

J.S. Bach
Cantata No. 32
Liebster Jesu, mein Verlangen

Aria.
Adagio. (♩ = 56.)

Pianoforte.

f *tr*

tr

tr *cresc.*

dim. *f*

Soprano.

Lieb - - - ster Je - su, lieb - - - ster

pp *tr*

Je - su, mein Ver - langen, mein Ver - lan - gen, sa - ge mir, wo find' ich dich? Wo,

wo? Wo find' ich dich? Lieb - - - ster

Je - su, mein Ver - lan - gen, mein Ver - lan - gen, sa - ge mir, wo find' ich dich? Lieb.

- - - ster Je - su, mein Ver - lan - gen, liebster Je - su, mein Ver.

cresc.

langen, sage mir, wo find' ich dich? Wo find' ich dich? Soll ich

dich so bald ver - lie - ren, sobald, so bald, und nicht fer - ner bei mir

füh - ren, soll ich dich so - bald ver - lie - ren und nicht

fer - ner - bei mir führen, soll ich dich so bald ver - lie - ren, so bald, sobald ver.

cresc.

lie - ren und nicht fer - ner bei mir füh-ren, nicht fer - ner

dim.

This system contains the first two measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a 7/8 time signature, with a complex rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *dim.* (diminuendo) is present in the second measure of the piano part.

bei mir füh-ren? Ach! mein Hort, er freu - - -

A *tr* *p*

This system contains the next two measures. The vocal line continues with a treble clef. The piano accompaniment features a prominent arpeggiated figure in the right hand. Performance markings include *A* (accents) and *tr* (trills) above the vocal line, and *p* (piano) below the piano part.

A

This system contains two measures of piano accompaniment. The right hand continues with the arpeggiated figure, while the left hand provides harmonic support with chords and moving lines. An accent (*A*) is placed above the first measure of the right hand.

- e mich, lass dich höchst vergnügt um - fan - - gen, lass dich höchst ver.

A

This system contains the final two measures of the page. The vocal line concludes with a treble clef. The piano accompaniment continues with the arpeggiated figure. An accent (*A*) is placed above the vocal line in the second measure.

gnügt um - fan - - - - gen; ach! mein Hort, er - freu - - -

p

This system contains the first two staves of the score. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The piano part features a complex texture with many sixteenth-note passages and rests. A dynamic marking of *p* (piano) is present in the piano part.

- e mich, lass dich höchst vergnügt um -

tr

This system contains the second two staves. The vocal line continues with the lyrics. The piano accompaniment continues with its intricate texture. A trill marking (*tr*) is placed above a note in the vocal line.

fan - - - - gen, höchst vergnügt um fan - -

cresc.

This system contains the third two staves. The vocal line continues. The piano accompaniment continues. A dynamic marking of *cresc.* (crescendo) is placed in the piano part.

gen!

A

This system contains the fourth two staves. The vocal line concludes with the word "gen!". The piano accompaniment continues. A dynamic marking of *A* (Allegro) is placed above the piano part.

This system contains the final two staves of the score. The piano accompaniment concludes with a final cadence. A trill marking (*tr*) is placed above a note in the vocal line.

Recitativo.

Basso.

Was ist's? was ist's, dass ihr mich ge - suchet? Weisst du nicht, dass ich sein muss in

dem, in dem, das mei - nes Va - ters ist?

Aria.

(Lento ♩ = 104.)

mf

mf

mf

Basso.

Hier, in meines — Va - ters Stät - te,

hier, in meines — Va - ters Stät - te,

find't — mich ein — be - trüb - - ter Geist, hier, — in

mei - - nes Va - - ters Stät - - te, find't — mich ein be - trüb -

ter Geist.

Hier,

hier, *tr* in mei.nes Va - ters Stät - - - te,

hier, in meines Va - ters Stätte, find't mich ein - be -

trüb - ter Geist, hier, in mei - nes Va - - ters

Stät-te, find't mich ein-be-trüb-ter Geist,
ein be-trüb-ter Geist, ein be-trüb-ter Geist, find't mich hier,
-in mei-nes Va-ters Stät-te, hier, in mei-nes Va-ters
Stät-te, find't mich ein-be-trüb-ter Geist.

tr
cresc.
p
mf

Detailed description: This is a page of a musical score for J.S. Bach's Cantata No. 32. It features a vocal line in the upper part and a piano accompaniment in the lower part. The vocal line is written in a bass clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are in German and describe a troubled spirit finding comfort in the Father's house. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It includes various musical markings such as *tr* (trills), *cresc.* (crescendo), *p* (piano), and *mf* (mezzo-forte). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are placed between the vocal line and the piano accompaniment. The page number '9' is located at the bottom center.

