

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

Coro.
(Allegro moderato ♩ = 80.)

Pianoforte.

The first system of the piano accompaniment, starting at measure 1. It features a treble and bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro moderato' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The music consists of a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of the piano accompaniment, starting at measure 5. It continues the complex rhythmic pattern from the first system, with various rests and note values.

The third system of the piano accompaniment, starting at measure 8. The musical texture remains dense with intricate rhythmic figures.

The fourth system of the piano accompaniment, starting at measure 11. The piece continues with its characteristic Baroque complexity.

The fifth system of the piano accompaniment, starting at measure 15. This system concludes the page with a final cadence.

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

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

mf

te;
eth;

te;
ing;

ter Gü te;
pre - vail eth;

lau - ter Gü te;
God pre - vail eth;

mf

Detailed description: This block contains the first system of a musical score, measures 43 through 45. It features four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal parts have lyrics in German and Latin. The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes. A dynamic marking of *mf* is present in the piano part.

Detailed description: This block contains the second system of the musical score, measures 46 through 49. It features a piano accompaniment with a right-hand melody of eighth notes and a left-hand bass line with quarter notes. The key signature remains three sharps and the time signature is 7/8.

Detailed description: This block contains the third system of the musical score, measures 50 through 53. It features a piano accompaniment with a right-hand melody of eighth notes and a left-hand bass line with quarter notes. The key signature remains three sharps and the time signature is 7/8.

53

56

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

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

mehr,
plan,

mehr,
plan,

mehr,
plan,

mehr,
plan,

70/

D

sie mö - gen
 no mor - tal -

sie mö - gen
 no mor - tal -

74/

gen nicht be -
 tal work a -

nicht, mö - gen nicht be - hū - ten, sie mö - gen nicht, sie mö -
 work, mor - tal work a - vail - eth, no mor - tal work, no mor -

sie mö - gen nicht, mö - gen nicht be - hū - ten, sie
 no mor - tal work, mor - tal work a - vail - eth, no

sie mö - gen nicht, sie mö - gen
 no mor - tal work, no mor - tal

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;

mf

sum is Chri - stum found - ed

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

an, fast, Je - sum Chri - stum, Je - sum Christum 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

an, fast,

an, fast,

an, fast,

an, fast,

mf

95

98

F
 der hat
 from Him

der hat
 from Him

p

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

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

Detailed description: This block contains the musical score for measures 107 through 110. It features four staves. The top three staves are vocal parts, each with the lyrics "than, vast," written below the first two measures. The bottom two staves are for a keyboard instrument, with a mezzo-forte (*mf*) dynamic marking at the beginning of measure 108. The music is in G major and 3/4 time. The vocal parts consist of simple, sustained notes, while the keyboard accompaniment is more complex, featuring sixteenth-note patterns and a melodic line in the right hand.

110

Detailed description: This block contains the musical score for measures 110 through 113. It features four staves. The top three staves are empty, indicating that the vocal parts are silent during these measures. The bottom two staves are for a keyboard instrument. The music continues with the same melodic and rhythmic patterns as in the previous block, with a melodic line in the right hand and a supporting bass line in the left hand.

G

er ist der Mitt -
His mer cy nev -

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

er ist der Mitt - ler
His mer - cy nev - er

er ist
His mer -

G
p

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

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.

126

129

132

Musical notation for measures 132-134. The system consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. Measure 132 features a complex melodic line in the treble with many beamed eighth notes and a bass line with quarter notes and rests. Measure 133 continues the melodic development with similar rhythmic patterns. Measure 134 concludes the system with a final melodic phrase in the treble and a bass line ending on a whole note chord.

135

Musical notation for measures 135-137. The system consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. Measure 135 shows a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 136 continues the melodic line with some grace notes and a bass line with quarter notes. Measure 137 concludes the system with a melodic phrase in the treble and a bass line ending on a whole note chord.

138

Musical notation for measures 138-140. The system consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. Measure 138 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 139 continues the melodic line with a long slur over the treble staff and a bass line with quarter notes. Measure 140 concludes the system with a melodic phrase in the treble and a bass line ending on a whole note chord.

141

Musical notation for measures 141-143. The system consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. Measure 141 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 142 continues the melodic line with a long slur over the treble staff and a bass line with quarter notes. Measure 143 concludes the system with a melodic phrase in the treble and a bass line ending on a whole note chord.

144

Musical notation for measures 144-146. The system consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. Measure 144 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 145 continues the melodic line with a long slur over the treble staff and a bass line with quarter notes. Measure 146 concludes the system with a melodic phrase in the treble and a bass line ending on a whole note chord.

Recitativo.

Basso.

Gott gab uns ein Ge - setz, doch wa - ren wir zu schwach, dass wir es hät - 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 nenn - en; 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 sam - men - 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)

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 —

— uns völli^g ein, — der Ab - grund schluck't uns völi^g ein, —
 — will swal-low me, — the mael - strom — deep — will swal - low me, —

34

die
yet

37

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 -

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

mf

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. —

mf

64

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

p

67

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

p

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.)

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is Moderato, marked with a quarter note equal to 80 beats per minute. The dynamic marking is *mf*. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 6-10. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and moving bass lines.

Musical notation for measures 11-15. The melodic line in the right hand shows some phrasing with slurs and ties.

Musical notation for measures 16-20. The right hand has a more active melodic line with some sixteenth-note passages.

Musical notation for measures 21-25. The piece concludes with a final cadence in the right hand and a steady bass line in the left hand.

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 ———

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

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

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,
 Lord du
 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 - stärke, nur den
 gard - than faith un - shak en, faith a -

- zens Glau bens - stärke, 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 -

70

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

Glau-ben nimmst du an, den Glauben, nur den Glau - ben
 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

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

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

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 wir 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 Gütigkeit 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

ist und brauchet keine List an uns; wir dürfen auf ihm 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 er-schrek-ken,
 denn wo er ist am be-sten 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 er-schrek-ken,
 denn wo er ist am be-sten 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 er-schrek-ken,
 denn wo er ist am be-sten 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 er-schrek-ken,
 denn wo er ist am be-sten 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.*

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.