

J.S. Bach
Cantata No. 78

Jesu, der du meine Seele

(Coro.)
(Andante ♩ = 88.)

Pianoforte.

First system of the piano introduction, featuring treble and bass staves with a 3/4 time signature and a key signature of two flats.

Second system of the piano introduction, continuing the musical texture.

Third system of the piano introduction, concluding the initial instrumental section.

C O R O

A

Je - su, der du mei - ne See - - -
Je - sus, by Thy cross and pas - - -

Je - su, der du mei - ne -
Je - sus, by Thy cross and -

Vocal entry for the chorus, with lyrics in German and English. The system includes vocal staves and a piano accompaniment staff.

A

Piano accompaniment for the vocal entry, starting with a piano (p) dynamic marking.

(Mel: „Jesu, der du meine Seele“.)

B

Je - su, der du mei - ne See - le
 Je - sus, by Thy cross and pas - sion,

- - le, Je - su, der du mei - ne See - le hast durch dei - nen
 - - sion, Je - sus, by Thy cross and pas - sion, by the bit - ter

See - le, Je - su, der du mei - ne See - le hast durch
 pas - sion, Je - sus, by Thy cross and pas - sion, by the

Je - su, der du meine See - le
 Je - sus, by Thy cross and pas - sion,

B

bit - tern Tod, hast durch dei - nen bittern Tod,
 pain Thou bore, by the bit - ter pain Thou bore,

dei - nen bit - tern Tod, durch dei - nen bit - tern Tod,
 bit - ter pain Thou bore, the bit - ter pain - Thou bore,

hast durch deinen bit - tern Tod,
 by the bit - ter pain Thou bore,

hast durch dei - nen bit - tern Tod
by the bit - ter pain - Thou bore,

hast durch dei - nen bit - tern Tod
by the bit - ter pain Thou bore,

hast durch dei - nen bit - tern Tod
by the bit - ter pain Thou bore,

hast durch dei - nen bit - tern Tod
by the bit - ter pain Thou bore,

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G minor and 3/4 time. The lyrics are: "hast durch dei - nen bit - tern Tod / by the bit - ter pain - Thou bore,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

The second system of the score is a piano accompaniment. It continues the rhythmic and harmonic patterns established in the first system, with the right hand playing a melodic line and the left hand providing harmonic support.

The third system of the score is a piano accompaniment, continuing the musical development of the piece. It features similar rhythmic and harmonic elements to the previous systems.

C

aus des Teu - fels fin - - strer Höh - - le
when the Ev - il one would hold me

aus des Teu - fels fin - - strer
when the Ev - il one would

D

aus des Teu - fels fin - strer Höh - - le
when the Ev - il one would hold me

- - le, aus des Teu - fels fin - strer Höh - le und der schweren
me, when the Ev - il one would hold me deep in hell to

Höh - le, aus des Teu - fels fin - strer Höh - le und der
hold me, when the Ev - il one would hold me deep in

aus des Teufels finstrer Höh - - le
when the Ev - il one would hold me

See - len - noth, und der schwe - ren See - len
 suf - fer sore, deep in hell to suf - fer

schwe - ren See - len - noth, der schwe - ren See - len - noth,
 hell to suf - fer sore, in hell to suf - fer sore,

und der schweren See - len - noth,
 deep in hell to suf - fer sore,

und der schwe - ren See - len - noth
 deep in hell to suf - fer sore,

noth, und der schwe - ren See - len - noth
 sore, deep in hell to suf - fer sore,

und der schwe - ren See - len - noth
 deep in hell to suf - fer sore,

und der schwe - ren See - len - *tr* - noth
 deep in hell to suf - fer sore,

E

kräf - tig -
might - i -

kräf - tig - lich her - aus ge -
might - i - ly a - way Thou

lich her - aus ge - ris - - - - - sen, her - aus
ly a - way Thou bore me, a - way

ris - - - - - sen, kräf - tig - lich her - aus
bore me, might - i - ly a - way

kräf - tig - lich her - aus ge - ris - sen, kräf - tig -
might - i - ly a - way Thou bore me, might - i -

ge - ris - - - sen, her - aus ge -
 Thou bore - - - me, a - way Thou

ge - ris - - - sen, her - aus ge -
 Thou bore - - - me, a - way Thou

lich her - aus ge ris - sen, her - aus ge - ris - sen,
 ly a - way Thou bore - me, a - way Thou bore me,

kräf - - tig - lich her - aus ge - ris - -
 might - - i - ly a - way Thou bore

rissen, her - aus, - - - her - aus, - - - her - aus - - - ge - ris - -
 bore me, a - way, - - - a - way, - - - a - way - - - Thou bore - - -

rissen, heraus, - - - her - aus, - - - her - aus, - - - her - aus ge -
 bore me, a - way, - - - a - way, - - - a - way, - - - a - way Thou

kräf - tig - lich her - - aus ge - - ris - - -
 might - i - ly a - - way Thou bore - - -

