

J.S. Bach
Cantata No. 33
Allein zu dir, Herr Jesu Christ

(Coro)
(Allegro moderato ♩ = 80)

Pianoforte

L.H.

13

16

19

Soprano **A**

Al - - lein zu - - dir, - - Herr
Thou art, a - - lone, - - Lord

Alto

Al - - lein zu dir, - - Herr
Thou art, - - a - - lone, - - Lord

Tenore

Al - - lein zu
Thou art, a - -

Basso

Al - -
Thou

(C O R O)

A

J.S. Bach - Church Cantatas BWV 33

23

Je - - - - - su Christ,
Je - - - - - sus Christ,

dir, Herr Je - - - - - su Christ,
lone, Lord Je - - - - - sus Christ,

lein zu dir, Herr Je - - - - - su Christ,
art, a - lone, Lord Je - - - - - sus Christ,

The first system of the cantata features four vocal staves. The first two staves are for the Soprano and Alto voices, both with lyrics. The third and fourth staves are for the Tenor and Bass voices, also with lyrics. The lyrics are: "Je - - - - - su Christ, Je - - - - - sus Christ, dir, Herr Je - - - - - su Christ, lone, Lord Je - - - - - sus Christ, lein zu dir, Herr Je - - - - - su Christ, art, a - lone, Lord Je - - - - - sus Christ,". A trill (tr) is indicated above the final note of the first staff. The music is in G major and 3/4 time.

The piano accompaniment for the first system consists of two staves. The right hand (R.H.) plays a series of chords and moving lines, while the left hand (L.H.) plays a steady eighth-note accompaniment. The music is in G major and 3/4 time.

The piano accompaniment for the second system consists of two staves. The right hand (R.H.) plays a series of chords and moving lines, while the left hand (L.H.) plays a steady eighth-note accompaniment. The music is in G major and 3/4 time.

The piano accompaniment for the third system consists of two staves. The right hand (R.H.) plays a series of chords and moving lines, while the left hand (L.H.) plays a steady eighth-note accompaniment. The music is in G major and 3/4 time.

The piano accompaniment for the fourth system consists of two staves. The right hand (R.H.) plays a series of chords and moving lines, while the left hand (L.H.) plays a steady eighth-note accompaniment. The music is in G major and 3/4 time.

37

B

mei' Hoff - nung steht auf Er -
my hope and my re - li -

mei' Hoff - nung steht auf Er -
my hope and my re - li -

mei' Hoff - nung steht auf Er -
my hope and my re - li -

mei' Hoff - nung steht auf Er -
my hope and my re - li -

B

p *cresc.*

41

- den;
- ance,

- den;
- ance,

- den;
- ance,

- den;
- ance,

f

J.S. Bach - Church Cantatas BWV 33

44

Musical score for measures 44-46. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in G major and 3/4 time. Measure 44 features a treble staff with eighth-note chords and a bass staff with a walking bass line. Measure 45 continues with similar textures. Measure 46 shows a change in the bass line.

47

Musical score for measures 47-49. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 47 has a treble staff with sixteenth-note chords and a bass staff with eighth-note chords. Measure 48 continues with similar textures. Measure 49 shows a change in the bass line.

50

Musical score for measures 50-53. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 50 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 51 continues with similar textures. Measure 52 shows a change in the bass line. Measure 53 shows a change in the bass line.

54

Musical score for measures 54-57. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 54 has a treble staff with sixteenth-note chords and a bass staff with eighth-note chords. Measure 55 continues with similar textures. Measure 56 shows a change in the bass line. Measure 57 shows a change in the bass line.

58

Musical score for measures 58-61. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 58 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 59 continues with similar textures. Measure 60 shows a change in the bass line. Measure 61 shows a change in the bass line.

62

Musical score for measures 62-65. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 62 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 63 continues with similar textures. Measure 64 shows a change in the bass line. Measure 65 shows a change in the bass line.

66

ich weiss, dass du mein Trö - - -
 with Thee, my Guide and Com - - -
 ich weiss, dass du mein Trö - - -
 with Thee, my Guide and Com - - -
 ich weiss, dass du mein Trö -
 with Thee, my Guide and Com -
 ich weiss, dass du
 with Thee, my Guide

C
 p 7

70

- - ster bist,
 - - fort - - er,
 - - ster bist,
 - - fort - - er,
 - - ster bist,
 - - fort - - er,
 mein Trö - ster bist,
 and Com - fort - er,

7
 f L. H.

