underneath. The second staff is the piano accompaniment in the treble clef. The third staff is the piano accompaniment in the bass clef. The fourth, fifth, and sixth staves are empty. The seventh staff is the piano accompaniment in the bass clef. The lyrics are: "Von An - - - be - -". The system concludes with a double bar line.

Von An - - - be - -

Von An.be.ginn ist

B.W.VII.

ginn ist nichts er - kor'n,
 Von An - be - ginn ist nichts erkor'n,
 Von An - be - ginn ist nichts, ist nichts er - kor'n,
 nichts erkor'n, nichts, nichts er - kor'n,

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

auf Er - - - den war — kein
 auf Er - - - den war kein
 auf Er - - - den war kein
 auf Er - - - den war — kein

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

B.W.VII.

Mensch ge - born,
 Mensch ge - born,
 Mensch ge - born,
 Mensch ge - born,

der mir aus Nö - - - then hel - - - fen kann,
 der mir aus Nö - - - then hel - - - fen kann,
 der mir aus Nö - - - then hel - - - fen kann,
 der mir aus Nö - - - then hel - - - fen kann,

B. W. VII.

The first system of the musical score consists of seven staves. The top two staves are for the piano, with the right hand playing a complex, flowing melody and the left hand providing a steady accompaniment. The bottom three staves are for the voice, with the vocal line starting in the fourth measure. The bottom-most staff is a bass line with some figured bass notation (8 7, 7, 7, 7, 7) below it.

The second system of the musical score continues the piano accompaniment and vocal line. The vocal line includes the following lyrics: "zu dem ich mein Ver - trau - en", "zu dem ich mein Ver - trau - en", "zu dem ich mein Ver - trau - en, mein Ver - trau - en", and "zu dem ich mein Ver - trau - en". The bottom-most staff contains figured bass notation: 7, 7, 6, 6 2, 6 4 5, 6 4, and 5.

B.W.VII.



Musical score system 1, measures 1-6. It features a grand staff with treble and bass clefs, and four additional staves for harpsichord (labeled 'hab.'). The notation includes complex rhythmic patterns and fingerings. Below the staves, there are numerical figures: (7) 7 6 6 4 2, 5 5 5, (7 6 7), 7 6 5 6, 7 6 5 6, 5, 7, 7, 7.



Musical score system 2, measures 7-12. It continues the grand staff and harpsichord parts. The notation includes complex rhythmic patterns and fingerings. Below the staves, there are numerical figures: 6 6 5, 6 4 2, 5 5 5, 7 6 7, 7 6 5, 7.

B.W.VII.

RECITATIVO.

Basso.

Mein Gott und Rich-ter, willst du mich aus dem Ge-se-tze fra-gen, so

Organo e Continuo.

kann ich nicht, weil mein Ge-wis-sen wi-der-spricht, auf tau-send ei-nes sa-gen. An

See-len-kräf-ten arm und an der Lie-be bloss, sind mei-ne Sün-den schwer und ü-ber-

gross; doch weil sie mich von Her-zen reu-en, wirst du, mein Gott und Hort, durch ein Ver-ge-bungs-

Arioso.

wort mich wieder-um er-freu-en.

ARIA.

Violino I.
con sordino.

pizzicato

Violino II.
pizzicato

Viola.

Alto.

Organo e Continuo.
Org. staccato, Cont. pizzicato

R. W. VII.

First system of musical notation, including treble and bass staves with various notes and rests.

Second system of musical notation, including treble and bass staves. The word "piano" is written in the right-hand part. The lyrics "Wie furcht - - sam" are written below the bass staff.

Third system of musical notation, including treble and bass staves. The word "forte" is written in the right-hand part. The lyrics "wank - - ten mei - - ne Schritte," are written below the bass staff.

