

J.S. Bach  
Cantata No. 45

Es ist dir gesagt, Mensch, was gut ist

Piano

cre - - - scen -

do

First system of piano accompaniment. Treble and bass staves. The treble staff begins with a 'do' marking. The music is in G major and 4/4 time.

Second system of piano accompaniment. Treble and bass staves. Dynamics include *f*.

Third system of piano accompaniment. Treble and bass staves. Dynamics include *mf*.

Fourth system of piano accompaniment. Treble and bass staves. Dynamics include *cresc.* and *f*.

SOPRANO  
ALTO  
TENOR  
BASS

Es ist dir ge - sagt, \_\_\_\_\_ es ist dir ge -  
To thee He hath shown, \_\_\_\_\_ to thee He hath

Es ist dir ge - sagt, \_\_\_\_\_  
To thee He hath shown, \_\_\_\_\_

Es ist dir ge -  
To thee He hath

Es ist dir ge - sagt, \_\_\_\_\_  
To thee He hath shown, \_\_\_\_\_

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are in German and English. Dynamics include *f*.

Fifth system of piano accompaniment. Treble and bass staves. Dynamics include *p* and *f*.

sagt, es ist dir ge - sagt,  
shown, to thee He hath shown,

— es ist dir ge - sagt,  
— to thee He hath shown,

sagt, es ist dir ge - sagt, es is dir ge -  
shown, to thee He hath shown, to thee He hath

— es ist dir ge - sagt, es is dir ge - sagt,  
— to thee He hath shown, to thee He hath shown,

es ist dir ge - sagt, es ist dir ge - sagt,  
to thee He hath shown, to thee He hath shown,

es ist dir ge - sagt, es ist dir ge - sagt,  
to thee He hath shown, to thee He hath shown,

sagt, es ist dir ge - sagt, es ist dir ge - sagt,  
shown, to thee He hath shown, to thee He hath shown,

es ist dir ge - sagt,  
to thee He hath shown,

es ist dir ge - sagt, —  
to thee He hath shown, —

es ist dir ge -  
to thee He hath

es ist dir ge - sagt, —  
to thee He hath shown, —

es ist dir ge - sagt, — es ist dir ge -  
to thee He hath shown, — to thee He hath

— es ist dir ge - sagt, es ist dir ge - sagt, Mensch, was gut — ist und  
— to thee He hath shown, to thee He hath shown, man, the right — way, and

sagt, es ist dir ge - sagt,  
shown, to thee He hath shown,

— es ist dir ge - sagt,  
— to thee He hath shown,

sagt, es ist dir ge - sagt,  
shown, to thee He hath shown,

was der Herr von dir for - - - dert, es  
what thy Mak - er re - quir - - - eth, to  
es ist dir ge -  
to thee He hath

ist dir ge - sagt, — Mensch, was gut ist und was der  
thee He hath shown, — man, the right way, and what thy  
sagt, Mensch, was gut — ist und was — der Herr von dir for -  
shown, man, the right — way, and what — thy Mak - er re - quir -

Herr von dir for -  
 Mak - er re - quir -

- dert, von dir for - dert, es ist dir ge - sagt, —  
 - eth, e'er re - quir - eth, to thee He hath shown, —

es ist dir ge - sagt, Mensch, was  
 to thee He hath shown, man, the

- dert, und — was der Herr von dir for -  
 - eth, and — what thy Mak - er re - quir -

— Mensch, was gut ist und was der Herr von dir for -  
 — man, the right way, and what thy Mak - er re - quir -

gut — ist und was — der Herr von dir for -  
 right way, and what thy Mak - er re - quir -

dert, es ist dir ge-sagt, Mensch, was gut ist und was der  
eth, to thee He hath shown, man, the right way, and what thy

- dert, und  
- eth, and -

- dert, es ist dir ge-sagt, Mensch, was gut  
- eth, to thee He hath shown, man, the right

es ist dir ge-sagt, Mensch, was gut ist und was der  
To thee He hath shown, man, the right way, and what thy

Herr von dir for -  
Mak - er re - quir -

- was der Herr von dir for - dert, von dir for -  
- what thy Mak - er re-quir - eth, e'er re - quir -

ist, was gut ist, es ist dir ge-sagt, es ist dir ge -  
way, the right way, to thee He hath shown, to thee He hath

