

J.S. Bach
Cantata No. 45
Es ist dir gesagt, Mensch, was gut ist

Piano

The first system of the piano accompaniment, marked 'Piano' and 'f' (forte). It features a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a fermata over the final notes.

The second system continues the piano accompaniment. The right hand features a more active melodic line with sixteenth-note patterns. The left hand maintains a steady accompaniment with chords and moving lines. The system ends with a fermata.

The third system of the piano accompaniment. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand provides a consistent accompaniment. The system concludes with a fermata.

The fourth system of the piano accompaniment. The right hand features a melodic line with sixteenth-note runs. The left hand continues with a steady accompaniment. The system ends with a fermata.

The fifth and final system of the piano accompaniment. The right hand continues with a melodic line. The left hand provides a consistent accompaniment. The system concludes with a fermata. The word 'cre - - - scen -' is written below the right-hand staff in the final measure.

do

f

mf

cresc. *f*

SOPRANO *f* Es ist dir ge - sagt, es ist dir ge -
ALTO To thee He hath shown, to thee He hath
TENOR Es ist dir ge - sagt, To thee He hath shown,
BASS Es ist dir ge - To thee He hath
 Es ist dir ge - sagt, To thee He hath shown,

p *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 showa, — 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
- eth, and what thy Mak -

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 -

cresc.

- 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 -

f

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 vondir 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- - dert, es ist dir ge-
 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 strait -

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

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

näm - lich: Got - tes Wort hal - ten,
name - ly: Hold His word strait - 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 - ten, und
 strait ly, and
 ten,
 ly,
 ten,
 ly,
 ten,
 ly,

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

cre *cre* *cre* *cre*

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,

scen *do* *scen* *do* *scen* *do* *scen* *do*

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 - - - - - - - - - - - - - - - - - -
 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.

The first system of piano accompaniment features a treble and bass clef. The treble clef part begins with a series of sixteenth-note chords, while the bass clef part provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. The treble clef part has a more melodic line with some slurs, while the bass clef part remains accompanimental with eighth notes.

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,
To thee He hath shown,

The vocal staves are arranged in four systems. The first system shows the vocal line with lyrics. The second system continues the vocal line. The third system shows the vocal line with lyrics. The fourth system shows the vocal line with lyrics. The lyrics are: "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", and "Es ist dir ge - sagt, To thee He hath shown,".

The third system of piano accompaniment features a treble and bass clef. The treble clef part has a more melodic line with some slurs, while the bass clef part remains accompanimental with eighth notes.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are:

f
 sagt, es ist dir ge - sagt, es ist dir ge -
 shown, to thee He hath shown, 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,
 The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are:

sagt,
 shown,
f
 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
 The piano accompaniment continues with the same rhythmic pattern as in the first system.

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 -

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

Piano accompaniment for the first system, featuring a flowing sixteenth-note melody in the right hand and a harmonic accompaniment in the left hand.

hal -
 strait -
 - tes Wort hal -
 His word strait -
 hal -
 strait -
 hal -
 strait -

Piano accompaniment for the second system, continuing the musical texture from the first system.

- - 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

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

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

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

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

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

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

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.

pp

Piano

espressivo
p
dol.

poco cresc.

mf

cresc.
dim.
p

Tenor

mf
Weiss ich Gottes Rechte, weiss ich, weiss ich
Know I God's commandments, know I, know I

p
mf

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

cresc.

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

cresc.

dim.

an?
fail?

dolce

poco cresc.

cresc.

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

mf

Hohn dro- Ev -
woe

cresc.

mf

cresc.

*) Vi

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

tre - ten, dro -
gres - sion, ev -

mf

-het dei - nem Ue -
-er - more a - wait -
-de]

mf

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

mf

The first system of the score shows a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The vocal line begins with the lyrics "ber - tre - ten. - trans - gres - sion." The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *mf* is placed above the piano part.

dolce

The second system continues the musical piece. The piano accompaniment is marked *dolce*, indicating a soft and sweet character. The right hand continues with sixteenth-note figures, while the left hand provides harmonic support with chords and moving lines. The overall texture is delicate and expressive.

poco cresc.

mf

The third system shows a gradual increase in volume, marked *poco cresc.* in the piano part. The vocal line continues with its melodic line. The piano accompaniment maintains its intricate sixteenth-note texture. A dynamic marking of *mf* is present towards the end of the system.

cresc. -

The fourth system features a further increase in volume, marked *cresc. -*. The piano accompaniment becomes more pronounced, with the right hand's sixteenth-note pattern becoming more active. The vocal line continues to sing the text.

dim.

p

The fifth system concludes the piece with a decrease in volume, marked *dim.* and *p*. The piano accompaniment softens, and the right hand's sixteenth-note pattern becomes more sparse. The vocal line ends with a final note.

