

J.S. Bach  
Cantata No. 18

Gleichwie der Regen und Schnee vom Himmel fällt

**Sinfonia.**  
(Andante ♩ = 108.)

Pianoforte.

The first system of the Sinfonia is written for piano. It begins with a treble clef and a bass clef, with a 6/8 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to 108 beats per minute. The dynamic is mezzo-forte (mf). The music consists of a flowing melody in the treble clef and a supporting bass line in the bass clef.

The second system continues the Sinfonia. It features a trill (tr) in the treble clef. The bass line continues with a steady eighth-note accompaniment.

The third system of the Sinfonia includes a trill (tr) in the treble clef and a piano (p) dynamic marking. The treble clef has a more active melodic line, while the bass clef remains accompanimental.

The fourth system of the Sinfonia features trills (tr) in both the treble and bass clefs. The treble clef has a more complex melodic line with trills, while the bass clef has a steady accompaniment.

The fifth system of the Sinfonia concludes the piece. It features a final melodic flourish in the treble clef and a steady accompaniment in the bass clef.

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First system of the musical score, featuring a treble and bass clef. The treble clef part includes a trill (tr) and a fermata. The bass clef part features a steady eighth-note accompaniment.

Second system of the musical score, continuing the treble and bass clef parts. The treble clef part includes a trill (tr) and a fermata. The bass clef part continues with eighth-note accompaniment.

Third system of the musical score, showing the treble and bass clef parts. The treble clef part features a fermata. The bass clef part continues with eighth-note accompaniment.

Fourth system of the musical score, showing the treble and bass clef parts. The treble clef part features a fermata. The bass clef part continues with eighth-note accompaniment.

Fifth system of the musical score, showing the treble and bass clef parts. The treble clef part includes a trill (tr) and a fermata. The bass clef part includes a trill (tr) and a fermata. The dynamic marking *mf* is present in the bass clef part.

Sixth system of the musical score, showing the treble and bass clef parts. The treble clef part features a fermata. The bass clef part continues with eighth-note accompaniment.

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First system of the musical score, featuring a treble and bass clef. The treble clef part includes a trill (tr) and a forte (f) dynamic marking. The bass clef part features a steady eighth-note accompaniment.

Second system of the musical score, continuing the melodic and harmonic development. The treble clef part includes a trill (tr) and a forte (f) dynamic marking.

Third system of the musical score, marked with a piano (p) dynamic. The treble clef part features a melodic line with a fermata, while the bass clef part continues with a steady accompaniment.

Fourth system of the musical score, marked with a crescendo (cresc.). The treble clef part features a melodic line with a fermata, and the bass clef part continues with a steady accompaniment.

Fifth system of the musical score, marked with a pianissimo (pp) dynamic. The treble clef part includes a trill (tr) and a fermata. The bass clef part continues with a steady accompaniment.

Sixth system of the musical score, marked with a mezzo-forte (mf) dynamic. The treble clef part includes a trill (tr) and a fermata. The bass clef part continues with a steady accompaniment.

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First system of the musical score, featuring a treble and bass clef. The treble clef part includes a trill (tr) in the final measure. The bass clef part provides a steady accompaniment.

Second system of the musical score, continuing the melodic and harmonic development in both staves.

Third system of the musical score, marked with a piano (*p*) dynamic. The treble clef part features a complex, flowing melodic line.

Fourth system of the musical score, featuring trills (tr) in both the treble and bass clef parts.

Fifth system of the musical score, marked with a forte (*f*) dynamic. The treble clef part has a trill (tr) in the final measure.

Sixth system of the musical score, concluding the piece with a trill (tr) in the treble clef part.

**Recitativo.**

**Basso.**

Gleich wie der Re-gen und Schnee vom Himmel fällt und nicht

wie - der da - hin kom - met, sondern fruch - tet die Er - de und

**Andante. (♩ = 66.)**

macht sie fruchtbar und wachsend, - dass sie giebt Sa - men zu sä - en und Brot zu

**Recit.**

es - sen: al - so soll das Wort, so aus mei - nem Mun - de

ge - het, auch sein; es soll nicht wie - der zu mir leer kom -

hun-dert-fäl-tig-bringen! O Herr, Herr, hilf! o Herr, lass wohl-ge-lingen!

*f*

**A Allegro.** (♩ = 144.)  
Soprano. *f*

Du wol-lest dei-nen Geist und Kraft zum Wor-te ge-

ben, er-hör' uns, lie-ber Her-re Gott!\_

Alto. *f*

Tenore. *f*

Basso. *f*

Er-hör' uns, lie-ber Her-re Gott!\_

Er-hör' uns, lie-ber Her-re Gott!\_

**Recit.**  
Basso. *p*

Nun weh-re, treu-er Va-ter, weh-re, dass mich und kei-nen Chri-sten

Andante. (♩ = 66.)

men. sondern thun, das mir ge - fäl - let, und soll ihm ge - lin - gen,

da - zu ichs sen - de.  
Choral.

Coro.  
Recit.

Tenore.  
Mein Gott, hier wird mein Her - ze sein, ich öff - ne dir's in mei - nes Je - su

Na - men; so streu - e dei - nen Sa - men als in ein gu - tes Land hin -

ein! Mein Gott, hier wird mein Her - ze sein, lass sol - ches Frucht und

nicht des Teu - fels Trug, des Teu - fels Trug, des Teu.fels Trug ver - keh -

- re! Sein Sinn ist ganz da - hin ge - richt, uns dei - nes Rathes zu be -

*Allegro.* (♩ = 80.)

rau -

*Adagio.* (♩ = 72.)

