

J.S. Bach
Cantata No. 9
Es ist das Heil uns kommen her

Coro.
(Allegro moderato ♩ = 80.)

Pianoforte.

Musical score for the beginning of the Coro section, measures 1-4. The score is in G major and 3/4 time. It features a vocal line (Coro) and a piano accompaniment (Pianoforte). The piano part starts with a mezzo-forte (mf) dynamic. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, 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18

21

24

A Soprano.
Es ist das Heil
Sal - va - tion sure

Alto
Es ist das Heil uns kommen her, das
Sal - va - tion sure has come to man, sal -

Tenore.
Es ist das Heil

Basso.
Sal - va - tion sure
Es ist das
Sal - va - tion

A

28

uns kom - - men her
has come to man

Heil, das Heil uns kommen her
va - - - tion sure has come to man

— uns kommen her, — es ist das Heil — uns kom - men her
— has come to man, — sal - va - tion sure — has come — to man

Heil, es ist das Heil, — das Heil uns kom - men her
sure, — sal - va - tion sure — has come, has come — to man

32

J.S. Bach - Church Cantatas BWV 9

43)

te;
eth;

te;
ing;

ter Gü te;
pre - vail eth;

lau - ter Gü te;
God pre - vail eth;

46

50

53

Musical score for measures 53-57, piano accompaniment. The score is in G major (one sharp) and 3/4 time. It features a treble and bass clef. The right hand plays a series of eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes and eighth notes.

58

Musical score for measures 58-59, piano accompaniment. The score continues from the previous system. The right hand has a more active melodic line with some slurs, and the left hand continues with a consistent accompaniment.

59

C

die Werk', die hel
with out true faith

die Werk', die hel - fen nimmermehr, die
with-out true faith no hu-man plan, with-

die Werk', die hel
with-out true faith

die Werk', die
with-out true

C

p

Musical score for measures 59-63, vocal and piano accompaniment. The score is in G major (one sharp) and 3/4 time. It features a treble and bass clef. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The vocal line includes lyrics in German and English. The piano accompaniment features a treble and bass clef. The right hand has a series of eighth-note patterns, and the left hand has a steady accompaniment of quarter notes and eighth notes. The score includes a 'C' time signature and a 'p' dynamic marking.

63

fen nim - mer
no hu - man

Werk, die hel - fen nimmer -
out true faith no hu - man

- fen nimmer - mehr, die Werk, die hel - fen nim - mer -
no hu - man plan, with - out true faith no hu - man

hel - fen nim - mer
faith no hu - man

66

mehr,
plan,

mehr,
plan,

mehr,
plan,

mehr,
plan,

mf

77,

hü - ten;
vail - eth;

gen nicht be - hü - ten;
tal work a - vail - eth;

mö - gen nicht be - hü - ten;
mor - tal work a - vail - eth;

nicht, nicht be - hü - ten, nicht be - hü - ten;
work, no, no mor - tal work a - vail - eth;

80,

J.S. Bach - Church Cantatas BWV 9

89

sum Chri - - - stum
is found - - - ed

- sum Chri - stum an, Je - sum Chri - stum
is found - ed fast, on Him found - ed

an, Je - sum Chri - stum, Je - sum Christum
fast, on Him found - ed, on Him found-ed

Je - - - sum Christum an, sieht Je - sum Chri - stum
Christ is found-ed fast, on Christ is found - ed

92

an,
fast,

an,
fast,

an,
fast,

an,
fast,

mf

95

Musical score for measures 95-97. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the keyboard. The vocal parts are mostly rests, while the keyboard part has a complex, flowing melodic line with many sixteenth notes and some slurs.

98

F

der hat
from Him

der hat
from Him

Musical score for measures 98-100. It features four vocal staves and a grand staff for the keyboard. The vocal parts have lyrics: "der hat from Him" and "der hat from Him". The keyboard part continues with a similar melodic line, including a dynamic marking "p" (piano) in the final measure.