Herr von dir for - dert, und was der  
Mak - er re - quir - eth, and what thy

- dert, und was der Herr Mak - er re - quir -  
 - eth, and what thy Mak - er re - quir -  
 sagt, Mensch, was gut ist und was der Herr von dir for -  
 shown, man, the right way, and what thy Mak - er re - quir -  
 Herr von dir, von dir for -  
 Mak - er e'er, e'er re - quir -

- dert, es ist dir ge - eth, to thee He hath  
 von dir for - dert, es ist dir ge - sagt, Mensch,  
 er re - quir - eth, to thee He hath shown, man,  
 dert, und was der Herr von dir for -  
 - eth, and what thy Mak - er re - quir -



sagt, Mensch, es ist dir ge - sagt, Mensch, — was gut  
 shown, man, to thee He hath shown, man, — the right

— es ist dir ge - sagt, —  
 — to thee He hath shown, —

- dert, es ist dir ge - sagt, Mensch, es ist dir ge - sagt, Mensch,  
 - eth, to thee He hath shown, man, to thee He hath shown, man,

- - dert, — es ist dir ge - sagt, Mensch, was gut — ist und  
 - - eth, — to thee He hath shown, man, the right way, and

ist und was der Herr von dir for -  
 way, and what thy Mak - er re - quir -

— Mensch, was gut — ist und was der  
 — man, the right — way, and what thy

was gut — ist und was der Herr von dir for -  
 the right — way, and what thy Mak - er re - - quir -

was der Herr von — dir for -  
 what thy Mak - er — re - quir - - eth, to thee He hath

- - - - - dert, was der Herr  
- - - - - eth, and what the  
Herr von dir for-  
Mak - er , re - quir -  
- dert, der Herr von dir for-  
- eth, thy Mak - er re - quir -  
sagt, es ist dir ge - sagt, was der Herr von -  
shown, to thee He hath shown what thy Mak - er -

von dir for - dert,  
Lord re - quir - eth,  
- dert,  
- eth,  
- dert,  
- eth,  
- dir for - dert,  
- re - quir - eth,

näm - lich,  
Name - ly,

näm - lich,  
Name - ly,

näm - lich,  
Name - ly,

näm - lich,  
Name - ly,

näm - lich: Got - tes Wort hal - - - - -  
name - ly: Hold His word strajt - - - - -

näm - lich: Got - tes Wort hal - - - - -  
name - ly: Hold His word strajt - - - - -

näm - lich: Got - tes Wort hal - - - - -  
name - ly: Hold His word strajt - - - - -

näm - lich: Got - tes Wort hal - - - - - ten,  
name - ly: Hold His word strajt - - - - - ly,

- ten, und Lie - be -  
- ly, and love - - - thy -

- ten,  
- ly,

- ten,  
- ly,

Got - tes Wort hal - - - ten,  
hold His word strait - - - ly,

ü - ben, Lie - be ü - ben, und de - mü - thig  
neigh - bor, love - - - thy neigh - bor, and walk hum - bly

und Lie - be - ü - - - ben, und de - mü - thig  
and love thy neigh - - - bor, and walk hum - bly

und Lie - be - ü - ben, und de - mü - thig  
and love thy - neigh - bor, and walk hum - bly

sein vor dei - nem Gott, und de -  
 e'er be - fore thy God, and walk  
 und Lie - be ü - ben, Lie - be  
 and love thy - neigh - bor, love thy  
 sein vor dei - nem Gott, und Lie - be  
 e'er be - fore thy God, and love thy  
 sein vor dei - nem Gott, und Lie - be ü - ben,  
 e'er be - fore thy God, and love thy - neigh - bor,

mü - thig sein vor dei - nem Gott;  
 hum - bly e'er be - fore thy God;  
 ü - ben, und de - mü - thig sein vor dei - nem Gott;  
 neigh - bor, and walk hum - bly e'er be - fore thy God;  
 ü - ben, und de - mü - thig sein vor dei - nem Gott;  
 neigh - bor, and walk hum - bly e'er be - fore thy God;  
 und de - mü - thig sein vor dei - nem Gott;  
 and walk hum - bly e'er be - fore thy God;

