Concerto d-moll
für Orgel und Orchester

Johann Sebastian Bach
(1685–1750)

BWV1052, BWV1052a, BWV146, BWV188

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Besetzung: Org, Cont, Va, Vl2, Vl1, Fag, Taille, Ob2, Ob1

Partitur

Bearbeitet von
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Vorwort

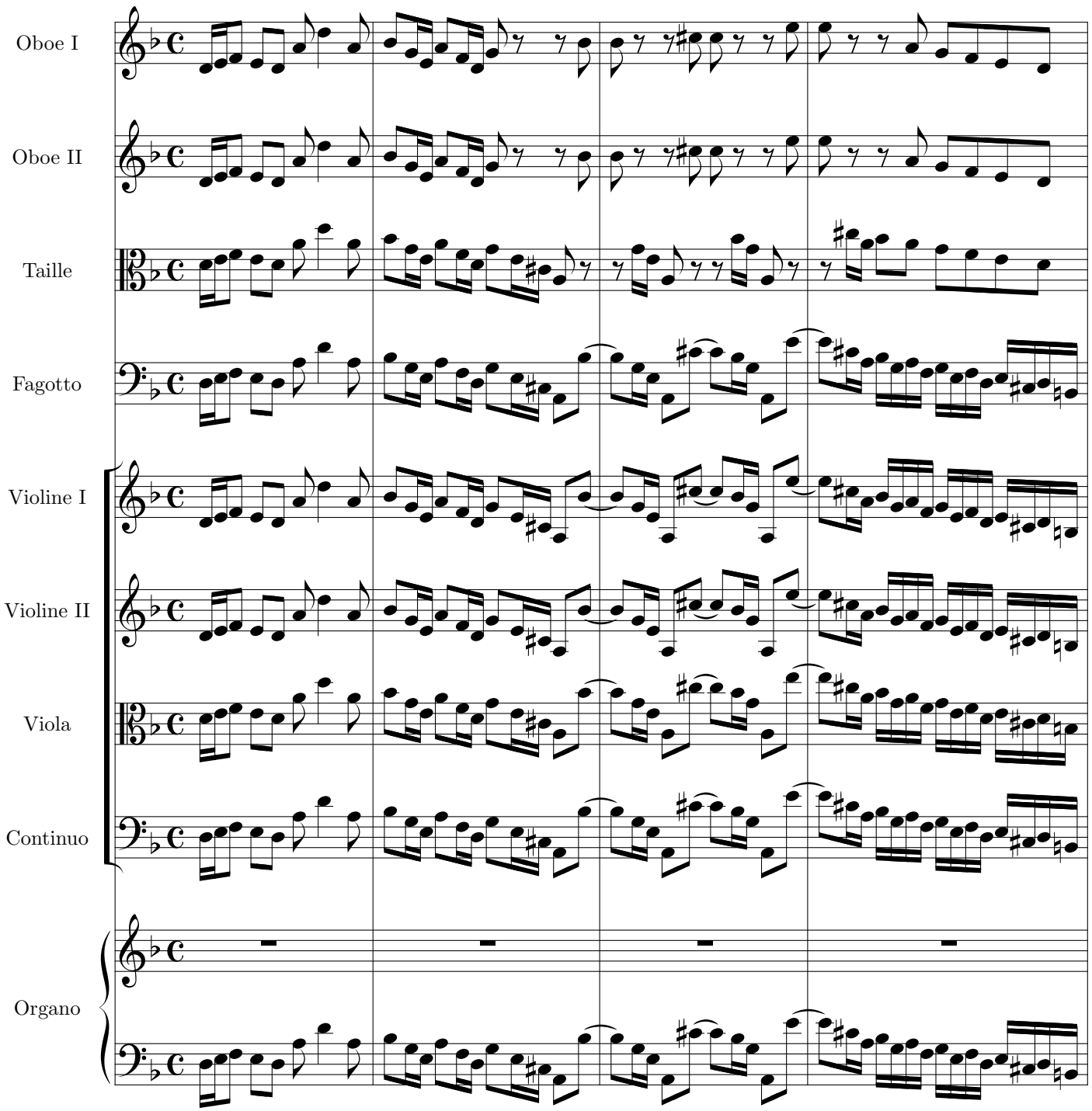
Das “Klavierkonzert” d-moll BWV1052 ist eines der beliebtesten Instrumentalstücke von Joh. Sebastian Bach. Die Urfassung ist sehr wahrscheinlich für Violine geschrieben (sh. Satz 1, T62ff und 70ff). Es ist erstaunlich, dass von dieser Urfassung nichts erhalten geblieben ist, während von der Cembalofassung neben dem Autograph eine Reihe von Abschriften und Kantatenfassungen existiert. Die beiden ersten Sätze hat Bach für die Kantate 146 verwendet, wobei in den 2. Satz der Chorsatz “Wir müssen durch viel Trübsal in das Reich Gottes eingehen” (im Anhang) kunstvoll einkomponiert wurde. Zumindestens der letzte Satz wurde als Einleitungssinfonia für die Kantate 188 benutzt; leider sind nur die letzten Takte erhalten. Es existiert eine weitere Fassung des Konzerts, 1052a, das man für eine ältere Lesart des Cembalokonzerts gehalten hat. Wie in den Kantaten, wird auf viele Zusätze, die den Cembaloklang klanglich verst”arken sollen, verzichtet, was eher auf eine Orgelfassung schließen lässt. Die Orgelfassung hat klangliche Vorzüge: Beschränkungen wegen der Lautstärke gibt es nicht und die Linienführung ist wesentlich klarer. In beiden Kantaten hat Bach 2 Oboen und eine Taille dazugenommen, die