101

g'nug für uns
flow all our

g'nug, g'nug für uns, g'nug für uns all' ge -
flow, all, all, all, flow all our bless - ings

der hat g'nug, g'nug für
from Him flow, all, all

der hat g'nug, g'nug für uns all' ge -
from Him flow, all, all our bless - ings

104

all' ge - than,
bless ings vast,

than, der hat g'nug, g'nug für uns all' ge -
vast, from Him flow, all, all our bless - ings

uns all' ge - than, g'nug für uns all' ge -
our bless - ings vast, all, all our bless - ings

than, der hat g'nug, g'nug für uns all' ge -
vast, from Him flow, all, all our bless - ings

107

than,
vast,

than,
vast,

than,
vast,

mf

This musical system covers measures 107 to 110. It features four staves: three vocal staves (Soprano, Alto, and Bass) and one grand staff for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts enter at measure 107 with the lyrics "than, vast,". The piano accompaniment begins at measure 108 with a mezzo-forte (*mf*) dynamic. The piano part consists of a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand.

110

This musical system covers measures 110 to 113. It features four staves: three vocal staves and one grand staff for the piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts are silent in this system. The piano accompaniment continues from measure 110, maintaining the same melodic and rhythmic patterns as in the previous system.

114

G

er ist der Mittler
His mer - cy nev - er

er ist der Mittler wor - den, er ist der
His mer - cy nev - er fail - eth, His mer-cy

er ist der Mittler
His mer - cy nev - er

er ist
His mer -

G
p

118

ler wor - den.
er fail - eth.

Mitt - ler, er ist der Mitt - ler wor - den, er ist der Mitt - ler
nev - er, His mer - cy nev - er fail - eth, His mer - cy nev - er

wor - den, er ist der Mitt - ler wor - den, er ist der
fail - eth, His mer - cy nev - er fail - eth, His mer - cy

der Mitt - ler wor - den, er ist der Mitt - ler, der
cy nev - er fail - eth, His mer - cy nev - er, it

122

wor - den, der Mitt - ler wor - den.
fail - eth, it nev - er fail - eth.

Mitt - ler, der Mitt - ler wor - den.
nev - er, it nev - er fail - eth.

Mitt - ler, er ist der Mitt - ler wor - den.
nev - er, His mer - cy nev - er fail - eth.

The musical score for measures 122-125 features three vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are in German and Latin. The piano accompaniment includes a trill in the right hand at measure 124 and a mezzo-forte (mf) dynamic marking at measure 125.

The musical score for measures 126-128 is a piano accompaniment in treble and bass clefs. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

The musical score for measures 129-131 is a piano accompaniment in treble and bass clefs. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with similar sixteenth-note patterns in the right hand and a steady bass line in the left hand.

J.S. Bach - Church Cantatas BWV 9

132

Musical score for measures 132-134. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a complex texture with many sixteenth and thirty-second notes, particularly in the treble staff. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

135

Musical score for measures 135-137. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with intricate melodic lines in the treble staff and a supporting bass line in the bass staff.

138

Musical score for measures 138-140. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff shows a prominent melodic line with many sixteenth notes, while the bass staff has a more rhythmic accompaniment.

141

Musical score for measures 141-143. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a dense texture of sixteenth notes in both staves, with some phrasing slurs in the treble staff.

144

Musical score for measures 144-146. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music concludes with a final cadence, featuring a prominent sixteenth-note pattern in the bass staff and a sustained note in the treble staff.

Recitativo.

Basso.

Gott gab uns ein Ge - setz, doch wa - ren wir zu schwach, dass wir es hüt - ten halten
 God gave to us the law, but we are all too weak with stead - y cour - age to o -

4

können; wir gin - gen nur den Sün - den nach, kein Mensch war fromm zu nennen; der
 bey it; the paths of sin we ev - er seek, and none is count - ed right - eous. Our

Geist blieb an dem Fleische kleben und wagte nicht zu widerstreben. Wir sollten in Ge - set - ze
 souls, by flesh con - tam - i - nat - ed, may not from sin be sep - a - rat - ed. But we should all o - bey the

10

geh'n und dort als wie in ei - nem Spiegel sehn, wie un - se - re Na - tur un - ar - tig
 law, con - trite, as if each in a mir - ror saw how ill - be - haved his na - ture made him

13

sei: und dennoch blieben wir da - bei; aus eig.ner Kraft war Niemand fähig, der Sünden
grow; how loath his fee-ble strength to know. By his own might is no man a - ble his e - vil

16

Un-art zu ver-las-sen, er möcht' auch al-le Kraft zu-sammen-fas-sen.
prac-tic-es to mas-ter, nor can he of him-self a-void dis-as-ter.