*f* *più f*

näm - lich: Got - tes Wort  
 name - ly: Hold His word

*f* *più f*

näm - lich: Got - tes Wort hal -  
 name - ly: Hold His word strait -

*f* *più f*

näm - lich: Got - tes Wort hal -  
 name - ly: Hold His word strait -

*f* *più f*

näm - lich: Got - tes Wort hal -  
 name - ly: Hold His word strait -

hal - strait ten, und  
 strait ly, and

ten,  
 ly,

ten,  
 ly,

ten,  
 ly,

Lie - be ü - - - - - ben, und de - mü - - -  
 love thy neigh - - - - - bor, and walk hum - - -

und Lie - be ü - - - - - ben, und de - mü - - -  
 and love thy neigh - - - - - bor, and walk hum - - -

und Lie - be ü - - - - - ben, und de - mü - thig, de -  
 and love thy neigh - - - - - bor, and walk hum - bly, walk

und Lie - be ü - - - - - ben, und Lie - be ü - - -  
 and love thy neigh - bor, and love thy neigh - - -

- - - - - thig sein - - - - - vor dei - nem Gott,  
 - - - - - bly e'er - - - - - be - fore thy God,

thig sein vor dei - nem Gott, Got - - -  
 bly e'er be - fore thy God, Hold - - -

mü - thig sein vor dei - nem Gott,  
 hum - bly e'er be - fore thy God,

- - - - - ben, und de - mü - thig sein,  
 - - - - - bor, and walk hum - bly e'er,

Got - - - tes Wort - - - hal - - -  
 Hold - - - His word - - - strait - - -

- tes Wort - - - hal - - - ten, und Lie-be  
 - His word - - - strait - - - ly, and love thy

Got - - - tes Wort - - - hal - - -  
 Hold - - - His word - - - strait - - -

Got - - - tes Wort  
 Hold - - - His word

- - - - - ten, - - - und Lie-be ü - - -  
 - - - - - ly, - - - and love thy neigh - - -

ü - - - - - ben, Lie - - - be ü - - -  
 neigh - - - bor, love - - - thy neigh - - -

- - - - - ten, und Lie - be ü - - -  
 - - - - - ly, and love thy neigh - - -

hal - ten, und Lie - be ü - ben, Lie - be ü -  
 strait-ly, and love thy neigh - bor; love - thy neigh -



ben, und de - mü - thig sein vor  
bor, and walk hum - bly e'er be -

ben, und de - mü - thig sein, de - mü - thig sein vor  
bor, and walk hum - bly e'er, walk hum-bly e'er be -

ben, und de - mü - thig sein vor dei -  
bor, and walk hum - bly e'er be - fore

ben, und de - mü - thig sein vor  
bor, and walk hum - bly e'er be -

dei - nem Gott.  
fore thy God.

dei - nem Gott.  
fore thy God.

- - - - - nem Gott.  
- - - - - thy God.

dei - nem Gott.  
fore thy God.

First system of the piano introduction, featuring treble and bass staves with complex rhythmic patterns and slurs.

Second system of the piano introduction, continuing the intricate keyboard texture.

Vocal entries for Soprano, Alto, Tenor, and Bass. Each part begins with a rest followed by a melodic phrase marked *f*. The lyrics are: "Es ist dir ge - sagt, To thee He hath shown,".

Third system of the piano accompaniment, showing the continuation of the keyboard texture with slurs and dynamics.

sagt, es ist dir ge - sagt, shown, to thee He hath shown, es ist dir ge - to thee He hath

— es ist dir ge - sagt, to thee He hath shown,

sagt, es ist dir ge - sagt, shown, to thee He hath shown,

— es ist dir ge - sagt, to thee He hath shown,

sagt, shown, es ist dir ge - sagt, to thee He hath shown, es ist dir ge - to thee He hath

— es ist dir ge - sagt, to thee He hath shown,

— es ist dir ge - to thee He hath

es ist dir ge - sagt,  
to thee He hath shown,

sagt, es ist dir ge - sagt,  
shown, to thee He hath shown,

es ist dir ge - sagt, es ist dir ge -  
to thee He hath shown, to thee He hath

sagt, es ist dir ge - sagt,  
shown, to thee He hath shown,

es ist dir ge - sagt,  
to thee He hath shown,

es ist dir ge - sagt, es ist dir ge -  
to thee He hath shown, to thee He hath

sagt,  
shown,

es ist dir ge -  
to thee He hath

— es ist dir ge - sagt, es ist dir ge - sagt, Mensch, was  
 — to thee He hath shown, to thee He hath shown, man, the  
 sagt, es ist dir ge - sagt,  
 shown, to thee He hath shown,  
 — es ist dir ge - sagt, es ist dir ge -  
 — to thee He hath shown, to thee He hath  
 sagt, es ist dir ge - sagt,  
 shown, to thee He hath shown,

gut ist und was der Herr von dir for -  
 right way, and what thy Mak - er re - quir -  
 sagt, Mensch, was gut ist und was der Herr von dir, von dir  
 shown, man, the right way, and what thy Mak - er e'er, e'er re -  
 es ist dir ge - sagt, Mensch, was gut ist und was der Herr von dir  
 to thee He hath shown, man, the right way, what thy Mak - er e'er re -