die Farbigkeit des Konzerts erhöhen. Ein Fagott ist nicht ausdrücklich erwähnt; es ist aber anzunehmen, dass bei den Bläsersoli die Continuostimme durch ein Fagott ergänzt oder ersetzt wurde. Dem zu kleinen Tonumfang der Orgel wurde abgeholfen, indem das Konzert in BWV188 nach c-moll transponiert wurde; bei BWV146 wurde die originale Tonart beibehalten, aber dafür eine Oktave tiefer (mit 4′-Registrierung) notiert.
Das Konzert wird hier in der Orgelfassung präsentiert. Die beiden ersten Sätze lehnen sich eng an die Fassung von BWV146 an, wobei die Notierung wieder auf 8′-Basis gesetzt wurde, da es kaum eine Orgel geben dürfte, die d″ nicht erreicht. Die Continuostimme wurde zwischen Bläser und Streicher aufgeteilt, was in der Vorlage nicht vermerkt ist. Im zweiten Satz ist der Chorsatz weggefallen: im Instrumentalsatz unterscheiden sich die Fassungen von BWV146 und BWV1052 kaum; der Orgelfassung ist klanglich der Vorzug zu geben. Am schwierigsten war die Rekonstruktion von Satz 3: Die Bläser mussten ergänzt werden, da BWV188 nicht vollständig erhalten ist. Für die Orgelstimme habe ich mich an die Version von BWV1052a angelehnt. Abweichend habe ich Teile des Orgelbasses an das Fagott überwiesen, wo mir das von BWV1052 her angezeigt war. Die mir zugänglichen Orgelfassungen bringen nur Streicherbegleitung und lehnen sich viel stärker an die Cembalofassung an, in der Ansicht, dass die “damaligen Organisten den Satz selbständig improvisatorisch ausgestaltet hätten”. Das klangliche Ergebnis überzeugt mich keineswegs, und ich glaube nicht, dass dieses der Absicht des Meisters gerecht wird.