Aria.
(Allegro moderato ♩. = 96.)

4 (80)

7 (83)

10 (86) Tenore.

Wir
The

13
 wa - ren schon zu tief - ge - sun - ken, der Ab - grund schluckt'
 swirl - ing wa - ters drag - me down - ward, the mael - strom deep

16
 uns völ - lig ein, der Ab - grund schluckt' uns völ - lig ein, wir
 will swal - low me, the mael - strom deep will swal - low me, the

19
 wa - ren schon zu tief - ge - sun - ken, der Ab - grund schluckt'
 swirl - ing wa - ters drag - me down - ward, the mael - strom deep

J.S. Bach - Church Cantatas BWV 9

22

— uns völlig ein, — der Ab - grund schluckt' uns völ - lig ein, —
— will swal-low me, — the mael - strom — deep — will swal - low me, —

25

28

31

J.S. Bach - Church Cantatas BWV 9

J. S. Bach — Cantata No. 9

84

die
yet

87

Tie - fe droh - - te schon den Tod, — und den noch konnt'
in — my dire — ca - ta - stro - phe, — and hope - less though —

40

— in solcher Noth — uns kei - ne Hand be - hilf - lich sein, die Tie -
— my per - il be, — no help - ing hand is of - fered me, yet in —

43

- fe droh - - - te schon den Tod, und den noch, den noch konnt'
— my dire — — ca - ta - stro - phe, and hope - less, hope - less though

J.S. Bach - Church Cantatas BWV 9

46

in sol - cher Noth uns kei - ne Hand be - hilf - lich sein, uns
my per - il be, no help - ing hand is of - fered me, no

49

kei - ne Hand be - hilf - lich sein,
help - ing hand is of - fered me,

52

die Tiefe
yet in my

55

droh - te schon den Tod, und
dire - ca - ta - stro - phe, and

58

dennoch konnt' in solcher Noth uns kei - ne Hand be - hilf - lich sein, und dennoch
 hope-less though my per - il be, no help - ing hand is of - fered me, and hope-less

61

konnt' in solcher Noth uns kei - ne Hand be - hilf - lich sein. —
 though my per - il be, no help - ing hand is of - fered me. —

64

Wir wa - ren schon zu tief ge - sun - ken, der
 The swirl - ing wa - ters drag me down - ward, the

67

Ab - grund schluckt' uns völ - lig ein, — der Ab - grund schluckt'
 mael - strom deep will swal - low me, — the mael - strom deep —

70

uns völ - lig ein, wir wa - ren schon zu
will swal - low me, the swirl - ing wa - ters

72

tief ge - sun - ken der Ab - grund schluckt'
drag me down - ward, the mael - strom deep

74

uns völ.lig ein, der Ab - grund schluckt' uns völ - lig ein.
will swal-low me, the mael - strom deep will swal - low me.

Dal Segno.

Recitativo.

Basso.

Doch musste das Ge - setz er - füllet werden; deswegen kam das Heil der Erden, des
As it was writ - ten in the ho - ly scrip - tures, our Lord and Sav - iour came from Heav - en; the

4

Höchsten Sohn, der hat es selbst er - füllt und sei - nes Va - ters Zorn ge - stillt; durch
 Son of God, His Fa - ther's will ful - filled and His maj - es - tic an - ger stilled. Christ's

7

sein un - schul - dig Sterben liess er uns Hilf' er - wer - ben. Wer nur demselben traut, wer
 death ab - solved - us - all from taint of A - dam's fall. He who in Christ con - fides, and

10

auf sein Leiden baut, der ge - het nicht ver - lo - ren: der Himmel ist für den er -
 in His faith a - bides, will nev - er be for - sak - en; to Heav - en will his soul be

13 *Arioso.*

koren, der wahren Glauben mit sich bringt und fest um Je - su Ar - menschlingt.
 tak - en, un - chang - ing faith will be his guide, se - cure, at his _____ Re - deem - er's side.

Duetto.
(Moderato ♩ = 80.)