F

sen
me

sen
me

rissen
bore me

sen
me

und mich Solches lassen
with a hav-en safe be -

wis-sen, mich Sol - ches las-sen wis - sen, mich Sol -
fore me, a hav - en safe be - fore - me, a hav -

und mich Solches lassen wis-sen, mich Sol - ches las-sen
with a hav-en safe be - fore me, a hav - en safe be -

und mich Solches las-sen wis - sen, mich Sol -
with a hav-en safe be - fore me, a hav -

First system of the piano introduction, featuring a treble and bass clef with a key signature of two flats. The music consists of flowing sixteenth-note patterns in both hands.

Second system of the piano introduction, continuing the sixteenth-note texture. A dynamic marking of *f* (forte) is present in the first measure of the treble clef.

Vocal entry for the first voice part. The system includes a treble clef with a G-clef, a key signature of two flats, and a common time signature. The lyrics are:

 durch dein an - ge -

 through Thy word, con -

 durch dein an - ge - neh - mes - Wort, durch dein

 through Thy word, con - tent - ment - sweet, through Thy

 A trill (tr) is marked above the final note of the first line.

Piano accompaniment for the vocal entry, starting with a G-clef and a key signature of two flats. The music features a steady sixteenth-note accompaniment in the bass clef and a more active treble clef. A dynamic marking of *p* (piano) is present.

neh - mes Wort, durch dein an - ge -
 tent - ment sweet, through Thy word, con -

an - ge - neh - mes Wort, durch dein
 word, con - tent - ment sweet, through Thy

durch dein an - ge - neh - mes
 through Thy word con - tent - ment

neh - mes Wort, durch dein an - ge - neh - mes
 tent - ment sweet, through Thy word, con - tent - ment

an - ge - neh - mes Wort, durch dein ange - neh - mes
 word con - tent - ment sweet, through Thy word, con - tent - ment

Wort, durch dein an - ge - neh - mes, dein angeneh - mes
 sweet, through Thy word con - tent ment, Thy word, con - tent - ment

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The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G minor and 3/4 time. The lyrics are: "durch dein an - ge - neh - mes Wort: / through Thy word, con - tent - ment sweet:". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

The second system shows the piano accompaniment for the second system of the score. It continues the eighth-note bass line and the active treble line with chords and melodic fragments. A trill is marked in the treble staff.

The third system shows the piano accompaniment for the third system of the score. It continues the eighth-note bass line and the active treble line with chords and melodic fragments. The left hand (L.H.) and right hand (R.H.) are clearly labeled.

H

sei doch jetzt, o
Thou art still my

sei doch jetzt, o Gott, mein Hort, o Gott,
Thou art still my sure re - treat, my sure

H

Gott, mein Hort, o Gott, mein
sure re - treat, my sure re -

— mein Hort, sei doch jetzt, o Gott, o Gott, mein
— re - treat, Thou art still my sure, my sure re -

sei doch jetzt, o Gott, mein
Thou art still my sure re -

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sei doch jetzt, o —
 Thou art still my —

Hort, o Gott, mein Hort, sei doch jetzt, o Gott, o Gott, mein Hort,
 treat, my sure re - treat, Thou art still my sure, my sure re - treat,

Hort, Gott, mein Hort, sei doch jetzt, o Gott, mein Hort, o Gott, mein Hort, o
 treat, sure re - treat, Thou art still my sure re - treat, my sure re - treat, my

Hort, Gott, mein Hort, sei doch jetzt, o Gott, o
 treat, sure re - treat, Thou art still my sure, my

Gott, mein — Hort!
 sure re - treat!

— o Gott, mein Hort!
 — my sure re - treat!

Gott, o Gott, mein Hort!
 sure, my sure re - treat!

