

J.S. Bach  
Cantata No. 96  
Herr Christ, der eingetottete Sohn

(Coro.)  
Vivace. (♩ = 72.)

*mf*

4

7

10

13

15

L.H.

18

20

**A**

Herr Christ, der ein' - ge Got - tes - sohn, der ein' - ge Got - tessohn, Herr Christ, —  
 Lord Christ, the on - ly Son of God, the on - ly Son - of God, Lord Christ, —

(NB. Der Cantus firmus: „Herr Christ, der ein'ge Gottessohn“ im Alt.)

**C O R O**

Herr \_\_\_\_\_ Christ, \_\_\_\_\_ der \_\_\_\_\_  
 Lord \_\_\_\_\_ Christ, \_\_\_\_\_ the \_\_\_\_\_

Herr Christ, der ein' - ge Got - tessohn, Herr  
 Lord Christ, the on - ly Son of God, Lord

Herr Christ, der ein' - ge  
 Lord Christ, the on - ly

**A**

*p*

23

— der ein'ge Got.tes.sohn, Herr Christ, — der ein'ge Got.tes.  
 — the on - ly Son - of God, Lord Christ, — the on - ly Son - of

ein' - - - ge Got - - -  
 on - - - ly Son - - -

Christ, — der ein' - ge Got - tes.sohn, Herr Christ, der ein' - ge Got.tes.sohn, —  
 Christ, — the on - ly Son - of God, Lord Christ, the on - ly Son of God, —

Got - tessohn, der ein' - ge Got - tes.sohn, Herr Christ, der ein' - ge  
 Son of God, the on - ly Son - of God, Lord Christ, the on - ly

26

sohn, Herr Christ, der ein' - - ge Got.tes.sohn,  
 God, Lord Christ, the on - - ly Son - of God,

tes - - - sohn, —  
 of — God, —

— der ein'ge Got.tessohn, der ein' - ge Got.tes.sohn,  
 — the on - ly Son - of God, the on - ly Son - of God,

Got.tessohn, Herr Christ, der ein' - - ge Got - tes.sohn,  
 Son - of God, Lord Christ, the on - - ly Son of God,

29

Musical score for measures 29-31. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal staves contain rests, while the piano accompaniment features a complex, rhythmic pattern with many sixteenth notes and chords.

32

**B**

Musical score for measures 32-35. It consists of five staves: four vocal staves and one piano accompaniment staff. The vocal staves contain the lyrics: "Va - ters in E - wig - keit, our Fa - ther ev - er - more,". The piano accompaniment features a complex, rhythmic pattern with many sixteenth notes and chords. A dynamic marking *p* is present at the beginning of the piano part.

35

Va - ters in E - wig - keit, in E - wig -  
our Fa - ther ev - er - more, for ev - er -

E - wig - keit,  
ev - er - more,

keit, in E - wig - keit, Va - ters in E - wig -  
more, for ev - er - more, our Fa - ther ev - er -

keit, in E - wig - keit, in E - wig -  
more, for ev - er - more, for ev - er -

The piano accompaniment consists of a treble and bass clef staff. The treble staff features a complex texture with sixteenth-note runs and chords, while the bass staff provides a steady harmonic foundation with eighth and sixteenth notes.

38

keit,  
more,

keit,  
more,

keit,  
more,

*mf*

The piano accompaniment continues with similar textures to the previous section, including sixteenth-note patterns in the treble and eighth-note accompaniment in the bass.

41

Musical notation for measures 41-43. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music features a complex texture with many sixteenth and thirty-second notes, including some triplets. Measure 41 starts with a treble staff containing a sixteenth-note pattern and a bass staff with a similar pattern. Measure 42 continues with similar rhythmic patterns. Measure 43 shows a continuation of the intricate texture.

44

Musical notation for measures 44-46. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music continues with complex rhythmic patterns, including a prominent sixteenth-note figure in the treble staff. Measure 44 shows a treble staff with a sixteenth-note pattern and a bass staff with a similar pattern. Measure 45 continues with similar rhythmic patterns. Measure 46 shows a continuation of the intricate texture.

47

Musical notation for measures 47-49. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music continues with complex rhythmic patterns, including a prominent sixteenth-note figure in the treble staff. Measure 47 shows a treble staff with a sixteenth-note pattern and a bass staff with a similar pattern. Measure 48 continues with similar rhythmic patterns. Measure 49 shows a continuation of the intricate texture.