74

78

82

D

kein Trost mag mir sonst
I bid the world de -

kein Trost mag mir sonst
I bid the world de -

kein Trost mag mir sonst wer - - -
I bid the world de - fi - - -

kein Trost mag mir sonst
I bid the world de -

D

p

J.S. Bach - Church Cantatas BWV 33

97

E

Von An - be -
On earth - - - there

Von An - be - ginn ist
On earth there has been

E

100

ginn ist Nichts er -
has been born no man,

Von An - be - ginn ist Nichts er - korn,
On earth there has been born no man,

Von An - be - ginn ist Nichts, ist Nichts er -
On earth there has been born, been born no man,

Nichts er - korn, ist Nichts er -
born no man, been born no man,

103

107 **F**

auf Er - - - den war kein
 no mor - - - tal found since

auf Er - - - den war kein
 no mor - - - tal found since

auf Er - - - den war kein
 no mor - - - tal found since

auf Er - - - den war kein
 no mor - - - tal found since

110

Mensch ge - born,
 time be - gan,

114

G

der mir aus Nö - - then
who in my need - - can

der mir aus Nö - - then
who in my need - - can

der mir aus Nö - - then
who in my need - - can

der mir aus Nö - - then
who in my need - - can

G

118

hel - - fen kann;
suc - - cor me.

hel - - fen kann;
suc - - cor me.

hel - - fen kann;
suc - - cor me.

hel - - fen kann;
suc - - cor me.

122

126 **H**

ich ruf' dich an, *tr*
I cry to Thee

ich ruf',— ich ruf' dich an, ich ruf' dich an,
I cry,— I cry to Thee, I cry to Thee,

ich ruf',— ich ruf' dich an, ich ruf' dich an,
I cry,— I cry to Thee, I cry to Thee,

ich ruf' dich an,
I cry, — to Thee

H

130

134 I

zu
that

zu
that

zu
that

zu
that

138

dem ich mein Ver-trau-en
Thou my help and com-fort

dem ich mein Ver-trau-en
Thou my help and com-fort

dem ich mein Ver-trau-en, mein Ver-trau-en
Thou my help and com-fort, help and com-fort

dem ich mein Ver-trau-en
Thou my help and com-fort

142

hab.
be.

hab.
be.

hab.
be.

hab.
be.

This section contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. Each vocal line begins with the lyrics "hab." and "be." on a long note. The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns, including sixteenth and thirty-second notes.

146

This section shows the piano accompaniment for measures 146, 147, and 148. It features two staves (treble and bass clef) with intricate rhythmic figures, including sixteenth and thirty-second notes, and various accidentals.

149

This section shows the piano accompaniment for measures 149, 150, and 151. It continues the complex rhythmic patterns from the previous section, ending with a trill (tr) in the final measure of the system.

Recitativo

Basso

Mein Gott und Richter, willst du mich aus dem Ge-set-ze fra-gen, so
My Judge and Mas-ter, if Thou ask me "What of My com-mand-ments?" I

3
 kann ich nicht, weil mein Ge-wis-sen wi-der-spricht, auf tausend ei-nes sa-gen. An
can-not say, in hon-est con-science, or pre-tend to know one of a thou-sand. No

5
 Seelenkräf-ten arm und an der Lie-be bloss, sind mei-ne Sün-den schwer und ü-ber-
stal-wart soul am I, my love I poor-ly rate, my man-y sins in-deed are ver-y

8
 gross; doch weil sie mich von Her-zen reu-en, wirst du, mein Gott und
great, but I re-pent of all my bad-ness, so, Lord, Thine an-ger

Arioso

10

Hort, durch ein Ver - ge - bungs - wort mich wie - der - um - er -
stay: a word of mer - cy say to fill my - heart - with -

Musical score for measures 10-11, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

12

freu - - - - - en.
glad - - - - - ness.

Musical score for measures 12-13. The vocal line continues with a half note E5, followed by quarter notes F5, G5, and A5. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and a trill (tr) in the final measure of the vocal line.

Aria
(Andante $\text{♩} = 66$)

Musical score for the beginning of the Aria, measures 1-2. The tempo is marked Andante with a metronome marking of 66. The key signature is one flat (Bb) and the time signature is common time (C). The piano accompaniment starts with a mezzo-forte (mf) dynamic and features a steady eighth-note pattern in the right hand and a bass line in the left hand.