Gott, mein Hort!
 sure re - treat!

Aria. Duetto.

(Con moto ♩ = 120.)

First system of the piano introduction, featuring a treble and bass clef with a common time signature. The music is in B-flat major and begins with a forte dynamic.

Second system of the piano introduction, continuing the melodic and harmonic development.

Soprano.

Soprano vocal line with lyrics: Wir ei - - - - - len mit schwa - chen, doch em - sigen
We has - - - - - ten with ea - ger yet fal - ter - ing

Alto.

Alto vocal line with lyrics: Wir ei - - - - -
We has - - - - -

Third system of the piano accompaniment, starting with a piano dynamic marking.

Vocal line with lyrics: Schrit - ten, o Je - su, o Mei - ster, o Je - su, o Mei - ster, zu
foot - steps, O Je - sus, O Mas - ter, O Je - sus, O Mas - ter, for

Vocal line with lyrics: - len mit schwachen, doch em - sigen Schritten, o Je - su, o Mei - ster, zu
- ten with ea - ger yet fal - ter - ing foot - steps, O Je - sus, O Mas - ter, for

Fourth system of the piano accompaniment, concluding the piece.

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hel - fen zu dir, o Je - su, o Mei - ster, wir
help un - to Thee; O Je - sus, O Mas - ter, we

hel - fen zu dir, o Je - su, o Mei - ster, wir ei - -
help un - to Thee; O Je - sus, O Mas - ter, we has - -

ei - - - - - len, wir
has - - - - - ten, we

- - - - - len mit
- - - - - ten with

ei - - - - - len mit schwa - chen, doch em - si - gen
has - - - - - ten with ea - ger yet fal - ter - ing

schwa - chen, doch em - si - gen Schrit - ten, o Je - su, o Mei - ster,
ea - ger yet fal - ter - ing foot - steps, O Je - sus, O Mas - ter,

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Schrit-ten, o Je - su, o Mei-ster, zu hel-fen zu dir, o Je - su, o Meister,
 foot-steps, O Je - sus, O Mas-ter, for help un-to Thee; O Je - sus, O Mas-ter,
 o Je - su, o Mei-ster, zu hel-fen zu dir, o Je - su, o
 O Je - sus, O Mas-ter, for help un-to Thee; O Je - sus, O

wir ei - - - - - len mit schwa-chen, doch
 we has - - - - - ten with ea - ger yet
 Meister, wir ei - - - - - len mit schwa-chen, doch
 Mas-ter, we has - - - - - ten with ea - ger yet

em - si-gen Schrit-ten, o Je - su, o Mei-ster, zu hel-fen zu dir, zu
 fal - ter-ing foot - steps, O Je - sus, O Mas-ter, for help un-to Thee, to
 em - si-gen Schrit - ten, o Je - su, o Mei-ster, zu hel-fen zu dir, zu dir,
 fal - ter-ing foot - steps, O Je - sus, O Mas-ter, for help un-to Thee, to Thee,

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dir, zu dir, wir ei - len mit schwa - chen, doch em - si - gen
 Thee, to Thee, we has - ten with ea - ger yet fal - ter - ing

zu dir, wir ei - len mit schwa - chen, doch em - si - gen
 to Thee, we has - ten with ea - ger yet fal - ter - ing

Schrit - ten, o Je - su, o Mei - ster, zu hel - fen zu dir, zu dir!
 foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to Thee!

Schrit - ten, o Je - su, o Mei - ster, zu hel - fen zu dir, zu dir!
 foot - steps, O Je - sus, O Mas - ter, for help un - to Thee, to Thee!

Du
 Thou

p

su - chest die Kran - ken und Ir - renden treu - lich, die Kran - ken und
 faith - ful - ly seek - est the ill and the err - ing, Thou seek - est the

Du su - chest die Kran - ken und
 Thou faith - ful - ly seek - est the

Ir - renden treu - lich, die Kran - ken und Ir -
 ill and the err - ing, Thou seek - est the ill

Ir - renden treu - lich, du su - chest die Kran - ken, du su - chest die
 ill and the err - ing, Thou faith - ful - ly seek - est, Thou faith - ful - ly

- - - renden treu - lich, die Kran - ken und Ir - ren - den treu - lich.
 and the err - ing, Thou seek - est the ill - and the err - ing.