50

Musical notation for measures 50-51. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music continues with complex rhythmic patterns, including a prominent sixteenth-note figure in the treble staff. Measure 50 shows a treble staff with a sixteenth-note pattern and a bass staff with a similar pattern. Measure 51 shows a continuation of the intricate texture. The text "L.H.:" is written in the right-hand margin between the staves.

52

Musical notation for measures 52-53. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music continues with complex rhythmic patterns, including a prominent sixteenth-note figure in the treble staff. Measure 52 shows a treble staff with a sixteenth-note pattern and a bass staff with a similar pattern. Measure 53 shows a continuation of the intricate texture.

54

Musical notation for measures 54-55. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music continues with complex rhythmic patterns, including a prominent sixteenth-note figure in the treble staff. Measure 54 shows a treble staff with a sixteenth-note pattern and a bass staff with a similar pattern. Measure 55 shows a continuation of the intricate texture.

56

**C**

aus sei - nem Her - zen ent - spros - sen, aus sei -  
 in God's own bo - som en - gen - dered, in God's

aus sei - nem  
 in God's own

aus sei - nem Her - zen ent -  
 in God's own bo - som en -

aus sei - nem  
 in God's own

**C**

*p*

59

- nem Herzen ent.spros - sen, aus sei - - - nem Herzen ent.spros -  
 - own bo-som en - gen - dered, in God's own bo-som en - gen -

Herz'n ent - spros -  
 heart en - gen -

spros - sen, aus sei - nem Herz'n ent - spros - - - sen, aus sei -  
 gen - dered, in God's own heart en - gen - - - dered, in God's

Her - zen ent - spros - - - sen, aus sei - - - nem Herzen ent.  
 bo - som en - gen - - - dered, in God's own bo-som en -

62

sen, aus sei-nem Her-zen ent-spros-sen,  
 dered, in God's own bo-som en-gen-dered,

sen,  
 dered,

-nem Herzen ent-spros-sen, ent-spros-sen,  
 -own bo-som en-gen-dered, en-gen-dered,

spros-sen, aus sei-nem Herzen ent-spros-sen,  
 gen-dered, in God's own bo-som en-gen-dered,

*mf*

65



68

**D**

gleichwie geschrie - ben steht, gleichwie  
 for thus the Word fore - told, for thus  
 gleich - wie ge -  
 for thus the  
 gleichwie ge - schrie - ben steht, ge - schrie - ben  
 for thus the Word fore - told, the Word fore -  
 gleichwie geschrieben steht, gleichwie geschrieben  
 for thus the Word fore - told, for thus the Word fore -

**D**

*p*

71

ge - schrie - ben steht, gleich - wie ge - schrie - ben  
 the Word fore - told, for thus the Word fore -  
 schrie - ben  
 Word fore -  
 steht, gleich - wie ge - schrie - ben  
 told, for thus the Word fore -  
 steht, gleich - wie ge - schrie - ben  
 told, for thus the Word fore -

73

steht, geschrieben steht.  
told, the Word fore - told.

steht, gleich wie geschrieben steht.  
told, for thus the Word fore - told.

steht, geschrieben steht.  
told, the Word fore - told.

*mf*

Detailed description: This block contains the vocal and piano accompaniment for measures 73 to 75. The vocal part consists of four staves. The first staff has two lines of lyrics. The second staff has two lines of lyrics. The third staff has two lines of lyrics. The fourth staff has two lines of lyrics. The piano accompaniment is shown in two staves (treble and bass clef) with various musical notations including notes, rests, and dynamics like *mf*.

Detailed description: This block shows the piano accompaniment for measures 76 and 77. It consists of two staves (treble and bass clef) with complex musical notation including chords, arpeggios, and various note values.

Detailed description: This block shows the piano accompaniment for measures 78 and 79. It consists of two staves (treble and bass clef) with complex musical notation including chords, arpeggios, and various note values.

Detailed description: This block shows the piano accompaniment for measures 80 and 81. It consists of two staves (treble and bass clef) with complex musical notation including chords, arpeggios, and various note values.