Möge sich jeder seine eigene Meinung bilden: der Quellcode erlaubt es, mit wenig Aufwand den Satz nach seinen Vorstellungen umzugestalten.

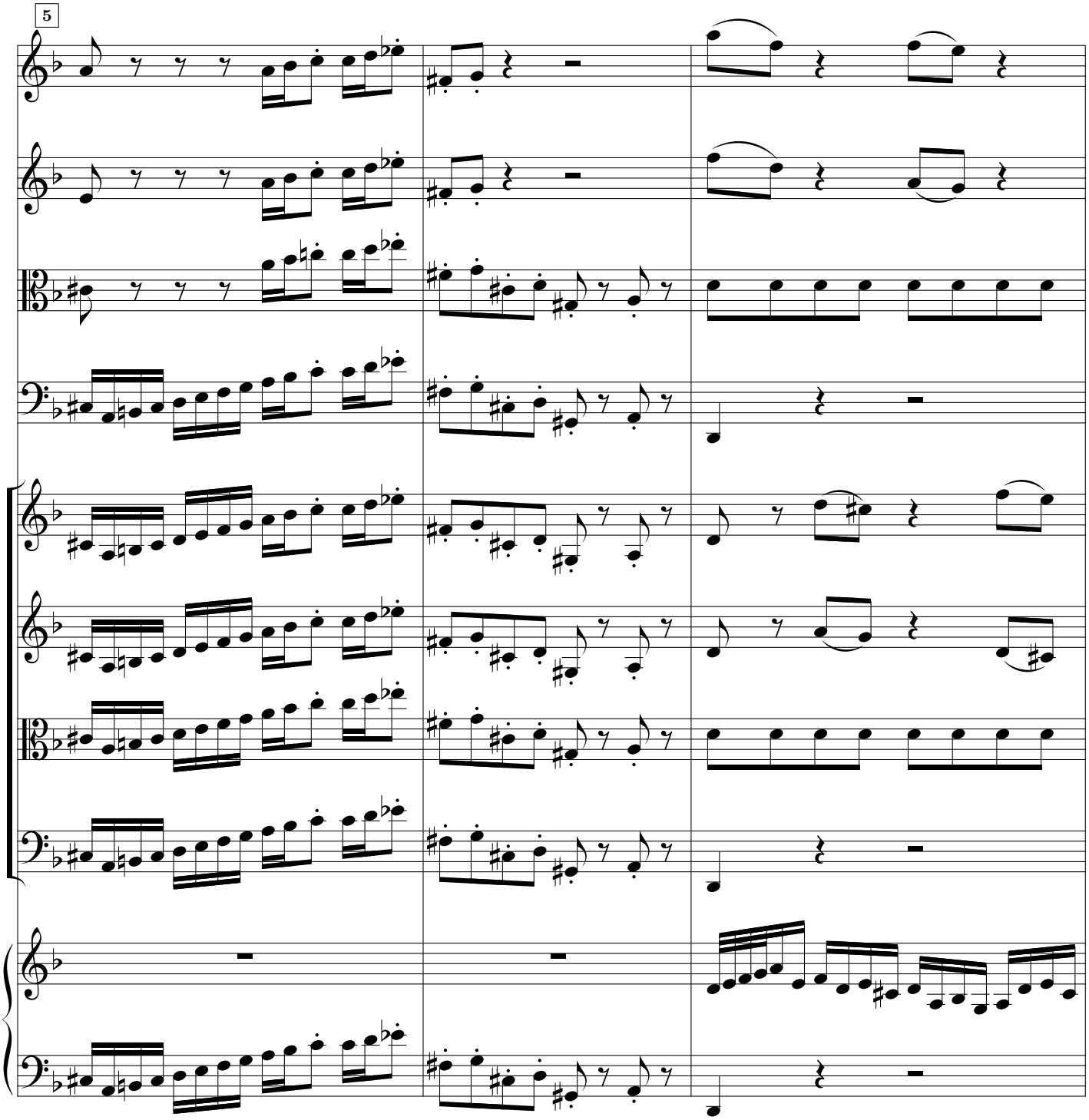
Preface

The Concerto d minor BWV1052 is one of the most popular instrumental compositions of Joh. Sebastian Bach. It originates probably from a lost violine concerto (cf. bars 62ff and 79ff). It is remarkable that no trace has been found from this tentative original while several arrangings for keyboard have been found. Besides the autograph BWV1052, Bach used the first two movements for the cantata 146 and inserted skillfully the coro “Wir müssen durch viel Trübsal in das Reich Gottes eingehen” into the second movement (in this edition as appendix). He used (at least) the last movement as introductory symphony for the cantata 188; however, only the last bars have survived. In both cantatas, the keyboard part is noted for organ. A further arranging, BWV1052a, was considered to be a previous version of the harpsicord concerto. As in the cantata movements, diminuations, chords and other means to enlarge the sound of the harpsicord are avoided, and several researchers concluded that it is a version written for organ. Performance on the organ is more melodious and colorful and the lines are clearer. In the cantatas, Bach has added to the string orchstra two oboes and a cor anglais; the use of a bassoon to supplement the continuo is not explicitly mentioned, but seems