

J.S. Bach  
Cantata No. 18

Gleichwie der Regen und Schnee vom Himmel fällt

**Sinfonia.**  
(Andante  $\text{♩} = 108.$ )

Pianoforte.

The first system of the score shows the beginning of the Sinfonia. It is in G minor, 6/8 time, and marked *mf*. The right hand features a melodic line with grace notes and a trill, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the Sinfonia. The right hand has a trill in the first measure and a melodic line with grace notes. The left hand continues with eighth-note accompaniment.

The third system of the Sinfonia. The right hand features a trill and a melodic line with grace notes. The left hand continues with eighth-note accompaniment. The dynamic marking *p* is present.

The fourth system of the Sinfonia. The right hand has a trill and a melodic line with grace notes. The left hand continues with eighth-note accompaniment.

The fifth and final system of the Sinfonia. The right hand has a trill and a melodic line with grace notes. The left hand continues with eighth-note accompaniment.

J.S. Bach - Church Cantatas BWV 18

First system of the musical score, featuring a treble and bass clef. The treble clef part includes a trill (tr) and a fermata. The bass clef part features a steady eighth-note accompaniment.

Second system of the musical score, continuing the treble and bass clef parts. The treble clef part includes a trill (tr) and a fermata. The bass clef part continues with eighth-note accompaniment.

Third system of the musical score, showing the treble and bass clef parts. The treble clef part features a fermata. The bass clef part continues with eighth-note accompaniment.

Fourth system of the musical score, featuring the treble and bass clef parts. The treble clef part includes a fermata. The bass clef part continues with eighth-note accompaniment.

Fifth system of the musical score, showing the treble and bass clef parts. The treble clef part includes a trill (tr) and a fermata. The bass clef part includes a trill (tr) and a fermata. The dynamic marking *mf* is present in the bass clef part.

Sixth system of the musical score, featuring the treble and bass clef parts. The treble clef part includes a fermata. The bass clef part includes a fermata.

J.S. Bach - Church Cantatas BWV 18

First system of the musical score, featuring a treble and bass clef. The treble clef part includes a trill (tr) and a forte (f) dynamic marking. The bass clef part features a steady eighth-note accompaniment.

Second system of the musical score, continuing the melodic and harmonic development. The treble clef part includes a trill (tr) and a forte (f) dynamic marking.

Third system of the musical score, marked with a piano (p) dynamic. The treble clef part features a melodic line with a fermata, while the bass clef part continues with a steady accompaniment.

Fourth system of the musical score, marked with a crescendo (cresc.). The treble clef part features a melodic line with a fermata, and the bass clef part continues with a steady accompaniment.

Fifth system of the musical score, marked with a pianissimo (pp) dynamic. The treble clef part includes a trill (tr) and a fermata. The bass clef part continues with a steady accompaniment.

Sixth system of the musical score, marked with a mezzo-forte (mf) dynamic. The treble clef part includes a trill (tr) and a fermata. The bass clef part continues with a steady accompaniment.

J.S. Bach - Church Cantatas BWV 18

First system of the musical score, featuring a treble and bass clef. The treble clef part includes a trill (tr) in the final measure. The bass clef part provides a steady accompaniment.

Second system of the musical score, continuing the melodic and harmonic development. A trill (tr) is present in the final measure of the treble part.

Third system of the musical score, marked with a piano (*p*) dynamic. The treble part features a series of sixteenth-note patterns.

Fourth system of the musical score, featuring trills (tr) in both the treble and bass parts. The treble part has a more complex melodic line.

Fifth system of the musical score, marked with a forte (*f*) dynamic. The treble part includes a trill (tr) in the final measure.

Sixth system of the musical score, concluding the piece with a trill (tr) in the final measure of the treble part.

**Recitativo.**

**Basso.**

Gleich wie der Re-gen und Schnee vom Himmel fällt und nicht

wie - der da - hin kom - met, sondern fruch - tet die Er - de und

**Andante. (♩ = 66.)**

macht sie fruchtbar und wachsend, - dass sie giebt Sa - men zu sä - en und Brot zu

**Recit.**

es - sen: al - so soll das Wort, so aus mei - nem Mun - de

ge - het, auch sein; es soll nicht wie - der zu mir leer kom -

hun-dert-fäl-tig-bringen! O Herr, Herr, hilf! o Herr, lass wohl-ge-lingen!

*f*

**A Allegro.** (♩ = 144.)  
Soprano. *f*

Du wol-lest dei-nen Geist und Kraft zum Wor-te ge-

ben, er-hör' uns, lie-ber Her-re Gott!\_

Alto. *f*

Tenore. *f*

Basso. *f*

Er-hör' uns, lie-ber Her-re Gott!\_

Er-hör' uns, lie-ber Her-re Gott!\_

**Recit.**  
Basso. *p*

Nun weh-re, treu-er Va-ter, weh-re, dass mich und kei-nen Chri-sten

Andante. (♩ = 66.)

men. sondern thun, das mir ge - fäl - let, und soll ihm ge - lin - gen,

da - zu ichs sen - de.  
Choral.

Coro.  
Recit.

Tenore.  
Mein Gott, hier wird mein Her - ze sein, ich öff - ne dir's in mei - nes Je - su

Na - men; so streu - e dei - nen Sa - men als in ein gu - tes Land hin -

ein! Mein Gott, hier wird mein Her - ze sein, lass sol - ches Frucht und

nicht des Teu - fels Trug, des Teu - fels Trug, des Teu.fels Trug ver - keh -

- re! Sein Sinn ist ganz da - hin ge - richt, uns dei - nes Rathes zu be -

*Allegro.* (♩ = 80.)

rau -

*Adagio.* (♩ = 72.)