82

84

86 **E**

Er ist der Mor - - gen - ster -  
 He is the Star of Morn -

Er ist der Mor - - gen - ster - ne,  
 He is the Star of Morn - ing,

er ist der Mor - gen -  
 the Star of

Er ist der Mor - - gen - ster - ne, der Mor - gen -  
 He is the Star of Morn - ing, the Star of

**E**

89

ne, er ist der Mor - gen - ster -  
 ing, He is the Star of Morn -

Mor - gen -  
 Star of

ster - ne,  
 Morn - ing, er ist der Mor - gen -  
 He is the Star of

ster - ne,  
 Morn - ing, der Mor - gen -  
 the Star of

91

- ne, er ist der Mor - gen - ster - ne,  
 - ing, He is the Star of Morn - ing,

ster - ne,  
 Morn - ing,

ster - ne, er ist der Mor - gen - ster - ne,  
 Morn - ing, He is the Star of Morn - ing,

ster - ne,  
 Morn - ing, der Mor - gen - ster - ne,  
 the Star of Morn - ing,

94

Musical score for measures 94-96, piano accompaniment. The score is in G major and 3/4 time. It features a treble and bass clef with various rhythmic patterns and articulations.

97

Musical score for measures 97-100, piano accompaniment. The score continues with similar rhythmic and melodic motifs as the previous section.

99 **F**

sein'n Glanz streckt er so fer - ne, sein'n Glanz  
 His bright - ness Heav'n a - dorn - ing, His bright -

sein'n Glanz streckt  
 His bright - ness

sein'n Glanz streckt er so fer - ne, sein'n  
 His bright - ness Heav'n a - dorn - ing, His

sein'n Glanz streckt er so fer - ne, sein'n Glanz streckter so  
 His bright - ness Heav'n a - dorn - ing, His bright - ness Heav'n a -

Vocal score for measures 99-100. The score includes German and English lyrics for a vocal line. The key signature changes to F major at measure 99. The lyrics are: "sein'n Glanz streckt er so fer - ne, sein'n Glanz / His bright - ness Heav'n a - dorn - ing, His bright -".

**F**

Musical score for measures 101-104, piano accompaniment. The score continues with similar rhythmic and melodic motifs as the previous section.

102

— streckt er so fer - ne, sein'n Glanz streckt er so fer -  
 - ness Heav'n a - dorn - ing, His bright - - - ness Heav'n a - dorn -

er so fer  
 Heav'n a dorn -

Glanz streckt er so fer - ne, sein'n Glanz streckt er so fer -  
 bright - - ness Heav'n a - dorn - ing, His bright - ness Heav'n a - dorn -

fer - ne, streckt er so fer - ne, sein'n Glanz streckt er so  
 dorn - ing, bright Heav'n a - dorn - ing, His bright - - - ness Heav'n a -

105

ne, sein'n Glanz streckt er so fer - ne  
 ing, His bright - ness Heav'n a - dorn - ing,

ne  
 ing,

ne, sein'n Glanz streckt er so fer - ne, so fer - ne  
 - ing, His bright - ness Heav'n a - dorn - ing, a - dorn - ing,

fer - ne, sein'n Glanz streckt er so fer - ne  
 dorn - ing, His bright - ness Heav'n a - dorn - ing,

108

Musical score for measures 108-110. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

111

Musical score for measures 111-114. It features four vocal staves with lyrics and a piano accompaniment. The key signature changes to G major (indicated by a 'G' above the first staff). The lyrics are: "vor an dern Stern klar, far bright est Star of all, vor an dern Stern klar, vor an dern far bright est Star of all, far bright est". The piano accompaniment includes a dynamic marking 'p' and a '7 7' marking.

vor an dern Stern klar,  
far bright est Star of all,  
vor an dern Stern klar,  
vor an dern far bright est Star of all, far bright est

114

vor an - dern Ster - nen  
 far bright - est Star of  
 klar, all, vor an - dern Star - nen  
 far bright - est Star of  
 Ster - nen klar, vor  
 Star of all, far

116

klar, vor an - dern Ster - nen klar.  
 all, far bright - est Star - of all.  
 klar.  
 all.  
 klar, vor an - dern Star - nen klar.  
 all, far bright - est Star - of all.  
 an - dern Star - nen klar.  
 bright - est Star - of all.