- dert, es ist dir ge - sagt, Mensch,  
 - eth, to thee He hath shown, man,

es ist dir ge - sagt, Mensch, was gut ist und  
 to thee He hath shown, man, the right way, and

for - dert, es ist dir ge -  
 quir - eth, to thee He hath

for - dert, es ist dir ge - sagt, Mensch,  
 quir - eth, to thee He hath shown, man,

— was gut ist und was der Herr von dir  
 — the right way, and what thy Mak - er re -

was der Herr von dir for -  
 what thy Mak - er re - quir -

sagt, Mensch, was gut ist und was der Herr von dir  
 shown, man, the right way, and what thy Mak - er re -

Mensch, was gut ist und was der Herr von dir  
 man, — the right way, and what thy Mak - er re -

for - dert, quir - eth, näm - lich: Name - ly: Got - tes Wort Hold His word

dert, eth, näm - lich: Name - ly: Got - Hold

for - dert, quir - eth, näm - lich: Name - ly: Got - tes Wort Hold His word

for - dert, quir - eth, näm - lich: Name - ly: Got - tes Wort Hold His word

hal - strait -

- tes Wort hal - His word strait -

hal - strait -

hal - strait -

- - ten, und Lie - be ü - - - ben, und de -  
 - - ly, and love thy neigh - - - bor, and walk

- - ten, und Lie - be ü - - - ben,  
 - - ly, and love thy neigh - - - bor,

- - ten, und Lie - be ü - - - ben, und de -  
 - - ly, and love thy neigh - - - bor, and walk

- - ten, und Lie - be ü - - - ben, und Lie - be  
 - - ly, and love thy neigh - bor, and love thy

*cresc.*  
 mü - thig sein vor dei - - nem  
 hum - bly e'er be - fore thy

*cresc.*  
 und de - mü - - thig sein - - vor deinem  
 and walk hum - bly e'er - - be - fore thy

*cresc.*  
 mü - thig, de - mü - thig sein vor dei - - nem  
 hum - bly, walk hum - bly e'er be - fore thy

ü - - - - - ben, und de - mü - thig  
 neigh - - - - - bor, and walk hum - bly

*cresc.*



*f*

Gott, Got - - tes Wort hal - -  
 God, hold His word strait - -

Gott, Got - - tes Wort hal - -  
 God, hold His word strait - -

Gott, Got - - tes Wort  
 God, hold His word

sein, Got -  
 e'er, hold

- ten, und Lie - be ü - - - - - ben, Lie - -  
 - ly, and love thy neigh - - - - - bor, love

- - - - - ten, und Lie - be  
 - - - - - ly, and love thy

hal - - - - - ten, und Lie - be  
 strait - - - - - ly, and love thy

- - - - - tes Wort hal - ten, und Lie - be ü - - - - - ben, und Lie -  
 - His word strait - ly, and love thy neigh - bor, and love

The image displays a page of a musical score for J.S. Bach's Church Cantata BWV 45. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in German and English. The score includes dynamic markings such as *mf* and *cresc.*, and a *riten.* marking. The piano part includes a *d.* marking.

**Vocal Lines:**

- Soprano:** - be ü - ben, und de - mü - thig  
thy neigh - bor, and walk hum - bly
- Alto:** ü - ben, und de - mü -  
neigh - bor, and walk hum -
- Tenor:** ü - ben, und de - mü - thig  
neigh - bor, and walk hum - bly
- Bass:** - be ü - ben, und de - mü -  
thy neigh - bor, and walk hum -

**Piano Accompaniment:**

The piano part consists of two staves (treble and bass clef). It features a *d.* marking in the first measure and a *cresc.* marking in the second measure.

**Lyrics (German and English):**

sein vor dei - nem Gott.  
e'er be - fore thy God.

- thig sein vor dei - nem Gott.  
- bly e'er be - fore thy God.

sein, de - mü - thig sein vor dei - nem Gott.  
e'er, walk hum - bly e'er be - fore thy God.

- thig sein vor dei - nem Gott.  
- bly e'er be - fore thy God.