Measures 1-5 of the Duetto. The music is in G major (one sharp) and 2/4 time. The tempo is Moderato with a quarter note equal to 80 beats per minute. The dynamic marking is *mf*. The piece begins with a treble clef and a bass clef. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 6-10 of the Duetto. The melodic line in the right hand continues with intricate sixteenth-note patterns. The left hand maintains a consistent eighth-note accompaniment, providing a rhythmic foundation for the piece.

Measures 11-15 of the Duetto. The right hand's melody becomes more active with frequent sixteenth-note runs. The left hand's accompaniment remains steady, with some chordal textures appearing in the bass line.

Measures 16-20 of the Duetto. The piece reaches a point of increased melodic density in the right hand. The left hand continues its accompaniment, with some rests and chordal blocks.

Measures 21-25 of the Duetto. The final section of the piece shows the right hand concluding its melodic phrase. The left hand provides a final accompaniment, ending with a clear cadence.

25 **Soprano.**

Herr, du siehst ——— statt gu-ter Wer-ke auf ——— des Herzens
 Lord with Thee ——— our works a - wak - en less ——— re - gard than

Alto.

Herr, du siehst ——— statt gu-ter Wer-ke auf ———
 Lord with Thee ——— our works a - wak - en less ———

30

Glau - - - bens - star - ke, nur den Glauben nimmst du
 faith ——— un - shak - en, faith a - lone Thou val - u -

— des Herzens Glau - - - bens - star - ke, nur den
 — re - gard than faith ——— un - shak - en, faith a -

35

an, den Glauben nimmst du an, nur den Glauben nimmst du an,
 est, that on - ly val - u - est, faith a - lone Thou val - u - est, ———

Glauben nimmst du an, den Glauben nimmst du an, nur den Glauben nimmst du
 lone Thou val - u - est, that on - ly val - u - est, faith a - lone Thou val - u -

40

den Glauben, nur den Glau - ben nimmst du an.
 that on - ly faith a - lone Thou val - u - est.

an,
 est, nur den Glau - ben nimmst du an.
 faith a - lone Thou val - u - est.

45

Herr,
 Lord

Herr, du
 Lord with

50

du siehst statt guter Wer - ke auf des
 with Thee our works a - wak - en less re -

siehst statt gu - ter Wer - ke auf des Her -
 Thee our works a - wak - en less re - gard

55

Her zens Glau - bens - stür ke, nur den
gard - than faith un - shak en, faith a -

- zens Glau bens - stür ke, nur den Glau -
than faith un - shak en, faith a - lone,

60

Glau - ben, den Glau - ben nimmst du an, den Glau -
lone, - faith a - lone Thou val - u - est, that on -

- ben, den Glau - ben, den Glau - ben nimmst du an,
- faith a - lone, - faith a - lone Thou val - u - est,

65

- ben, nur den Glauben nimmst du an, den Glauben nimmst du
- ly faith a - lone Thou val - u - est, that on - ly val - u -

nur den Glauben nimmst du an, den Glauben nimmst du an, nur den
faith a - lone Thou val - u - est, that on - ly val - u - est, faith a -

J.S. Bach - Church Cantatas BWV 9

70

an, nur den Glauben nimmst du an, nur den Glauben
est, faith a - lone Thou val - u - est, faith a - lone Thou

Glauben nimmst du an, den Glauben, nur den Glauben
lone Thou val - u - est, that on - ly faith a - lone Thou

75

nimmst du an.
val u - est.

nimmst du an.
val u - est.

mf

80

85

90

95

100

Nur der Glau - be_macht ge -
Faith a - lone to_right - eous -

Nur der Glau - be_macht ge - recht, alles an_dre scheint zu
Faith a - lone to_right - eous - ness ev - er leads us, noth - ing

p

104

recht, alles an_dre scheint zu schlecht, nur der Glau - be_macht ge -
ness ev - er leads us, noth - ing less, faith a - lone to_right - eous -

schlecht, nur der Glau - be_macht ge - recht, alles an_dre scheint zu
less, faith a - lone to_right - eous - ness ev - er leads us, noth - ing

108

recht, al - les an - dre scheint zu schlecht, als dass_ es uns
ness, ev - er leads us, noth - ing less, will lead_ us to
 schlecht, als dass_ es uns hel - fen
less, will lead_ us to what - is