Da kannst du mich sicher finden — und — dein

Herz mit mir — ver — bin — den, — weil dies mei — ne

Woh — nung heisst.

L.H.

tr

Da — kannst — du mich si — cher — fin — den und

dein Herz — mit mir — ver — bin — den, weil dies mei — ne

Woh — nung, dies — mei — ne Woh — nung heisst, da kannst du mich

p

si — cher fin — den und dein Herz mit mir — ver —

p

bin - den, weil dies, dies mei - ne - Woh - nung heisst.

mf

Da Capo.

Recitativo.

Soprano.

„Ach, heiliger und grosser Gott! so will ich mir denn hier, bei dir, be-

p

Basso.

ständig Trost und Hil - fe suchen.“ „Wirst du den Erdentand ver - fluchen und nur in

(♩ = 52.)

Soprano.

diese Wohnung gehn, so kannst du hier und dort be - steh'n.“ „Wie lieb - lich

ist doch dei - ne - Wohnung, Herr, starker Ze - ba - oth! Mein Geist verlangt nach dem, was nur in

dei_nem Ho_fe prangt; mein Leib und See_le freu_etsich in demle_

bend'genGott. Ach, Je_su! mei_ne Brustliebt dich nun e_wiglich.“

Basso.

„Sokannst du glück_lich sein, wenn Herz und Geist aus Lie_be ge_gen

Soprano.

mich ent_zün_det heisst“ „Ach! die_ses Wort, das jet_zo schon mein Herz aus

Ba_bels Grenzen reißt, fass'ich mir an_dachtsvoll in meiner See_le ein.“

Duetto.

Vivace. (♩ = 72.)

The first system of piano accompaniment features a treble and bass clef. The treble clef part is highly rhythmic, with frequent trills (tr) and sixteenth-note patterns. The bass clef part provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *mf* is present at the end of the system.

The second system continues the piano accompaniment with similar rhythmic patterns and trills in the treble clef.

The third system shows the piano accompaniment with dense sixteenth-note passages in the treble clef.

The fourth system of piano accompaniment concludes the instrumental section with trills and rhythmic figures.

Soprano.

Nun verschwinden alle Pla - - - - - gen,

Basso.

Nun verschwinden alle Pla - - - - -

The piano accompaniment for the vocal entry begins with a *p* dynamic marking. It features a treble and bass clef with chords and rhythmic accompaniment for the vocalists.

nun verschwindet Ach und Schmerz, Ach — und
- gen, nun verschwindet Ach und Schmerz, Ach — und

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the bass line, and the bottom two staves are the piano accompaniment. The music is in G major and 3/4 time. The vocal line has lyrics: "nun verschwindet Ach und Schmerz, Ach — und". The bass line has lyrics: "- gen, nun verschwindet Ach und Schmerz, Ach — und". The piano accompaniment features a complex texture with many trills and sixteenth-note patterns.

Schmerz, nun verschwin - - - det Ach und Schmerz!
Schmerz, nun verschwindet Ach und Schmerz!

The second system continues the vocal and piano parts. The vocal line has lyrics: "Schmerz, nun verschwin - - - det Ach und Schmerz!". The bass line has lyrics: "Schmerz, nun verschwindet Ach und Schmerz!". The piano accompaniment continues with similar complex textures.

tr *tr* *tr* *tr* *mf*

This system shows only the piano accompaniment. It features a series of trills in the right hand and a steady bass line. A dynamic marking of *mf* (mezzo-forte) is present.

Nun verschwinden al - le Plagen, nun verschwindet Ach und
Nun verschwinden al - le Plagen, al - le Pla - - - gen, nun verschwindet Ach und

The fourth system continues the vocal and piano parts. The vocal line has lyrics: "Nun verschwinden al - le Plagen, nun verschwindet Ach und". The bass line has lyrics: "Nun verschwinden al - le Plagen, al - le Pla - - - gen, nun verschwindet Ach und". The piano accompaniment features a dynamic marking of *p* (piano) at the beginning.