Second Part.

No 4. Arioso.

Matthew, VII, 22-23.

Allegro. (♩ = 72.)

Piano

The first system of the piano accompaniment consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It starts with a forte (*f*) dynamic and features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The left-hand staff begins with a bass clef and a common time signature, providing a steady accompaniment of quarter notes.

The second system continues the piano accompaniment. The right-hand staff maintains the intricate rhythmic texture, while the left-hand staff continues with its steady quarter-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the left-hand staff.

The third system of the piano accompaniment shows the continuation of the musical texture. The right-hand staff's complex patterns and the left-hand staff's accompaniment are maintained. A forte (*f*) dynamic marking is present in the left-hand staff.

The fourth system of the piano accompaniment continues the piece. The right-hand staff's rhythmic complexity and the left-hand staff's accompaniment are consistent. A mezzo-forte (*mf*) dynamic marking is present in the left-hand staff.

The fifth and final system of the piano accompaniment on this page. The right-hand staff continues with its complex rhythmic patterns. The left-hand staff features a *cresc.* (crescendo) marking followed by a forte (*f*) dynamic marking.

BASS

f
 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

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.*

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.

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

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

cresc.

Al - lel part ye! Dann wer - de ich ih - nen be -
Then will I pro - fess un -

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 -

mf

The image shows a page of a musical score for J.S. Bach's Cantata No. 45. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The lyrics are in German and English. The score includes dynamic markings such as *f* and *cresc.* (crescendo). The vocal line starts with the word "wei" and continues with "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!", and "e - vil - do - ers!". The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios.

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!

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

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,

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

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

f *cresc.*

mf *cresc.*

f

cresc.

Nº 5. Aria
Andante espressivo

Piano

cantabile
mf
mf
cresc.
dolce

ALTO

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

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

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

-rem Her- -zens-
his heart_ doth

cresc.

grund, wer Gott_ be- -kennt aus wah- -rem Her-zens -
own, Who - e'er_ God's word With all_ 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

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 God's 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

cre - scen do
 ken
 fa -

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

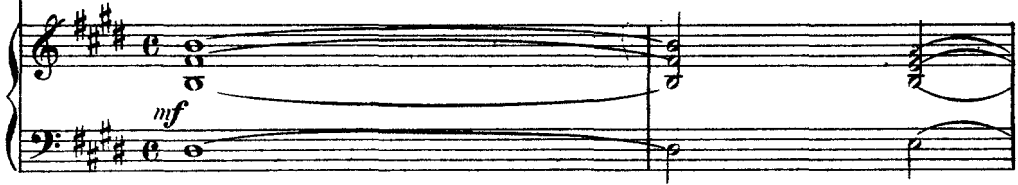
No 6. Recitative.

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-

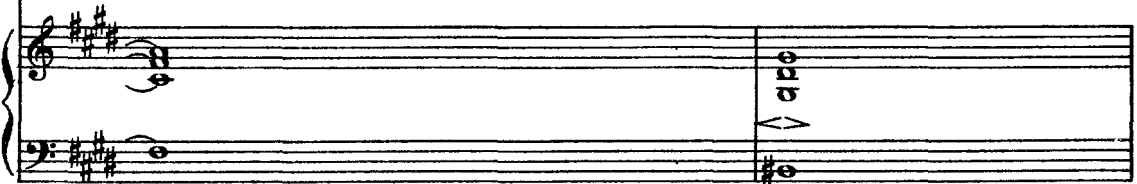
Piano



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

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

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 ichs thu - e
 e'er thy word com - mand - eth. O may I do forth -

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

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

cresc.
 mei - nem Stan - de füh - ret. Gieb, dass ichs 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,

cresc.

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

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

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

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

p

Alternative Piano-part

for measures 8-21, page 33.

Hohn dro- woe Ev-

cresc.

*

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

cresc.

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

mf

*

★ - ★ Beginning and end of the Variant.