118

**Recitativo.**

**Alto.**

O Wun-der.kraft der Lie - he, wenn Gott an sein Ge.schöp.fe  
*How won-drous God's af - fec - tion, that all His crea-tures He be -*

3

denket, wenn sich die Herrlichkeit, im letzten Theil der Zeit, zur Er - de sen.ket! O un.be -  
*friend-ed, when in His Ma - jes - ty at His good time hath He to earth de-scend - ed. In-com-pre-*

6

greif.li.che, ge.hei.meMacht! Es trägt ein aus.erwählter Leib den grossen Gottessohn, den  
*hen - si - ble, mys - ter - ious might! A Vir - gin bore with-in her womb. the Migh-ty Son of God, whom*

9

Da-vid schon im Geist als sei-nen Herrn ver-ehr-te, da dies ge-be-ne-dei-te  
 Da-vid hath a-dored and wor-shipped as His Mas-ter! This mo-ther was a mor-tal

11II

Weib in un-ver-letz-ter Keuschheit blie-be. O rei-che Se-gens-  
 maid yet mor-tal man was not the fa-ther. O rich and bless-ed

14

kraft, die sich auf uns er-gossen, da er den Himmel auf, die Hölle zu-geschlossen.  
 grace which He has poured up-on us, to close the gates of Hell, and op-en those of Heav-en!

**Aria.**

(Vivace ♩ = 100.)

4

7

10 **Tenore.**

Ah,  
Ah,

13 **A**

zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich  
draw - Thou my spir - it with cords - of af - fec - tion, O Je - sus, now show Thy - self -

16

kräf - tig in ihr!  
migh - ty in me!

19

**B**

Ach, zie - he die  
 Ah, draw Thou my

22

See - le, ach, zie - he die See - le mit Sei - len der Lie - be, o  
 spir - it, ah, draw Thou my spir - it with cords of af - fec - tion, O

25

Je - su, ach, zei - ge dich kräf - tig in ihr, o Je - su, ach, zeige dich  
 Je - sus, now show Thy-self migh - ty in me, O Je - sus, now show Thy-self

28

kräf - tig, kräf - tig in ihr!  
 migh - ty, migh - ty in me!

31

35

C

Ach, zie - he die Seele mit  
 Ah, draw Thou my spir - it with

*p*

38

Sei - len der Lie - be, ach, zie - he die See - le mit Sei - len der Lie - be, ach,  
 cords of af - fec - tion, ah, draw Thou my spir - it with cords of af - fec - tion, ah,

41

zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich  
 draw Thou my spir - it with cords of af - fec - tion, O Je - sus, now show Thy-self

44

kräf - tig in ihr, ach, zie - he die Seele mit Sei - len der Liebe, o  
 migh - ty in me, ah, draw Thou my spir-it with cords - of af - fec - tion, O

47

Je - su, ach, zei - ge dich kräf - tig in ihr, ach, zie - he die See - le mit  
 Je - sus, now show Thy - self migh - ty in me, ah, draw Thou my spir - it with

50

Sei - lendar Liebe, o Je - su, ach, zeigedich kräf - - -  
 cords of af - fection, O Je - sus, now show Thyself migh - - -

53

tig, kräf - tig in ihr!  
 ty, migh - ty in me!

55 **D**

57II

60

62 **E**

Er - leuch - - - - te sie, - er -  
En - light - - - - en me, - en -

65

leuch - te sie, dass — sie dich gläu - big erken - ne, gieb, dass — sie mit  
 light - en me, — keep — me in faith — ev - er grow - ing, en - kin - - die Thy

67II

hei - ligen Flam - men ent - bren - ne, ach, wir - ke ein gläu - bi - ges  
 heav - en - ly fire — in - me glow - ing, to make - me de - vo - - ted and

70

Dür - sten nach dir, ach, wir - ke ein gläu - biges Dür - sten — nach dir!  
 thirst - ing - for - Thee, to make — me de - vo - - ted and thirst - ing — for Thee!

73



75

**F**

Er - leuch - te sie, dass sie dich gläu - big er -  
 En - light - en me, - keep me in faith - ev - er

77II

ken - ne, gieb dass sie mit hei - li - gen Flam - men ent - bren -  
 grow - ing, en - kin - dle - Thy heav - en - ly fire - in - me grow -

80

82II

- ne, ach, wir - ke ein gläu - bi - ges Dür - sten nach dir!  
 - ing, to make me de - vo - ted and thirst - ing for Thee!