Schmerz, nun verschwinden al . le Plagen, al . le Pla - - - gen, nun verschwindet Ach und

Schmerz, nun verschwinden al . le Plagen, nun verschwindet Ach und

Schmerz, nun ver - schwinden al . le Plagen, nun ver - schwin . det Ach und

Schmerz, nun ver - schwinden al . le Pla . gen, nun ver - schwin . det Ach und

Schmerz, nun verschwinden alle Plagen, nun verschwindet Ach und Schmerz, Ach _____ und

Schmerz, nun verschwinden al . le Pla - - - - -

Schmerz, nun ver.schwindet Ach und Schmerz, Ach — und
- gen, nun verschwindet Ach und Schmerz, Ach — und

The first system of the musical score consists of three staves. The top staff is the vocal line with lyrics in German. The middle staff is the bass line. The bottom two staves are the piano accompaniment, with a treble and bass clef. The music is in G major and 3/4 time. The piano part features a complex texture with many sixteenth and thirty-second notes, including trills and ornaments.

Schmerz, nun verschwindet Ach und Schmerz!
Schmerz, nun verschwin . . . det Ach und Schmerz!

The second system continues the vocal and piano parts. The vocal line has two lines of lyrics. The piano accompaniment continues with its intricate texture, including trills and ornaments. The system ends with a fermata over the final notes of the vocal line.

mf

The third system is entirely instrumental, focusing on the piano accompaniment. It features a dynamic marking of *mf* (mezzo-forte). The texture remains dense with many sixteenth and thirty-second notes, including trills and ornaments.

The fourth system continues the instrumental piano accompaniment. It features a dynamic marking of *mf* (mezzo-forte). The texture remains dense with many sixteenth and thirty-second notes, including trills and ornaments.

The fifth system continues the instrumental piano accompaniment. It features a dynamic marking of *mf* (mezzo-forte). The texture remains dense with many sixteenth and thirty-second notes, including trills and ornaments.

Nun will ich nicht von dir las - sen, nun will ich
und ich dich auch stets um - fassen, und ich dich auch stets um -

- nicht von dir las - - sen, nun will ich nicht von dir lassen, nun will
fassen, und ich dich auch stets um - fassen, und ich dich auch stets — um - fas - - - -

ich nicht von dir las - - - sen.
- - - - - sen.

Final system of piano accompaniment.

Nun ver.gnü.get sich mein Herz,
und kann voller Freude

The first system of the score consists of three staves. The top staff is the vocal line in G major, starting with a whole rest followed by a melodic phrase. The middle staff is the bass line, also starting with a whole rest and then following the vocal line. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. A dynamic marking 'p' is present in the piano part.

nun ver.gnü.get sich mein Herz,
sagen,
nun verschwinden al . le
und kann voller Freude sagen :

The second system continues the vocal and piano parts. The vocal line has two phrases. The piano accompaniment continues with its rhythmic pattern. A dynamic marking 'p' is present in the piano part.

Plagen, nun verschwindet Ach und Schmerz, nun verschwindet Ach und Schmerz!
nun verschwinden al . le Plagen, nun verschwindet Ach und Schmerz!

Dal Segno.

The third system concludes the piece. The vocal line has two phrases. The piano accompaniment continues with its rhythmic pattern. A dynamic marking 'tr' is present in the piano part. The system ends with the instruction 'Dal Segno.'

Choral. (Mel.: „Freu' dich sehr, o meine Seele.“)

Soprano.

Alto. Mein Gott, öff-ne mir die Pfor-ten sol-cher Gnad'und Gü-tig-keit, }
lass mich all-zeit al-ler Or-ten schmecken dei-ne Sü-ssig-keit! }

Tenore. Mein Gott, öff-ne mir die Pfor-ten sol-cher Gnad'und Gü-tig-keit, }
lass mich all-zeit al-ler Or-ten schmecken dei-ne Sü-ssig-keit! }

Basso. Mein Gott, öff-ne mir die Pfor-ten sol-cher Gnad'und Gü-tig-keit, }
lass mich all-zeit al-ler Or-ten schmecken dei-ne Sü-ssig-keit! }

Mein Gott, öff-ne mir die Pfor-ten sol-cher Gnad'und Gü-tig-keit, }
lass mich all-zeit al-ler Or-ten schmecken dei-ne Sü-ssig-keit! }

Lie-be mich und treib' mich an, dass ich dich, so gut ich kann,

Lie-be mich und treib' mich an, dass ich dich, so gut ich kann,

Lie-be mich und treib' mich an, dass ich dich, so gut ich kann,

Lie-be mich und treib' mich an, dass ich dich, so gut ich kann,

wie-der-um um-fang'und lie-be und ja nun nicht mehr be-trü-be.

wie-der-um um-fang'und lie-be und ja nun nicht mehr be-trü-be.

wie-der-um um-fang'und lie-be und ja nun nicht mehr be-trü-be.

wie-der-um um-fang'und lie-be und ja nun nicht mehr be-trü-be.