3

Musical score for measures 3-4 of the Aria. The piano accompaniment continues with the eighth-note pattern, showing some chromatic movement in the right hand.

5II

Musical score for measures 5-6 of the Aria. The piano accompaniment continues with the eighth-note pattern, showing some chromatic movement in the right hand.

8 Alto

A

Wie furcht - - sam wank - - ten
With fright - - ened, trem - - bling

R.H. *p*

10II

mei - - ne Schritte,
steps I seek Him,

mf

13

wie furcht - - sam wank - - ten mei - - ne Schritte, doch
with fright - - ened, trem - - bling steps I seek Him, but

p

15II

Je - sus hört auf mei - ne Bit - - te, doch Je - sus hört auf meine Bit - te und
Je - sus hears my sup - pli - ca - - - tion, but Je - sus hears my sup - pli - ca - - - tion and

18

B

zeigt mich sei - nem Va - ter, und zeigt mich sei - nem Va - ter an.
leads me to the Fa - ther, and leads me to the Fa - ther's throne.

Wie
With

20II

furcht - sam wank - - ten mei - - ne Schritte, wie furchtsam!
fright - ened, trem - - bling steps I seek Him, how fright - ened!

23

wie furchtsam!
how fright - ened! wie furcht - - sam wank - - ten
with fright - - ened, trem - - bling

25II

mei - - ne Schritte, doch Je - sus hört auf mei - ne Bit - -
steps I seek Him, but Je - sus hears my sup - pli - ca - -

28

- te, doch Je - sus hört auf meine Bit - te — und zeigt mich sei - nem Va - ter, und zeigt mich
- tion, but Je - sus hears my sup - pli - ca - tion — and leads me to — the — Fa - ther, and leads me —

The musical score for measures 28-29 features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line consists of eighth and sixteenth notes. The piano accompaniment includes chords and moving lines in both hands, with some notes marked with a '7' for fingering.

30II

C

sei - nem Va - ter an.
to — the — Fa - ther's throne.

mf

The musical score for measures 30-32 includes a vocal line and piano accompaniment. A common time signature 'C' is placed above the vocal staff. The piano accompaniment features a prominent chordal texture in the right hand and a more active line in the left hand. A dynamic marking of *mf* is present in the piano part.

33

The musical score for measures 33-35 shows the piano accompaniment. It continues with complex chordal patterns and moving lines in both hands, maintaining the same style as the previous sections.

36

The musical score for measures 36-38 continues the piano accompaniment with similar complex textures and rhythmic patterns.

J.S. Bach - Church Cantatas BWV 33

38II

D

Mich drück - - ten Sün - - den la - - - sten
 Though heav - - y - - sins - - - would bear - - - me

41

nieder,
 un - der, mich
 though

43II

drück - - ten Sün - - den la - - - sten nie - der, Sün - - den la - -
 heav - - - y - - sins - - - would bear - - - me un - der, sins - - - would bear - - -

46

- - - - - sten nie - der, doch hilft - - - mir Je - - -
 me un - der, - - the word - - - of Je - - -

J.S. Bach - Church Cantatas BWV 33

48II

su - Trostwort wie - der: dass er für mich ge - nug, für mich ge - nug, ge - nug ge -
 sus cures each blun - der; for all my faults doth He, for all doth He, doth He a -

51 **E**

than. Mich
 tone. Though

53II

drück - - ten Sün - - den - la - - - sten nie - der, - mich drück - - ten
 heav - - y sins would bear me un - der, though heav - - y

56

Sün - - den - la - - - sten nie - der, Sün - - den - la -
 sins would bear me un - der, sins would bear

58II

- - - - - sten nie - der, doch hilft - mir Je - - - - - su Trostwort
 me un - der, the word of Je - - - - - sus cures each

61

wie - - - - - der: dass er für mich ge - nug, für mich ge - nug, ge - nug ge -
 blun - der: for all my faults doth He, for all doth He, doth He a -

63

than, dass er - - - - - für - mich - - - - - ge - nug -
 tone, for all my faults doth He

65

- - - - - ge - than, für - mich ge - nug gethan.
 a - tone, for all doth He a - tone.