indicated. However, the upper limit of old organ keyboards was c‴; to make the piece performable by organ, Bach transposed it in cantata 188 to c minor, in cantata 146 he noted the upper voice one octava lower, presumably to be played with 4′ stops. /smallskip In this edition, the concerto is presented to be played by organ. The first two movements follow closely the cantata 146; however, since the restrictions no longer apply to present instruments, it is noted in the normal pitch. The continuo has been distributed here among bassoon and violoncello to supplement the woods or the strings, respectively. In the second movement the coro has been omitted, it is listed as appendix. In the third movement the distribution among strings and woods had to be reconstructed because only the last bars have survived. The upper voice of the organ follows BWV1052a. Parts of the lower voice of the organ found in BWV1052a but not in BWV1052 were transferred to the bassoon. The commercial editions of the concerto for organ I found followed BWV1052 because they claimed that the organists of that time would have improvised diminuations and chords anyhow. The arguments resemble those of the pianists of the 19th century who considered it necessary to pep up Bach’s piano parts. I am convinced that this was not the intention of the composer himself, and in my opinion the original version sounds much better. /smallskip May each performer decide himself: the main advantage of a computerized version it the relative ease to modify the source code to make one’s own edition.

Göttingen, 15. September 2000
Christof K. Biebricher

1. Allegro


Oboe I
Oboe II
Taille
Fagotto
Violine I
Violine II
Viola
Continuo
Organo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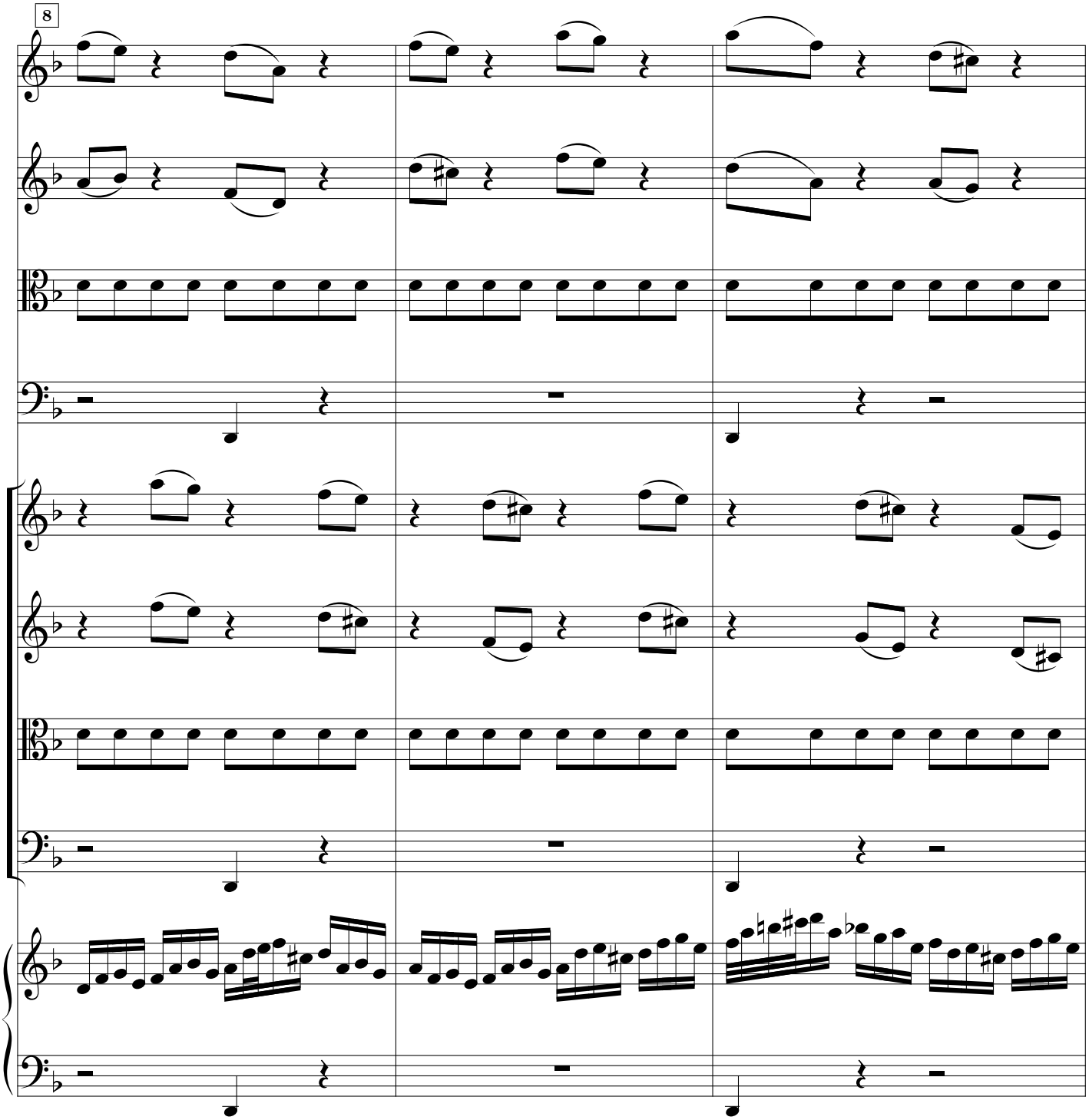
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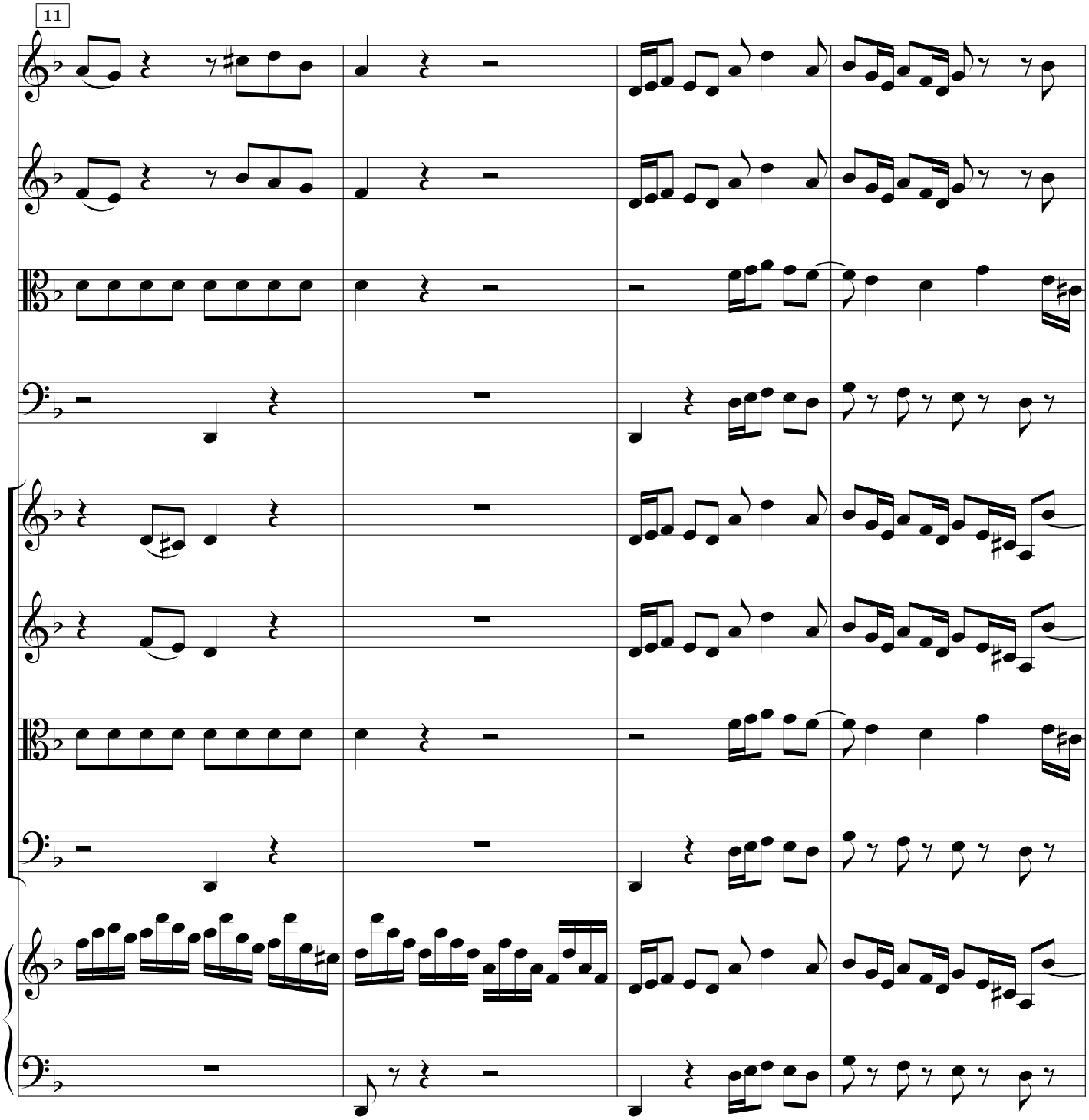
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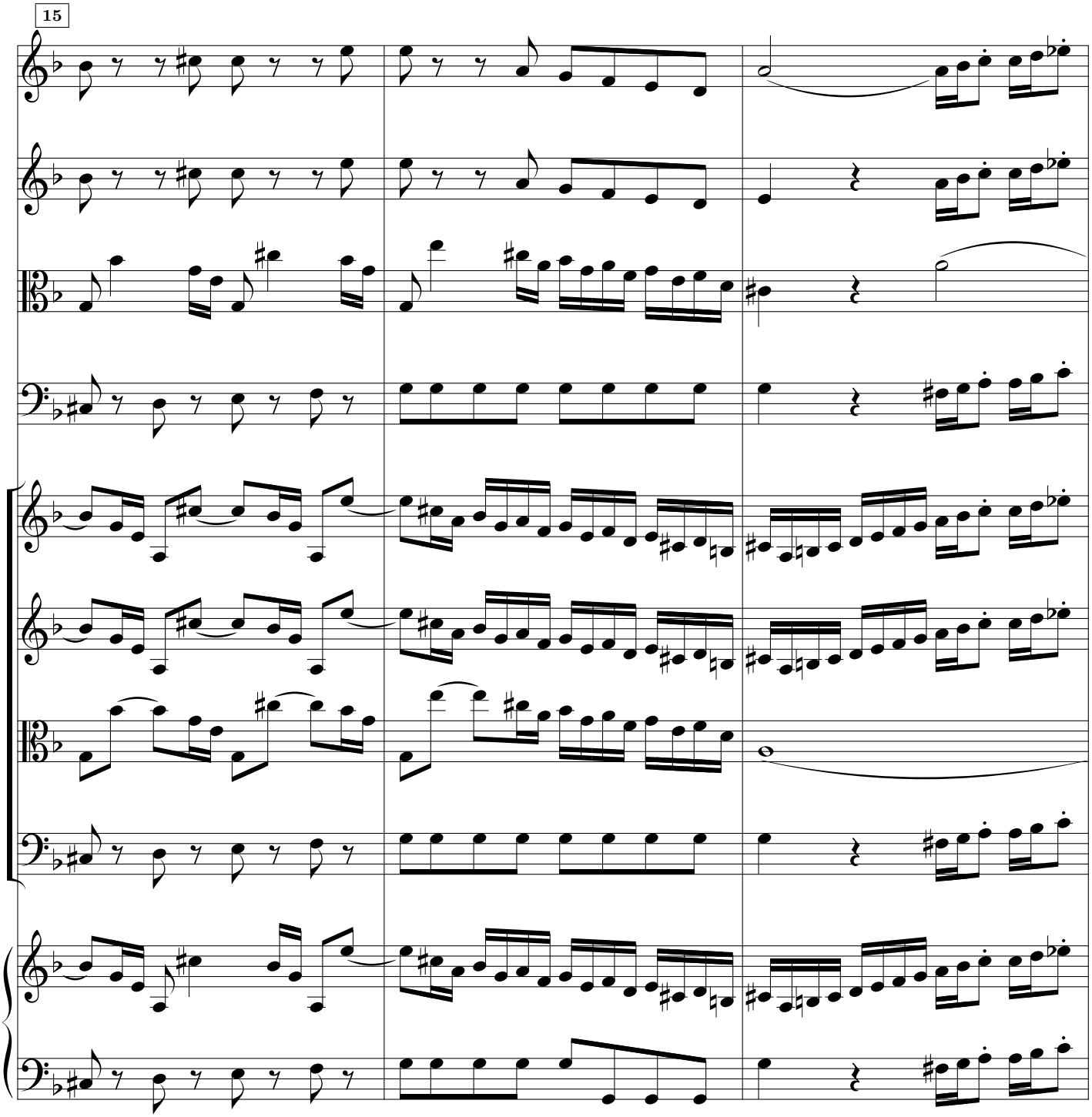
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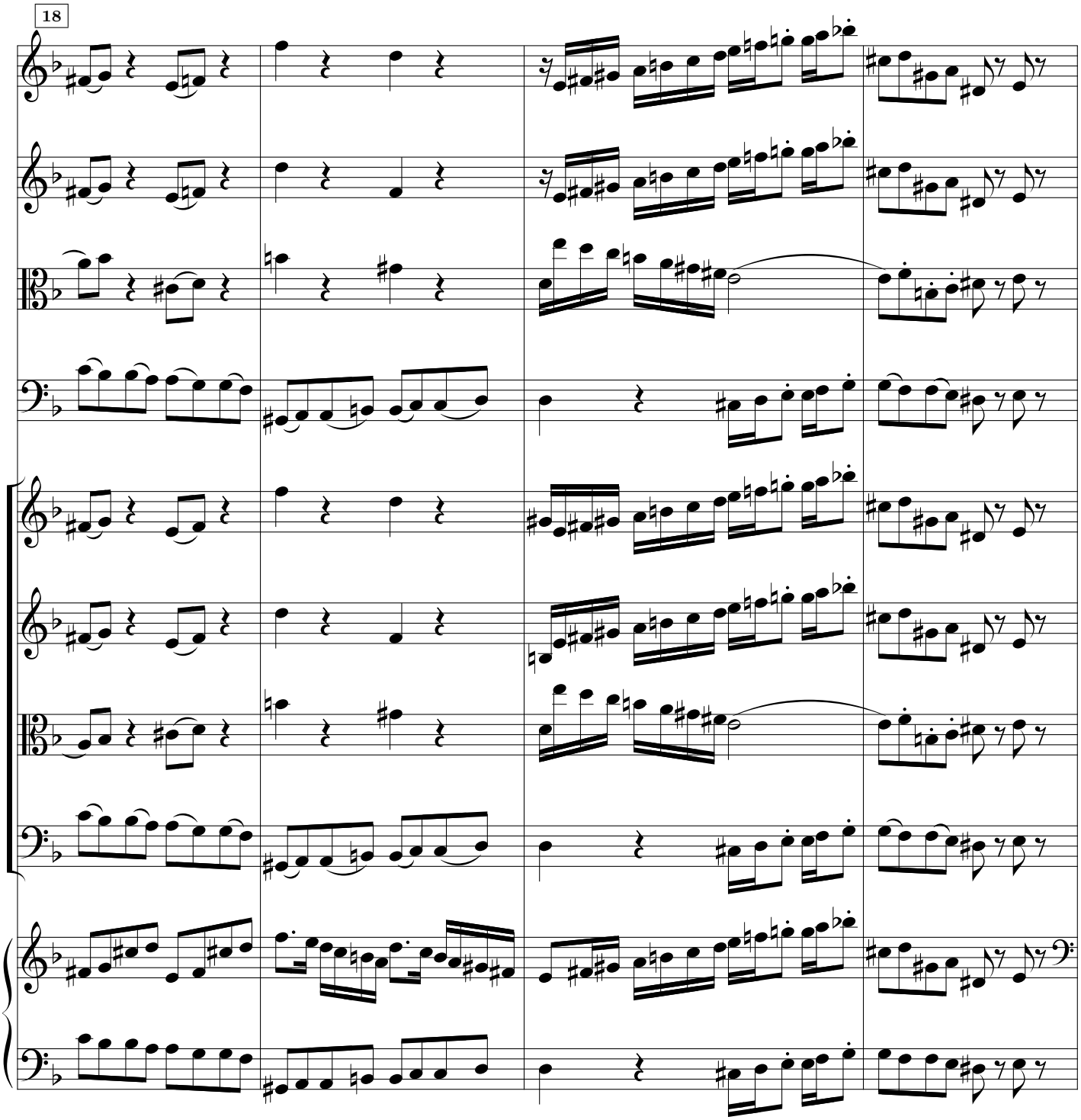
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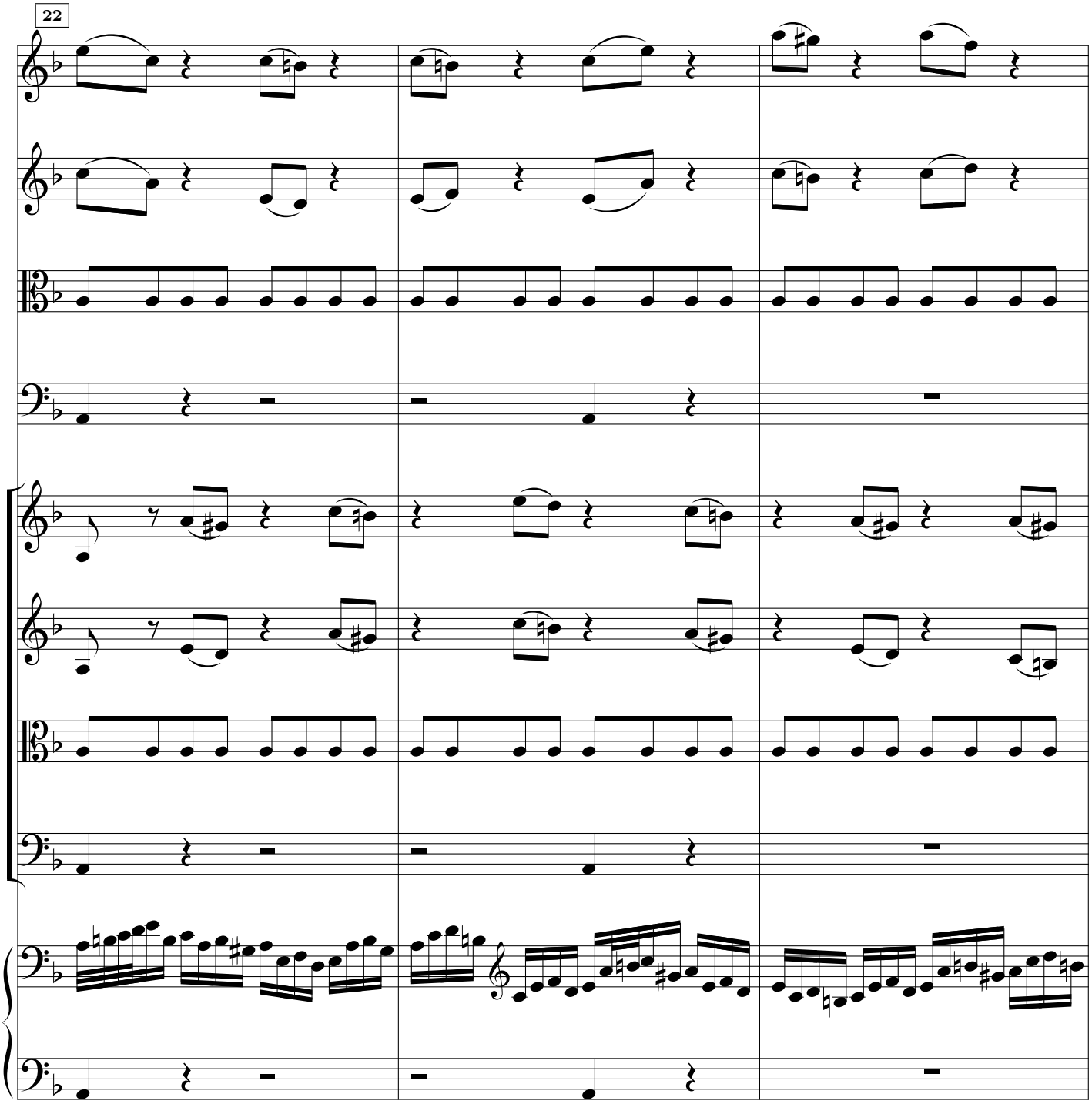
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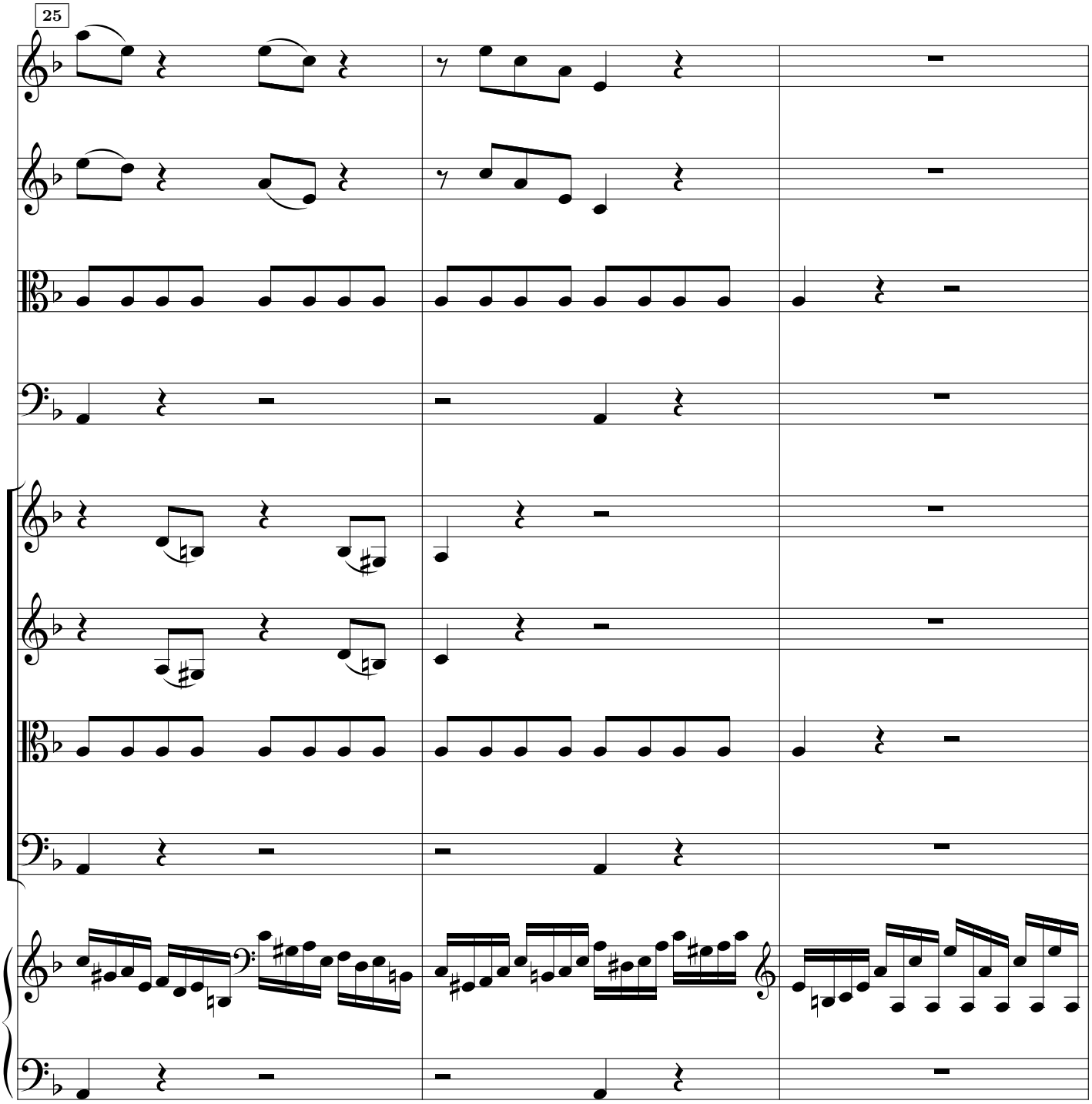
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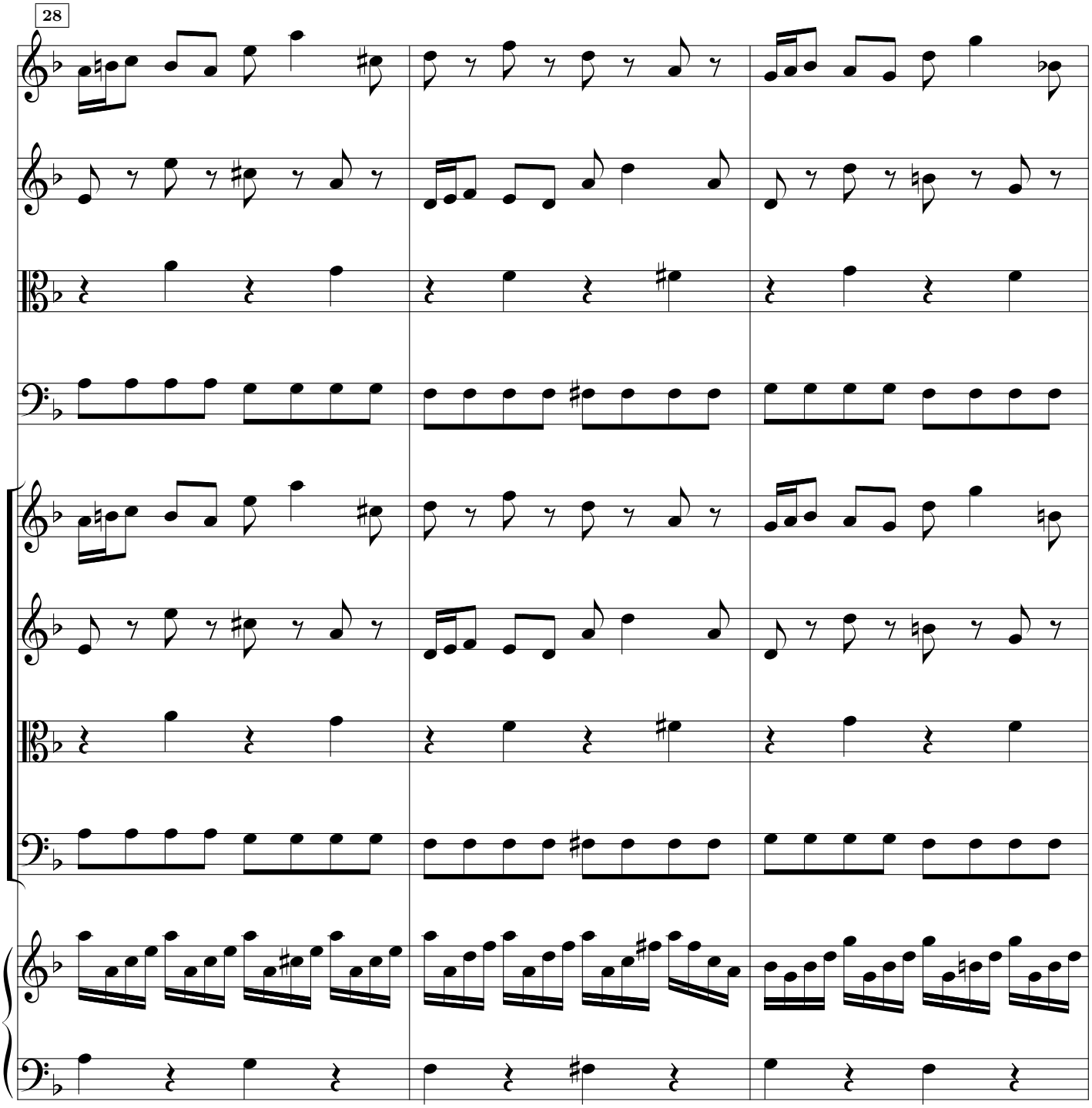
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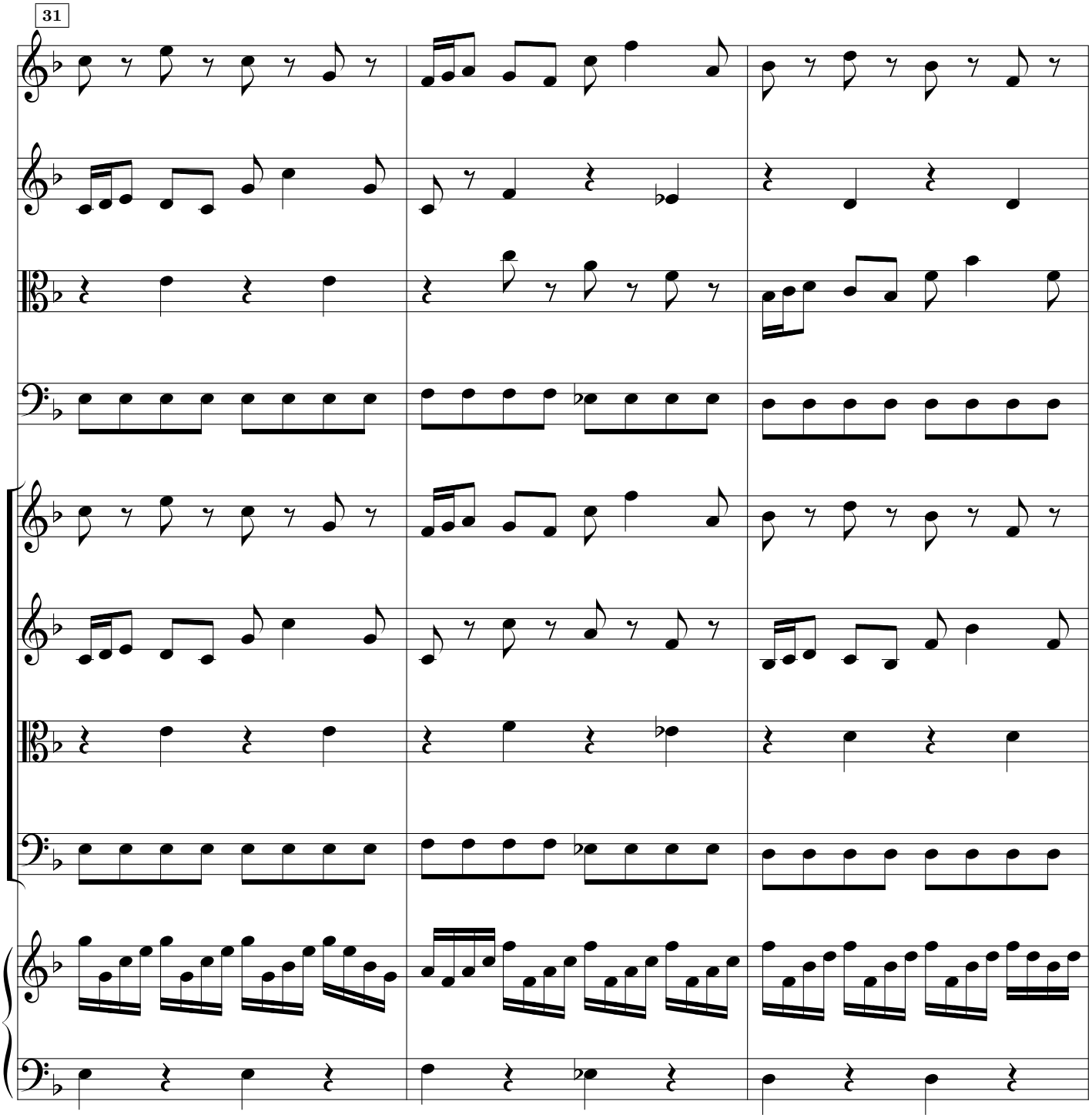
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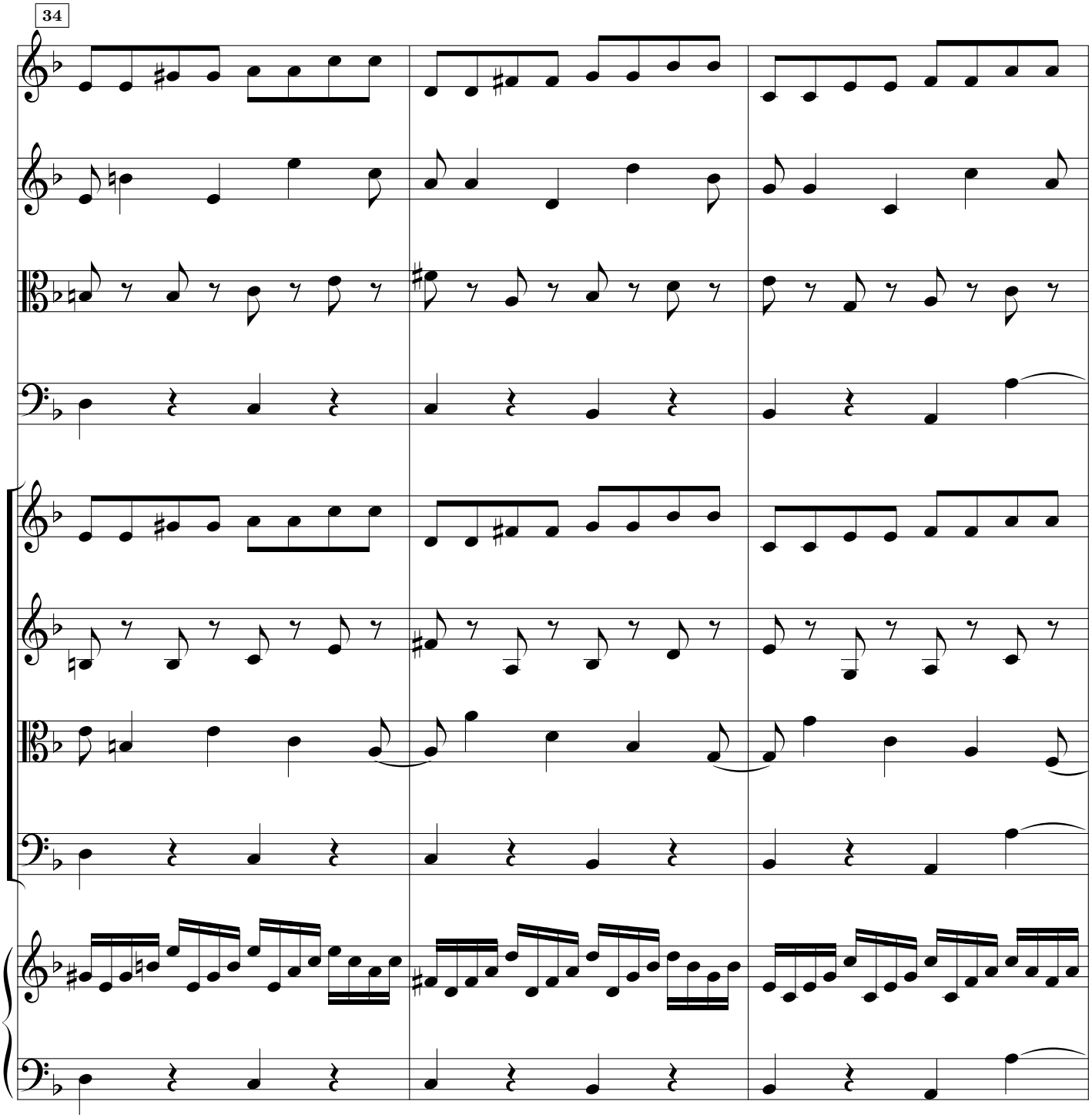
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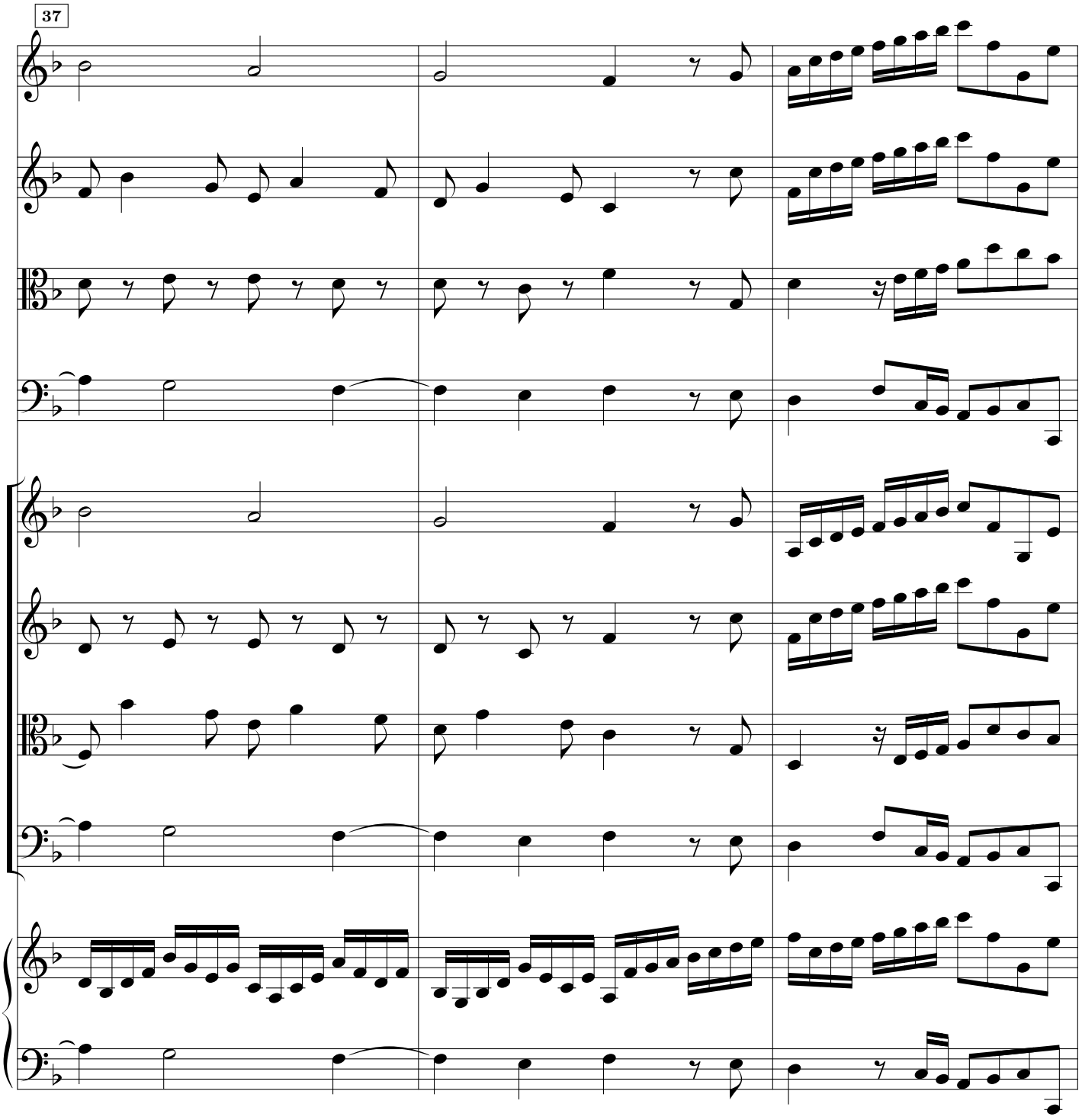
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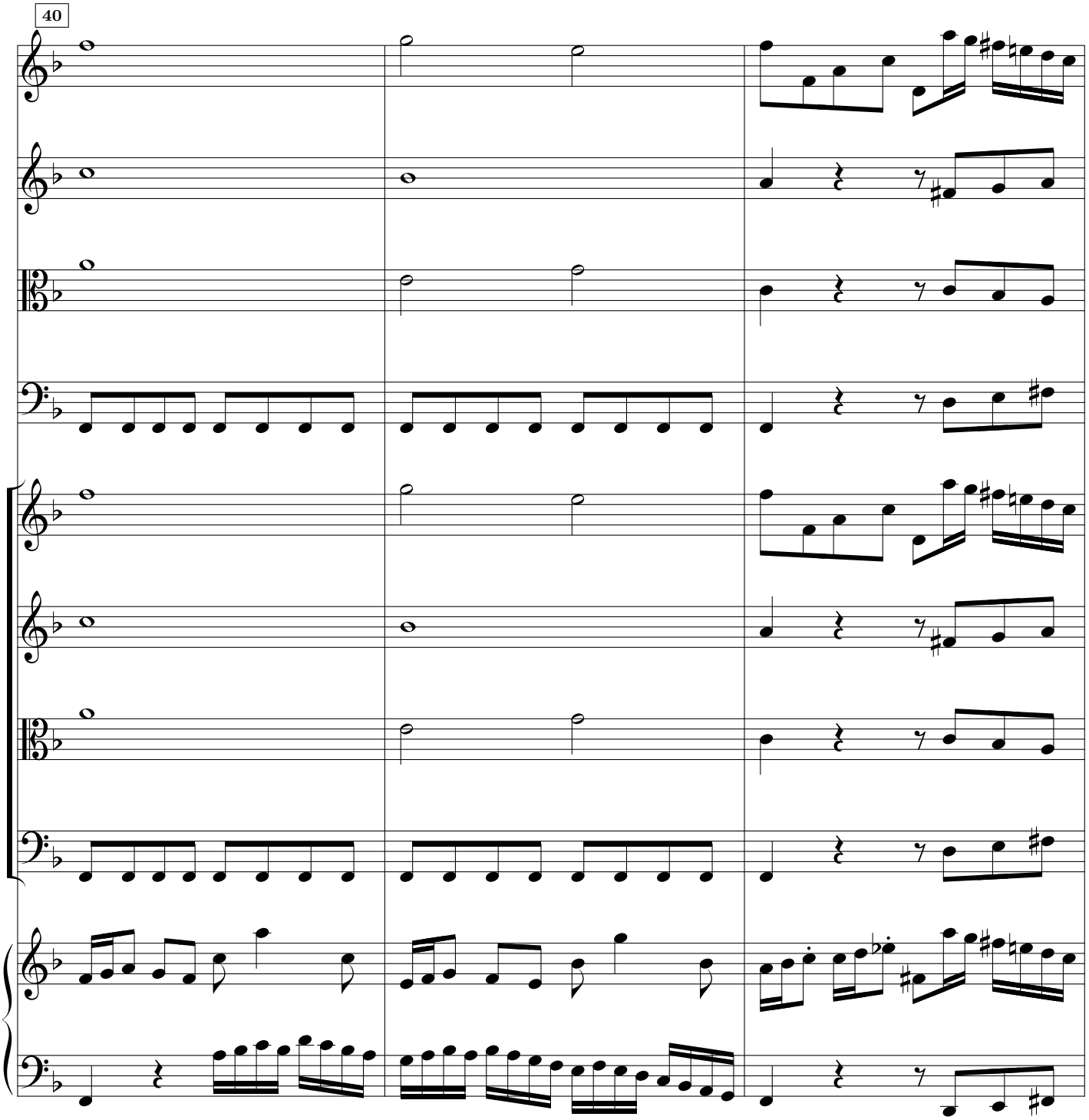
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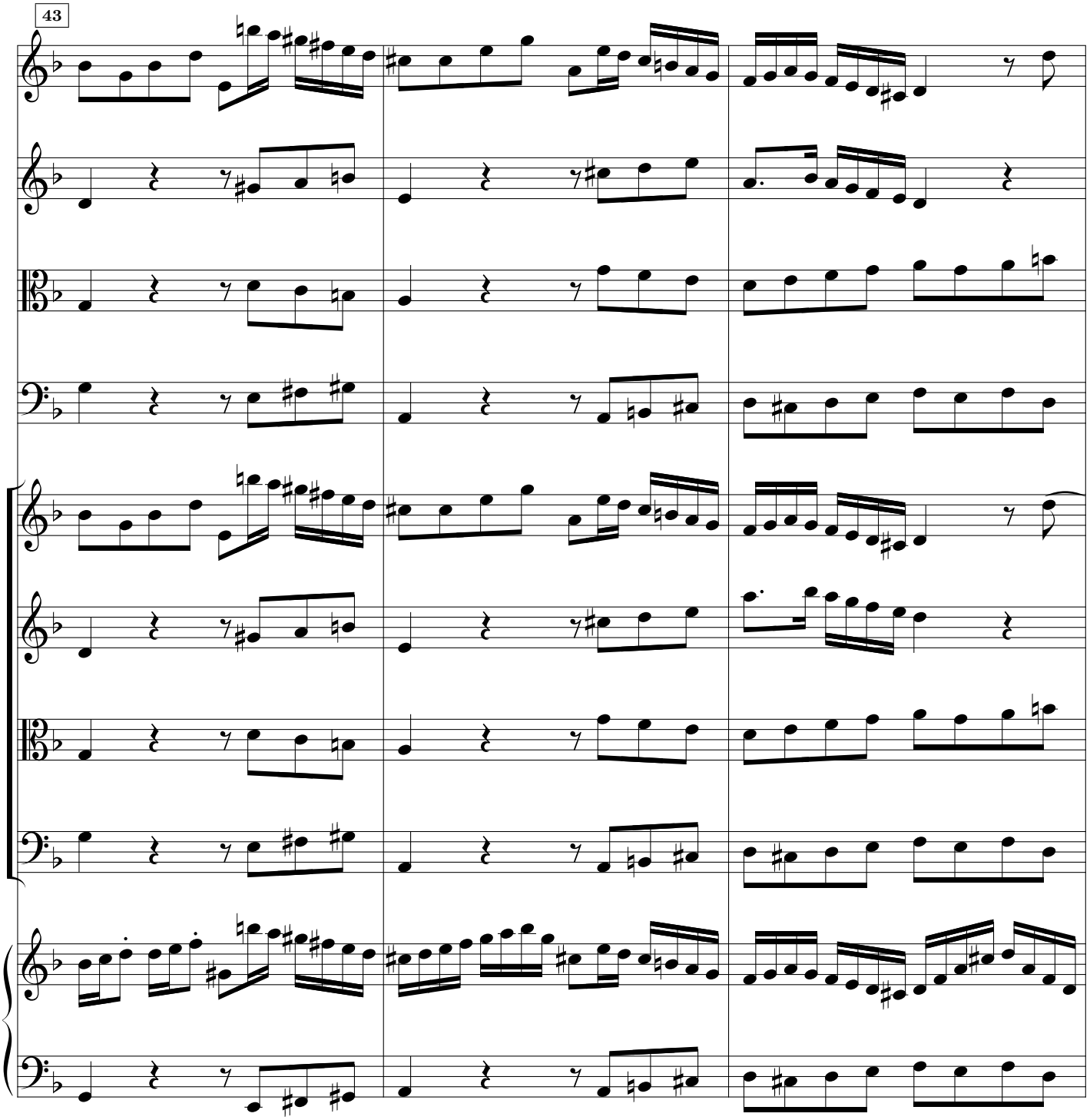
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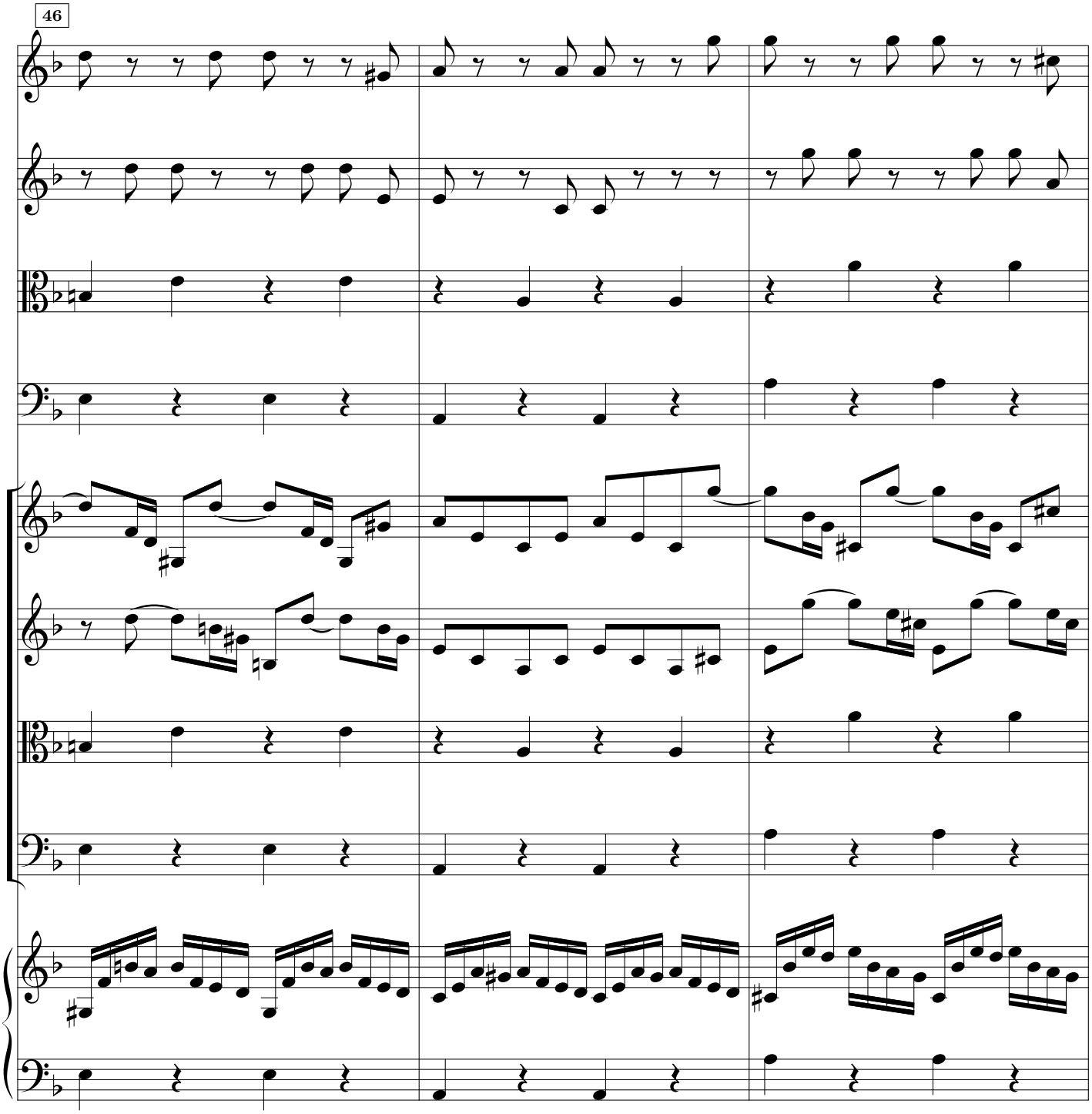
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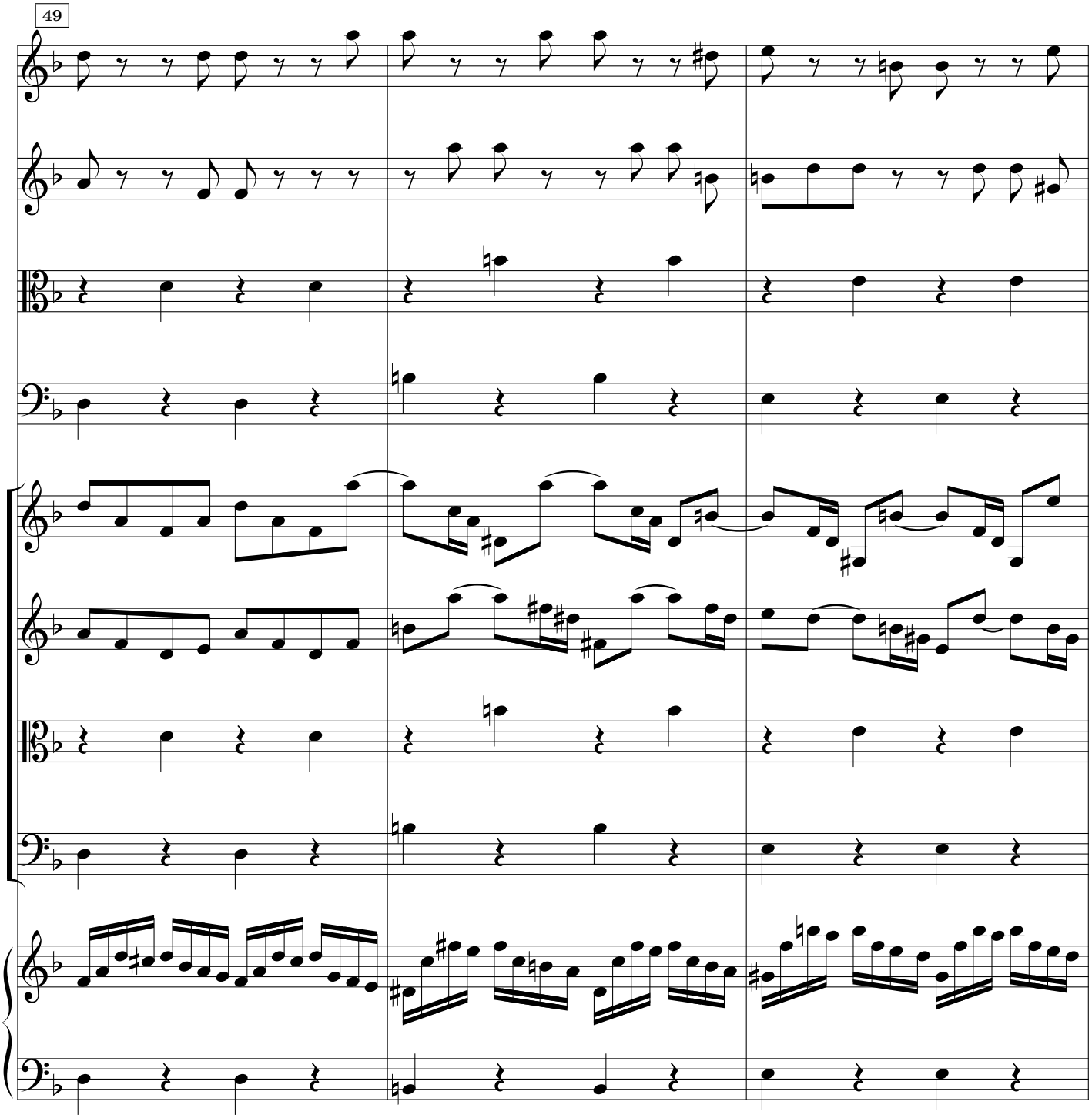
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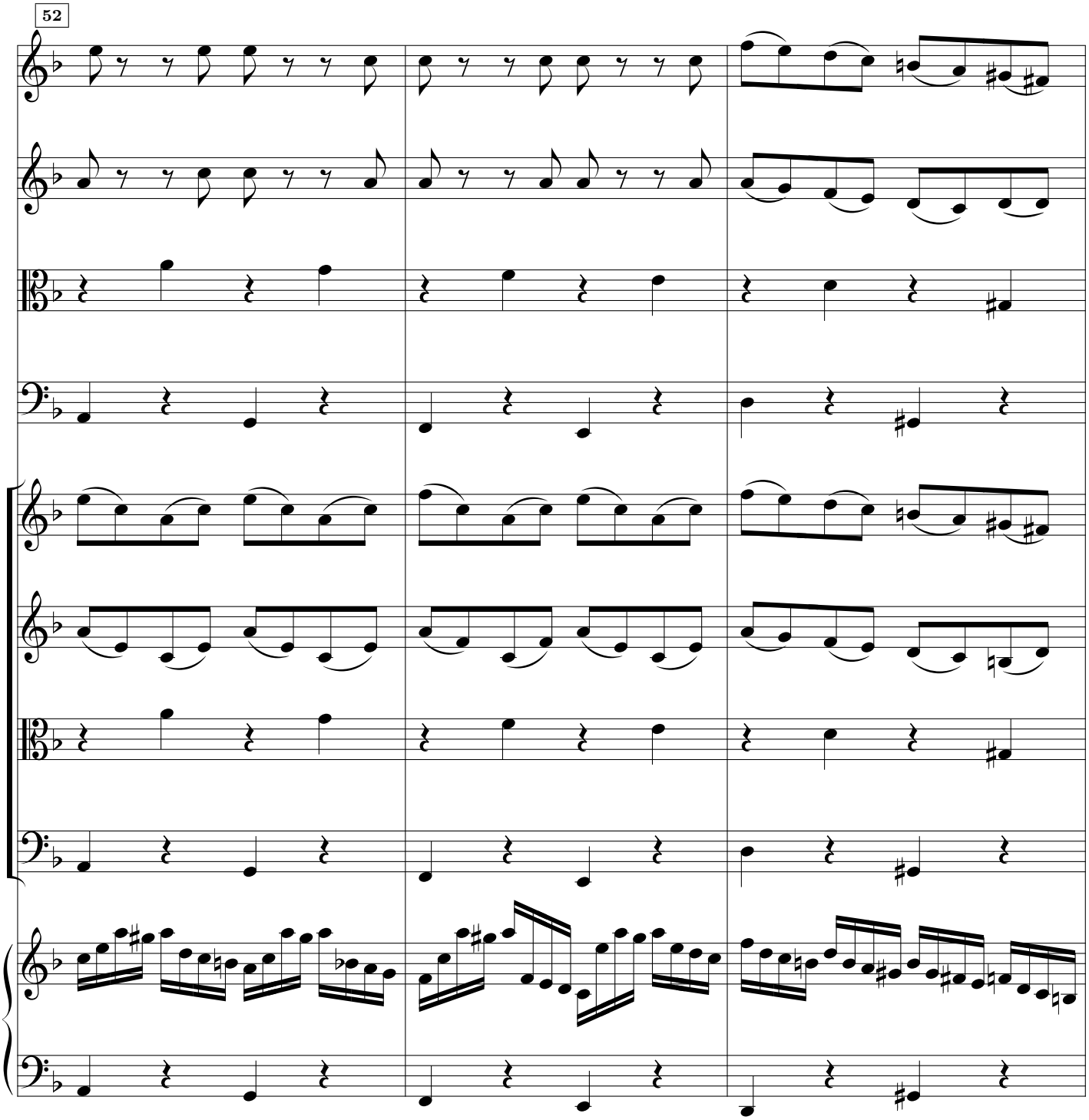