Kranken und Ir - renden treu - lich, die Kran - ken und Ir - ren - den treu - lich.
 seek - est the ill - and the err - ing, Thou seek - est the ill - and the err - ing.

The piano introduction consists of two staves. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady accompaniment of eighth notes. The key signature is one flat (B-flat major), and the time signature is common time (C).

This system contains the vocal entries and the piano accompaniment. The vocal parts (Soprano and Alto) enter with the lyrics "Ach! hö-re, ach! hö-re, ach!". The piano accompaniment begins with a *p* (piano) dynamic marking. The lyrics are repeated for both parts.

Ach! hö-re, ach! hö-re, ach!
 Ah, hear us, ah, hear us, ah,

Ach! hö-re, ach! hö-re, ach!
 Ah, hear us, ah, hear us, ah,

This system continues the vocal and piano parts. The vocal parts continue with the lyrics "hö-re, wie wir die Stim-me er-he-ben, um Hil-fe". The piano accompaniment features a *cresc.* (crescendo) marking. The lyrics are repeated for both parts.

hö-re, wie wir die Stim-me er-
 hear us, we pray. Our voic-es ex-

hö-re, wie wir die Stim-me er-he-ben, um Hil-fe
 hear us, we pray. Our voic-es ex-alt Thee, for suc-cor

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he - - - - - ben, um Hil - fe zu bit - ten, um
 alt - - - - - Thee, for suc - cor we pray Thee, for

zu bit - ten, zu bit - - - - - ten, zu bit - ten, um Hil - - -
 we pray Thee, we pray - - - - - Thee, we pray Thee, for suc - - -

R.H. R.H.

Hil - fe zu bit - - - - - ten, um Hil - fe zu bit - ten, um Hil - fe zu bit - ten, um
 suc - cor we pray - - - - - Thee, for suc - cor we pray Thee, for suc - cor we pray Thee, for

- fe zu bit - - - - - ten, um Hil - - - - - fe zu bit - ten, um
 - cor we pray - - - - - Thee, for suc - - - - - cor we pray Thee, for

Hil - fe, um Hil - fe zu bit - ten!
 suc - cor, for suc - cor we pray - Thee!

Hil - fe, um Hil - fe zu bit - ten! Es
 suc - cor, for suc - cor we pray - Thee! Now

f p

Es sei uns dein gnä - di - ges
 Now grant us Thy grac - ious and

sei uns dein gnä - di - ges An - t litz er - freulich, er - freu -
 grant us Thy grac - ious and mer - ci - ful fa - vor, Thy fa -

An - t litz er - freulich, es sei uns dein gnä - di - ges An - t litz er - freu -
 mer - ci - ful fa - vor, now grant us Thy grac - ious and mer - ci - ful fa -

- lich, es sei uns dein gnä - di - ges An - t litz er - freu -
 - vor, now grant us Thy grac - ious and mer - ci - ful fa -

- lich, er - freu - lich, er - freu -
 - vor, Thy fa - vor, Thy fa -

- lich, er - freu -
 - vor, Thy fa -

- lich, er - freu - lich, es
 - vor, Thy fa - vor, now
 - lich, es sei uns dein gnä - di-ges An - tltz er - freu - lich, es
 - vor, now grant us Thy grac - ious and mer - ci - ful fa - vor, now

cresc.

sei uns dein gnä - diges An - tltz er - freu - lich, er - freu - lich!
 grant us Thy grac - ious and mer - ci - ful fa - vor, Thy fa - vor!
 sei uns dein gnä - diges An - tltz er - freu - lich!
 grant us Thy grac - ious and mer - ci - ful fa - vor!

f *dim.* *mf*

Da Capo

Recitativo.

Tenore.

Ach! ich bin ein Kind der Sünden, ach! ich ir-re weit und breit. Der Sünden Aussatz,
 Ah! my fail - ings sore - ly grieve me, yea, my sins are ver - y great. The curse of A - dam

p

so an mir zu finden, ver - lässt mich nicht in dieser Sterblich keit. Mein Wille trachtet nur nach
nev-er more will leave me, so long as I ex-ist in man's es - tate. My in - clin-a - tions lead to

Bösem. Der Geist zwar spricht: ach! wer wird mich er-lösen? A-ber, Fleisch und Blut zu
ev - il; though oft my soul cries "Who is there to save me?" Ah me! to re - sist temp-

zwingen und das Gu-te zu voll-bringen, ist ü-ber al-le meine Kraft. Will ich den
ta-tion and at-tain there-by sal - va - tion is far be-yond my fee-ble strength. Though I ad -