B.W. VII.

piano

piano

piano

wie furcht - - sam wank - - ten mei - - ne Schritte, doch Je - sus hört auf

piano

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

mei - ne Bit - - te, doch Je - sus hört auf meine Bit - te - und zeigt mich sei - nem Va - ter, und zeigt mich

6 5 6 (b) 6 5 7 6 5 4 6 6 4 6 5 7 2 8 7 7 6

sei - nem Va - ter an. Wie furcht - - sam wank - - - ten mei - - - ne

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

B. W. VII.

Schritte, wie furchtsam! wie furchtsam! wie furcht - - sam

wank - - ten mei - - - ne Schritte, doch Je - sus hört auf mei - ne Bit - -

- te, doch Je - sus hört auf mei - ne Bit - te - und zeigt mich sei - nem Va - ter, und zeigt mich sei - nem Va - ter

B. W. VII.

The musical score is arranged in three systems, each with four staves. The top two staves of each system are for the right hand (treble clef), and the bottom two are for the left hand (bass clef). The piece is in G major and 3/4 time. The first system is marked *forte* and includes a *rit.* (ritardando) marking. The second system continues the *forte* section. The third system begins with a *piano* marking and includes the lyrics "Mich drück - - ten". The score concludes with a *piano* marking. Fingerings are indicated by numbers 1-5 below the notes. The piece is identified as B.W. VII.

B. W. VII.

forte
(forte)
forte
forte

Sün - - den - la - - - sten nie - der,

piano
(piano)
piano
piano

mich drück - - ten Sün - - den - la - - - sten nie - der, Sün - - den - la - -

piano

- - - - - sten nie - der, doch hilft - - - mir Je - - - su Trostwort

B. W. VII.

wie - - der: dass er für mich ge-nug, für mich ge-nug, ge-nug ge - than.

forte

1 6 5 4 7 6 6 5 6 4 5 3 2 (6) 8 5 6 4 3

Mich drück - - ten Sün - - den - la - - - sten

piano

7 4 3 6 7 6 5 4 3 6 3 7 6 0 7 5 6 7

nie - der, - mich drück - - ten Sün - - den - la - - - sten nie - der, Sün - - den - la - -

piano

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

B. W. VII.

- - - - - sten nie - der, doch hilf mir Je - - - - - su Trostwort

wie - der: dass er für mich ge - nug, für mich ge - nug, genug ge - than, dass er für mich

piano

- - - - - ge - nug - - - - - ge - than, für mich ge - nug gethan.

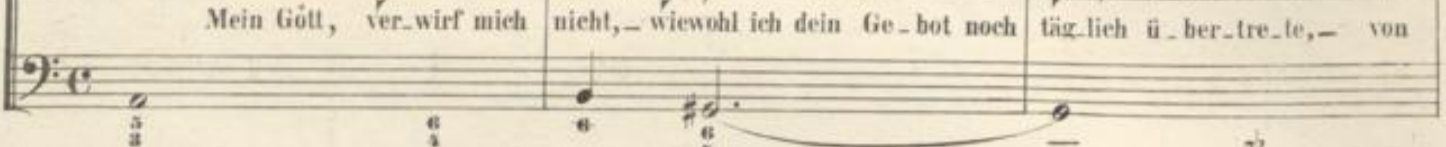
tr

B. W. VII.

Da Capo.

RECITATIVO.

Tenore. 

Organo e Continuo. 

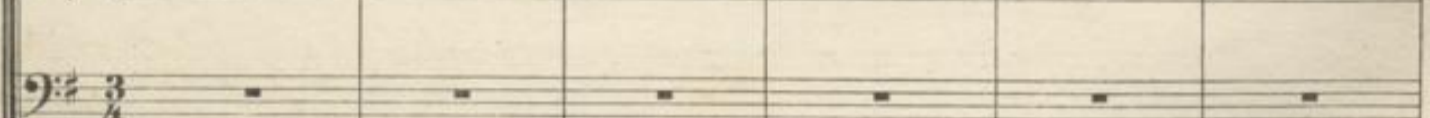
Mein Gött, ver_wirf mich nicht, - wiewohl ich dein Ge_bot noch täg lich ü_ber_tre_te, - von
 dei_nem An_gesicht. Das Klein_ste ist mir schon zu hal - ten viel zu schwer, doch,
 wenn ich um nichts mehr, als Je_su Bei_stand be_te, so wird mich kein Ge_wis_sensstreit der
 Zu_ver_sicht be_rau_ben; gieb mir nur aus Barm_her_zig_keit den wah_ren Chri_sten_glau_ben!
 So stellt er sich mit gu_ten Fröch_ten ein, und wird durch Lie_be thä_tig sein.

DUETTO.

Oboe I. 

Oboe II. 

Tenore. 

Basso. 

Organo e Continuo. 