- ben mit al - - - ler - Se - lig - keit, mit al - - - ler - Se - lig -



**B Allegro.** (♩ = 124.)

Soprano.

den Sa - tan un - ter uns - re Fü - sse tre -

keit.

**B Allegro.**

ten, er - hör' uns, lie - ber Her - re Gott!

Alto.

Tenore.

Er - hör' uns, lie - ber Her - re Gott!

Tenore.

Basso.

Er - hör' uns, lie - ber Her - re Gott!

Er - hör' uns, lie - ber Her - re Gott!

**Recit.**

Tenore.

Ach! Viel verleugnen Wort und Glauben und fal - len ab, wie fau - les Obst, wenn sie Ver -

fol -

- gung sollen lei - den.

*mf*

So, so, so stürzen sie in ewig Herzeleid, da sie ein zeitlich Weh ver-

**C** Soprano. Allegro. (♩ = 144.)  
und uns für des Türken und des Papsts grausamen Mord und Läst-

meiden. Allegro.

run - gen, Wü - then und To - ben vä - ter - lich be - hü -

ten, — er — hör' uns, lie — ber  
Alto.  
Tenore.  
Basso.  
Er — hör' uns, lie — ber  
Er — hör' uns, lie — ber  
Er — hör' uns, lie — ber

Her — re Gott! —  
Her — re Gott! —  
Her — re Gott! —  
Her — re Gott! —

Recit.  
Basso.  
Ein And-erer sorgt nur für den Bauch; in — zwischen wird der See-le ganz ver-

gessen. Der Mammon auch hat Vieler Herz be-sessen. So kann das Wort zu keiner Kraft ge-

langen. Und wieviel Seelen hält die Wol\_lust nicht gefan\_gen! So sehr verfüh - ret sie die

Welt, die Welt, die ih\_nen muss an - statt des Himmels ste\_hen, dar\_ü\_ber

sie vom Him - mel ir -  
Choral.

- re ge - hen, da - rü - ber sie vom Himmel ir - re ge -

- hen vom Himmel ir - - re ge -

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**D** Allegro. (♩ = 124.)  
Soprano. *f* al - le Ir - ri - ge und Ver - führ - te wie - der - brin -

hen.  
**D** Allegro. *f*

gen. Er - hör' uns, lie - ber Her - re Gott!

Alto. *f* Er - hör' uns, lie - ber Her - re Gott!

Tenore. *f* Er - hör' uns, lie - ber Her - re Gott!

Basso. *f* Er - hör' uns, lie - ber Her - re Gott!

**Aria.**

(Andante ♩ = 54.)

*mf*

The first system shows the piano introduction. The right hand features a continuous sixteenth-note pattern, while the left hand provides a steady bass line with occasional rests.

Soprano.

Mein See - lenschatz ist Gottes

The soprano vocal line begins with a rest, followed by the lyrics "Mein See - lenschatz ist Gottes". The piano accompaniment continues with the sixteenth-note pattern in the right hand and a bass line in the left hand. A trill (tr) is marked above the final note of the vocal line.

Wort, mein See - len - schatz ist Got - tes

The soprano vocal line continues with the lyrics "Wort, mein See - len - schatz ist Got - tes". The piano accompaniment features a mezzo-forte (mf) dynamic in the right hand and a piano (p) dynamic in the left hand. A trill (tr) is marked above the final note of the vocal line.

Wort; au - sser - dem sind al - le Schätze - sol - che Net - ze, -

The soprano vocal line continues with the lyrics "Wort; au - sser - dem sind al - le Schätze - sol - che Net - ze, -". The piano accompaniment continues with the sixteenth-note pattern in the right hand and a bass line in the left hand. A trill (tr) is marked above the final note of the vocal line.

wel - che Welt und Sa - tan - strik - ken, schnö - de Seelen zu be - rük -

The soprano vocal line continues with the lyrics "wel - che Welt und Sa - tan - strik - ken, schnö - de Seelen zu be - rük -". The piano accompaniment continues with the sixteenth-note pattern in the right hand and a bass line in the left hand. A trill (tr) is marked above the final note of the vocal line.

ken. Mein See - lenschatz ist Gottes Wort; ausser.

*mf* *p*

dem sind al - le Schätze - sol - che Net - ze, wel - che Welt und Sa - tan

strik - ken, schnö - de Seelen zu be - rük - ken.

*mf*

Fort mit allen, fort, nur fort, fort mit allen, fort, nur

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fort. mein See - lenschatz ist Got - tes Wort; fort mit allen, fort, nur fort. fort mit allen, fort, nur

fort. mein See - len - schatz ist Got - tes Wort;

fort mit allen, fort, nur fort, fort mit al - len, fort, nur

fort, mein See - lenschatz ist Got - tes Wort; fort, nur fort, fort mit al - len, fort, nur



fort, mein Seelenschatz ist Gottes Wort.

**Choral.** (Mel: „Durch Adams Fall ist ganz verderbt“.)

Soprano.

Ich bitt, o Herr, aus Her-zens-grund, du wollst nicht von mir neh - men  
dein heil-ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

Alto.

Ich bitt, o Herr, aus Her-zensgrund, du wollst nicht von mir neh - men  
dein heil-ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

Tenore.

Ich bitt, o Herr, aus Her-zensgrund, du wollst nicht von mir neh - men  
dein heil-ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

Basso.

Ich bitt, o Herr, aus Her-zens-grund, du wollst nicht von mir neh - men  
dein heil-ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

mei' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer  
mei' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer  
mei' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer  
mei' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "mei' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer". The music is in G minor and 4/4 time. The piano part features a steady bass line and a more active treble part.

sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - - en.  
sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - - en.  
sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - - en.  
sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - - en.

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - - en.". The piano part continues with similar rhythmic patterns, providing harmonic support for the vocal lines.