Schaden nicht ver-keh-len, so kann ich nicht, wie oft ich feh-le, zählen. Drum
mit my ev' - ry fail - ing, I find, a - las, the bad in me pre - vail-ing. And

neh'm'ich nun der Sünde Schmerz und Pein und meiner Sorgen Bürde, so mir sonst unerträglich
 so I car - ry to Thy mer - cy - seat my heav-y load of sor-row, with all my sins and de - re -

würde, und liefre sie dir, Je - su, seuf - zend ein. Rechne nicht die Mis - se - that, die
 lic - tions, and lay them pen - i - tent - ly at Thy feet. Do Thou, Lord, for - give them me, nor

a tempo (♩ = 88.)

dich, Herr, er - zür - - - - - net hat!
 let them yet an - - - - - ger Thee!

Aria.

(Vivace ♩ = 160.)

mf

Il basso staccato.

The first system of the piano accompaniment, consisting of two staves (treble and bass clef). The music is in G minor and 3/4 time. It features a complex, rhythmic texture with many sixteenth and thirty-second notes, particularly in the right hand. The left hand provides a steady harmonic accompaniment with eighth and quarter notes.

The second system of the piano accompaniment, continuing from the first. It includes a *cresc.* (crescendo) marking in the right hand. The musical texture remains dense and rhythmic, with the right hand playing a prominent melodic line.

Tenore.

Dein Blut, so mei - ne Schuld durchstreicht,
Thy sac - ri - fice - has cleansed the stain,

The third system features a vocal line for Tenor and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment includes a *p* (piano) marking and a *mf* (mezzo-forte) marking. The music continues with the same complex rhythmic patterns as the previous systems.

dein Blut, so mei - ne
Thy sac - ri - fice - has

The fourth system continues the vocal line and piano accompaniment. It includes *cresc.* and *mf* markings. The vocal line concludes with a final note, and the piano accompaniment provides a concluding harmonic structure.

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Schuld durchstreicht, macht mir das Herze wie - der leicht, macht mir das Her - ze
cleansed the stain, mak - ing my heart all pure - a - gain, mak - ing my heart all

wie - der leicht und spricht mich frei, und spricht mich frei.
pure - a - gain, hap - py and free, hap - py and - free.

Ruft mich der Höl - len
Should now the fiend of

Herr - - - zum Streite, zum Strei - te, zum Strei - te, zum
hell - - - as - sail me, as - sail me, as - sail me, as -

Strei - - - te, so ste - het Je - sus mir zur - Sei - te, dass
sail - - - me, then Thou - my Sa - viour will not - fail me, but

ich beherzt, beherzt, beherzt und sieg - - haft, beherzt und sieghaft sei.
will sup - port sup - port sup - port and suc - - cor, sup - port and suc - cor me.

Ruft mich der Höl - len Herr - zum Streite, zum
Should now the fiend - of - hell - as - sail me, as -

Streite, zum Streite, zum Strei - - te, zum
sail me, as - sail me, as - sail me, as -

Strei - - - te, so ste
sail - - - me, then Thou

mf *p*

- - - - - het Je - sus, so ste - het Je - sus
my Sa - viour, then Thou my Sa - viour

cresc.

mir zur... Sei, te, dass ich beherzt, beherzt, dass ich beherzt, ich beherzt und sieg. haft sei.
will not - fail me, but will sup-port, sup-port, but will sup-port, will sup-port and suc - cor me.

mf cresc. *f*

Dal Segno.

Recitativo.

Basso.

Die Wunden, Nä-gel, Kron' und Grab, die Schläge, so man
The tor-ments, nail scars, thorns; the grave, the scourgemarks that our

p

dort dem Heiland gab, sind ihm nunmehr Siegeszeichen und können mir erneute Kräfte
Lord and Sa-viour bore, be - come the to - kens of sal - va - tion, and which the Faithful look for in - spir -

con ardore **Vivace.** (♩ = 80.)

rei - chen. Wenn ein er - schreck - li - ches Ge - richt den
a - tion. When sounds the dread - ed judg - ment knell, the

Lento. (♩ = 80.)