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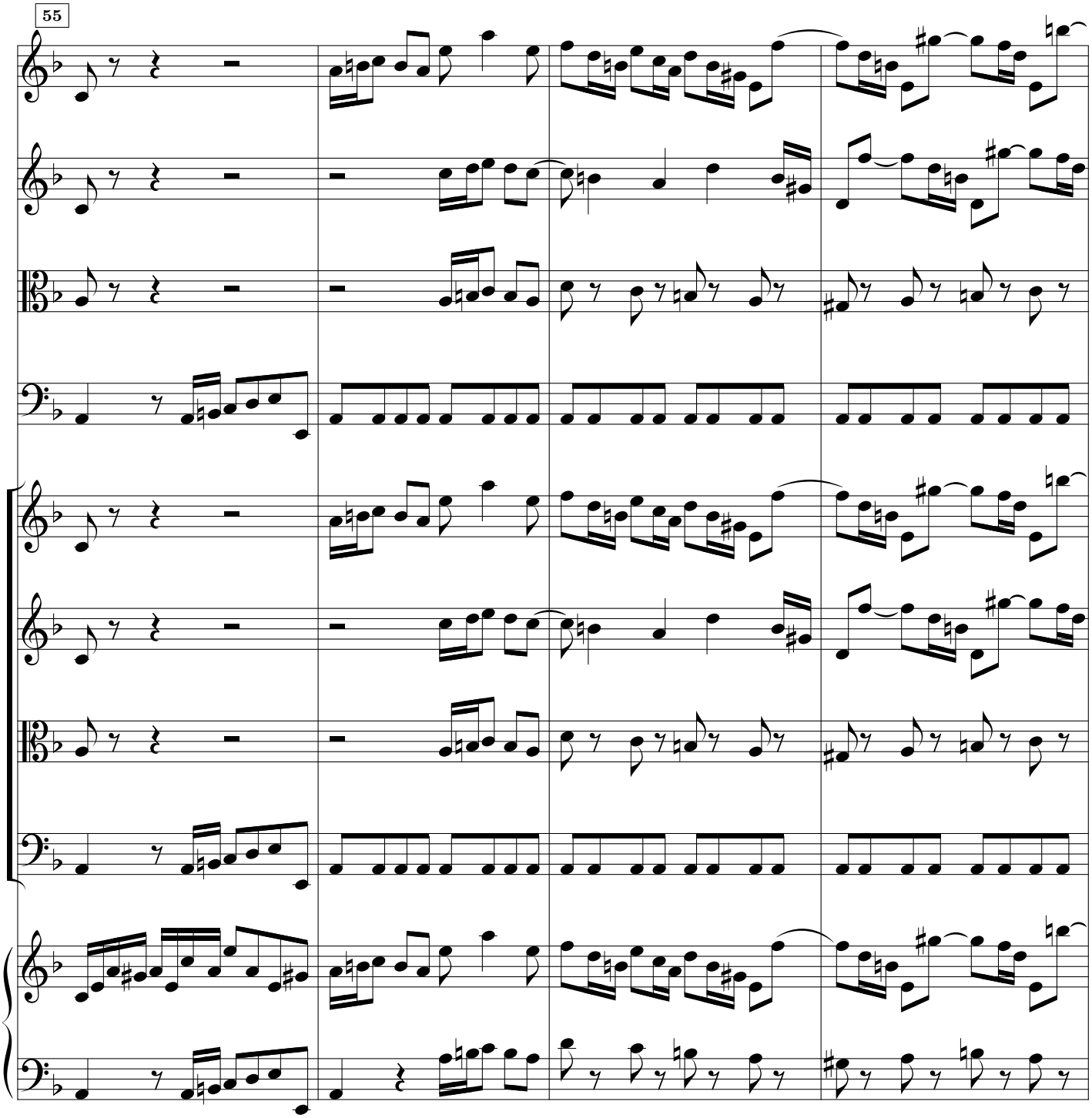
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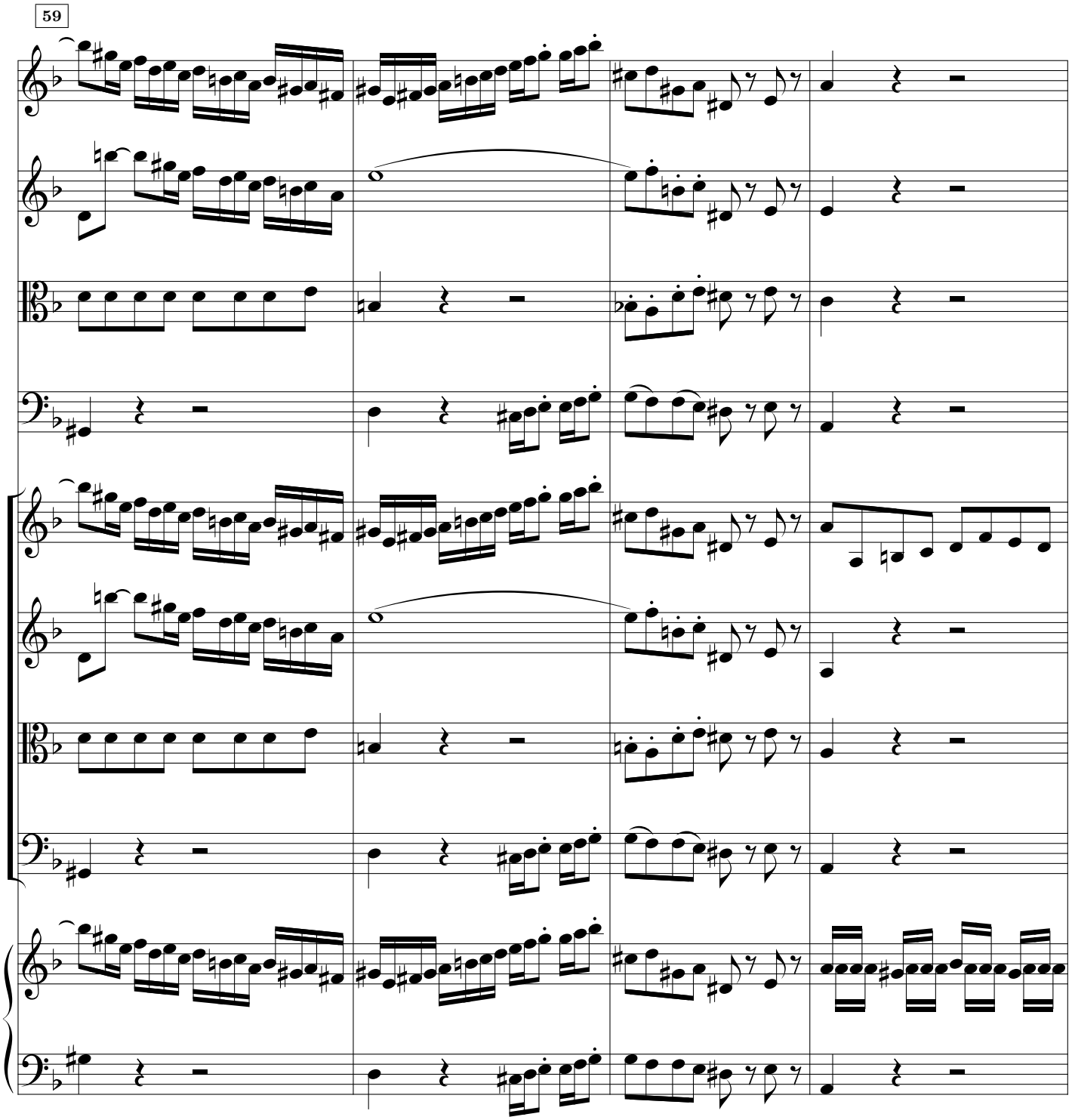
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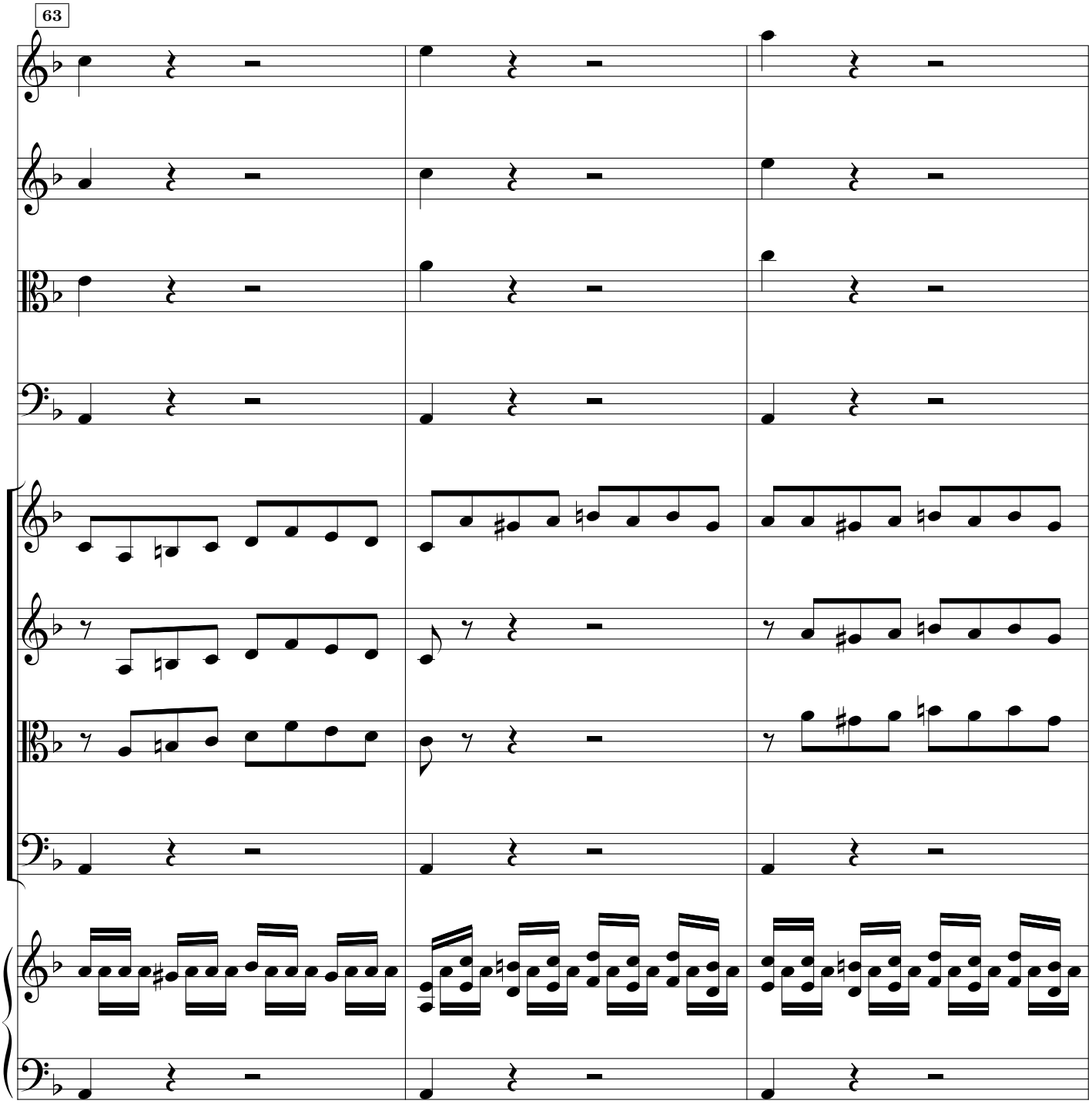
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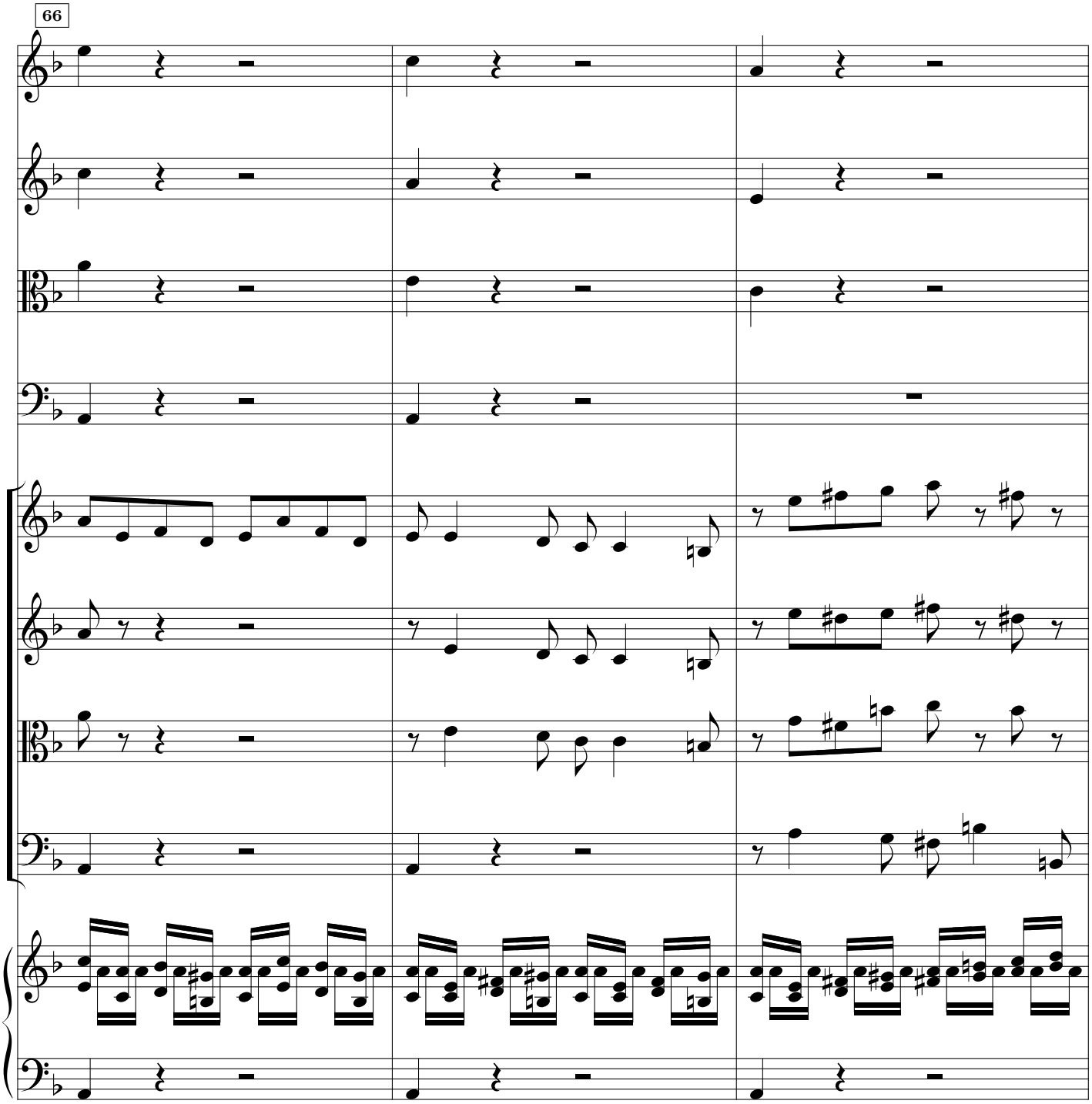
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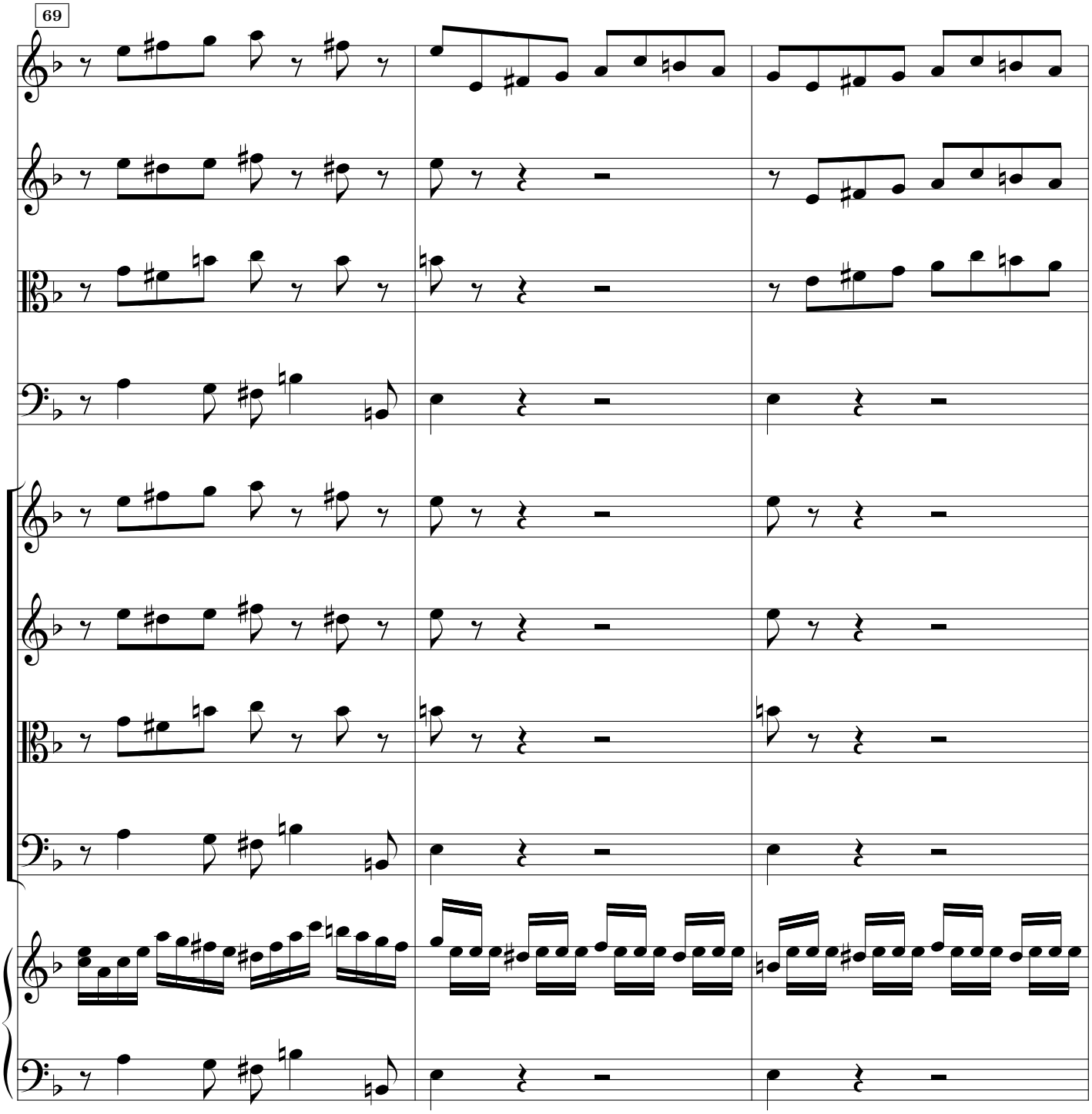
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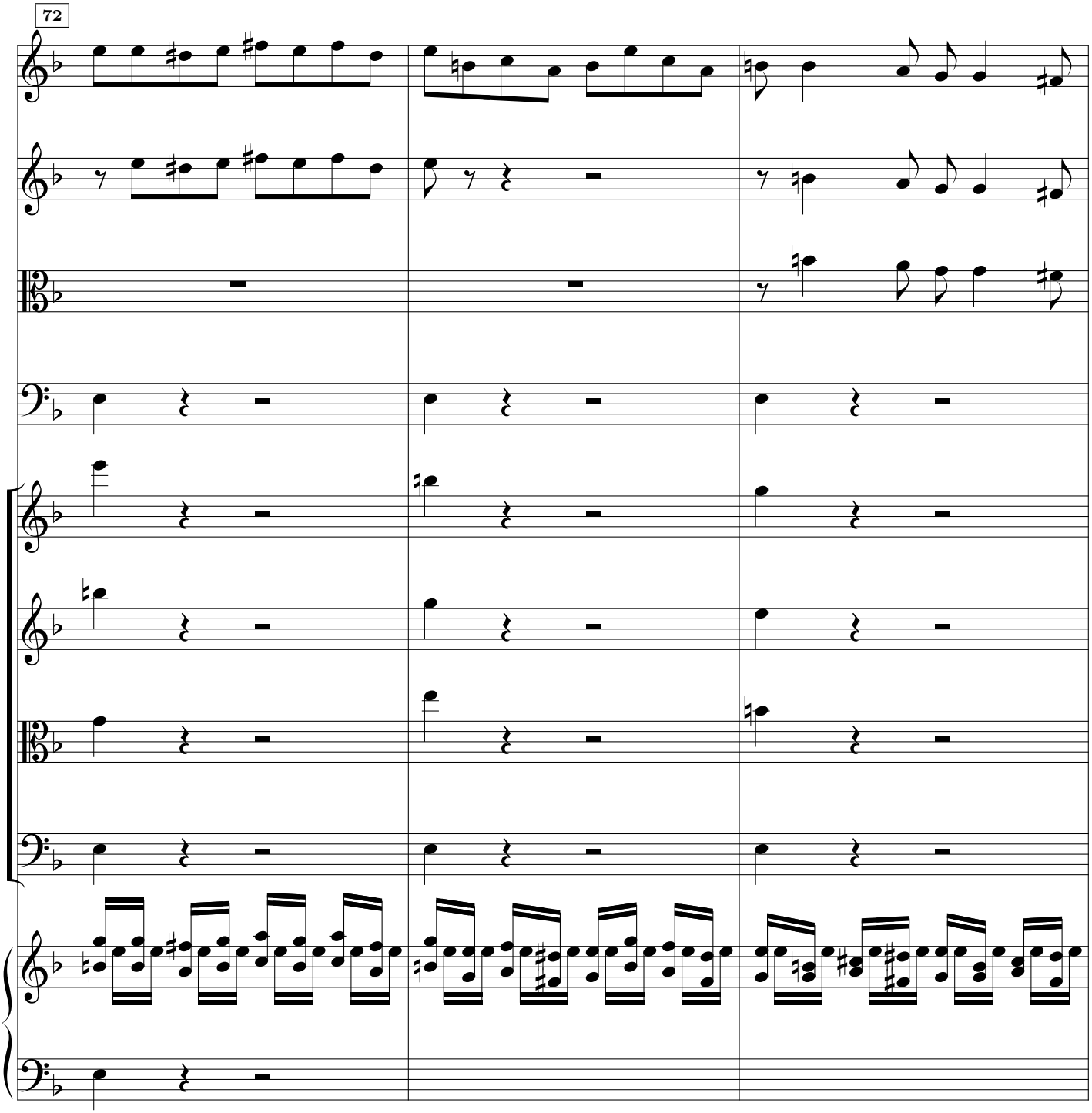
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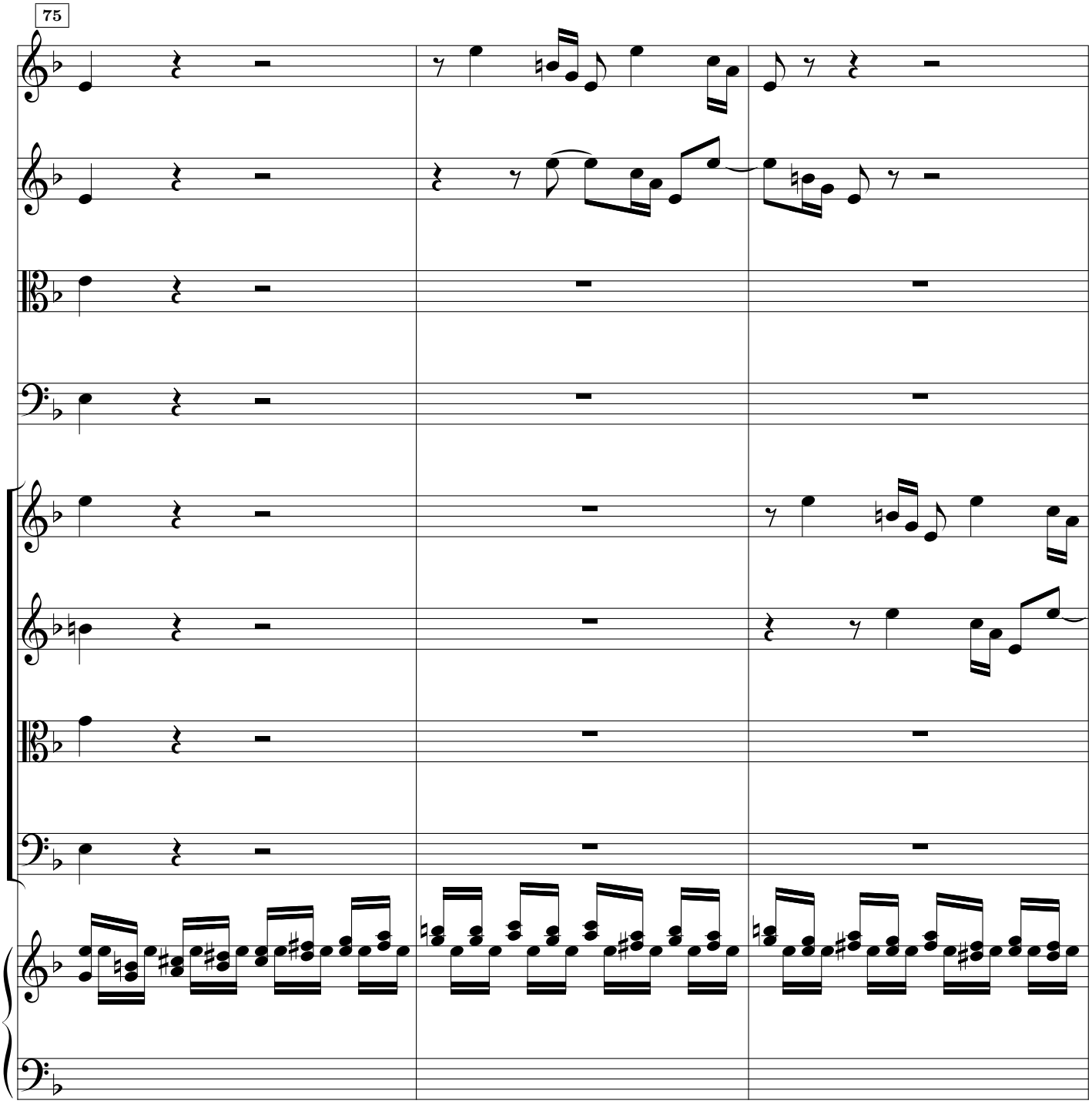
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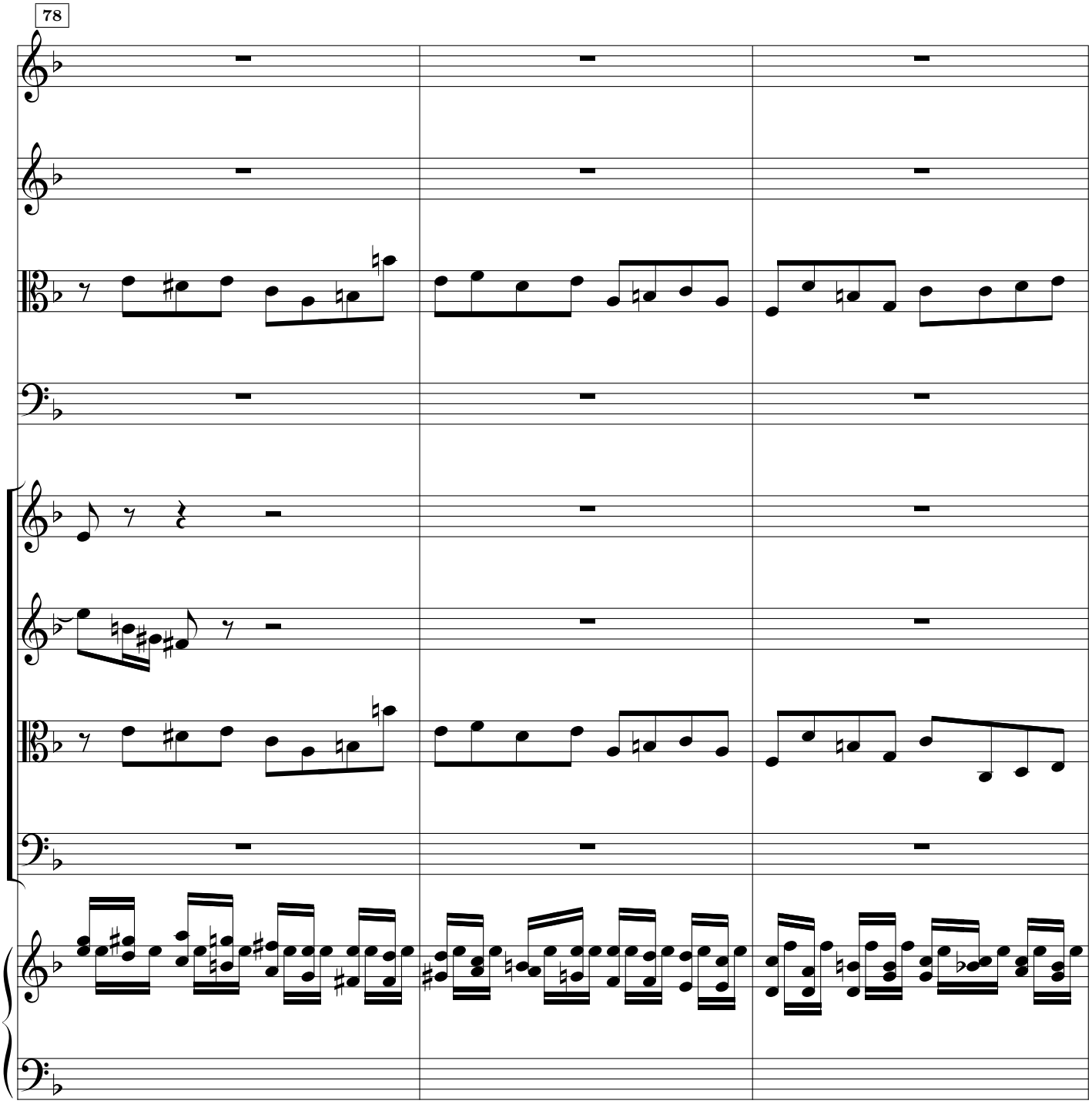
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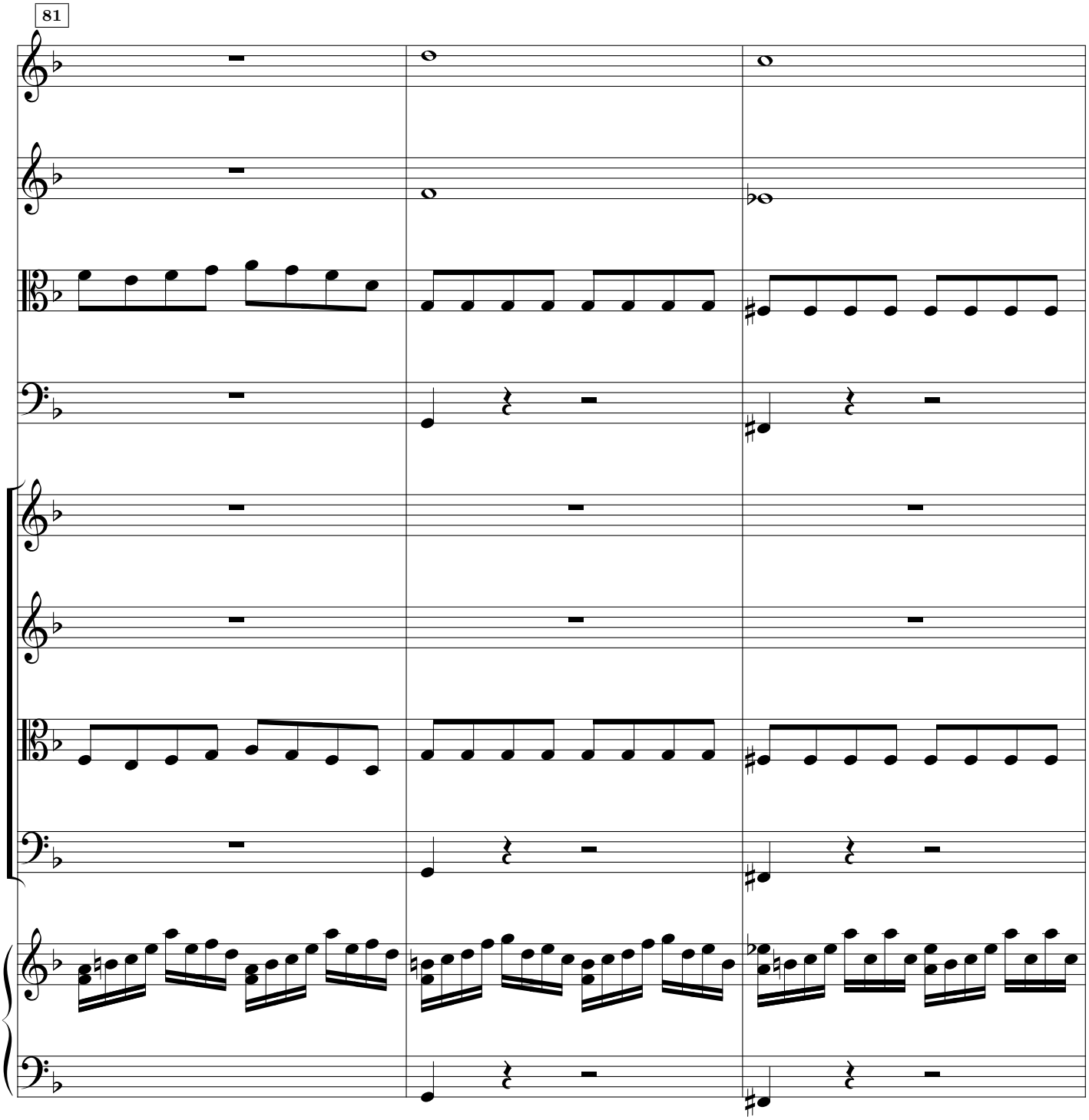
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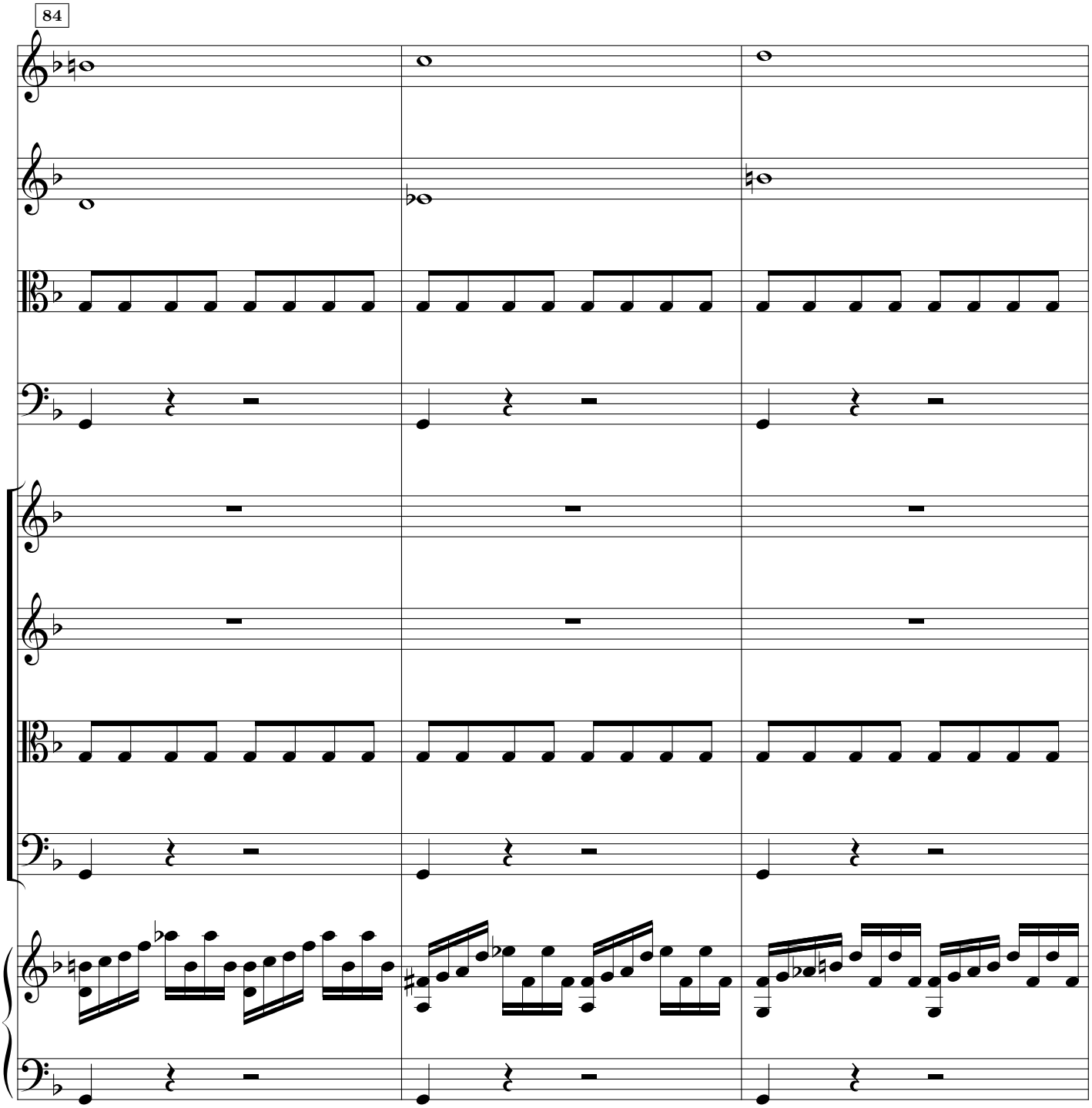
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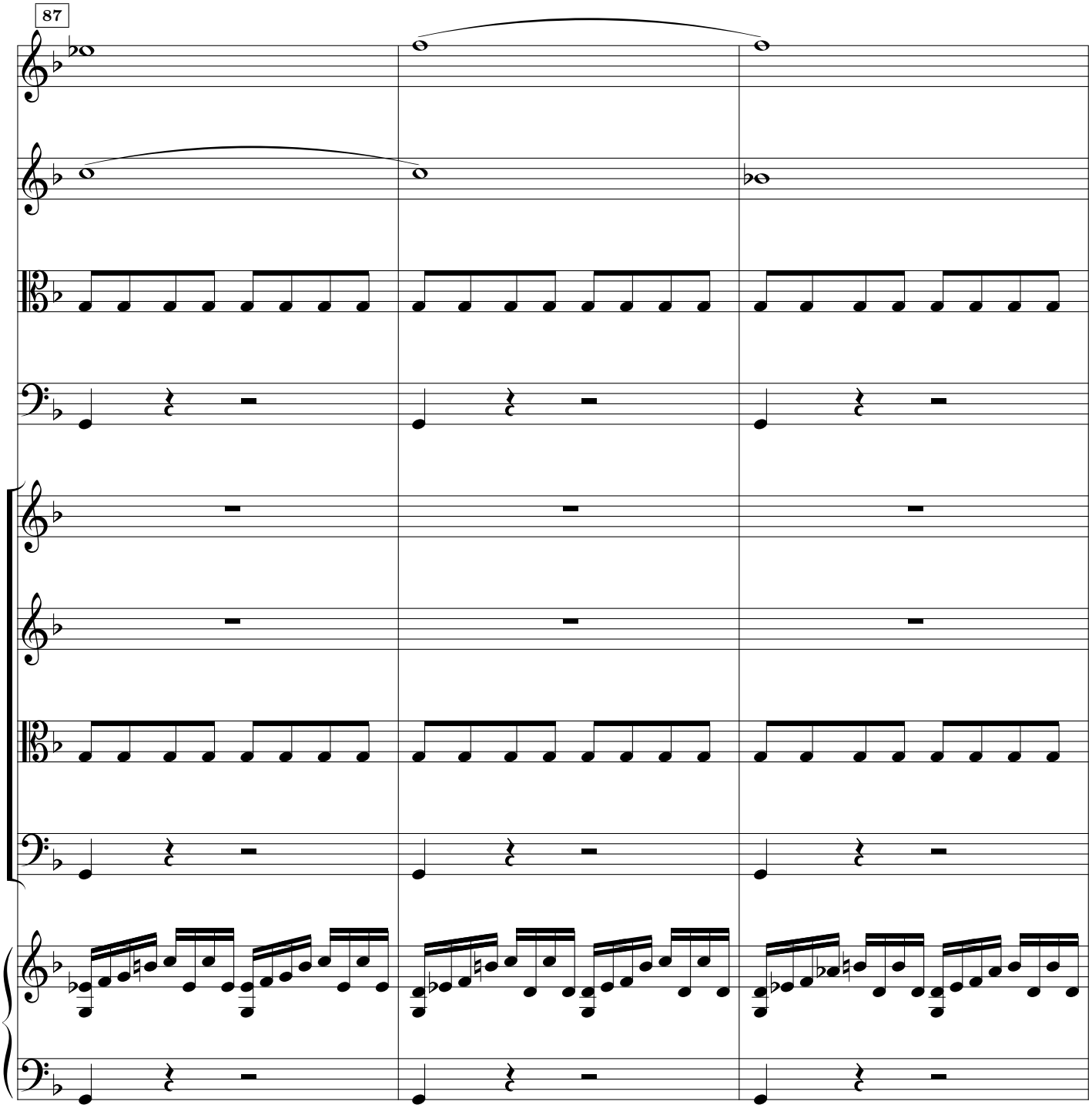
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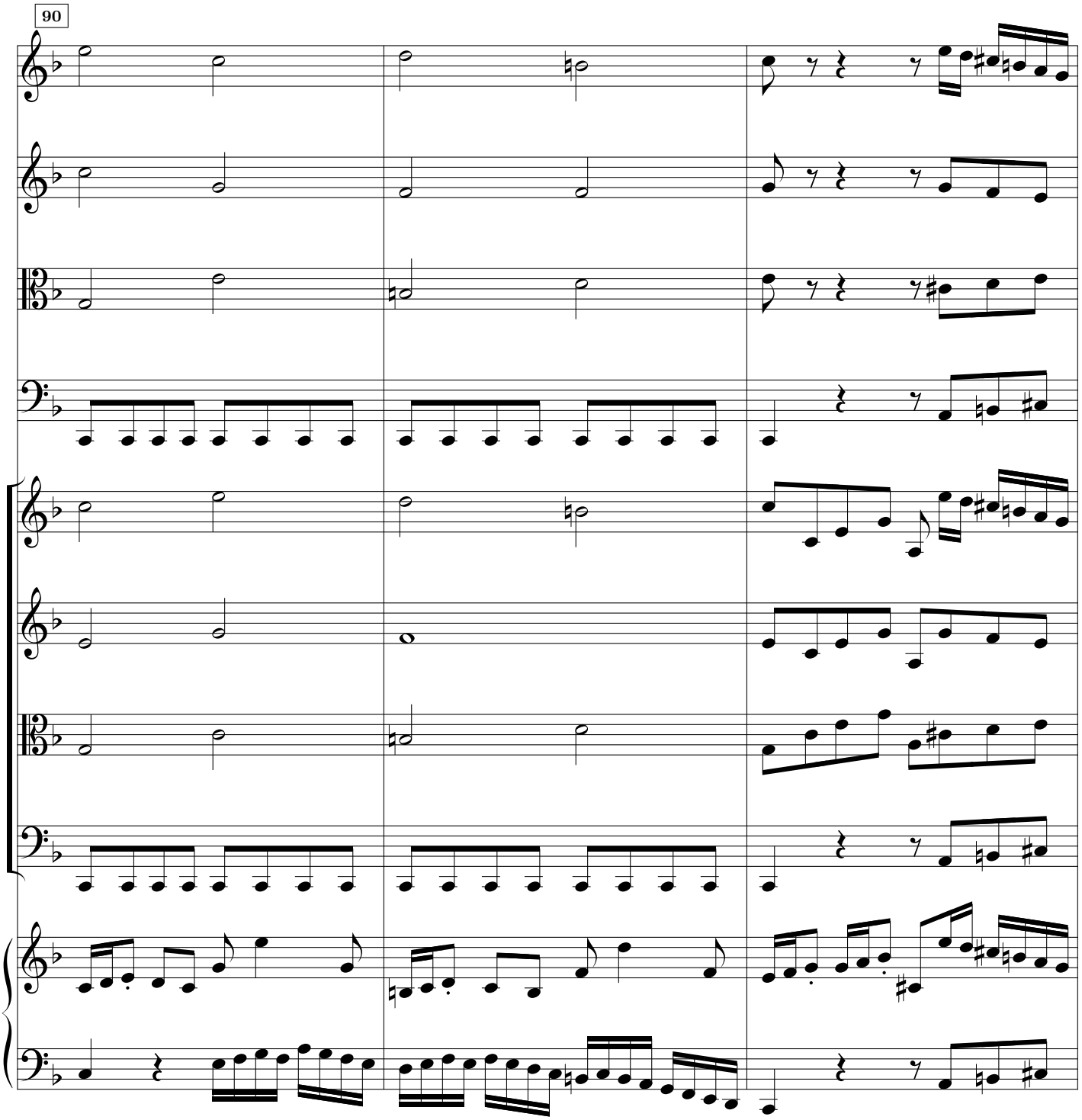
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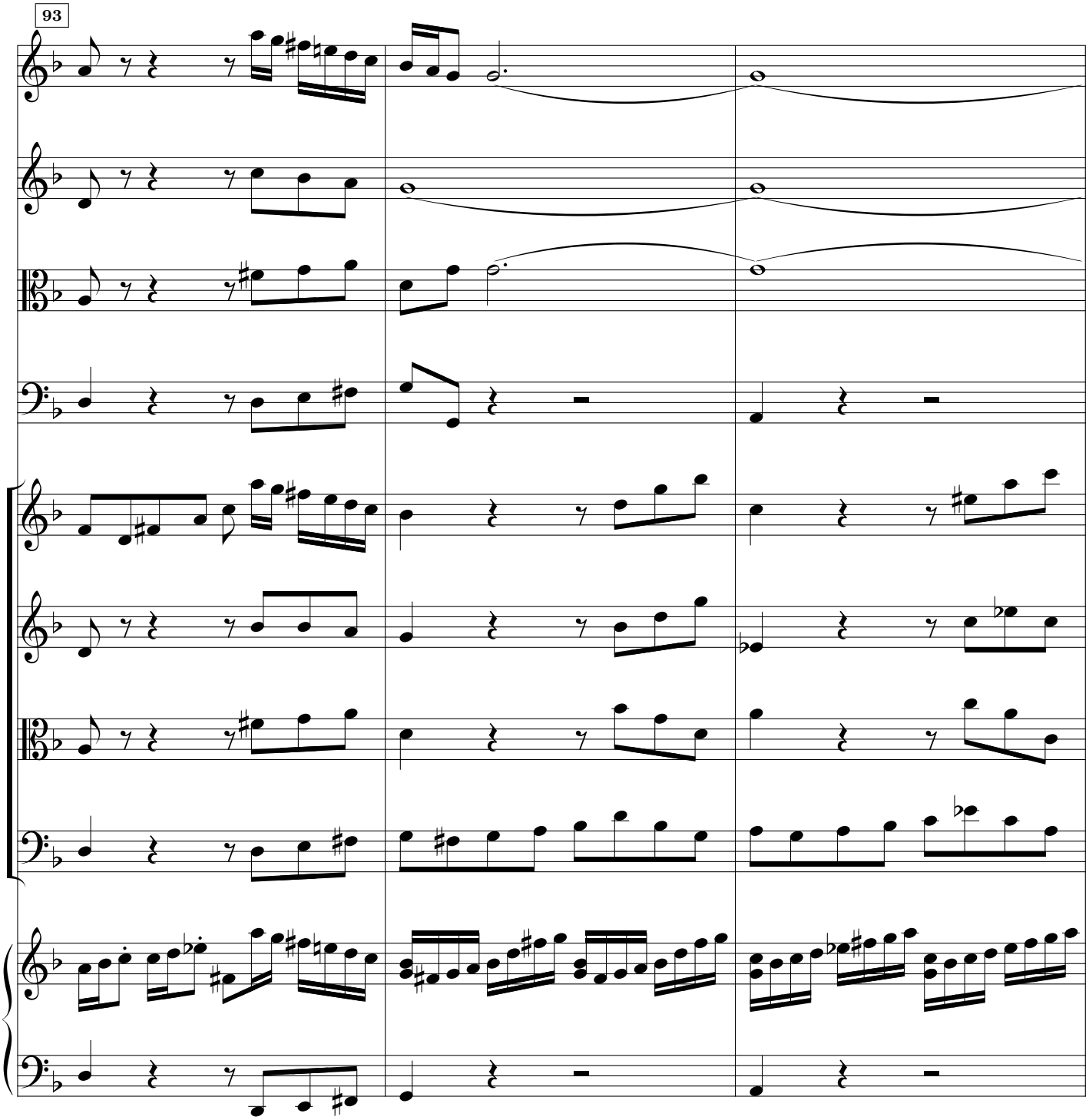
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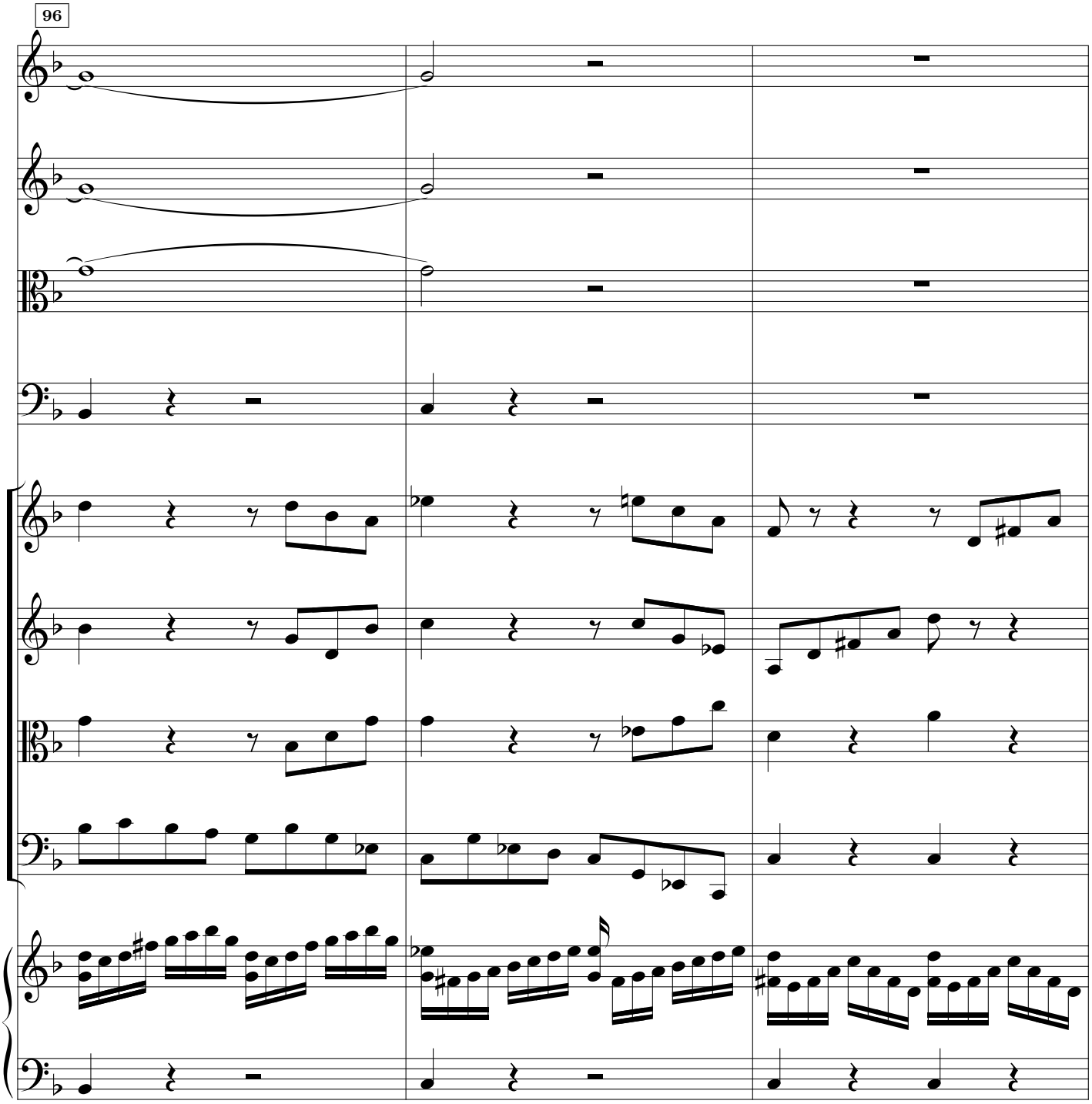
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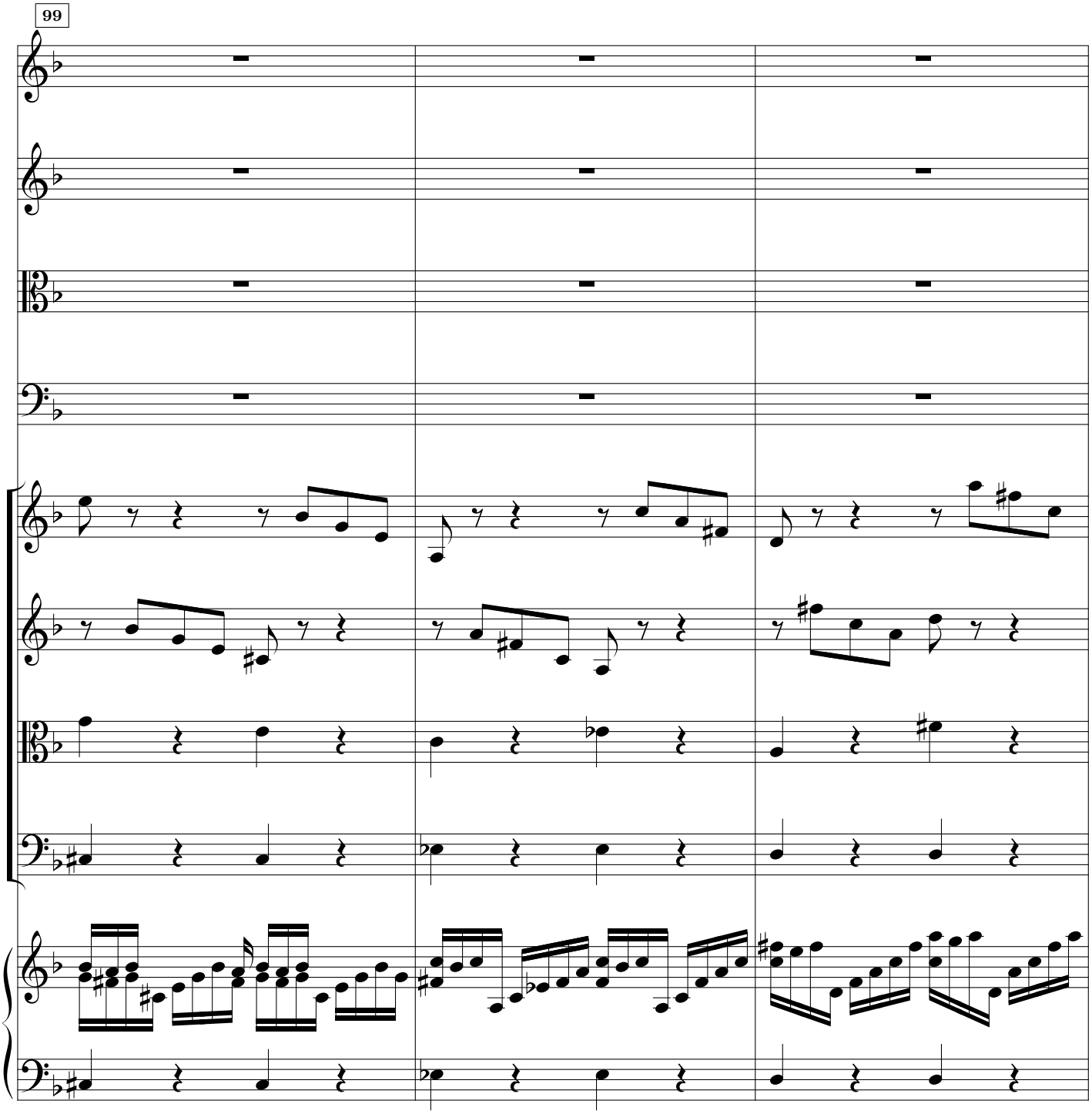
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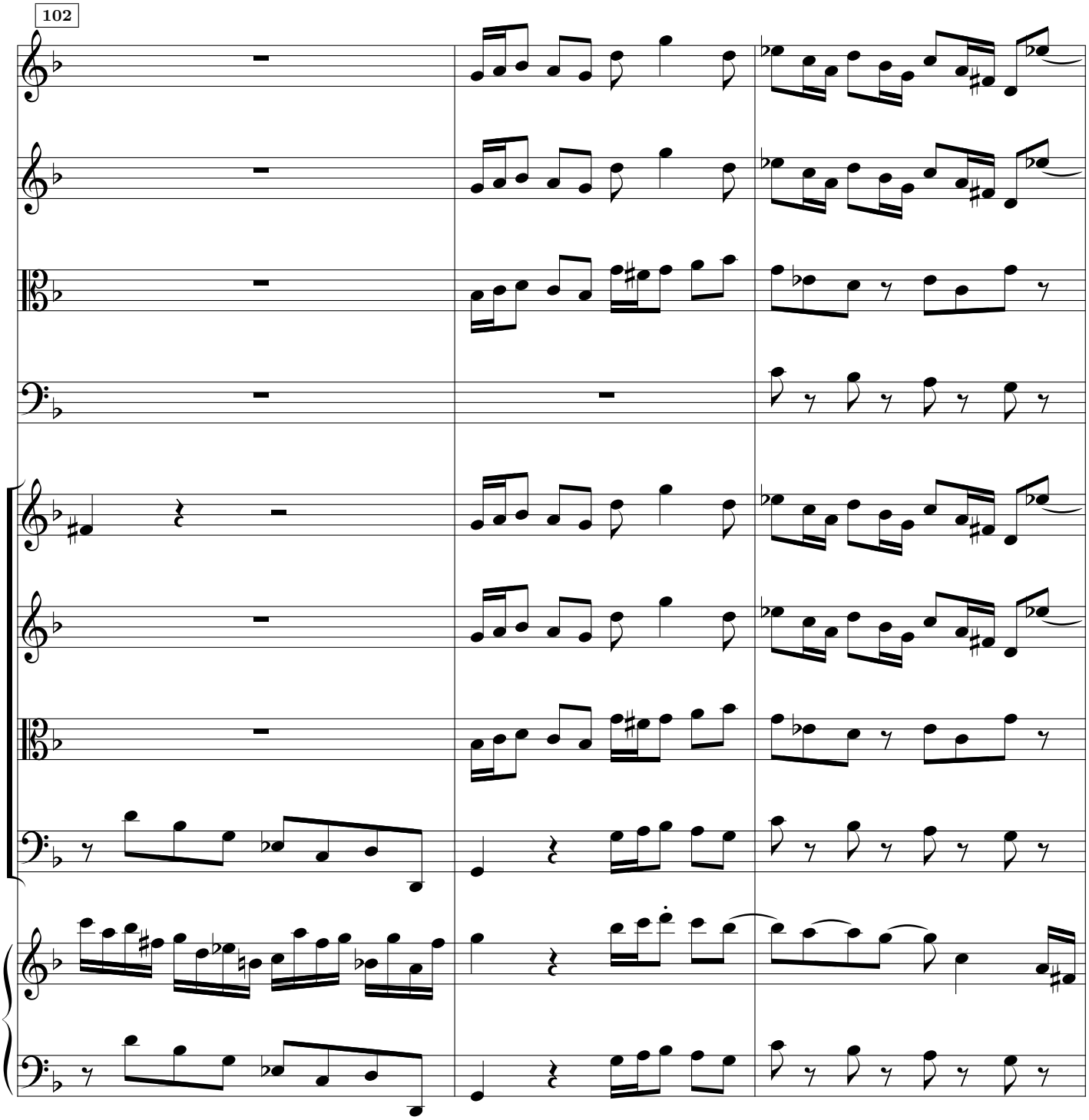