**Nº 2. Recitative**

Continuo only in Partitur-Ausgabe, Bach-Gesellschaft.  
 Franz has added Violin 1 & 2 and Viola.

**Tenor** *mf*

Der Höch-ste lässt mich sei-nen Wil-len wis-sen und  
 Je-ho-vah mak-eth me to know his pleas-ure, And

**Piano** *mf*

was ihm wohl-ge-fällt; er hat sein Wort zur Richt-schnur dar-ge-  
 what ful-fils His will; He hath set forth his word for guid-ance

stellt, wo-nach mein Fuss soll sein be-flis-sen, all-zeit ein-her zu  
 still, By which my foot its course shall meas-ure And ev-er-more main-

gehn, mit Furcht, mit De-muth und mit Lie-be, als Proben des Ge-horsams den ich  
 tain, With fear, sub-mis-sion and af-fec-tion, As proof that I am ev-er in sub-

*p* *mf*

ü-be, um als ein treu-er Knecht der-ein-sten zu be-stehn.  
 jec-tion, A faith-ful ser-vant I may then His fa-vor gain.

**Piano**

*espressivo*  
*p*  
*dol.*

*poco cresc.*

*mf*

*cresc.*  
*dim.*  
*p*

Detailed description: This block contains the piano accompaniment for the first four systems of the cantata. The music is in G major and 3/8 time. The first system (measures 1-8) is marked *espressivo* and *p*. The second system (measures 9-16) features a *poco cresc.* marking. The third system (measures 17-24) is marked *mf*. The fourth system (measures 25-32) includes *cresc.*, *dim.*, and *p* markings. The piano part consists of a flowing bass line and a more active treble line with many sixteenth notes.

**Tenor**

*mf*  
*p*  
*mf*

Weiss ich Got - tes Rech - te, weiss ich, weiss ich  
Know I God's com - mand - ments, know I, know I

Detailed description: This block contains the tenor vocal line and piano accompaniment for the fifth system of the cantata (measures 33-40). The tenor part begins with a *mf* dynamic and sings the lyrics: "Weiss ich Gottes Rechte, weiss ich, weiss ich Know I God's commandments, know I, know I". The piano accompaniment continues with a *p* dynamic in the first half and *mf* in the second half. The piano part provides harmonic support for the vocal line with chords and moving lines in both hands.

*dolce*

Got - tes Rech - te, was ist, das mir hel - fen kann,  
 God's com - mand - ments, What shall all my care a - vail,

*dolce* *poco*

*poco cresc.*

was ist, das mir hel - fen kann, wenn er mir, als  
 what shall all my care a - vail, When He wills that

*cresc.*

*cresc.*

sei - nem Knech - te, for - dert schar - fe Rech - nung an,  
 I, His ser - vant, Shall ac - count for ev - 'ry fail?

*cresc.*

*cresc.*

wenn er mir, als sei - nem Knech - te,  
 When He wills that I, His ser - vant,

*dolce*

J.S. Bach - Church Cantatas BWV 45

*cresc.*

for - dert schar - fe Rech - nung  
Shall ac - count for ev - 'ry

*cresc.* *dim.*

an?  
fail?

*dolce*

*dolce*

*poco cresc.*

*poco cresc.*

*cresc.*

*cresc.*

*dim.* *p*

*dim.* *p*

*mf*

See - le, den - ke dich zu ret - ten, auf Ge -  
 Pon - der, soul, on thy sal - va - tion, Faith - ful

hor - sam fol - get Lohn,  
 hearts re - ward shall know,

*dolce*

auf Ge - hor - sam fol - get Lohn,  
 faith - ful hearts re - ward shall know,

*f* *cresc.*

Qual und Hohn, Qual und Hohn dro - het dei - nem  
 Shame and woe, shame and woe Ev - er - more a -

*f* *cresc.*

*mf* *cresc.*

Ue - ber - tre - ten. See - le, den - ke dich zu  
 wait trans - gres - sion. Pon - der, soul, on thy sal -

ret - ten, auf Ge - hor - sam fol - get Lohn,  
 va - tion, Faith - ful hearts re - ward shall know,

*cresc.*

Qual und Hohn dro - het  
 Shame and woe Ev - er -

*cresc.*

dei - nem Ue - ber - tre - ten, auf Ge - hor - sam  
 more a - wait trans - gres - sion, Faith - ful hearts re -



fol - get Lohn, Qual\_ und Hohn, Qual\_ und  
ward\_ shall know, Shame and woe, - shame\_ and

Hohn dro - woe Ev -

\* Vi

cresc.