Da Capo

Recitativo

Tenore

Mein Gott, verwirf mich nicht, wiewohl ich dein Gebot noch täglich ü-ber-tre-te, von
My God, cast me not out nor send Thou me a-way though dai-ly Thy commandments I

4
 deinem An-ge-sicht. Das Kleinste ist mir schon zu hal- - - ten viel zu schwer, doch,
seem to dis-o-bey. The least is hard for me, yea, ve - - - ey hard to keep, yet

7
 wenn ich um Nichts mehr als Je-su Beistand be-te, so wird mich kein Gewissensstreit der
if I trust a-lone the Lord to help and guide me, no qualms of con-science can dis- place my

10
 Zu versicht be-rau-ben; gieb mir nur aus Barmherzigkeit den wahren Christenglauben!
con-fi-dent as-sur-ance. Em-plant in me, with sav-ing grace a tru-ly Chris-tian cour-age.

13
 So stellt er sich mit guten Früchten ein und wird durch Liebe thätig sein.
to grow with-in me, strong and re-so-lute, and bear, through love, a-bun-dant fruit.

Duetto

(Moderato ♩ = 92)

17 A Tenore

Gott, der du die Lie - be heisst,
God, whose ver - y name is Love,

Basso.

Gott, der du die Lie - be heisst,
God, whose ver - y name is Love,

22 B

Gott, der
God, whose

Gott, der
God, whose

p

26

du die Lie - be heisst, ach, ach,
ver - y name is Love, send Thou

du die Lie - be heisst, ach, ach,
ver - y name is Love, send Thou

30

ent - zün - de mei - nen Geist, ent - zün -
Thy light from Heav'n a - bove, Thy light

ent - zün - de mei - nen Geist, ent - zün -
Thy light from Heav'n a - bove, Thy light

34 C

- de meinen Geist, — ent - zün - - - de mei - nen Geist,
- from Heav'n a - bove, — Thy light — from Heav'n a - bove,

- - - - de meinen Geist, ent - zün - - - de meinen Geist,
- - - - from Heav'n a - bove, Thy light - - - from Heav'n a - bove,

mf

38

R. H. R. H.

43 D

lass zu dir vor
Let Thy love di -

lass zu dir vor
Let Thy love di -

p

J.S. Bach - Church Cantatas BWV 33

48

al - len Din - - - gen mei - - - ne Lie - - - be
vine - in - spire - - - me, fill - - - my heart, with

al - len Din - - - gen mei - ne Lie - - - be
vine - in - spire - - - me, fill - my - heart, with

52

kräf.tig drin - gen, kräf - - - tig drin - - - - - gen, kräf -
cour - age fire me, fill - - - my heart, with cour -

kräf.tig drin - - - - - gen, kräf - - - - - tig drin - - -
cour - age fire me, fill - - - my heart,

56

- tig drin - - - - - gen, lass zu dir vor allen Din -
- age fire me, let Thy love di - vine in - spire -

- - gen, kräf - - - tig drin - - - - - gen, lass zu dir vor allen
- with cour - - - age fire me, let Thy love di - vine in -

60

- gen meine Lie - - be kräftig drin - - gen, mei - - - ne Lie - - -
 - me. fill my heart, - - with cour-age fire - - - me, fill - - - my heart, - - -

Din - gen meine Lie - be kräftig drin - - - gen, mei ne Liebe
 spire me, fill my heart, with cour-age fire - - - me, fill my heart, with

64

E

- be kräf - tig drin - gen!
 - with cour - age fire me!

kräf - - tig drin - gen!
 cour - - age fire me!

69

73

F

Gieb, dass ich aus rei - - nem Trie - - be
Grant that faith - ful I may la - - bor,

Gieb, dass ich aus rei - - nem Trie - - be
Grant that faith - ful I may la - - bor,

78

als mich selbst - - den Näch - - sten lie - - be, gieb, dass
moved by love, - - - to help - - - my neigh - - bor, grant that

als mich selbst - - den Näch - - sten lie - - be,
moved by love, - - - to help - - - my neigh - - bor,

82

ich aus rei - - nem Trie - - be als - - mich selbst - -
faith - ful I may - la - - bor, moved - by love -

gieb, dass ich - - aus rei - - nem Trie - be als
grant that faith - ful I - - may - la - - bor, moved

86

— den Näch - sten — lie - be, gieb, — dass ich aus rei - nem Triebe als mich
 — to help my — neigh - bor, grant — that faith - ful I — may la - bor, moved by

mich selbst den Näch - sten lie - be, gieb, dass ich — aus reinem Triebe
 by love to help — my — neigh - bor, grant that faith - ful I may la - bor,

90

selbst den Nächsten lie - - be, als mich selbst den Nächsten lie - - be;
 love to help my neigh - - bor, moved by love to help my neigh - - - bor.

als mich selbst den Näch - sten lie - be, als mich selbst den Nächsten lie - be;
 moved by love to help — my neigh - bor, moved by love to help my neigh - bor.