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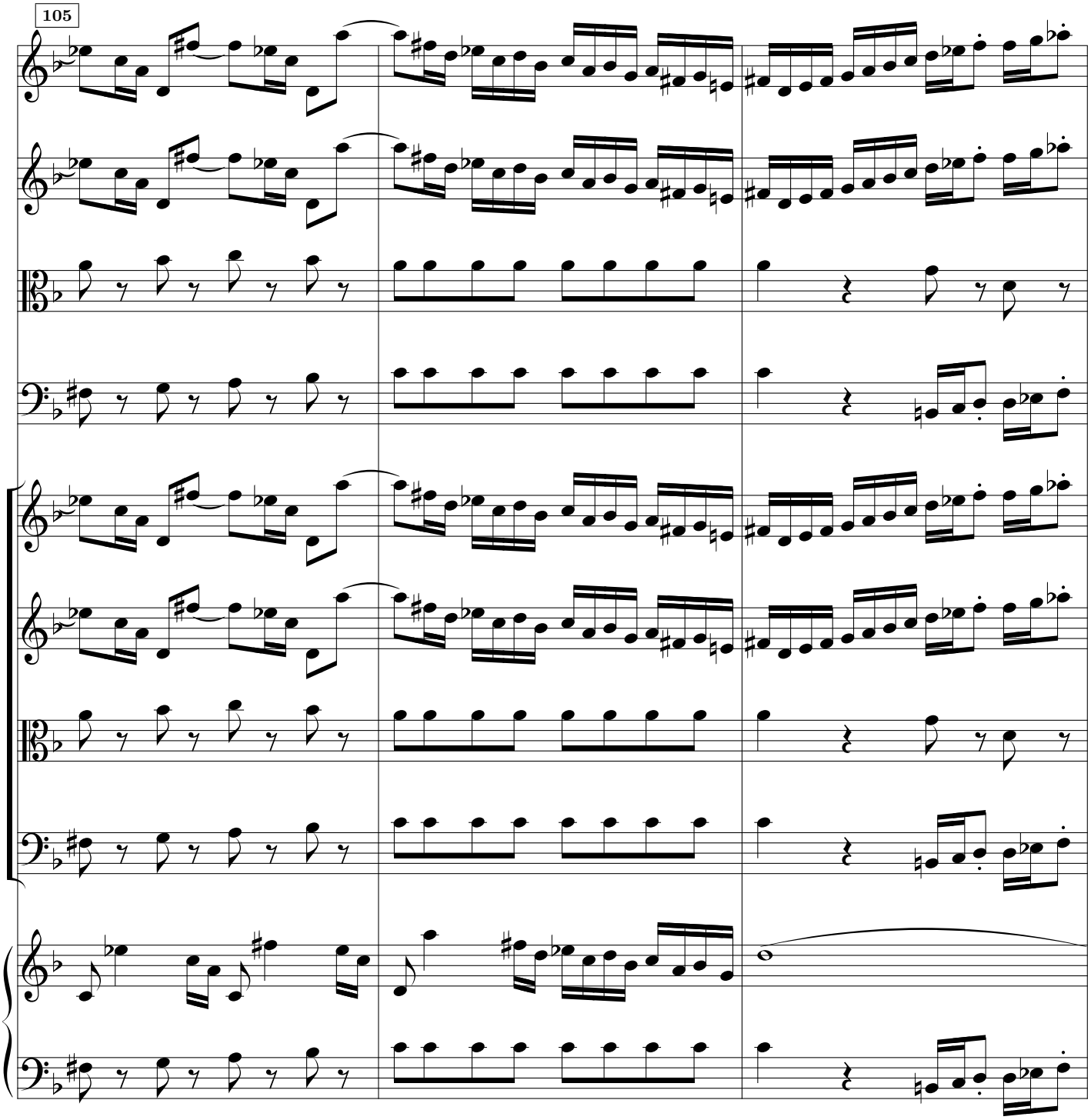
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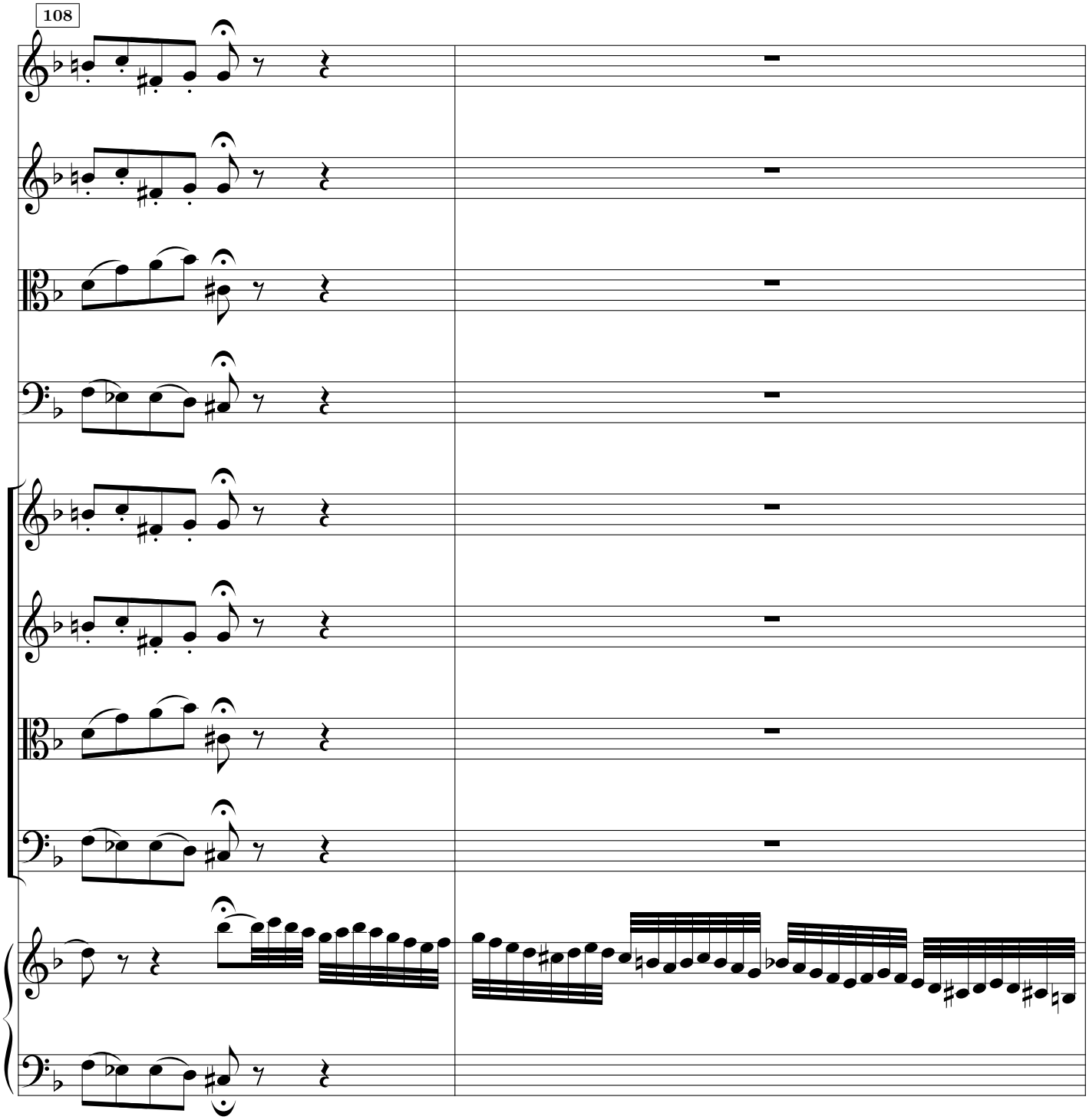
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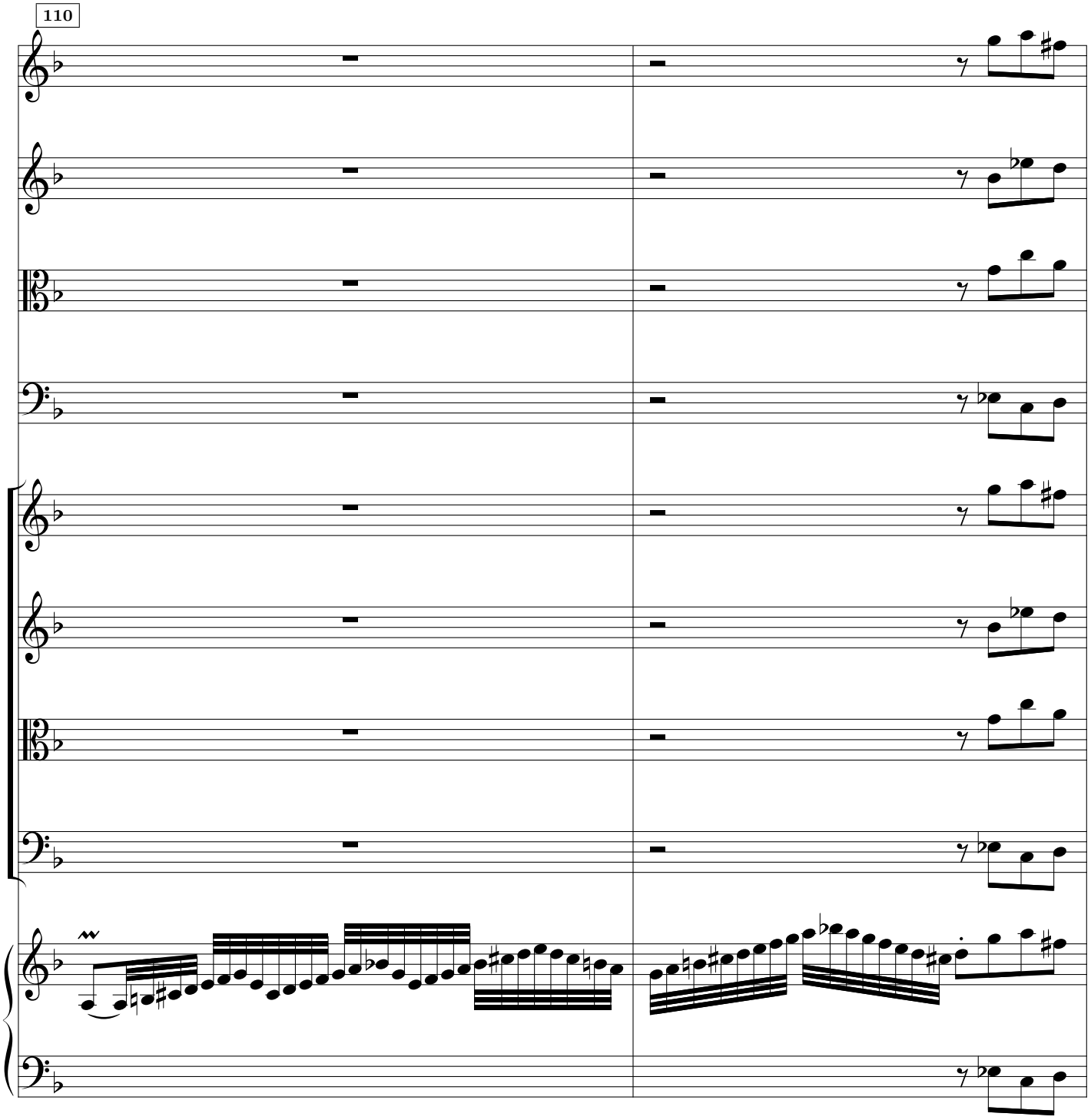
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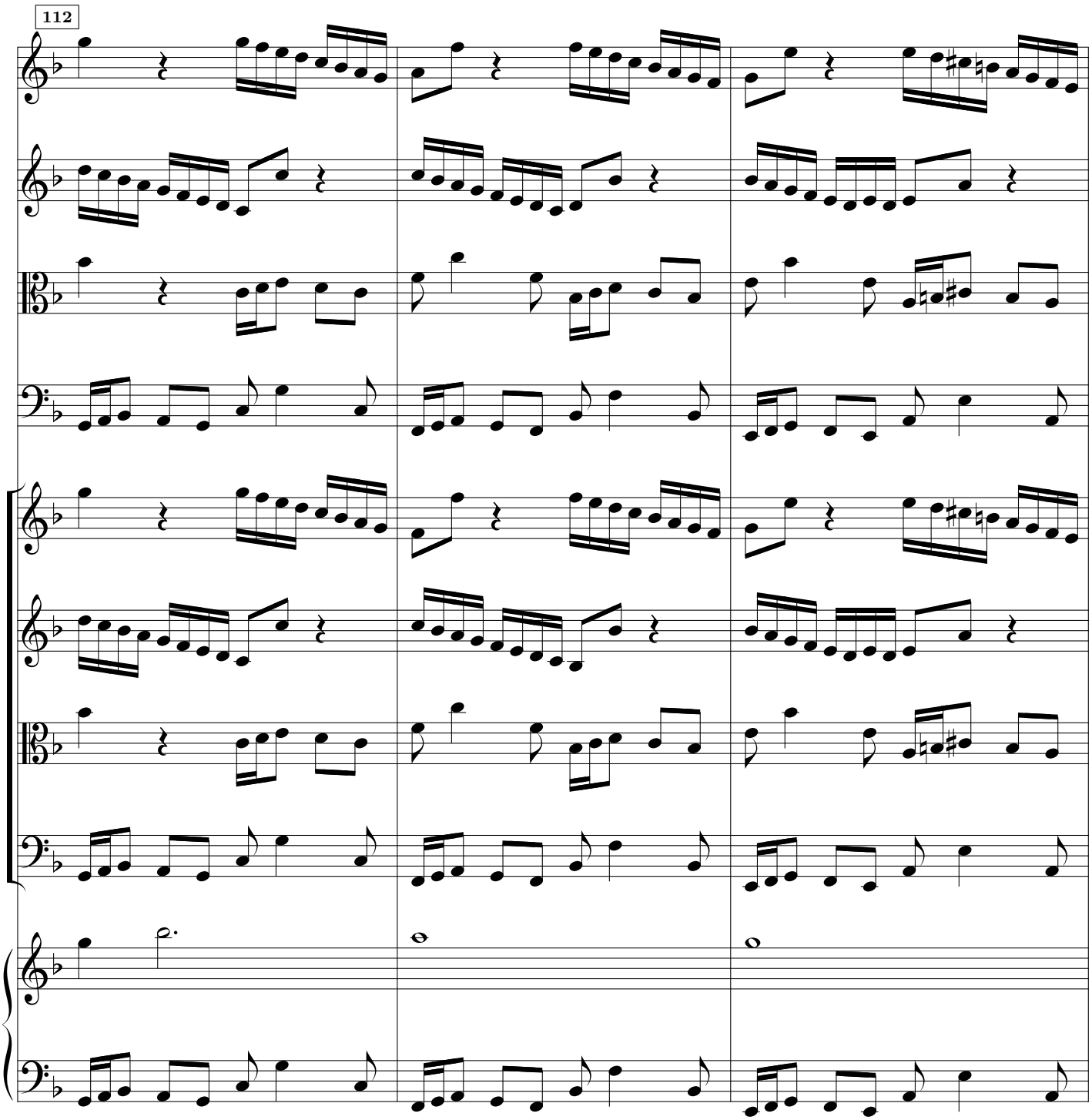
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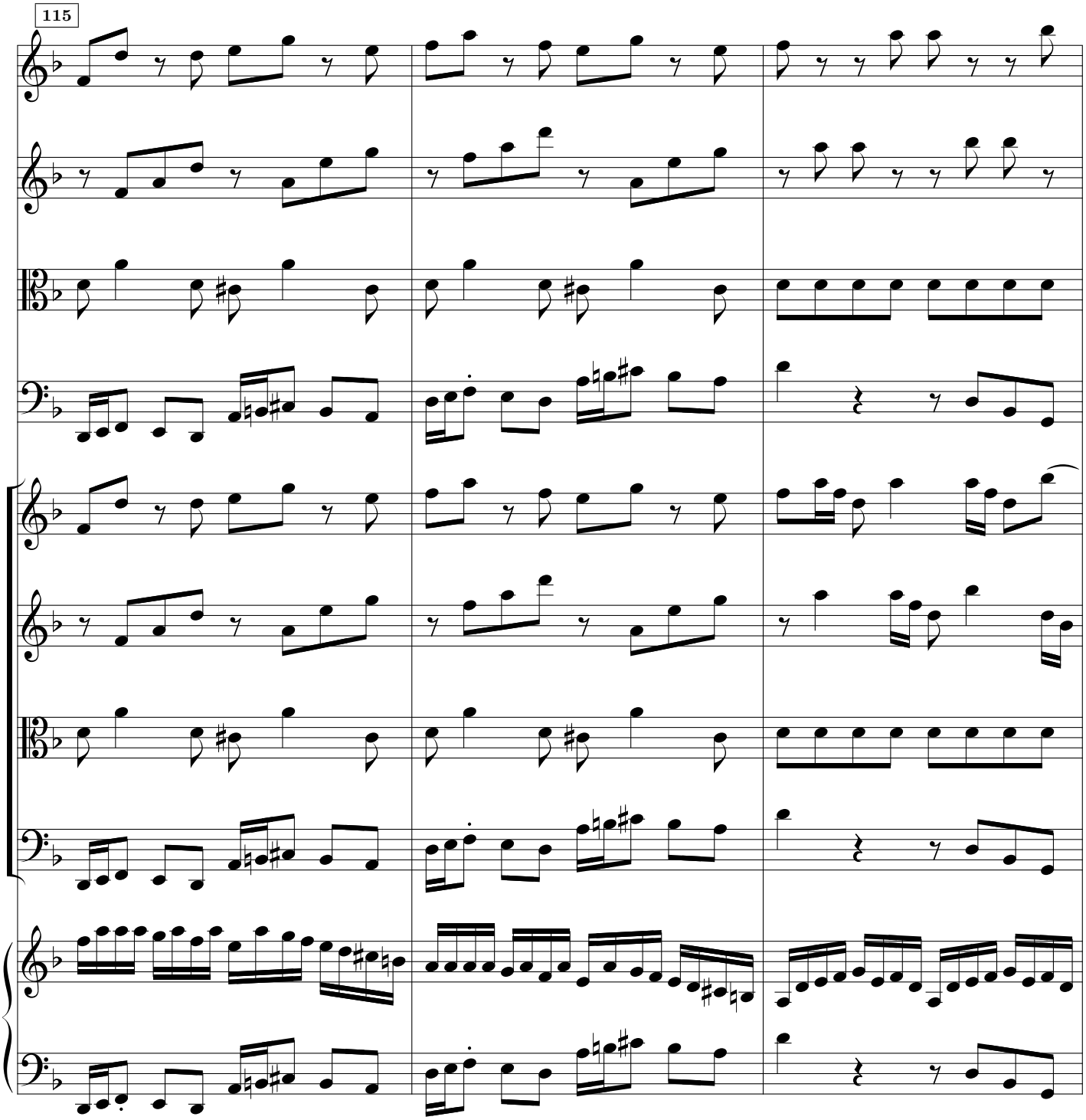
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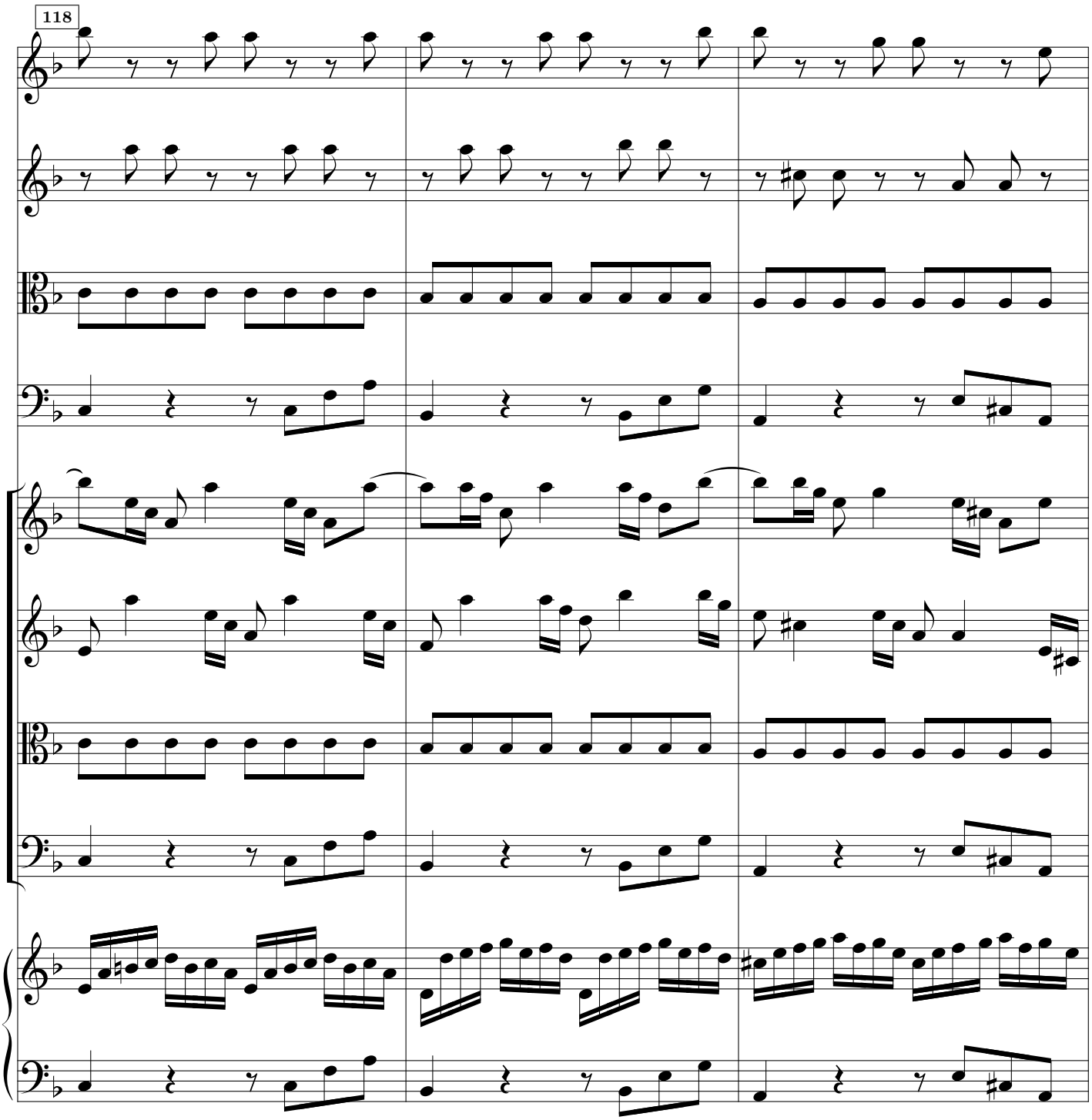
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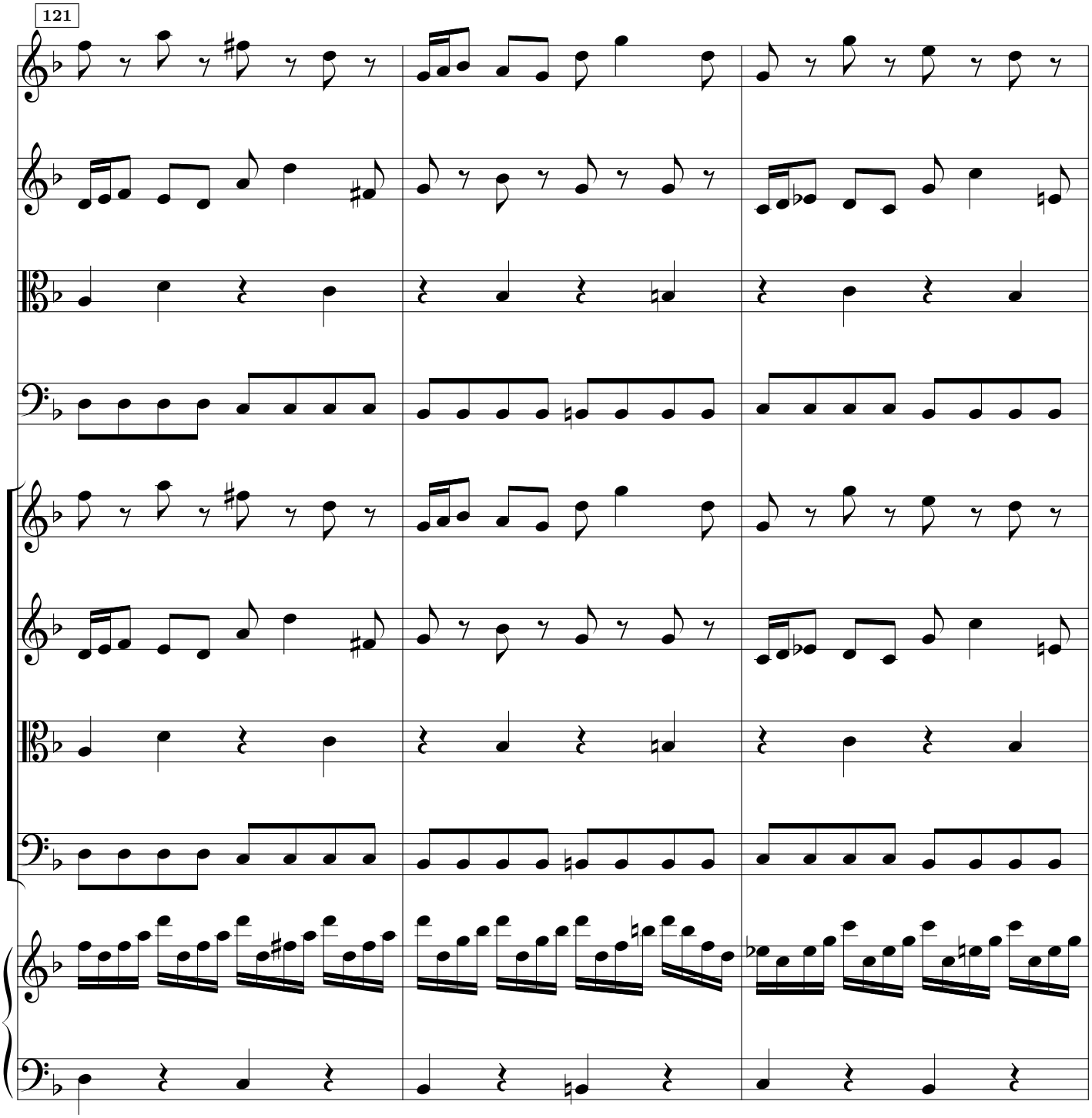
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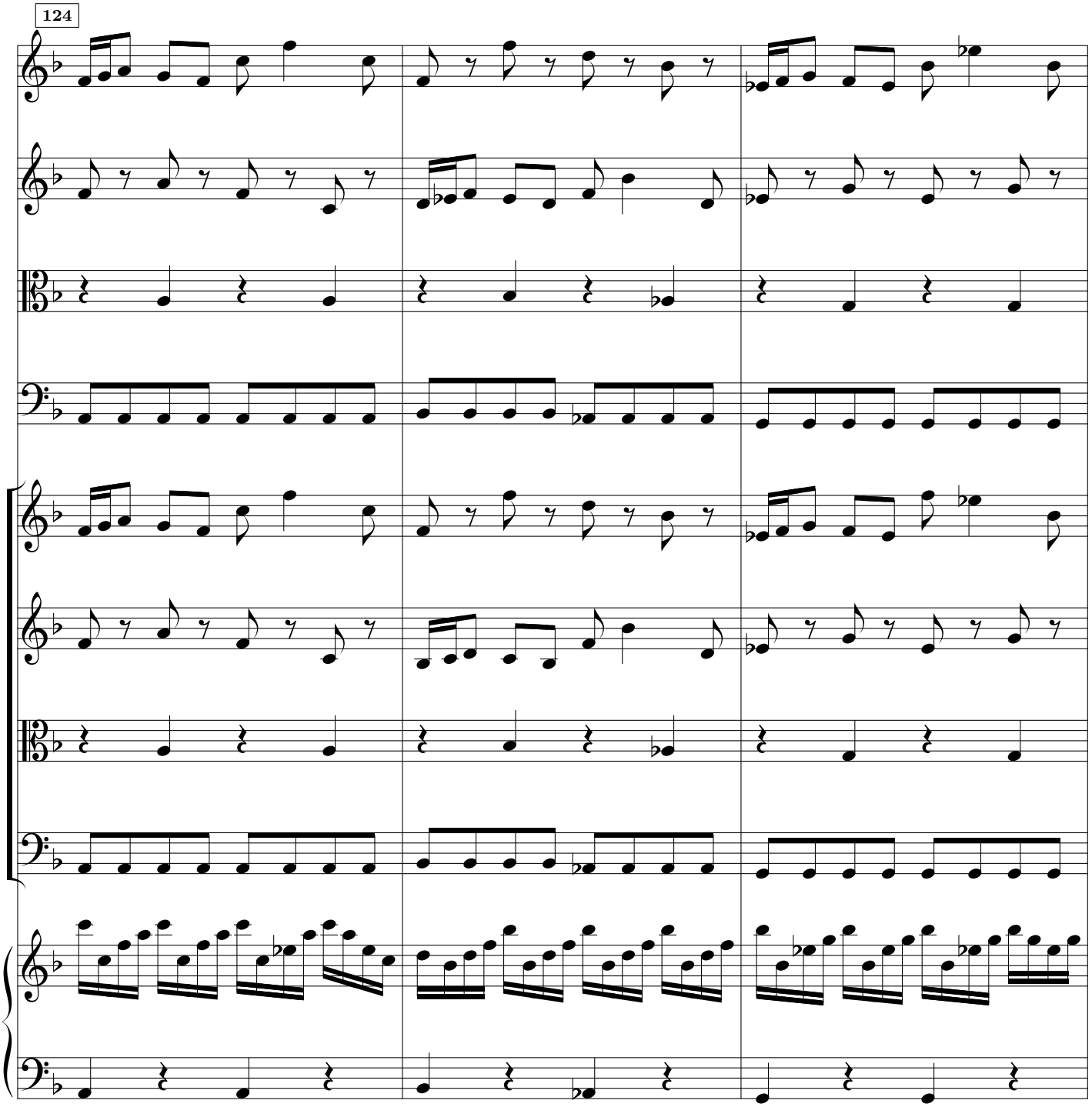
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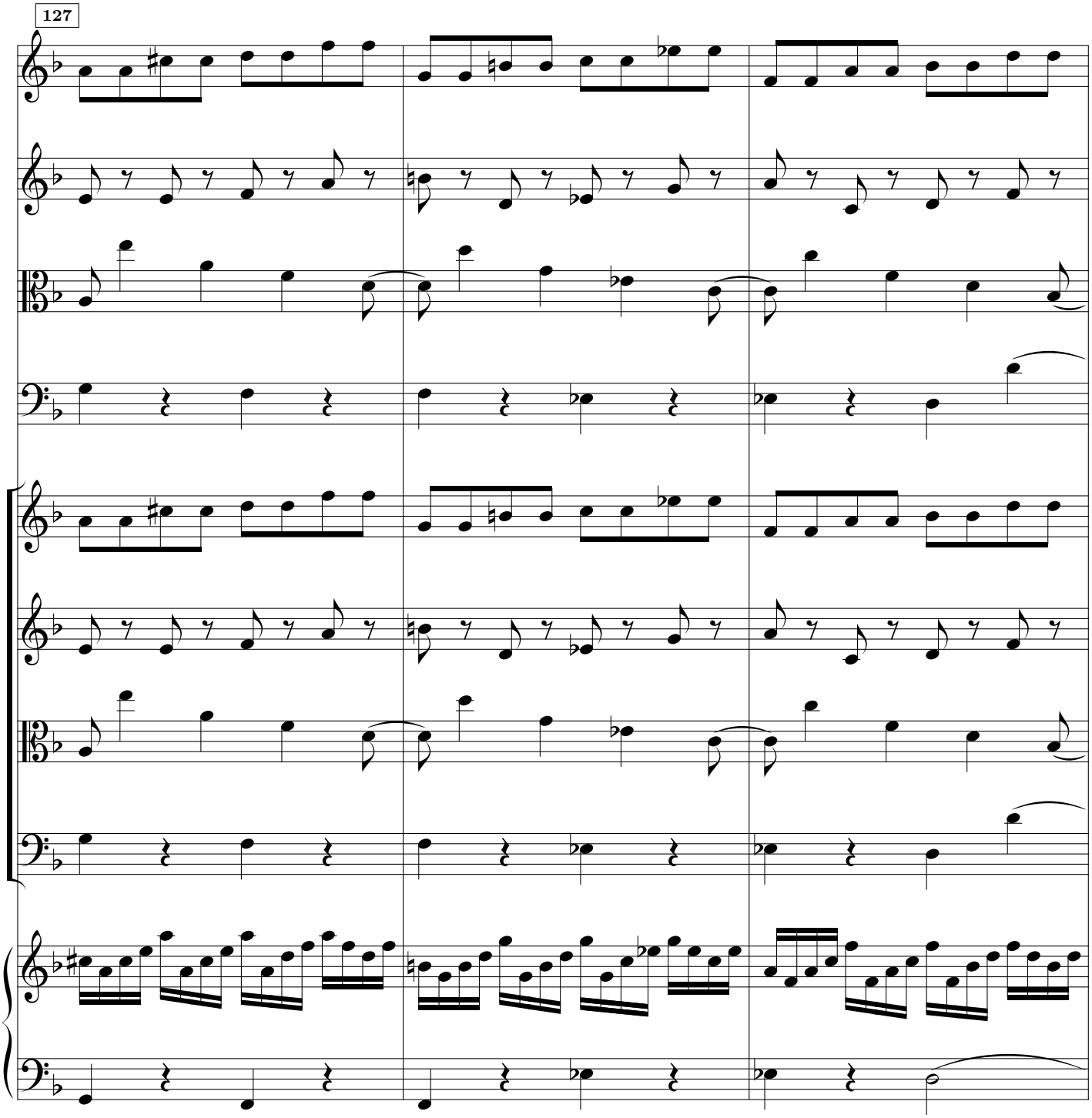
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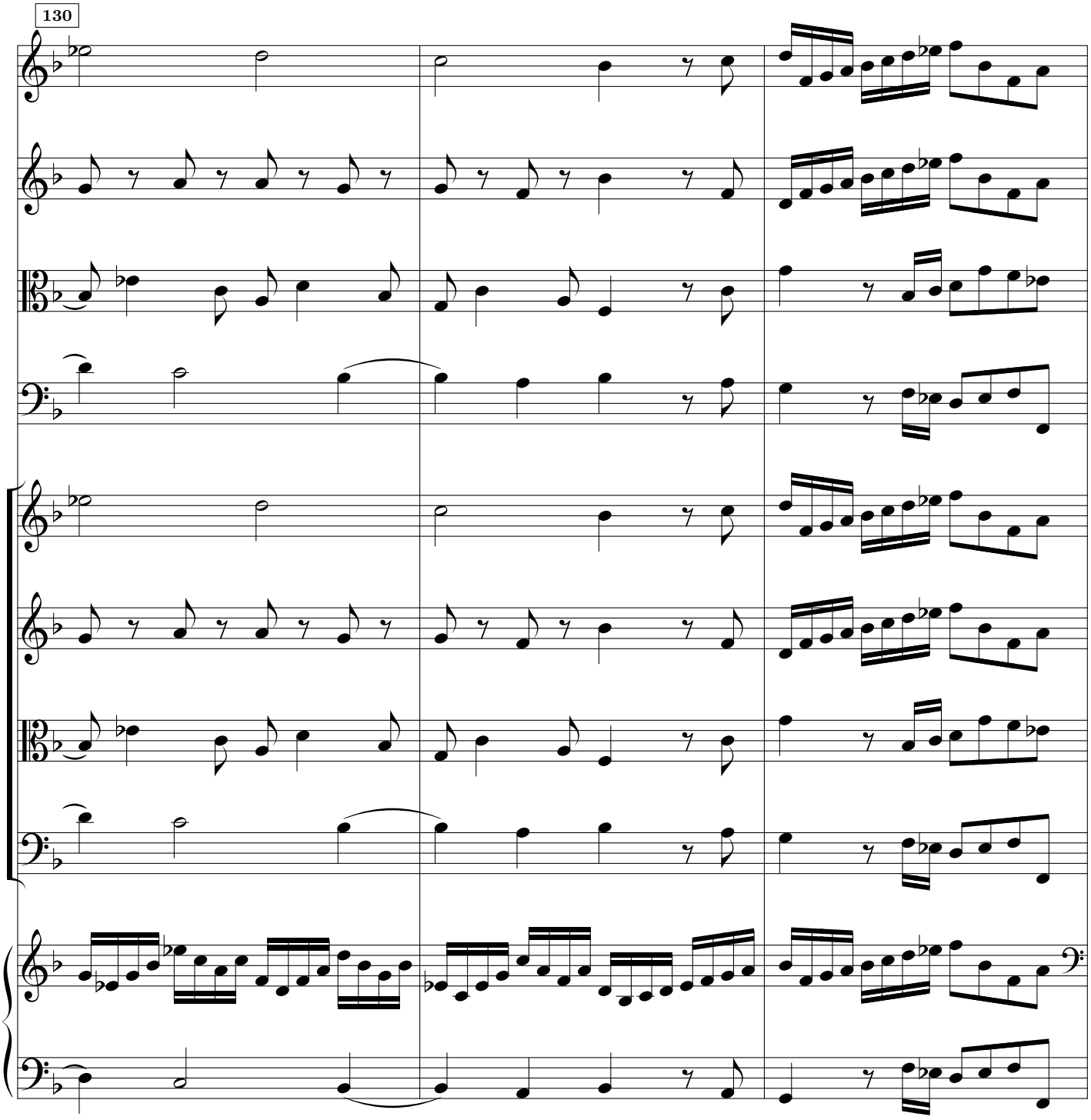
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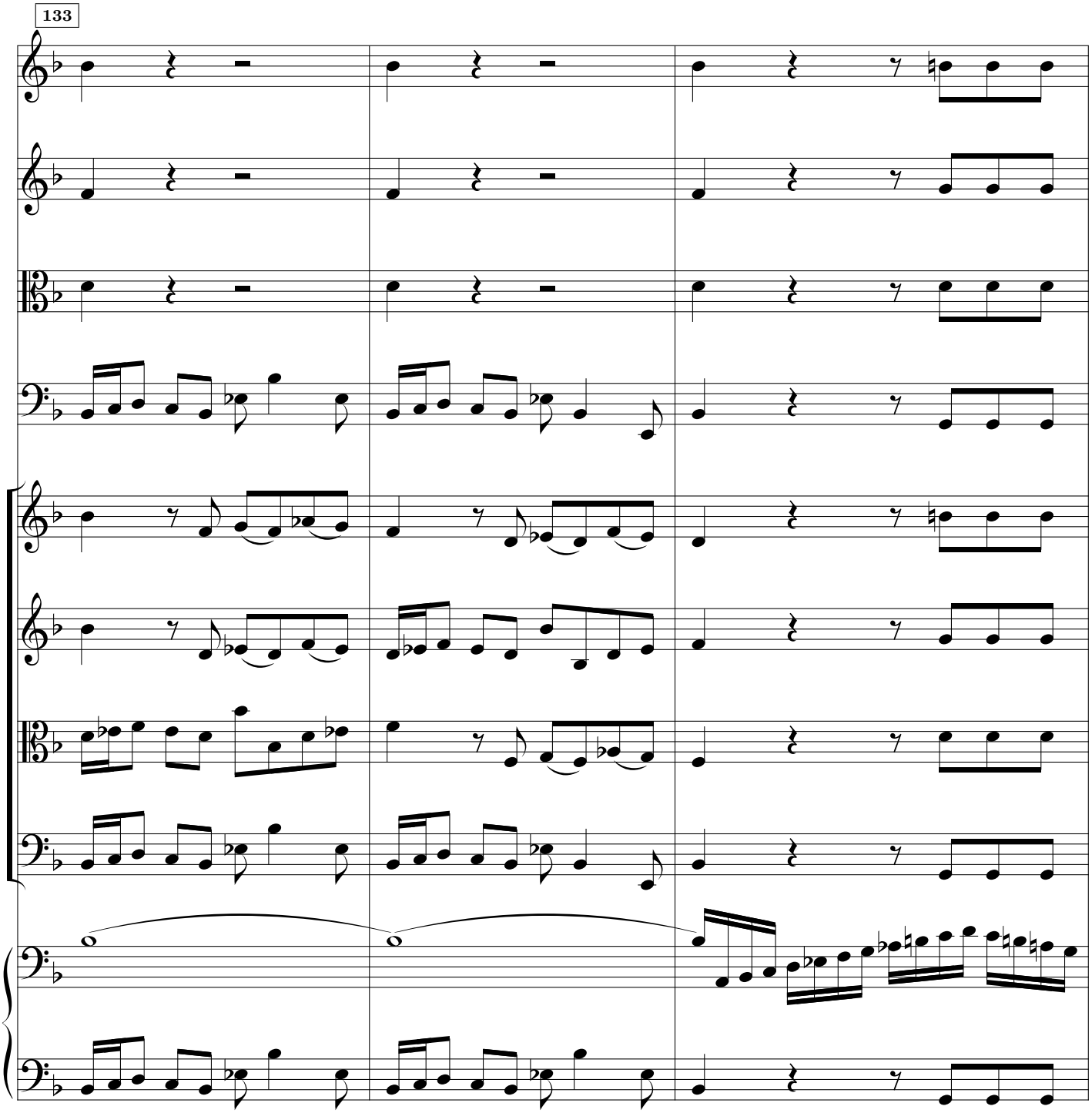
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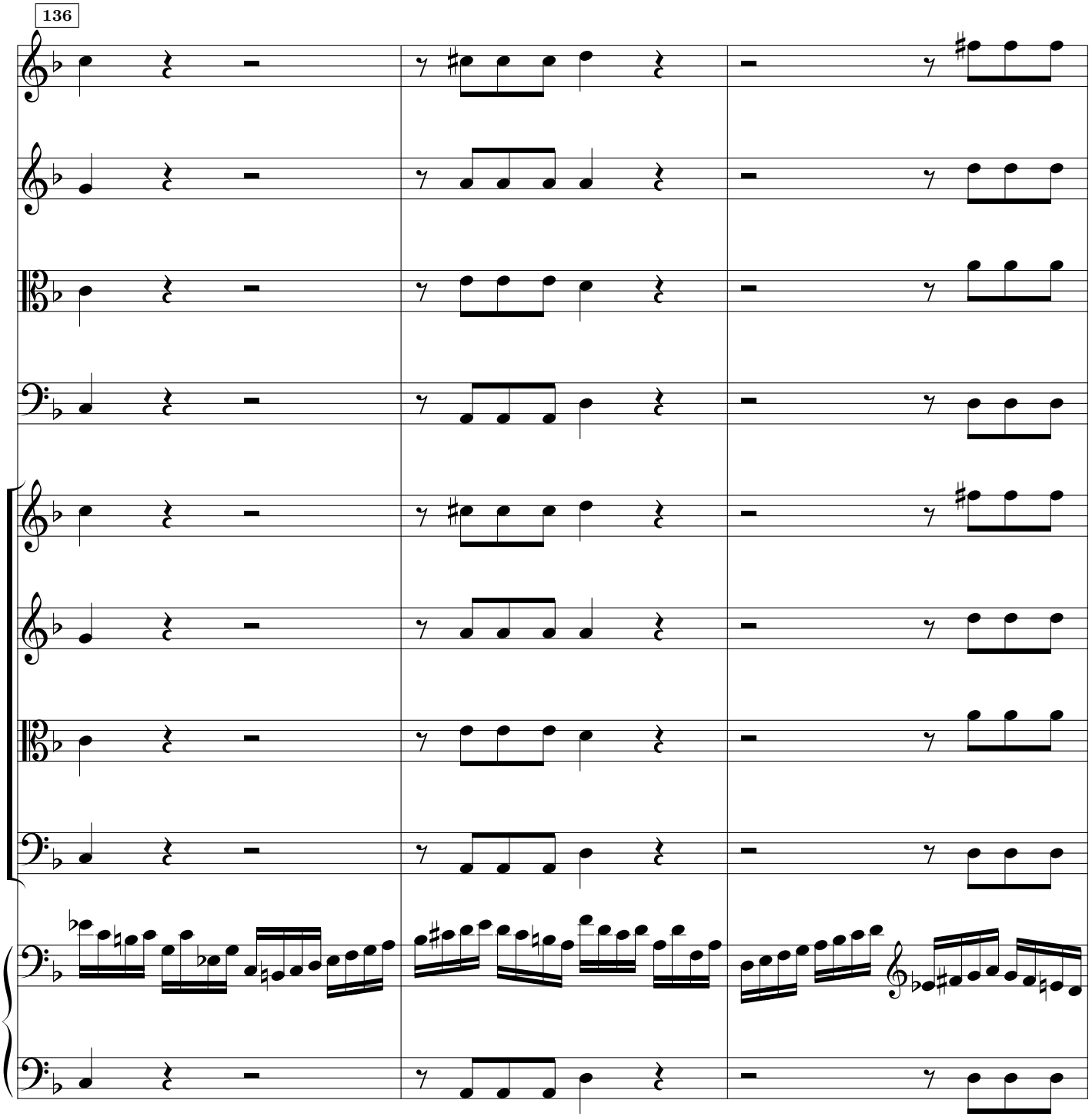
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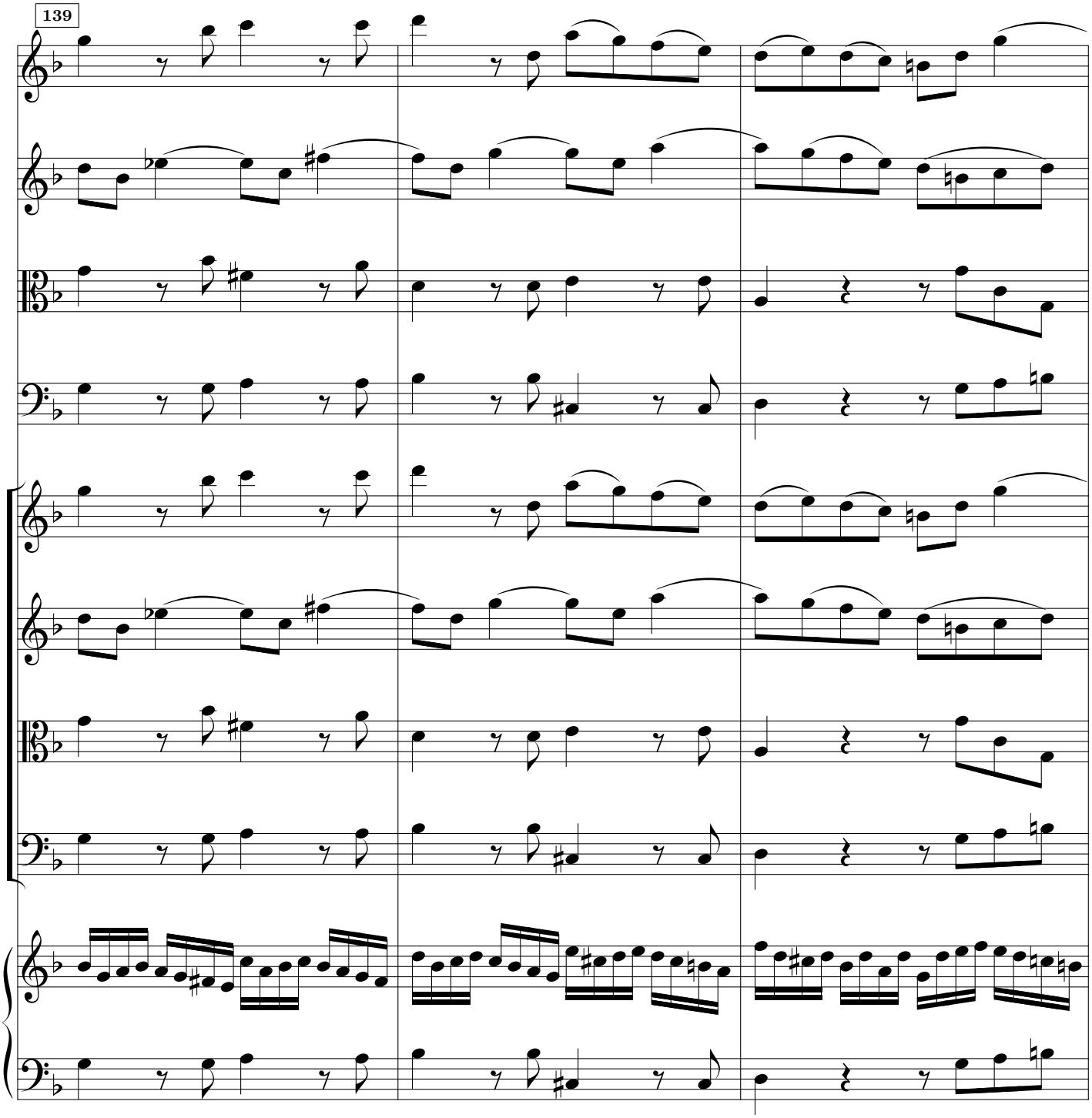
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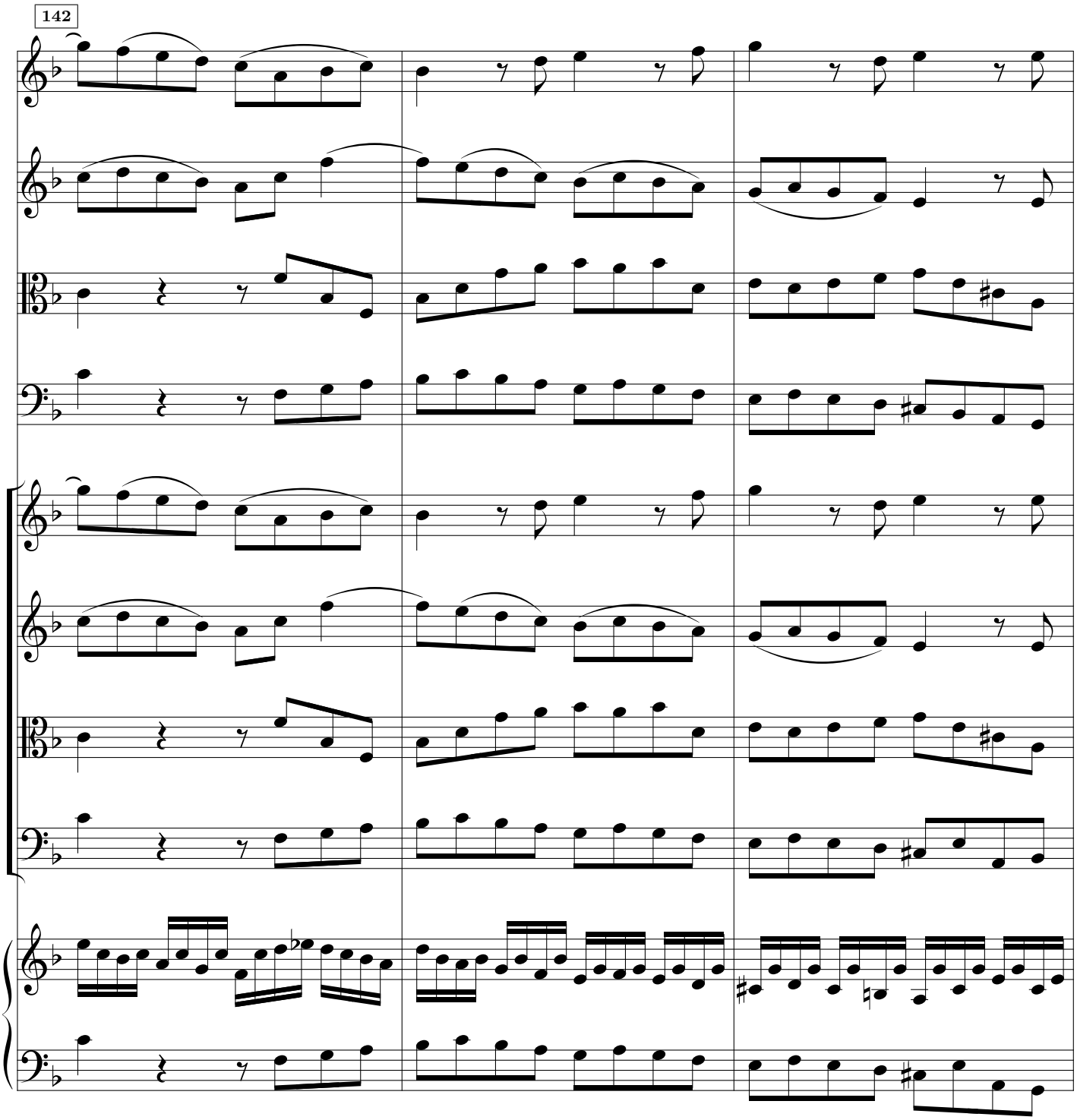
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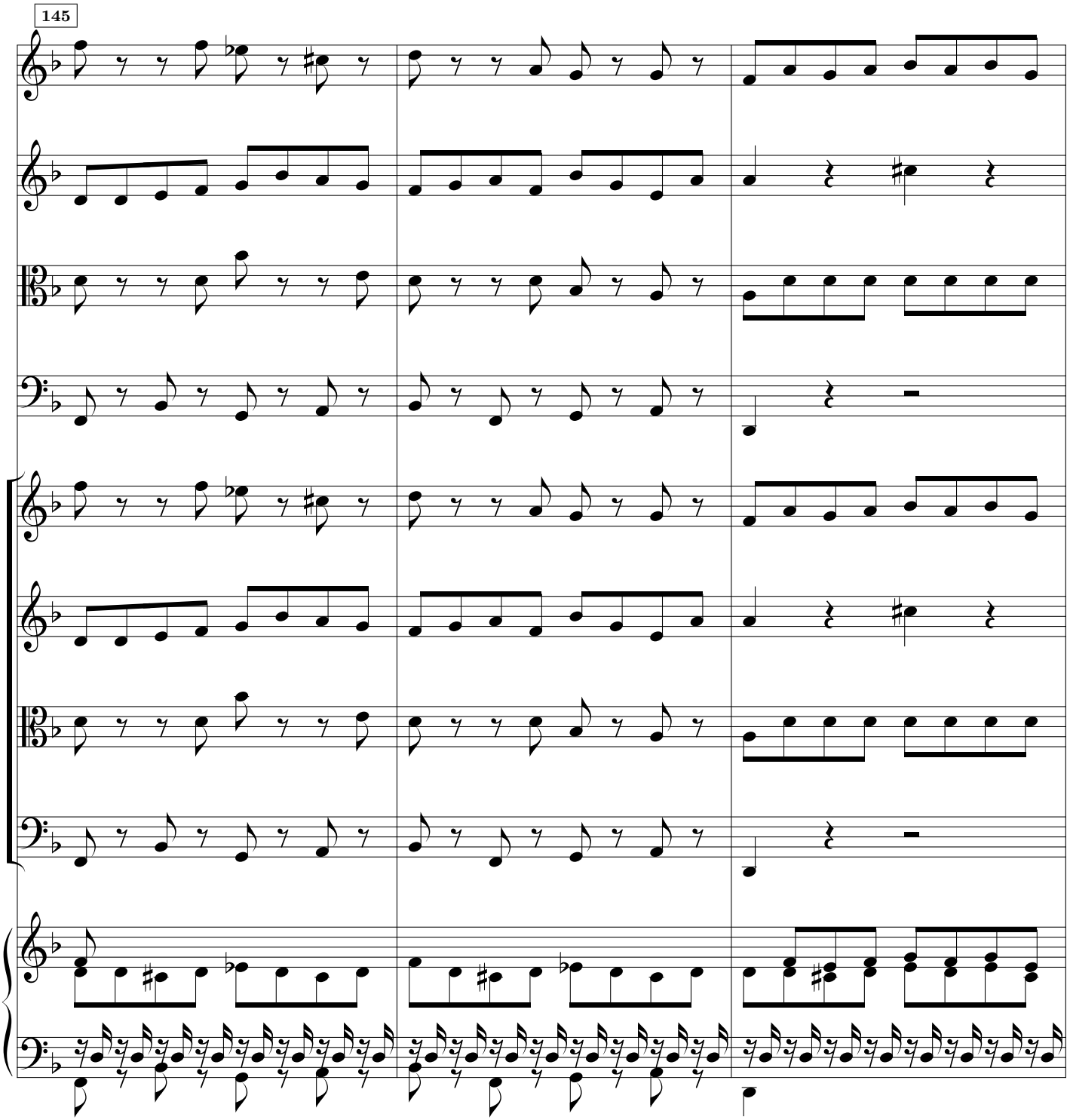
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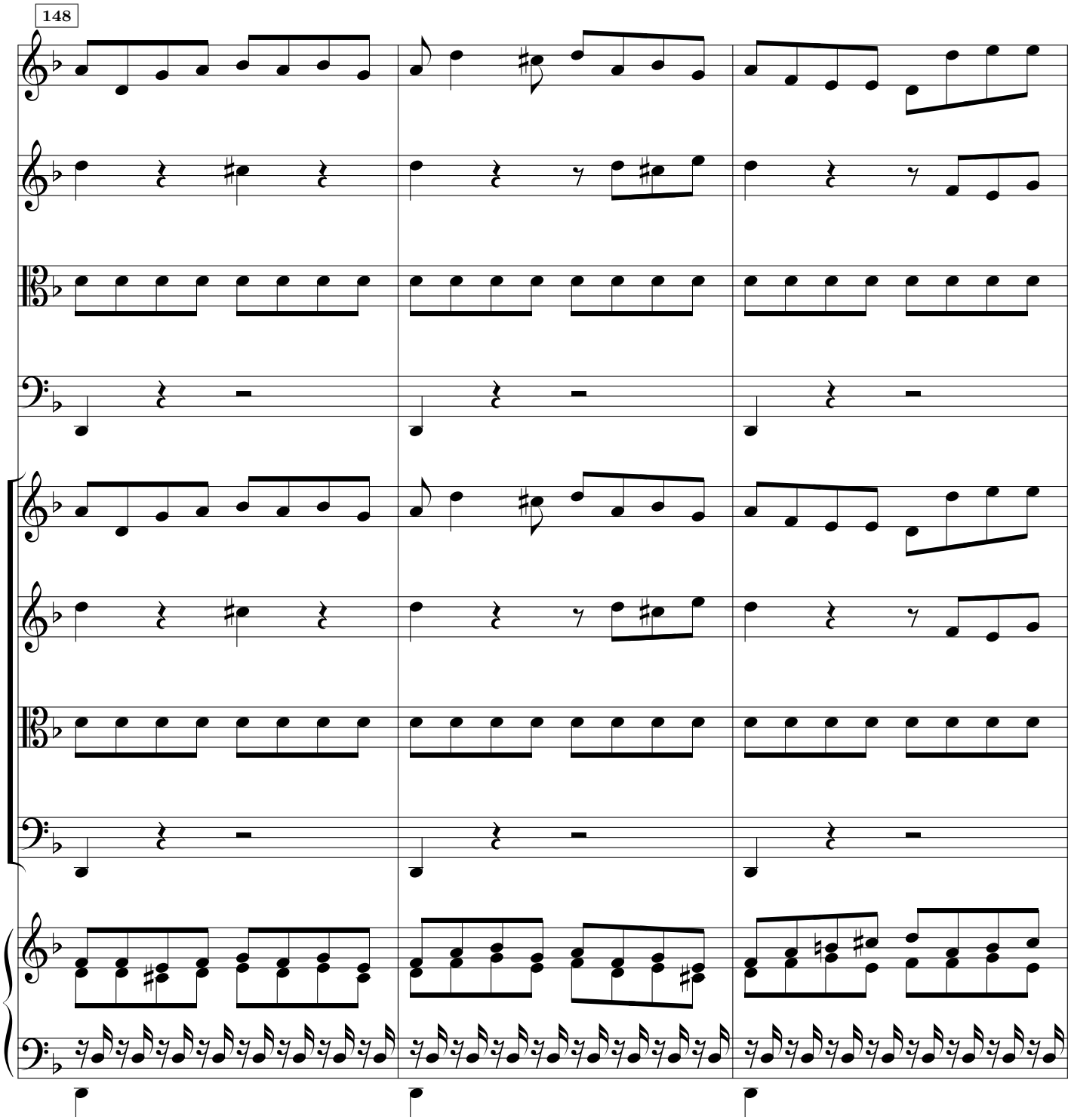
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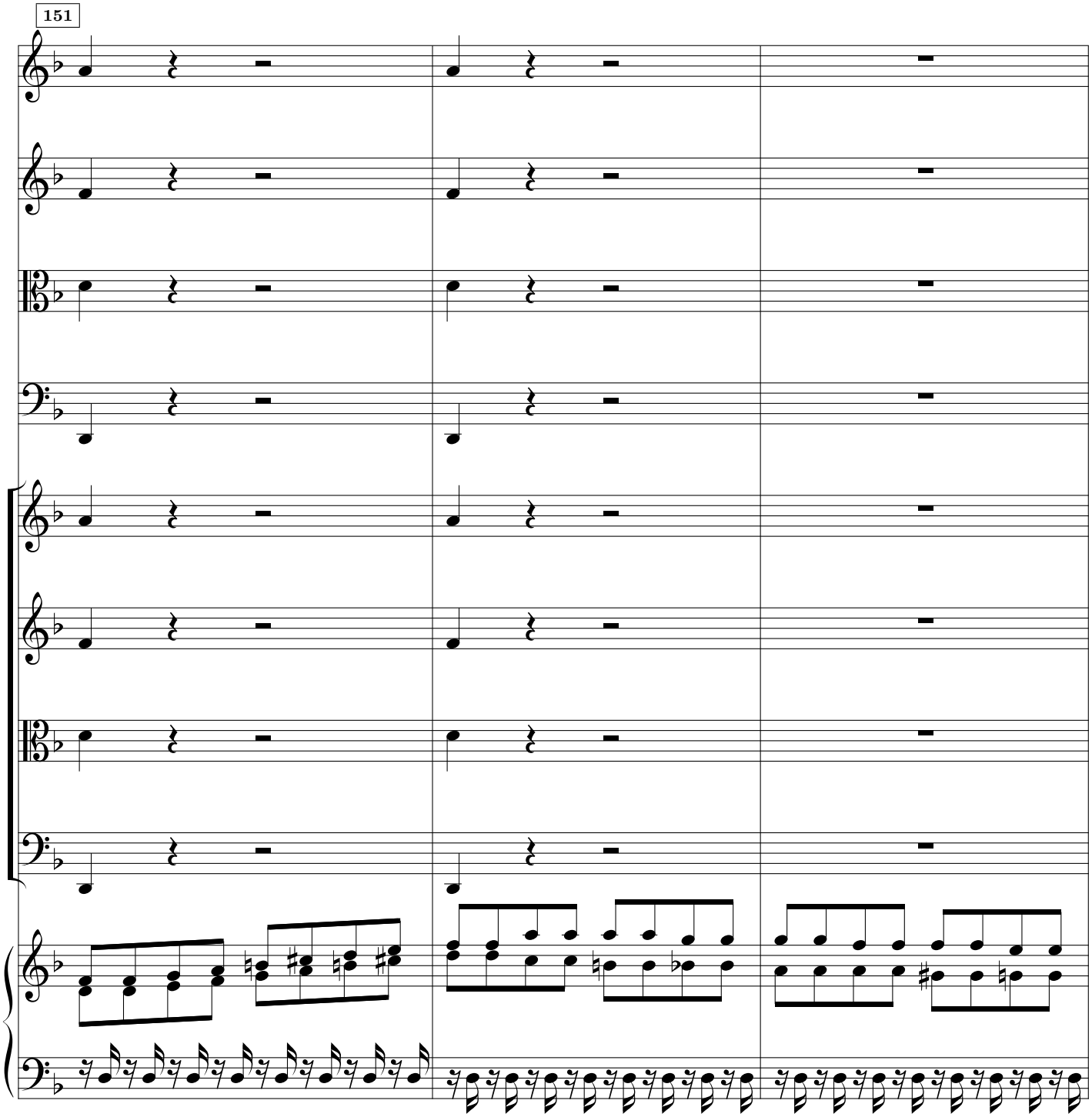