-het dei - nem Ue - ber -  
er - more\_ a - wait\_ trans -

tre - ten, dro - gres - sion, ev - -het dei - nem Ue - er - more a - wait\_ -de]

mf

J.S. Bach - Church Cantatas BWV 45

- ber - tre - -ten.  
- trans - gres - -sion.

*mf*

*dolce*

*poco cresc.* *mf*

*cresc. -*

*dim.* *p*

Second Part.

No 4. Arioso

Matthew, VII, 22-23.

Allegro. (♩ = 72.)

**Piano**

*f*

*mf*

*f*

*mf*

*cresc.* - *f*

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

BASS

Es wer - den Vie - le zu - mir - sa - gen an je - nem Ta - ge:  
And there are man - y who will say un - to me - on - that day:

The piano accompaniment for the first vocal line. It features a treble clef staff and a bass clef staff. The music is marked *mf* (mezzo-forte). The right hand has a melodic line with some slurs, while the left hand provides harmonic support with chords and moving lines.

Herr,  
Lord,

Herr,  
Lord,

Herr,  
Lord,

ha - ben  
have we

The piano accompaniment for the second vocal line. It features a treble clef staff and a bass clef staff. The music is marked *f* (forte). The right hand has a melodic line with some slurs, while the left hand provides harmonic support with chords and moving lines.

wir nicht in dei - nem Na - men ge - weis - sa - get, ha - ben  
not pro - phe - sied not pro - phe - sied in Thy name, and in

The piano accompaniment for the third vocal line. It features a treble clef staff and a bass clef staff. The music is marked *mf* (mezzo-forte) and includes a *cresc.* (crescendo) marking. The right hand has a melodic line with some slurs, while the left hand provides harmonic support with chords and moving lines.

wir nicht in dei-nem Na-men Teu-fel aus-ge-trie -  
 Thy name have we not cast out dev-ils, and in Thy

ben, aus-ge-trie-ben?  
 name cast out dev-ils?

Es wer-den Vie-le zu mir sa-gen an je-nem Ta-ge:  
 And there are man-y who will say un-to me on that day:

Herr, Lord, Herr, Lord, Herr, Lord, ha-ben  
 have we

wir nicht in dei-nem Na-men ge-weis - sa - get, ha-ben  
not pro-phe-sied, not pro-phe-sied in Thy name, and in

*mf.* *cresc.* *f*

wir nicht in dei-nem Na-men Teu - fel aus - ge - trie  
Thy name have we not cast out dev - ils, and in Thy

*f*

ben, aus - ge - trie - ben, ha-ben  
name cast out dev - ils, and in

*mf*

wir nicht in dei - nem Na - men viel Tha - ten ge-  
Thy name have we not done man - y won - der - ful

*cresc.* *f*

than?  
 works?

*cresc.*

*f*

Dann wer - de ich ih - nen be - ken - nen: ich ha - be euch noch  
 Then will I pro - fess un - to them: I know ye, know ye

*mf*

*f*

*cresc.*

nie, noch nie er - kannt, wei - chet, wei - chet, wei - chet  
 not, I know ye not! Hence, de - part ye all, de -

Al - le! part ye!

*f*

Dann wer - de ich ih - nen be -  
 Then will I pro - fess un -

*mf*

*f*

ken - nen: ich ha - be euch noch nie, noch nie er - kannt, wei - chet,  
 to them: I know ye, know ye not, I know ye not! Hence, de -

The image displays a page of a musical score for J.S. Bach's Church Cantata BWV 45. It features four systems of music, each with a vocal line and a piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature is two sharps (D major), and the time signature is common time (C). The lyrics are in German and English. The score includes dynamic markings such as *f* (forte) and *cresc.* (crescendo). The lyrics are: "wei - chet Al - le - von mir, wei - chet Al - le - von mir, ihr hence de - part, hence, de - part ye - from me, ye Ue - bel - thä - ter! e - vil - do - ers!

wei  
part

- chet Al  
ye, all

- le von mir, wei - chet Al - le von mir, ihr  
hence de - part, hence, de - part ye - from me, ye

Ue - bel - thä - ter!  
e - vil - do - ers!