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

Gott, der du die Lie - - be heisst,
 Gott, der du die Lie - - be heisst,

piano *forte*

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

piano *piano*

Gott, der du die Lie - - be
 Gott, der du die Lie - - be

9 8 6 7 7 6 5 6 6 7 7 6 7 7 6 6 5

B. W. VII.

heisst, ach, ach, ent - zün - - de meinen Geist, ent - zün - -
 heisst, ach, ach, ent - zün - - de mei - nen Geist, ent - zün - -

9 8 6 5 5 6 6 6 5 5 6 6 4 6 4 6 3 4

- de meinen Geist, ent - zün - - - de mei - nen Geist,
 - - - de meinen Geist, ent - zün - - de meinen Geist,

forte
forte
forte

9 8 6 7 9 6 5 6 6 6 7 5 7 7

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

B. W. VII.

piano

lass zu dir vor al - len Din - - gen mei - - ne Lie - - be

lass *piano* zu dir vor al - len Din - - gen mei - ne Lie - - be

6 6 2 6 6 6 6 6 6 6 (2) 6

kräf - tig drin - gen, kräf - - tig drin - - gen, kräf - - tig drin - -

kräf - tig drin - - - gen, kräf - - tig drin - - - gen, kräf - - tig drin - -

6 5 7 5 7 6 5 9 8 7 6 5 9 8 7 6 5 9 8 7 6 5 9 8 5

- gen, lass zu dir vor al - len Din - - gen meine Lie - - be kräf - tig drin - - gen, mei

- - - gen, lass zu dir vor al - len Din - - gen meine Lie - - be kräf - tig drin - - -

7 3 7 6 3 6 6 9 8 6 5

B. W. VII.

ne Lie - - be kräf - tig dringen.
 - gen, meine Liebe kräf - - tig dringen.

forte

forte

forte

tr

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

Gieb, dass ich aus
 Gieb, dass ich aus

piano

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

rei - - nem Trie - - be, als mich selbst, - den Näch - - sten lie - - be, gieb, dass
 rei - - nem Trie - - be, als mich selbst, - den Näch - - sten lie - - be,

piano

piano

7 6 7 6 5 7 6 7 6 5 6 7 6 5

B. W. VII.

stören Feinde meine Ruh', meine Ruh',

piano

meine Ruh', meine Ruh',

piano

meine Ruh', sende du mir Hülfe, sende du mir Hülfe zu, sende du mir Hülfe zu,

B.W. VII.

de du mir Hül - fe - zu!
de du mir Hülfe zu!

(forte)
(forte)
(forte)

7 6 9 8 7 9 6 5 4 3 2 3 4 5 6 7

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

7 7 6 7 4 3 6 9 8 2 2 6 4 3 2

B. W. VII.

CHORAL.

Soprano.
Oboe I. Violino I.
col Soprano.

Alto.
Oboe II. Violino II.
coll' Alto.

Tenore.
Viola col Tenore.

Basso.

Organo e
Continuo.

Ehr' sei Gott in dem höch - sten Thron, dem Va - ter al - - - ler Gü - te,
und Je - sum Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

Ehr' sei Gott in dem höch - sten Thron, dem Va - ter al - - - ler Gü - te,
und Je - sum Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

Ehr' sei Gott in dem höch - sten Thron, dem Va - ter al - - - ler Gü - te,
und Je - sum Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

Ehr' sei Gott in dem höch - sten Thron, dem Va - ter al - - - ler Gü - te,
und Je - sum Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

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

und Gott, dem hei - li - gen Gei - ste, der uns sein' Hülff' all - zeit lei - ste, da - mit wir ihm ge -
und Gott, dem hei - li - gen Gei - ste, der uns sein' Hülff' all - zeit lei - ste, da - mit wir ihm ge -
und Gott, dem hei - li - gen Gei - ste, der uns sein' Hülff' all - zeit lei - ste, da - mit wir ihm ge -
und Gott, dem hei - li - gen Gei - ste, der uns sein' Hülff' all - zeit lei - ste, da - mit wir ihm ge -

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

fäl - lig sein, hier in die - - ser Zeit und fol - gends in der E - - wig - keit.
fäl - lig sein, hier in die - - ser Zeit und fol - gends in der E - - wig - keit.
fäl - lig sein, hier in die - - ser Zeit und fol - gends in der E - - wig - keit.
fäl - lig sein, hier in die - ser Zeit und fol - - - gends in der E - wig - keit.

5 3 2 6 6 6 6 7 5 2 6 6 6 8 7 5

B. W. VII.