**Dal Segno.**

**Recitativo.**  
Soprano.

Ach, füh - re mich, o Gott, zum rech - ten We - ge, mich,  
Ah, lead Thou me, O God, to right - eous liv - ing, for

3

der ich un - erleuchtet bin, der ich nach meines Fleisches Sinn so oft zu ir - ren  
sore - ly do I need Thy Light to guide my er - ring soul a - right, my ev - il deeds for -

5II

pfle - ge. Je - doch, gehst du nur mir zur Sei - ten, willst du mich nur mit  
giv - ing. In - deed, - if Thou but stand be - side me, and by Thine eyes un -

8

deinen Augen leiten, so ge - het meine Bahn ge - wiss zum Himmel an.  
fail - ing ev - er guide me, then is my course se - cure, my way to Heav - en sure.

**Aria.**

(Andante con moto ♩ = 92.)

*mf*

6 **Basso.**

**A**

Bald zur Rechten, bald zur Lin - ken lenkt sich  
 There and hi - ther, yon - der, thi - ther, weak my

mein ver - irr - ter Schritt,  
 way - ward foot - steps stray,

**B**  
 bald zur Rechten, bald zur Lin. ken lenkt sich mein verirr - ter Schritt, lenkt sich mein verirr - ter  
 there and hi - ther, yon - der, thi - ther, weak my wayward footsteps stray, weak my way - ward foot - steps

**C**  
 Schritt, bald zur Rechten, bald zur Lin - ken lenkt sich mein verirr - ter Schritt.  
 stray, there and hi - ther, yon - der, thi - ther, weak my way - ward foot - steps stray.

27

32

D

Ge-he doch, mein Heiland, mit, ge-he doch, mein  
*Stay then by, my Sa-viour, stay, stay Thou by, my*

37

Heiland, mein Hei - land, — mit, lass mich in Gefahr nicht sin - ken, lass mich  
*Sa - viour, my Sa - viour, — stay, lest I now in pe - ril per - ish, — lest I*

42

in Gefahr — nicht sin - ken, ge-he doch, mein Heiland, mit;  
*now in pe - ril — per - ish, stay Thou by, my Sa - viour, stay;*

47

E

lass mich in Gefahr nicht sin - ken, in Ge-  
lest I now in pe - ril per - ish, now in

52

fahr nicht sin - ken, lass mich in Ge - fahr nicht sin - ken,  
pe - ril - per - ish, - lest I now in pe - ril per - ish, -

57

lass mich ja dein wei - ses Füh - ren, lass mich ja dein wei - ses -  
safe - ly by Thy path - way lead - me, safe - ly by Thy path - way -

61

Führen, dein wei - ses Füh - ren bis zur Himmels - pfor - te spü -  
lead me, Thy path - way lead me straight to Heav - en's por - tal speed -

65

**F**

ren!  
me!

69

(6) **Choral.** (Mel: „Herr Christ, der ein'ge Gottesohn“)

**Soprano.**

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - ke, dass der neu' le - ben mag }  
Trans - form - us by Thy kind - ness, a - wake us through Thy Grace,  
that we - put on the New Man, the Old Man's pow'r ef - face. }

**Alto.**

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - ke, dass der neu' le - ben mag }  
Trans - form - us by Thy kind - ness, a - wake us through Thy Grace,  
that we - put on the New - Man, the Old - Man's pow'r ef - face. }

**Tenore.**

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - ke, dass der neu' le - ben mag }  
Trans - form us by Thy kind - ness, a - wake us through Thy Grace,  
that we put on - the New - Man, the Old Man's pow'r ef - face. }

**Basso.**

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - ke, dass der neu' le - ben mag }  
Trans - form us by Thy kind - ness, a - wake us through Thy Grace,  
that we put on the New - Man, the Old Man's pow'r ef - face. }

9

wohl hier auf die - ser Er - den, den Sinn und all' Be -  
*While here as mor - tals liv - ing, with heart - i - est thanks -*

wohl hier auf die - ser Er - den, den Sinn und all' Be -  
*While here as mor - tals liv - ing, with heart - i - est thanks -*

wohl hier auf die - ser Er - den, den Sinn und all' Be -  
*While here as mor - tals liv - ing, with heart - i - est thanks -*

wohl hier auf die - ser Er - den, den Sinn und all' Be -  
*While here as mor - tals liv - ing, with heart - i - est thanks -*

12

gehr - den und G'dan - ken hab'n zu dir.  
*giv - ing our trust in Thee we place.*

gehr - den und G'dan - ken hab'n zu dir.  
*giv - ing our trust in Thee we place.*

gehr - den und G'dan - ken hab'n zu dir.  
*giv - ing our trust in Thee we place.*

gehr - den und G'dan - ken hab'n zu dir.  
*giv - ing our trust in Thee we place.*