*f*

Dann wer-de ich ih - nen be -  
Then will I pro - fess un -

*mf*

*mf*

ken-nen: ich ha - be euch noch nie, noch nie er - kannt, wei -  
to them: I know ye, know ye not, I know ye not! Hence,

*cresc.*

*f*

- chet, wei- chet, wei- chet, wei- chet Al - - -  
de-part ye all, de - part ye! all

*cresc.*

*mf*

- le von mir, ihr Ue- bel - thä - ter, - - -  
hence de-part, ye e - vil - do - ers,

*cresc.*

The image displays a page of a musical score for J.S. Bach's Church Cantata BWV 45. It consists of four systems of music, each with a vocal line and a piano accompaniment. The vocal line is written in bass clef with a key signature of two sharps (D major). The piano accompaniment is written in treble and bass clefs. The lyrics are in German and English. The score includes dynamic markings such as *f* (forte), *cresc.* (crescendo), and *mf* (mezzo-forte). The lyrics are: "wei - chet Al - hence, de - part - le - von mir, wei - ye from me, hence, - chet Al - de - part - le von mir, ihr Ue - bel - thä - ter! ye, de - part, ye e - vil - do - ers!"

wei - chet Al  
hence, de - part

le - von mir, wei  
ye from me, hence,

chet Al  
de - part

le von mir, ihr Ue - bel - thä - ter!  
ye, de - part, ye e - vil - do - ers!

**Nº 5. Aria**  
Andante espressivo

Piano

*cantabile*

*mf*

The first system of the piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *cantabile* and the dynamic is *mf*. There are some fermatas and slurs over the notes.

*cresc.*

*dolce*

The second system continues the piano accompaniment. The right hand features more complex rhythmic patterns with slurs. The left hand maintains a steady accompaniment. The dynamic *cresc.* indicates a gradual increase in volume, and *dolce* suggests a softer, more lyrical quality.

ALTO

*mf*

Wer Gott be -  
Who - e'er God's

The third system introduces the vocal line for the Alto. The vocal staff is on a single line with a treble clef. The lyrics are written below the notes. The piano accompaniment continues with two staves. The dynamic *mf* is maintained.

*mf*

kennt aus wah-rem Her - zens - grund, aus wah - rem Her - zens -  
word With all his heart doth own, with all his heart doth

The fourth system continues the piano accompaniment. The right hand plays a melodic line with eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic *mf* is maintained.

grund, wer Gott be - kennt aus wah - rem Her - zens -  
own, Who - e'er God's word With all his heart doth

grund, den will er auch be - ken - nen, den will er auch be -  
own, Shall win th'Al-might-y's fa - vor, shall win th'Al-might-y's

ken - nen; wer Gott be - kennt aus wah - rem Her - zens -  
fa - vor, Who - e'er God's word With all his heart doth

grund, aus wah - rem Her - zens - grund, den will er auch be -  
own, with all his heart doth own, Shall win th'Al-mighty's

ken -  
fa -

*cresc.*

*cresc.*

*f*

- nen, will er - auch be - ken - nen;  
- vor, win - th'Al - might - y's - fa - vor,

*mf*

*dolce*  
*mf*

denn der - muss -  
For they - shall -

*mf*

*dolce*

e - - - - wig bren - nen, denn der - - - - muss -  
burn - - - - - for ev - er, for they - - - - shall -

e - - - - - wig bren - nen, der ein - zig mit dem  
burn - - - - - for ev - er, Who with their lips a - -

Mund - - ihn Her - - ren nennt,  
lone - - Do call - - Him Lord,

Denn der - - muss -  
For they - - shall -

*mf*

e- burn - wig bren - nen, denn der muss - burn for ev - er, for they shall

*cresc.*

e- burn - wig bren - nen, der ein - zig mit dem burn for ev - er, Who with their lips a -

*cresc.*

Mund ihn Her - ren nennt. lone Do call Him Lord.

*mf*

Wer Gott be - Who-e'er God's

*mf*

*cresc.* -

kennt aus wah-rem Her-zens-grund, aus wah-  
 word With all his heart doth own, with all

*cresc.*

-rem Her-zens-  
 his heart doth

grund, wer Gott be-kennt aus wah-rem Her-zens-  
 own, Who-e'er God's word With all his heart doth

grund, den will er auch be-ken-nen, den will er auch be-  
 own, Shall win th'Al-might-y's fa-vor, shall win th'Al-might-y's



ken - nen, wer Gott be - kennt aus wah - rem  
fa - vor, Who - e'er Gods' word With all his

Her - zens - grund, aus wah - rem Her - zens - grund, den will er auch be -  
heart doth own, with all his heart doth own, hall win th'Al - might - y's

ken  
fa - cre - - - scen - - - do

- nen, will er - auch be - ken - nen.  
- vor, win th'Al - might - y's fa - vor.