Fluch für die Verdammten spricht: so kehrt du ihn in Se - gen. Mich
curse that sends the damned to hell, turn Thou it in - to bless - ing. Then

Adagio.

kann kein Schmerz und keine Pein be - wegen, weil sie mein Hei - land kennt, und da dein Herz für
nei - ther pain not torment will re - main: - all this my Sa - viour knows, and thus Thy heart with

mich in Lie-be brennt, so le-ge ich hinwie-der das mei-ne vor dir nie-
 deep af-fec-tion glows; so Mas-ter, I. a-dore Thee and lay my all be-fore-

Andante. (♩ = 72.)

der. Dies, mein- Herz, mit Leid ver-men-get,
 Thee. This, my- heart, with grief com-min-gled,
 a tempo

so dein-theures Blut be-spren-get, so am Kreuz ver-gos-sen
 by Thy-prec-ious blood be-sprin-kled on the cross-poured out-for

ist, geb' ich dir, Herr Je-su-Christ.
 me, give I-now, O Lord, to-Thee.

Aria.

(Moderato $\text{♩} = 72$.)

Basso.

Nun, du wirst mein Ge - wis - sen - stil - len, so
 Do Thou, O Lord, ap - pease my con - science, which

wi - der mich um Ra - - - che, um Ra - che schreit,
 grie - vous - ly has trou - - - bled, has trou - bled me,

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two flats and a common time signature. The music consists of flowing sixteenth-note patterns in both hands.

Vocal line and piano accompaniment for the second system. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment continues with similar rhythmic patterns.

nun, du wirst mein Ge_wis_sen
do Thou, O Lord, ap - pease my -

Vocal line and piano accompaniment for the third system. The vocal line continues with a melodic line. The piano accompaniment features a more active bass line.

stil - len, so wi - der mich um Ra - - che, um Ra - che
con - science, which grie - vous - ly has trou - - bled, has trou - bled

Vocal line and piano accompaniment for the fourth system. The vocal line concludes with a final phrase. The piano accompaniment provides harmonic support.

schreit, ja, dei - ne Treue wird's er - fül - len, weil mir dein Wort die
me; by Thy fi - del - i - ty - up - hold - me, and let Thy word my

Hoff - - - nung beut, weil mir_ dein_ Wort die Hoff -
 com - - - fort be, and let_ Thy_ word my com - - -

- nung, die Hoffnung beut.
 fort, my com-fort be.

Wenn Chri - sten an dich glau - ben, wenn
 By Thy di - vine di - rec - tion, by

Christen an dich glau - ben, wenn Christen an dich glau - ben, wird sie kein Feind in
 Thy di-vine di - rec - tion, by Thy di-vine di - rec - tion from en - e - mies for -

E - - - - - wigkeit aus dei - nen Händen
 ev - - - - - er - free, se - cure in - Thy pro -

rau - - - - - ben, aus dei - nen
 tec - - - - - tion, se - cure in

Hän - den rau - ben. Wenn
 Thy pro - tec - tion. By

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(tr.)
 Chri - sten — an dich glau - ben, wird sie kein Feind in E - wigkeit aus
 Thy di - vine di - rec - tion from en - e - mies for - ev - er free se

dei - nen Hän - den rau -
 cure in Thy pro - tec -

- ben, kein Feind in E - wigkeit aus
 - tion, for - ev - er, ev - er free, se -

dei - nen Händen rau - ben.
 cure in Thy pro - tec - tion.

Dal Segno.

Choral. (Mel: „Jesu, der du meine Seele“.)

Soprano.
 Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!
 Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Alto.
 Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!
 Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Tenore.
 Herr, ich glau-be, hilf mir Schwachen, lass mich ja ver - za-gen nicht!
 Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Basso.
 Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!
 Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.
 Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.

Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.
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 Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.

Dei - ner Gü - te will ich trau - en bis ich fröh - lich wer - de schau - en
On Thy lov - ing grace re - ly - ing, God Al - migh - ty glo - ri - fy - ing;

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Dei - ner Gü - te will ich trau - en bis ich fröh - lich wer - de schau - en
On Thy lov - ing grace re - ly - ing, God Al - migh - ty glo - ri - fy - ing;

dich, Herr Je - su, nach dem Streit in der sü - ssen E - wig - keit.
by Thy side I hope to be, ev - er through e - ter - ni - ty.

dich, Herr Je - su, nach dem Streit in der sü - ssen E - wig - keit.
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