- ben mit al - - - ler - Se - lig - keit, mit al - - - ler - Se - lig -



**B** Allegro. (♩ = 124.)

Soprano.

den Sa - tan un - ter uns - re Fü - sse tre -

keit.

**B** Allegro.

ten, er - hör' uns, lie - ber Her - re Gott!

Alto.

Er - hör' uns, lie - ber Her - re Gott!

Tenore.

Er - hör' uns, lie - ber Her - re Gott!

Basso.

Er - hör' uns, lie - ber Her - re Gott!

Er - hör' uns, lie - ber Her - re Gott!

Recit.

Tenore.

Ach! Viel verleugnen Wort und Glauben und fal - len ab, wie fau - les Obst, wenn sie Ver -

fol -

- gung sollen lei - den.

*mf*

So, so, so stürzen sie in e - wig Her - ze - leid, da sie ein zeitlich Weh ver -

**C** Soprano. Allegro. (♩ = 144.)  
und uns für des Türken und des Papsts grausamen Mord und Lä - ste -

meiden. Allegro.  
**C**

run - gen, Wü - then und To - ben vä - ter - lich be - hü -

ten, — er — hör' uns, lie — ber

Alto.

Tenore.

Basso.

Er — hör' uns, lie — ber

Er — hör' uns, lie — ber

Er — hör' uns, lie — ber

Er — hör' uns, lie — ber

Er — hör' uns, lie — ber

Her — re Gott! —

Her — re Gott! —

Her — re Gott! —

Her — re Gott! —

Her — re Gott! —

Recit.  
Basso.

Ein And- rer sorgt nur für den Bauch; in - zwischen wird der See- le ganz ver-

gessen. Der Mammon auch hat Vieler Herz be- sessen. So kann das Wort zu keiner Kraft ge -

langen. Und wieviel Seelen hält die Wol\_lust nicht gefan\_gen! So sehr verfüh - ret sie die

Welt, die Welt, die ih\_nen muss an - statt des Himmels ste\_hen, dar\_ü\_ber

sie vom Him - mel ir -  
Choral.

- re ge - hen, da - rü - ber sie vom Himmel ir - re ge -

- hen vom Himmel ir - - re ge -

J.S. Bach - Church Cantatas BWV 18

**D** Allegro. (♩ = 114.)  
Soprano. *f* al - le Ir - ri - ge und Ver - führ - te wie - der - brin -

hen.  
**D** Allegro. *f*

gen. Er - hör' uns, lie - ber Her - re Gott!

Alto. *f* Er - hör' uns, lie - ber Her - re Gott!

Tenore. *f* Er - hör' uns, lie - ber Her - re Gott!

Basso. *f* Er - hör' uns, lie - ber Her - re Gott!

**Aria.**

(Andante ♩ = 54.)

*mf*

The first system shows the piano introduction. The right hand features a continuous sixteenth-note pattern, while the left hand provides a steady accompaniment with eighth notes.

Soprano.

Mein See - lenschatz ist Gottes

The second system includes the Soprano vocal line and piano accompaniment. The vocal line begins with a rest followed by a trill on the word 'Gottes'. The piano accompaniment continues with the sixteenth-note pattern in the right hand and eighth notes in the left hand.

Wort, mein See - len - schatz ist Got - tes

The third system continues the Soprano vocal line and piano accompaniment. The vocal line has a trill on 'Gottes'. The piano accompaniment features a mezzo-forte (mf) dynamic in the right hand and piano (p) dynamics in the left hand.

Wort; au - sser - dem sind al - le Schätze - sol - che Net - ze, -

The fourth system continues the Soprano vocal line and piano accompaniment. The vocal line has a trill on 'Net - ze, -'. The piano accompaniment maintains the rhythmic accompaniment.

wel - che Welt und Sa - tan - strik - ken, schnö - de Seelen zu be - rük -

The fifth system continues the Soprano vocal line and piano accompaniment. The vocal line has a trill on 'be - rük -'. The piano accompaniment continues with the sixteenth-note pattern in the right hand and eighth notes in the left hand.

ken. Mein See - lenschatz ist Gottes Wort; ausser.

dem sind al - le Schätze - sol - che Net - ze, welche Welt und Sa - tan

strik - ken, schnö - de Seelen zu be - rük - ken.

Fort mit allen, fort, nur fort, fort mit allen, fort, nur

J.S. Bach - Church Cantatas BWV 18

fort. mein See - lenschatz ist Got - tes Wort; fort mit allen, fort, nur fort. fort mit allen, fort, nur

fort. mein See - len - schatz ist Got - tes Wort;

fort mit allen, fort, nur fort, fort mit al - len, fort, nur

fort, mein See - lenschatz ist Got - tes Wort; fort, nur fort, fort mit al - len, fort, nur



fort, mein Seelenschatz ist Gottes Wort.

**Choral.** (Mel: „Durch Adams Fall ist ganz verderbt“.)

Soprano.

Ich bitt, o Herr, aus Her-zens-grund, du wollst nicht von mir neh - men  
dein heil-ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

Alto.

Ich bitt, o Herr, aus Her-zensgrund, du wollst nicht von mir neh - men  
dein heil-ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

Tenore.

Ich bitt, o Herr, aus Her-zensgrund, du wollst nicht von mir neh - men  
dein heil-ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

Basso.

Ich bitt, o Herr, aus Her-zens-grund, du wollst nicht von mir neh - men  
dein heil-ges Wort aus mei-nem Mund; so wird mich nicht be - schä - men

mei' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer  
mei' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer  
mei' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer  
mei' Sünd' und Schuld, denn in dein' Huld setz' ich all mein Ver - trau - en. Wer

sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - - en.  
sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - - en.  
sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - - en.  
sich nur fest dar - auf ver - lässt, der wird den Tod nicht schau - - - en.