No 6. Recitative.

Alto

So wird denn Herz und Mund selbst von mir Rich-ter sein, und  
So shall my heart and mouth them-selves my judg-es be, Ac-

Piano

Gott will mir den Lohn nach mei-nem Sinn er-thei-len. Trifft  
cord-ing as I live, so will my God re-ward me; But

nun mein Wan-del nicht nach sei-nen Wor-ten ein, wer will her-nach der  
if my walk be not in His ap-point-ed way, What heal-ing for my

See-le Scha-den hei-len? Was mach' ich mir denn sel-ber Hin-der-  
soul can aught af-ford me? Then where-fore do I work my own de-

niss?! Des Her-ren Wil-le muss ge-sche-hen, doch ist sein Bei-stand auch ge-  
spite?! For all must be as He hath will'd it; Yet shall He not with-hold His

wiss, dass er sein Werk durch mich mög' wohl voll-en-det se-hen.  
might, That when His will is done, my-self shall have ful-fill'd it.

No 7. Choral

*♩* = 60  
*mf*

**Soprano**  
Gieb, dass ich - thu' mit Fleiss, was mir zu thun ge -  
O may I do with zeal, What -e'er thy will de -

**Alto**  
Gieb, dass ich thu' mit Fleiss, was mir zu thun ge -  
O may I do with zeal, What -e'er thy will de -

**Tenor**  
Gieb, dass ich thu' mit Fleiss, was mir zu thun ge -  
O may I do with zeal, What -e'er thy will de -

**Bass**  
Gieb, dass ich thu' mit Fleiss, was mir zu thun ge -  
O may I do with zeal, What -e'er thy will de -

**Piano**  
*mf*

büh - ret, wo - zu mich dein Be - fehl in  
 mand - eth, Or go with will - ing heart Wher -

büh - ret, wo - zu mich dein — Be - fehl in  
 mand - eth, Or go with will - ing heart Wher

büh - ret, wo - zu — mich dein — Be - fehl in  
 mand - eth, Or go — with will - ing — heart Wher -

büh - ret, wo - zu mich dein Be - fehl in  
 mand - eth, Or go with will - ing heart Wher -

*cresc.*  
 mei - nem Stan - de füh - ret. Gieb, dass ich's thu - e  
 e'er thy word com - mand - eth. O may I do forth -

*cresc.*  
 mei - nem Stan - de füh - ret. Gieb, dass ich's thu - e  
 e'er thy word com - mand - eth. O may I do — forth -

*cresc.*  
 mei - nem Stan - de füh - ref. Gieb, — dass ich's — thu - e  
 e'er thy word com - mand - eth. O — may I — do forth -

*cresc.*  
 mei - nem Stan - de füh - ret. Gieb, dass ich's thu - e —  
 e'er thy word com - mand - eth. O may I — do forth -

*cresc.*

*cresc.*

bald, zu der Zeit, da ich soll; und  
 with My du - ty as I should; Which,

*cresc.*

bald, zu der Zeit, da ich — soll; und  
 with My du - ty as I — should; Which,

*cresc.*

bald, zu der Zeit, da ich soll; und  
 with My du - ty as I should; Which,

*cresc.*

bald, zu — der Zeit, da ich soll; und  
 with My — du - ty as I — should; Which,

*p*

wenn ich's thu', so gieb, dass es ge - ra - the wohl.  
 when 'tis done, may turn To my e - ter - nal good.

*p*

wenn ich's thu', — so — gieb, dass es ge - ra - the wohl.  
 when 'tis done, may turn To my e - ter - nal good.

*p*

wenn ich's thu', so — gieb, dass — es ge - ra - the — wohl.  
 when 'tis done, may turn To — my e - ter - nal — good.

*p*

wenn ich's thu', so gieb, dass es — ge - ra - the wohl.  
 when 'tis done, may turn To my — e - ter - nal good.

**Alternative Piano-part**  
for measures 8-21, page 33.

Hohn woe dro- Ev. *cresc. -*

- het dei - nem Ue - ber -  
- er - more a - wait trans -

*mf*  
tre - ten, dro- gres - sion, ev- - het dei - nem Ue -  
er - more a - wait

★ - ★ Beginning and end of the Variant.