112

hel - fen kann, als dass_ es uns
what - is best, will lead_ us to
 kann, als dass_ es uns hel - fen
best, will lead_ us to what - is

116

hel - fen kann. Nur der Glau - be macht ge -
what - is best. Faith a - lone to_ right-eous-
 kann. Nur der Glau - be macht ge - recht, alles an - dre scheint zu
best. Faith a - lone to_ right-eous - ness ev - er leads us, noth - ing

120

recht, alles an dre scheint zu schlecht, als dass es uns hel -
ness, ev-er leads us, noth - ing less, will lead us to what
 schlecht, als dass es uns hel - - fen, als dass es uns
less, will lead us to what is, will lead us to

125

- fen, als dass es uns hel - - fen kann.
- is, will lead us to what is best.
 hel - - fen, uns hel - - fen kann.
what is, to what is best.

Da Capo.

Recitativo.

Basso.

Wenn wird die Sünd' aus dem Gesetz erkennen, so schlägt es das Gewissen nieder;
When we have sinned and flout-ed God's com-mand-ments, and con-science weighs us down de-spair-ing.

4

doch ist das unser Trost zu nennen, dass wir im Evan - ge - li - o gleich wieder froh und freudig
to what may then we turn for com-fort? God's gos-pel will our grief des-troy, and bring us joy and new con-

7

werden: dies nur stärket unsern Glauben wieder. Drauf hoffen wir der
tent-ment; thus, our faith and shat-tered strength re-pair-ing. So look we for the

10

Zeit, die Gottes Güte uns zu - ge - saget hat, doch aber auch aus weisem Rath die Stunde
day which God in His good time has prom-ised to re-veal, al-though He wise-ly must con-ceal the ho - ur

13

uns verschwiegen. Je - doch, wir lassen uns be - gnügen; er weiss es, wenn es nö - thig
of its com - ing. And thus, we well may rest un-trou-bled; He knows the time for us to

16

ist und brauchet keine List an uns; wir dürfen auf ihn bauen und ihm allein vertrauen.
 die, nor will He ev-er fal-si-fy; to His di-vine di-rec-tion we owe our sure pro-tec-tion.

Choral.

(5)

Soprano.

Ob sich's an-liess, als wollt' er nicht, lass dich es nicht erschrek-ken,
 denn wo er ist am besten mit, da will er's nicht ent-dek-ken;
*Though prayers should be de-nied to you, be not ye then af-fright-ed,
 for God re-mains for-ev-er true in love with us u-nit-ed.*

Alto.

Ob sich's an-liess, als wollt' er nicht, lass dich es nicht erschrek-ken,
 denn wo er ist am besten mit, da will er's nicht ent-dek-ken;
*Though prayers should be de-nied to you, be not ye then af-fright-ed,
 for God re-mains for-ev-er true in love with us u-nit-ed.*

Tenore.

Ob sich's an-liess, als wollt' er nicht, lass dich es nicht erschrek-ken,
 denn wo er ist am besten mit, da will er's nicht ent-dek-ken;
*Though prayers should be de-nied to you, be not ye then af-fright-ed,
 for God re-mains for-ev-er true in love with us u-nit-ed.*

Basso.

Ob sich's an-liess, als wollt' er nicht, lass dich es nicht erschrek-ken,
 denn wo er ist am besten mit, da will er's nicht ent-dek-ken;
*Though prayers should be de-nied to you, be not ye then af-fright-ed,
 for God re-mains for-ev-er true in love with us u-nit-ed.*

9

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'
 So hold ye stead - fast to His word, let not your hearts with_

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'
 So hold ye stead - fast to His word, let not your hearts with_

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'
 So hold ye stead - fast to His word, let not your hearts with_

sein Wort lass dir ge - wis - ser sein, und ob dein Herz sprach'
 So hold ye stead - fast to His word, let not your hearts with_

12

lau - ter Nein, so lass doch dir nicht grau - en!
 doubt be stirred, nor think that you are slight - ed.

lau - ter Nein, so lass doch dir nicht grau - en!
 doubt be stirred, nor think that you are slight - ed.

lau - ter Nein, so lass doch dir nicht grau - en!
 doubt be stirred, nor think that you are slight - ed.

lau - ter Nein, so lass doch dir nicht grau - en!
 doubt be stirred, nor think that you are slight - ed.