94

98

H

stören Feinde meine Ruh,
When my foes disturb my peace,

stören
When

R. H.

103

meine Ruh,
rest and peace,

- ren Feinde meine Ruh,
my foes disturb my peace,

mei - ne Ruh,
rest and peace,

107

mei - ne Ruh,
rest and peace,

mei - ne Ruh,
rest and peace,

mei - ne Ruh,
rest and peace,

mei - ne Ruh,
rest and peace, rest and

112

Ruh', sen - de du mir Hil - fe, sen -
peace, may Thy suc - cor nev - er, may

Ruh', sen - de du mir Hil - fe zu, sen -
peace, may Thy suc - cor nev - er - cease, may

117

- de du mir Hil - fe zu!
thy suc - cor nev - er - cease.

- de du mir Hil - fe zu!
Thy suc - cor nev - er - cease.

121

126

131

Choral (Mel: „Allein zu dir, Herr Jesu Christ“)

(7) **Soprano**

Ehr' sei Gott in dem höch - - - - - sten Thron, dem
 und Je - su - Christ, sein'm lieb - - - - - sten Sohn, der

*All His praise to God - en - throned - - - - - on high from
 well - loved - Son - we glo - - - - - ri - fy. 'tis*

Alto

Ehr' sei Gott in dem höch - - - - - sten Thron, dem
 und Je - su - Christ, sein'm lieb - - - - - sten Sohn, der

*All His praise to God - en - throned - - - - - on high from
 well - loved - Son - we glo - - - - - ri - fy. 'tis*

Tenore

Ehr' sei Gott in dem höch - - - - - sten Thron, dem
 und Je - su - Christ, sein'm lieb - - - - - sten Sohn, der

*All His praise to God - en - throned - - - - - on high from
 well - loved - Son - we glo - - - - - ri - fy. 'tis*

Basso

Ehr' sei Gott in dem höch - - - - - sten Thron, dem
 und Je - su - Christ, sein'm lieb - - - - - sten Sohn, der

*All His praise to God - en - throned - - - - - on high from
 well - loved - Son - we glo - - - - - ri - fy. 'tis*

4 (10)

Va - ter al - - - - - ler Gü - - - - - te, } und Gott, dem hei - li -
 uns all - zeit - - - - - be - hü - - - - - te, }
*Whom no pow'r can swerve - us; } To God, the ho - ly
 He who will pre - serve - us. }*

Va - ter al - - - - - ler Gü - - - - - te, } und Gott, dem hei - li -
 uns all - zeit - - - - - be - hü - - - - - te, }
*Whom no pow'r can swerve - us; } To God, the ho - ly
 He who will pre - serve - us. }*

Va - ter al - - - - - ler Gü - - - - - te, } und Gott, dem hei - li -
 uns all - zeit - - - - - be - hü - - - - - te, }
*Whom no pow'r can swerve - us; } To God, the ho - ly
 He who will pre - serve - us. }*

Va - ter al - - - - - ler Gü - - - - - te, } und Gott, dem hei - li -
 uns all - zeit - - - - - be - hü - - - - - te, }
*Whom no pow'r can swerve - us; } To God, the ho - ly
 He who will pre - serve - us. }*

14

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

gen Gei - ste, der uns sein' Hilf' all - zeit lei - ste, da - mit wir ihm ge -
 Ghost, be praise who guides and gov - erns all our ways. For grace we ask the

18

fäl - lig sein, hier in die - ser Zeit und folgends in der E - wig - keit.
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.

fäl - lig sein, hier in die - ser Zeit und folgends in der E - wig - keit.
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.

fäl - lig sein, hier in die - ser Zeit und folgends in der E - wig - keit.
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.

fäl - lig sein, hier in die - ser Zeit und folgends in der E - wig - keit.
 Ho - ly Three, here on earth to - day, and ev - er through e - ter - ni - ty.