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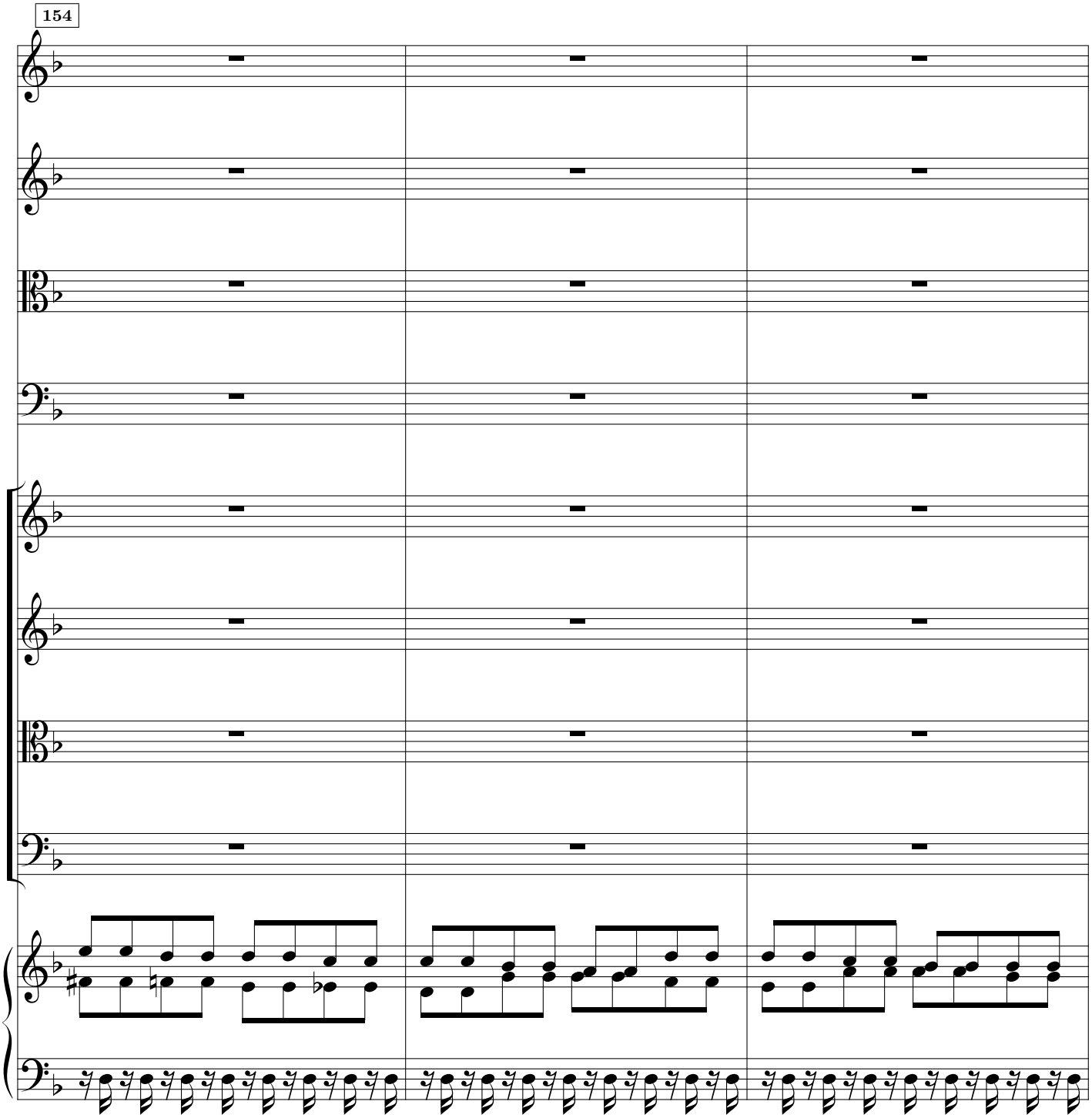
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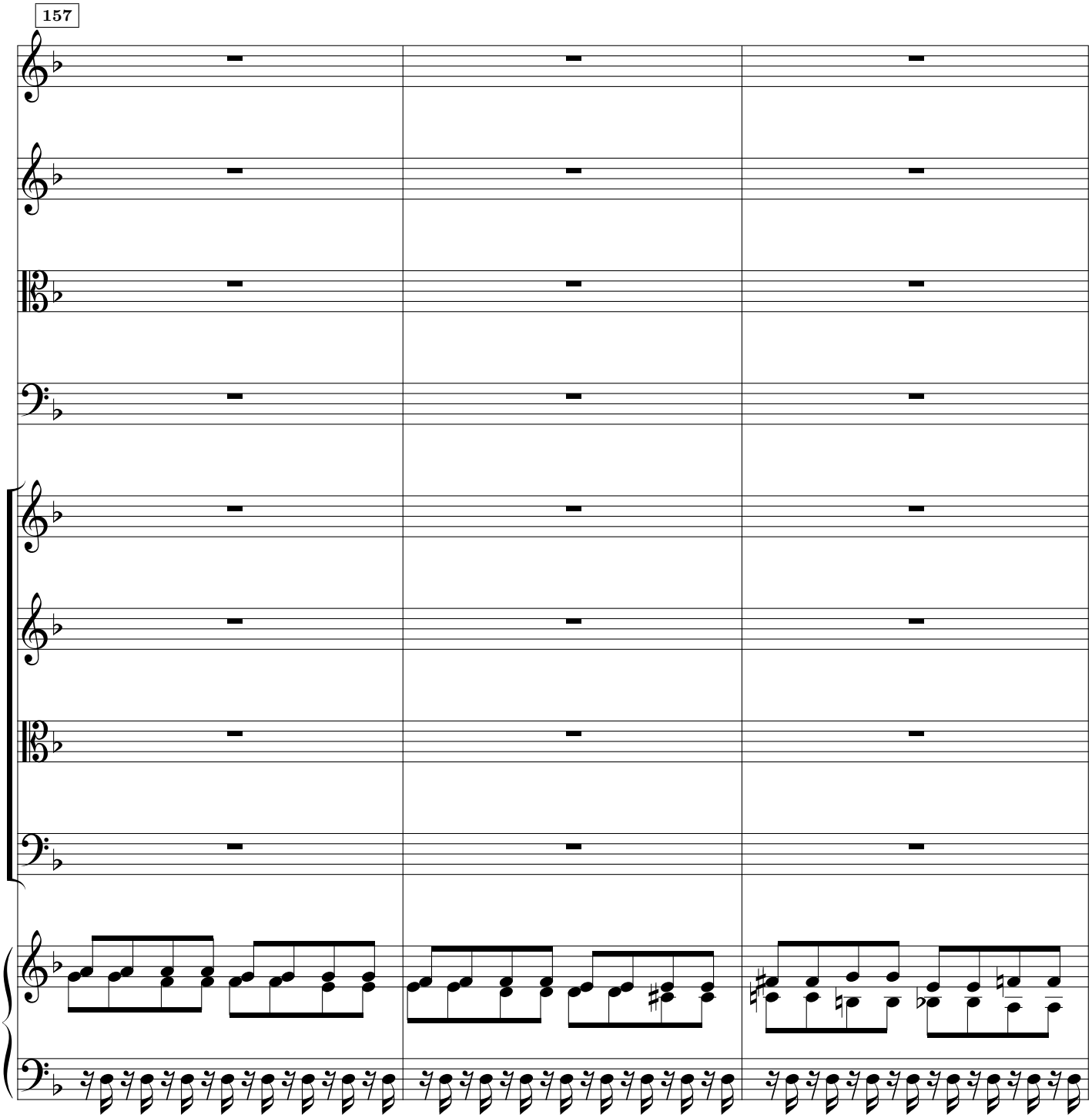
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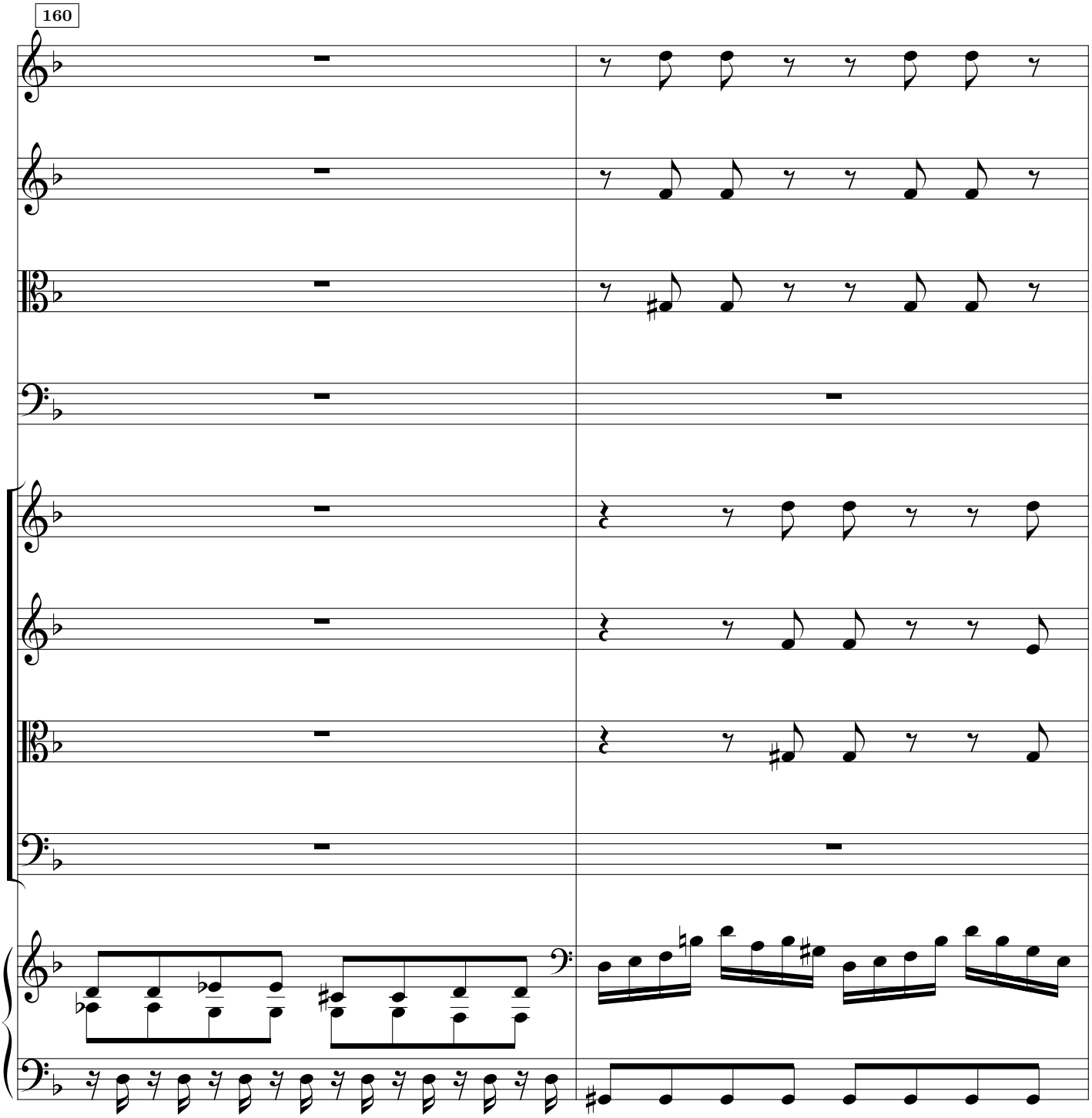
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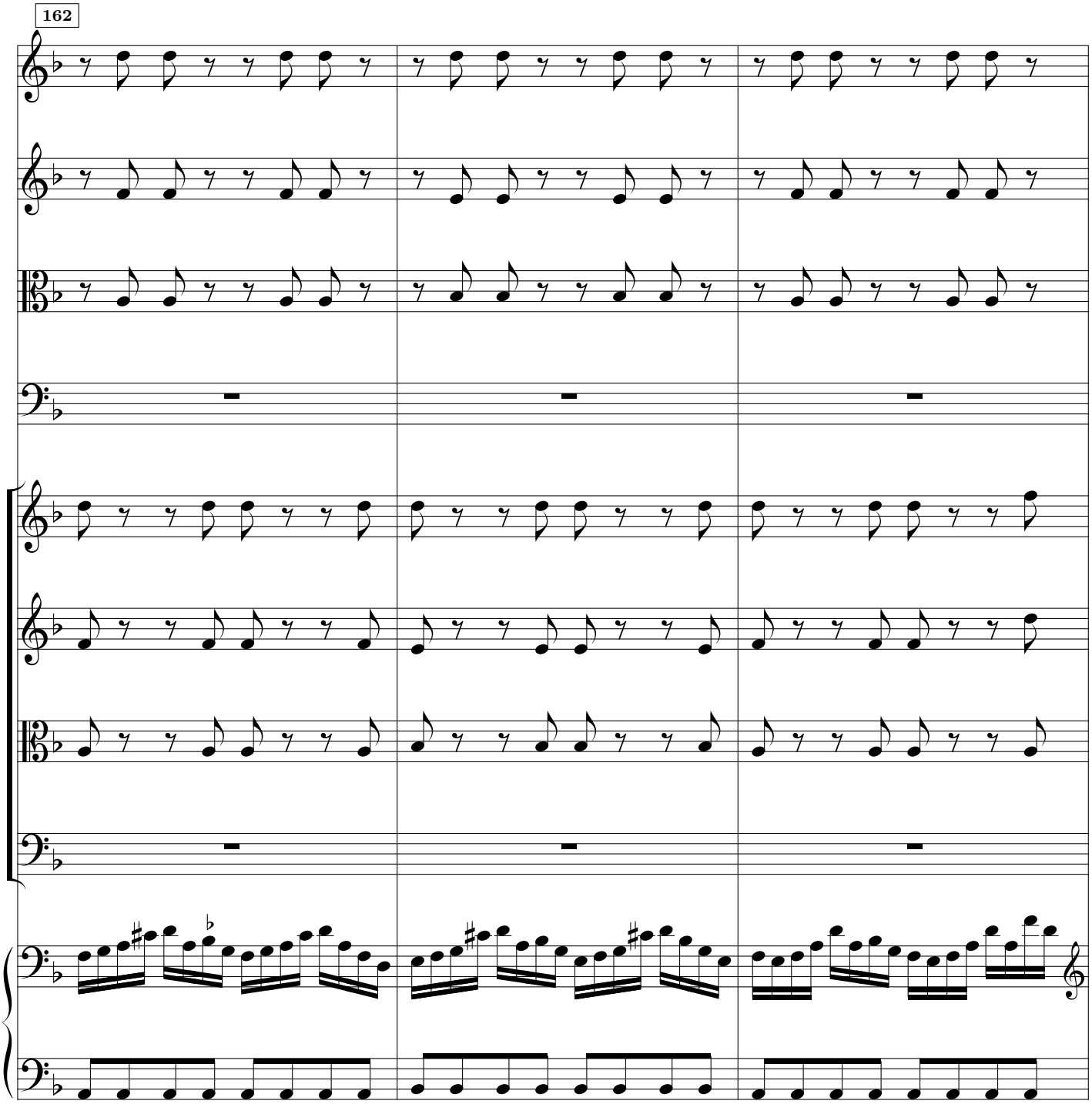
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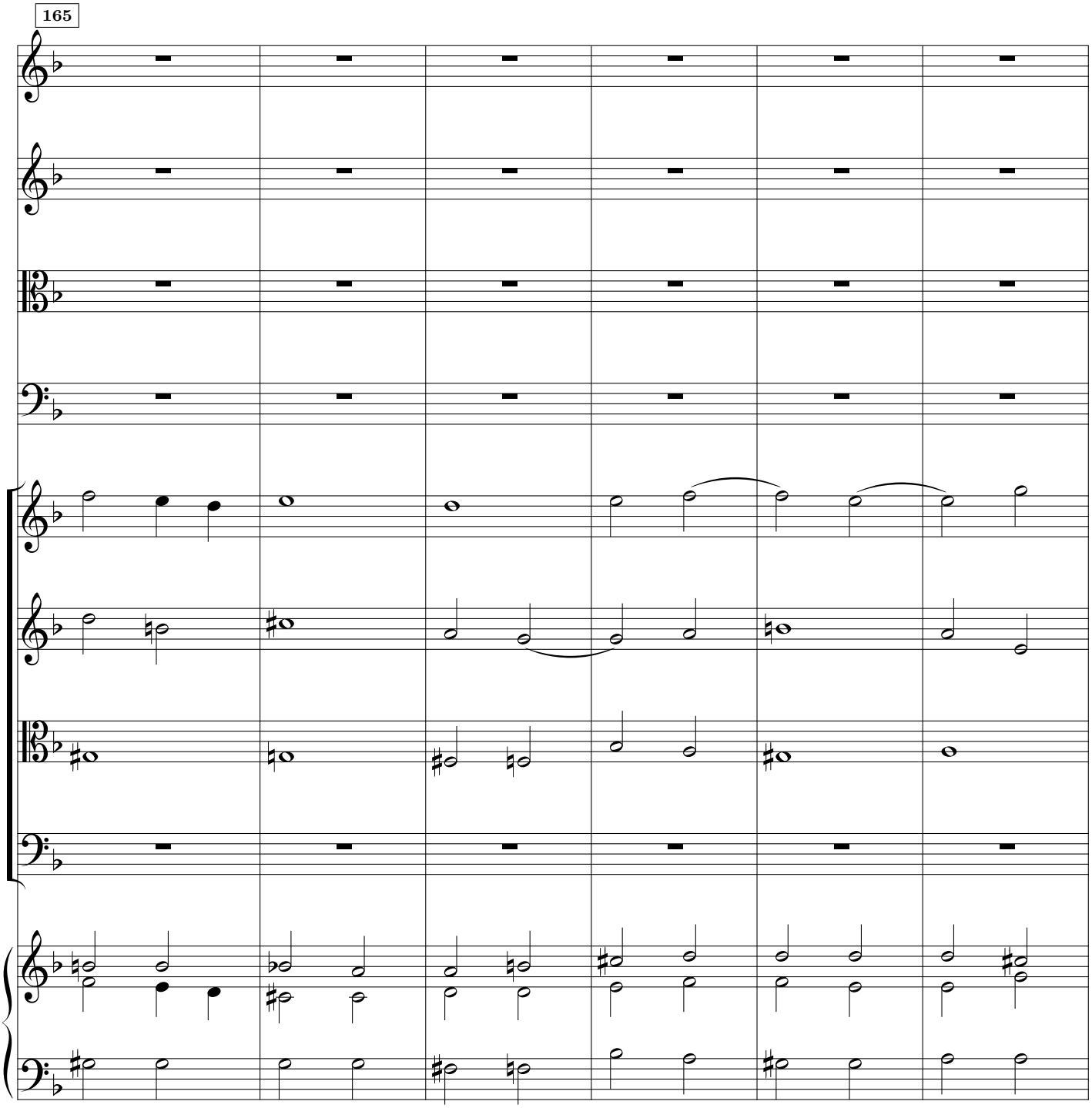
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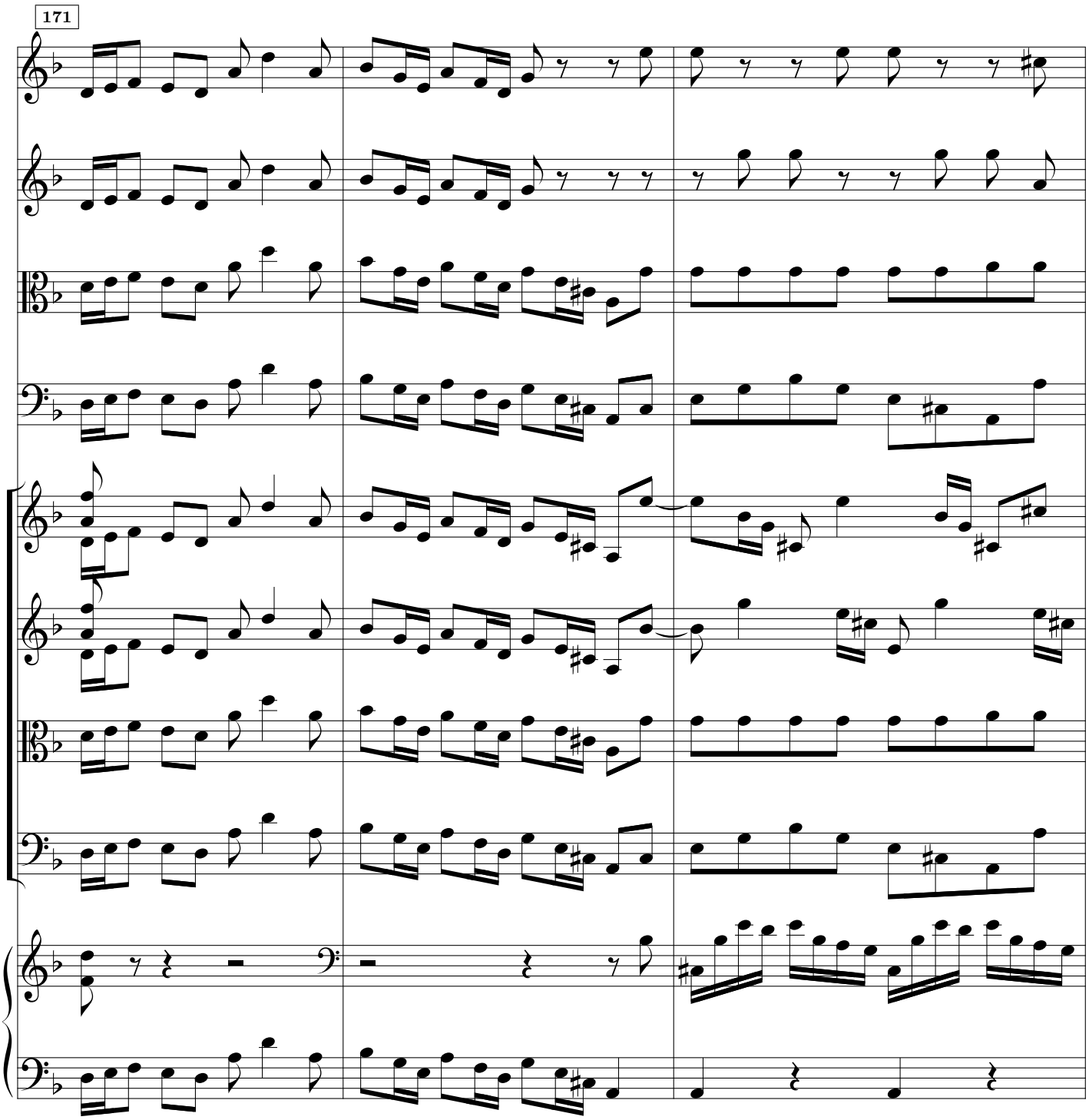
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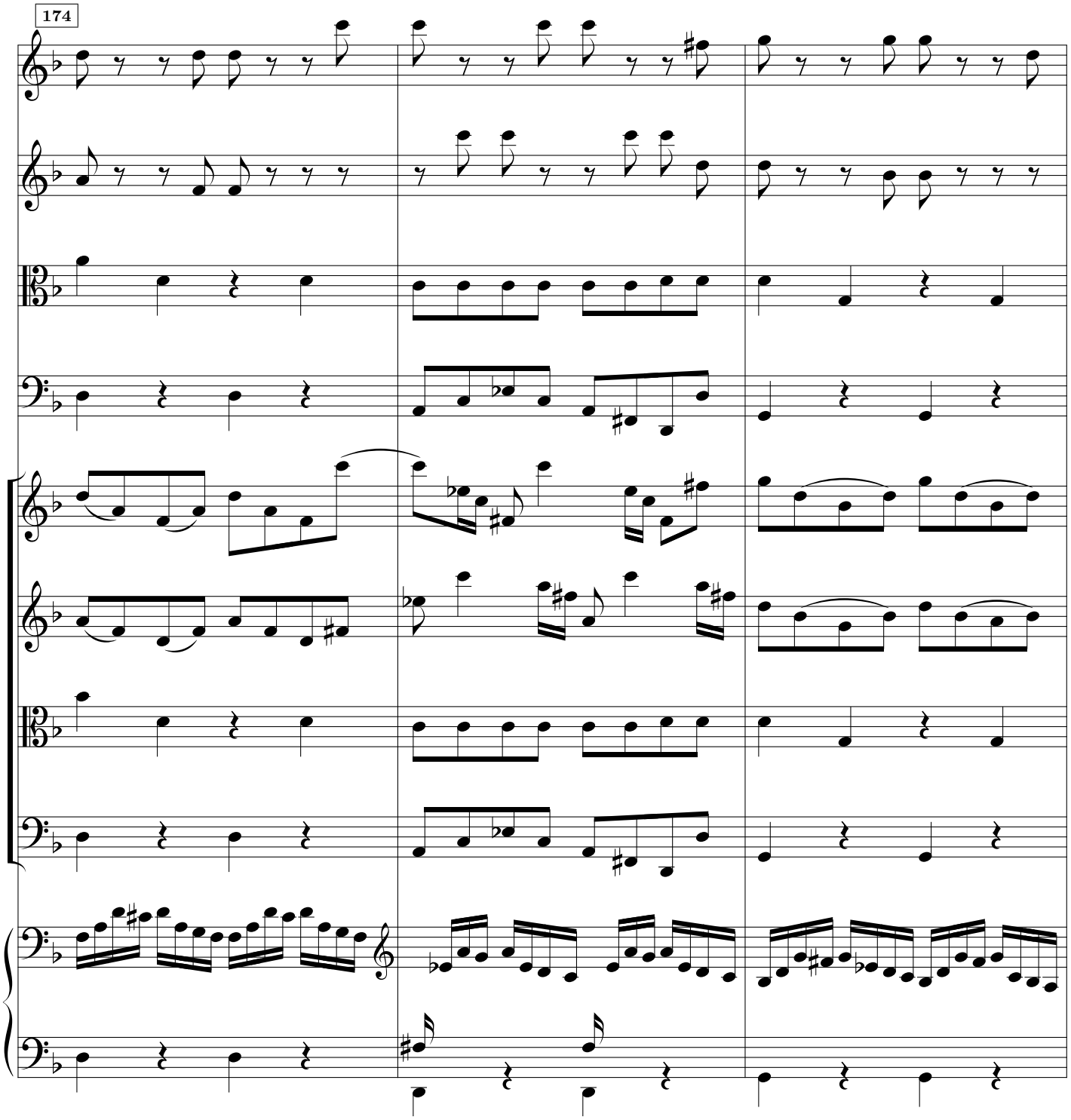
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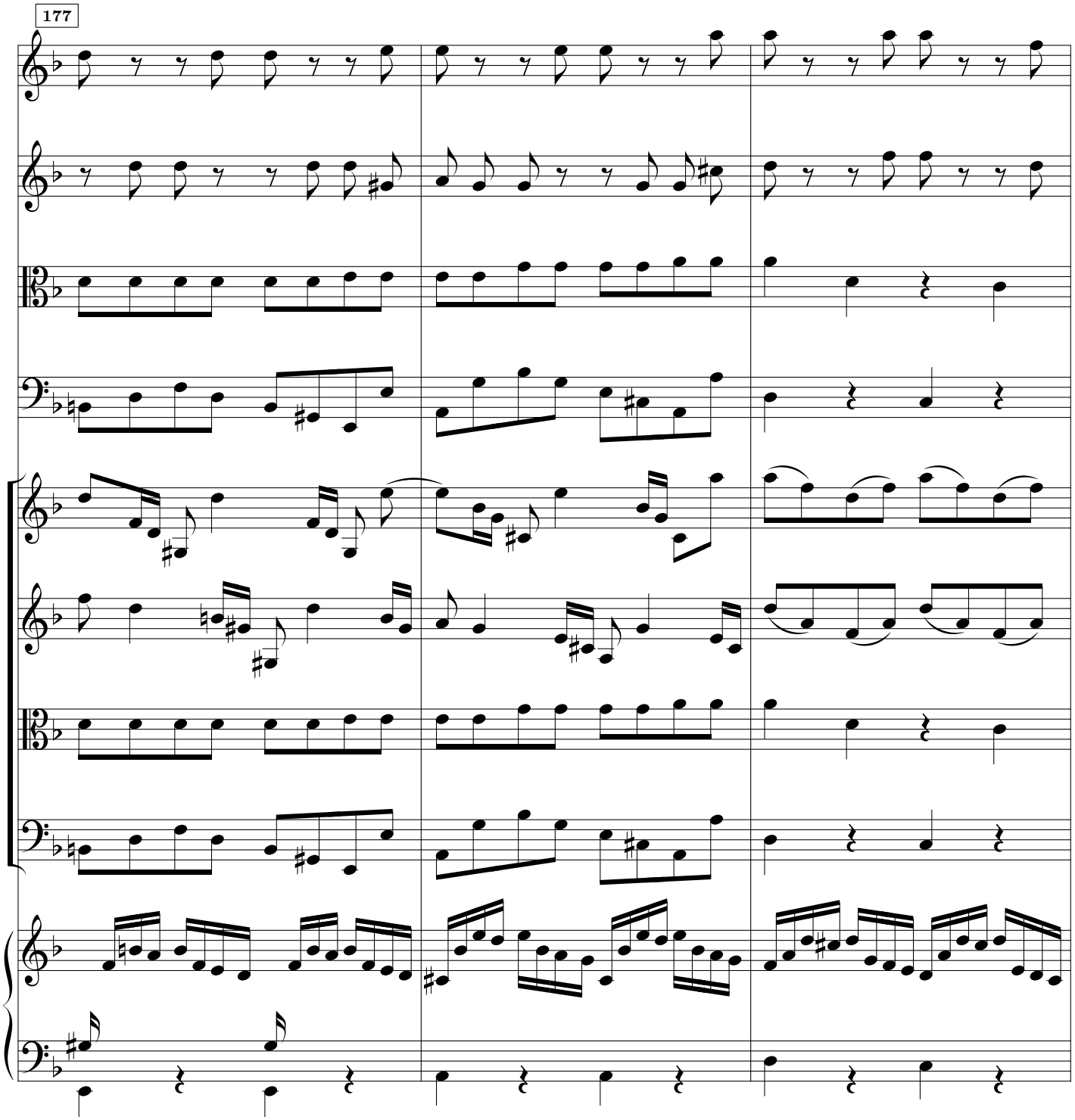
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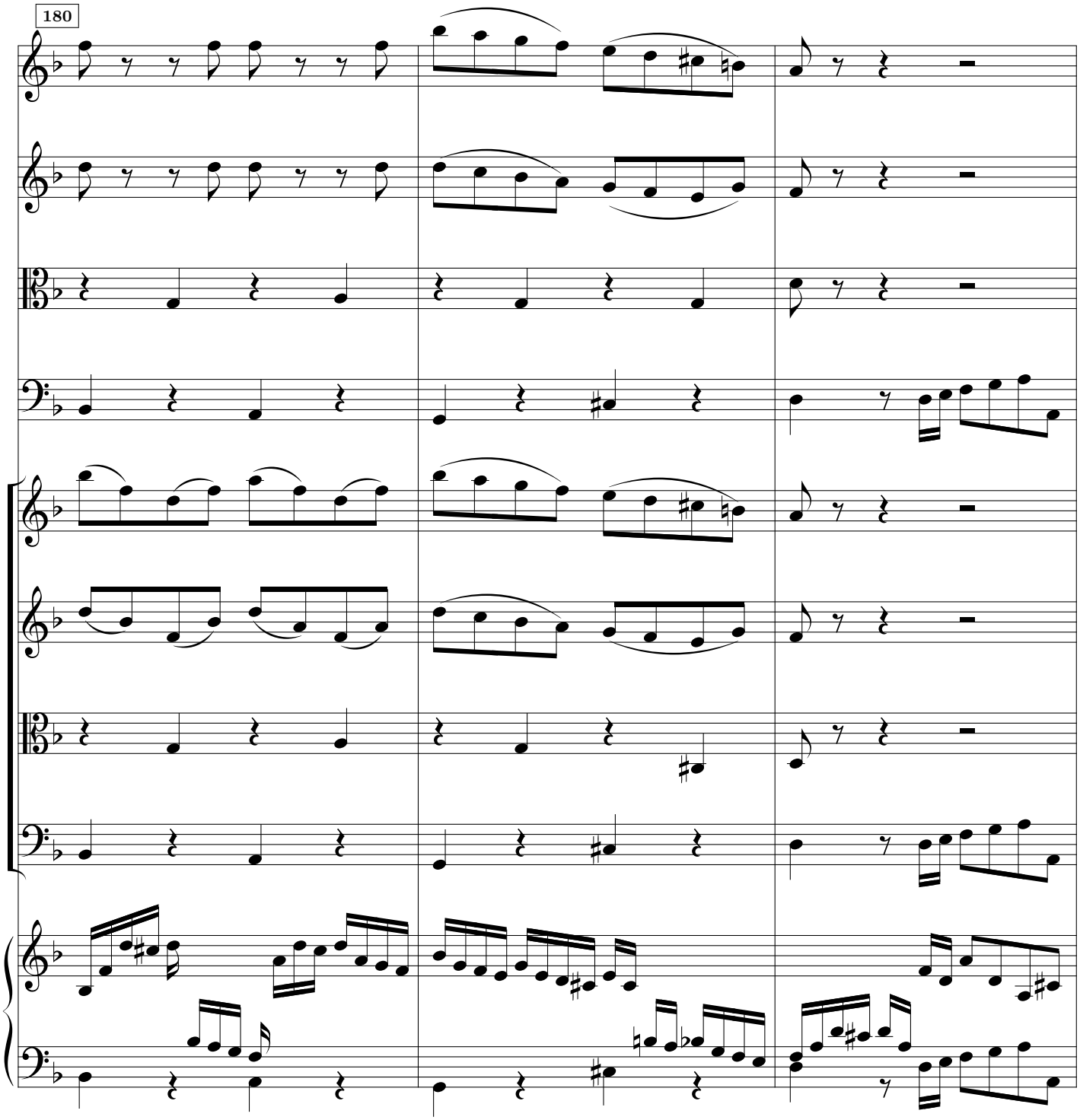
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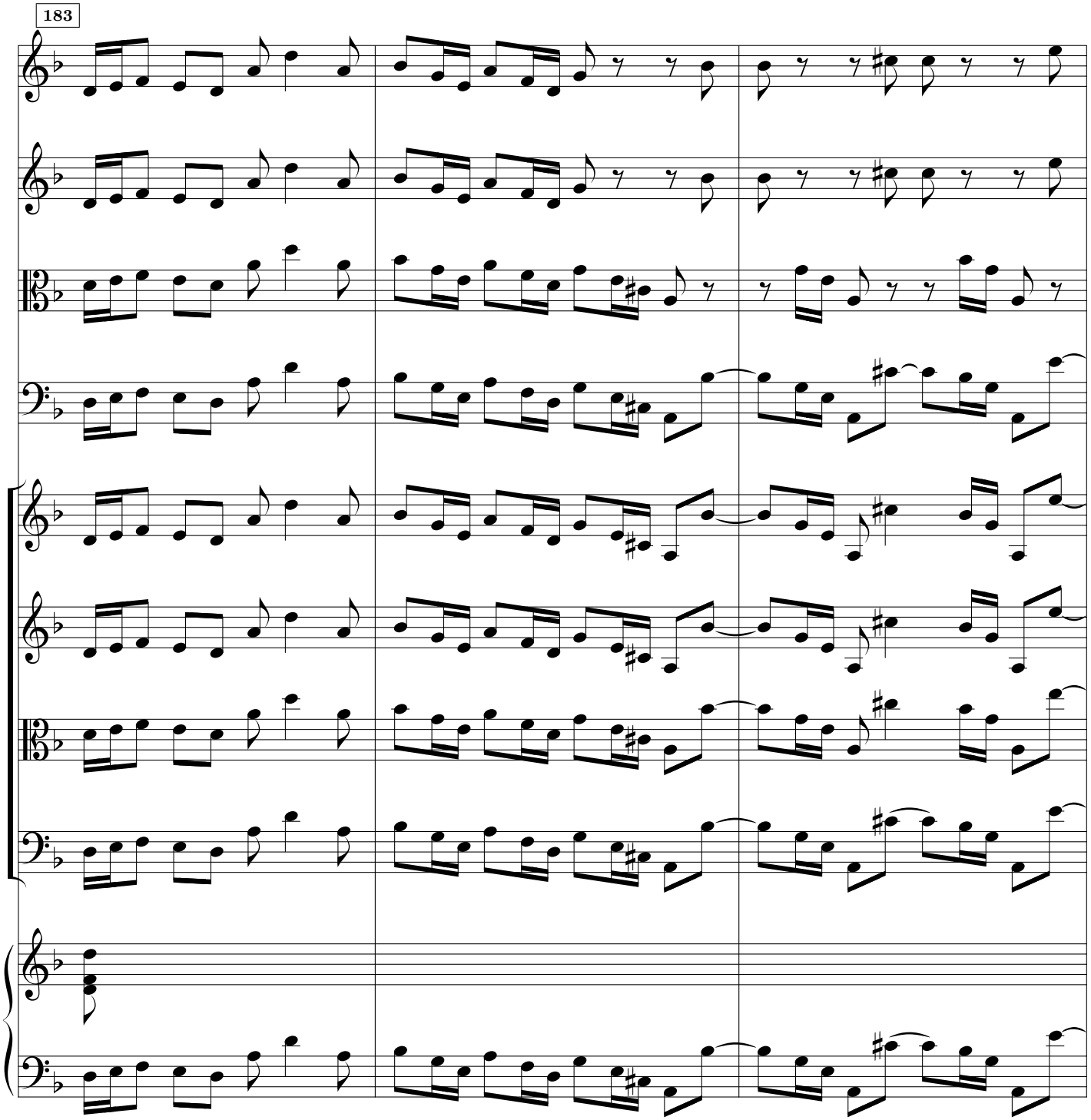
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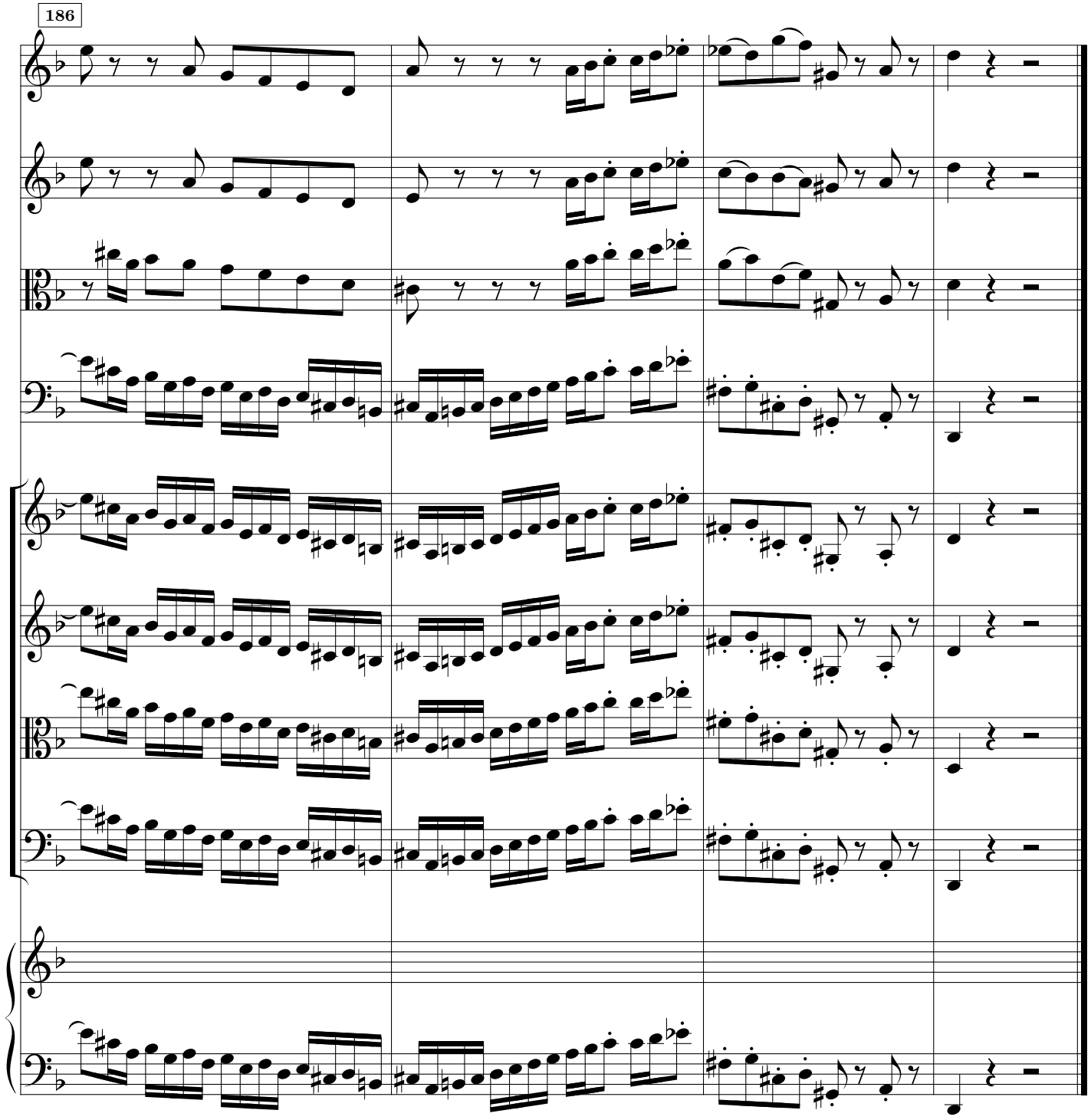
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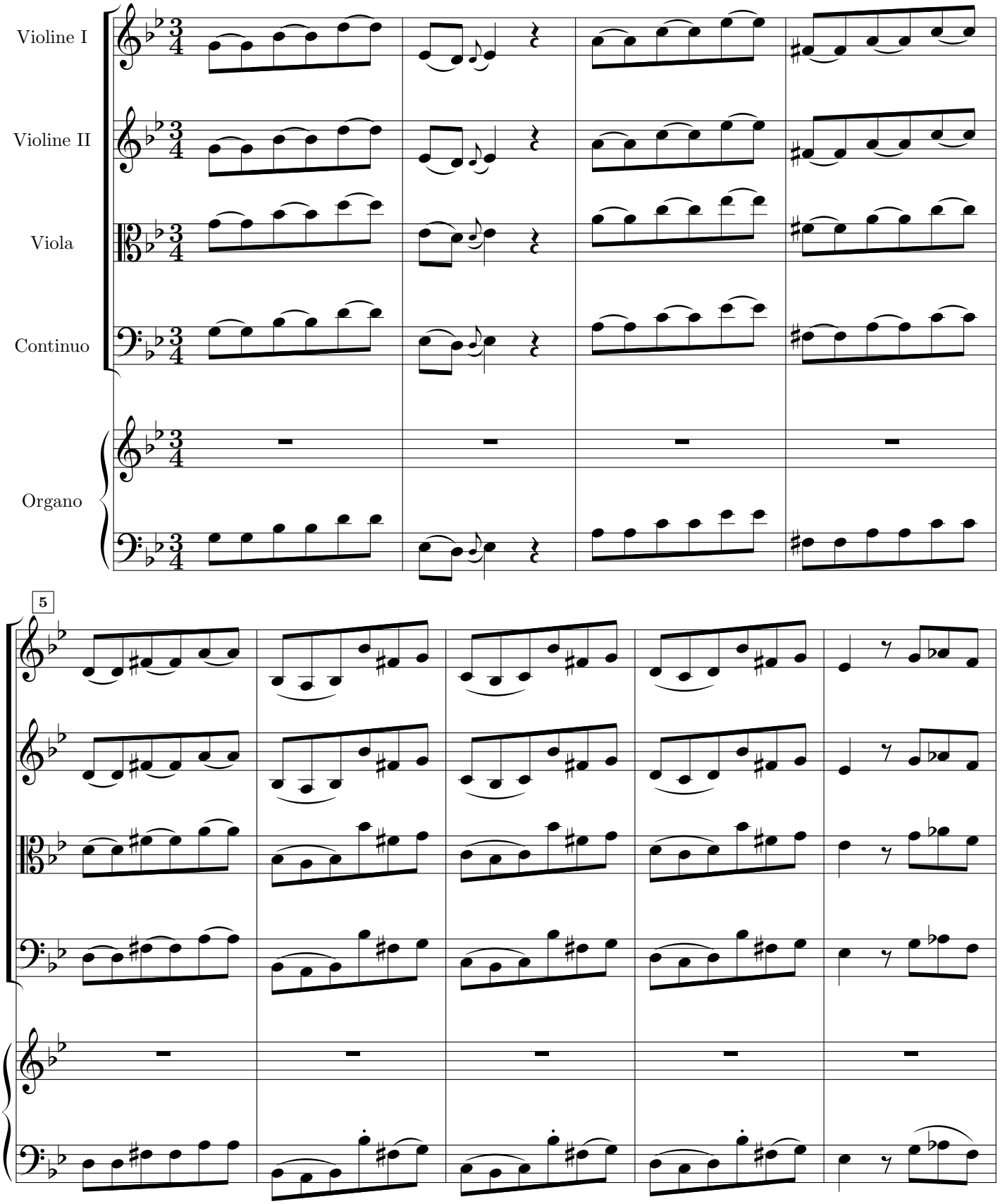
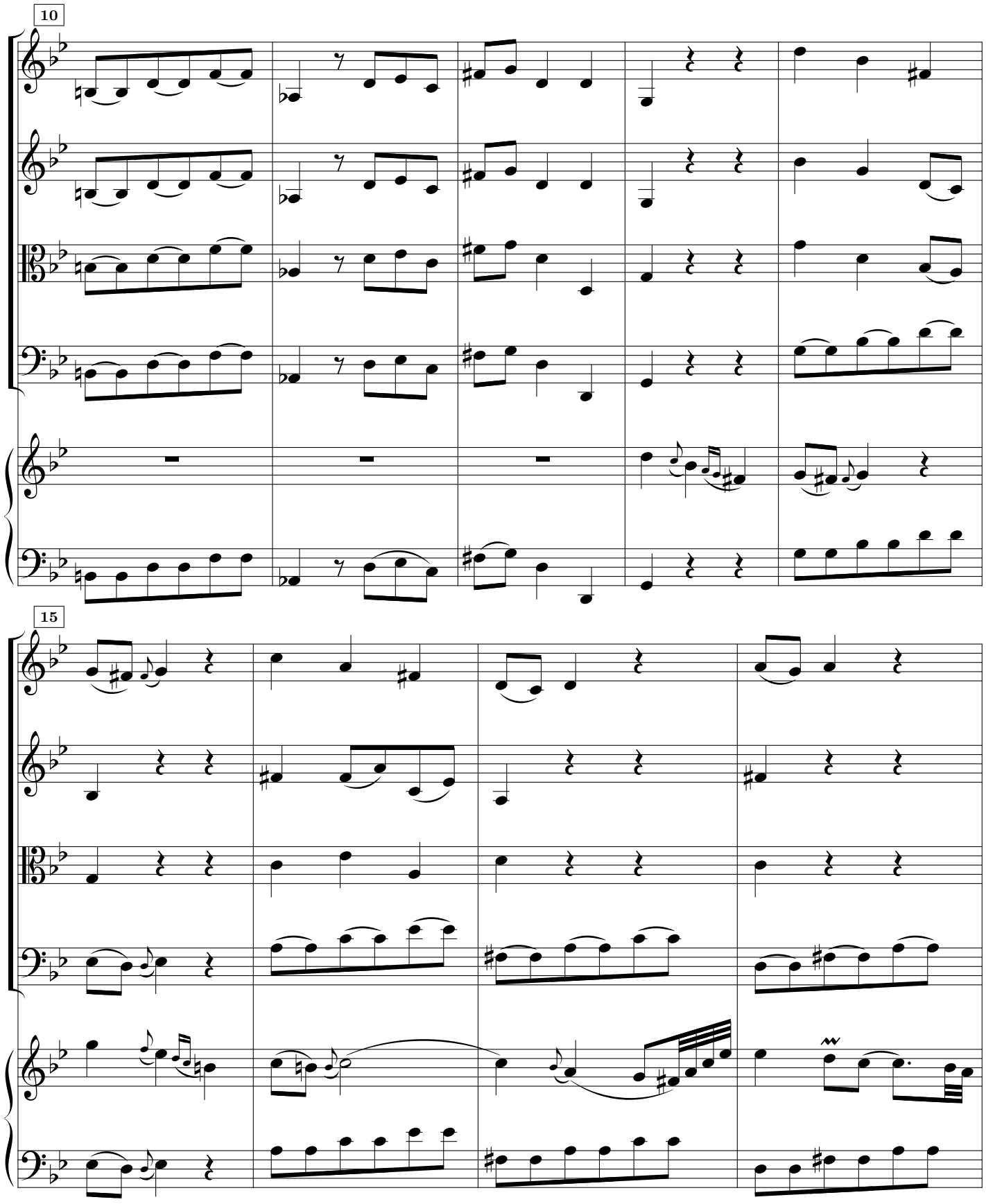
2. Adagio

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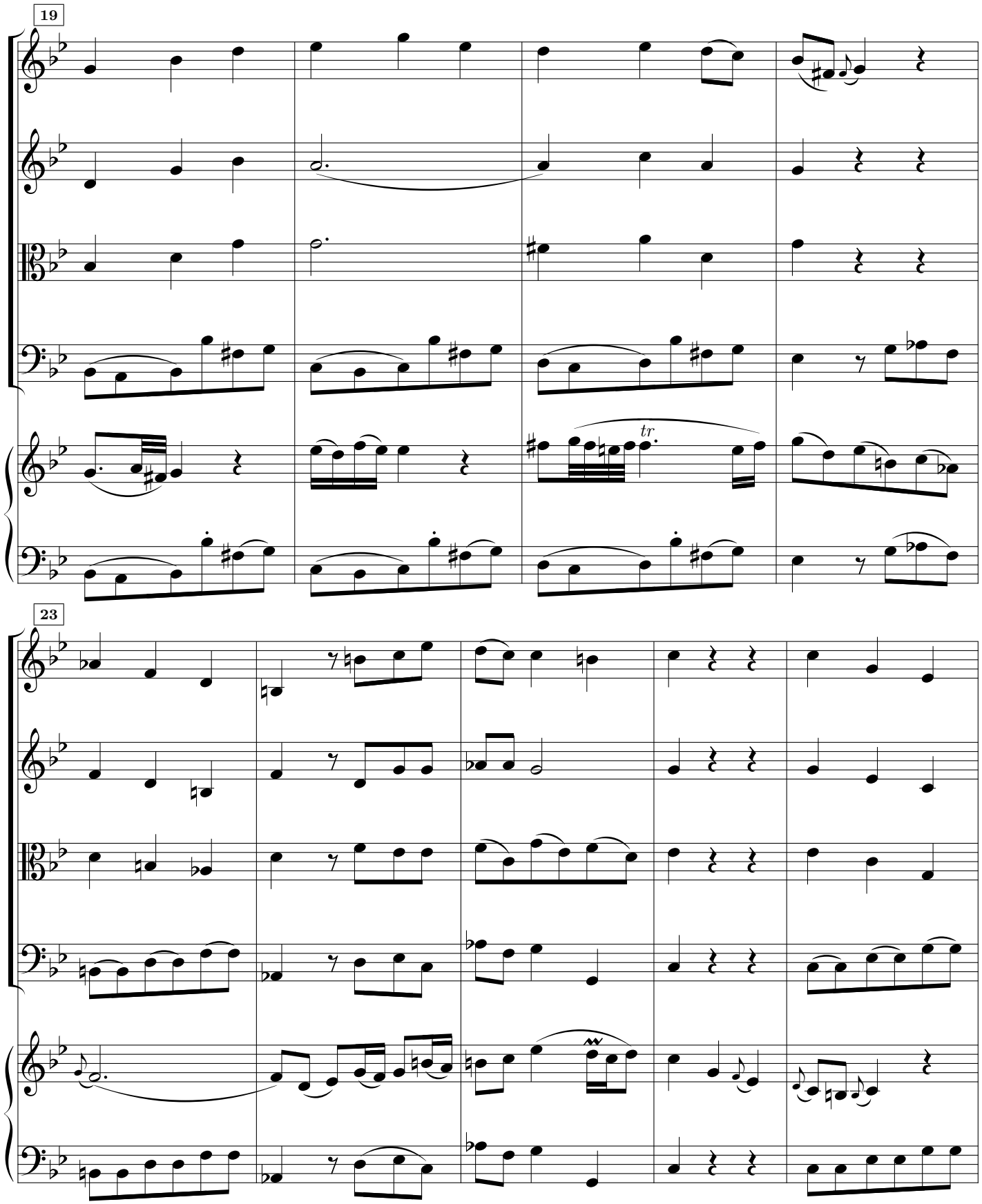
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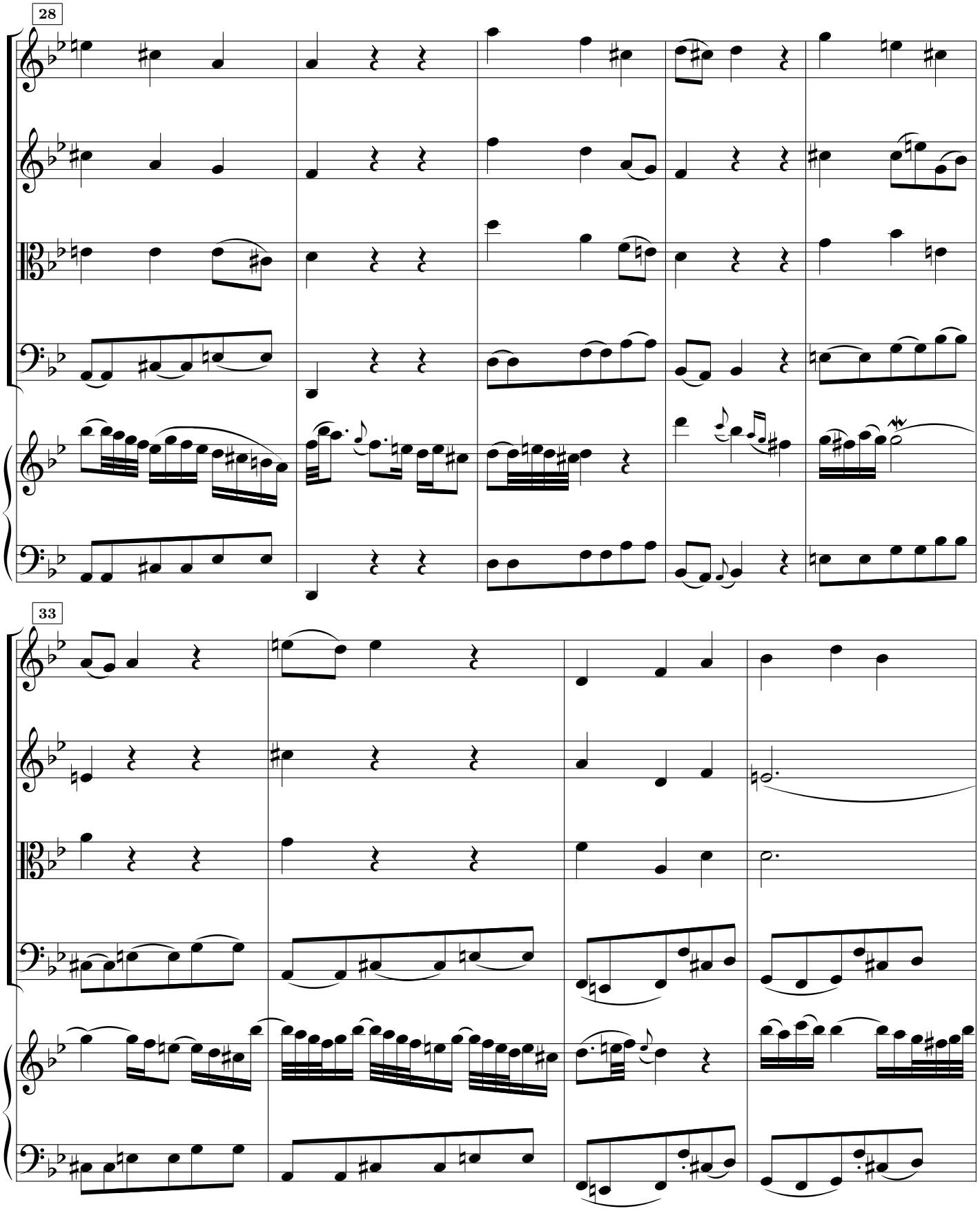
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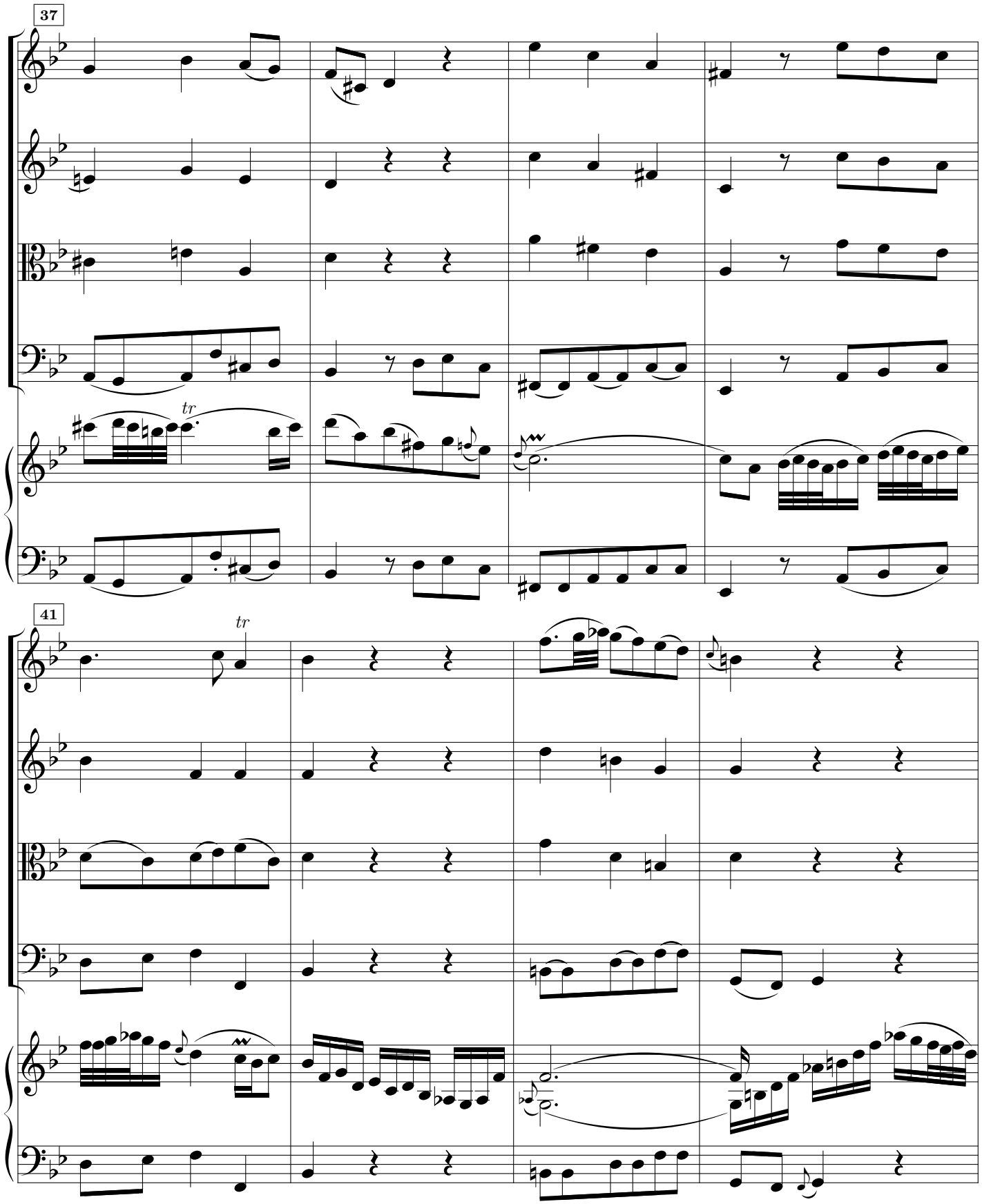
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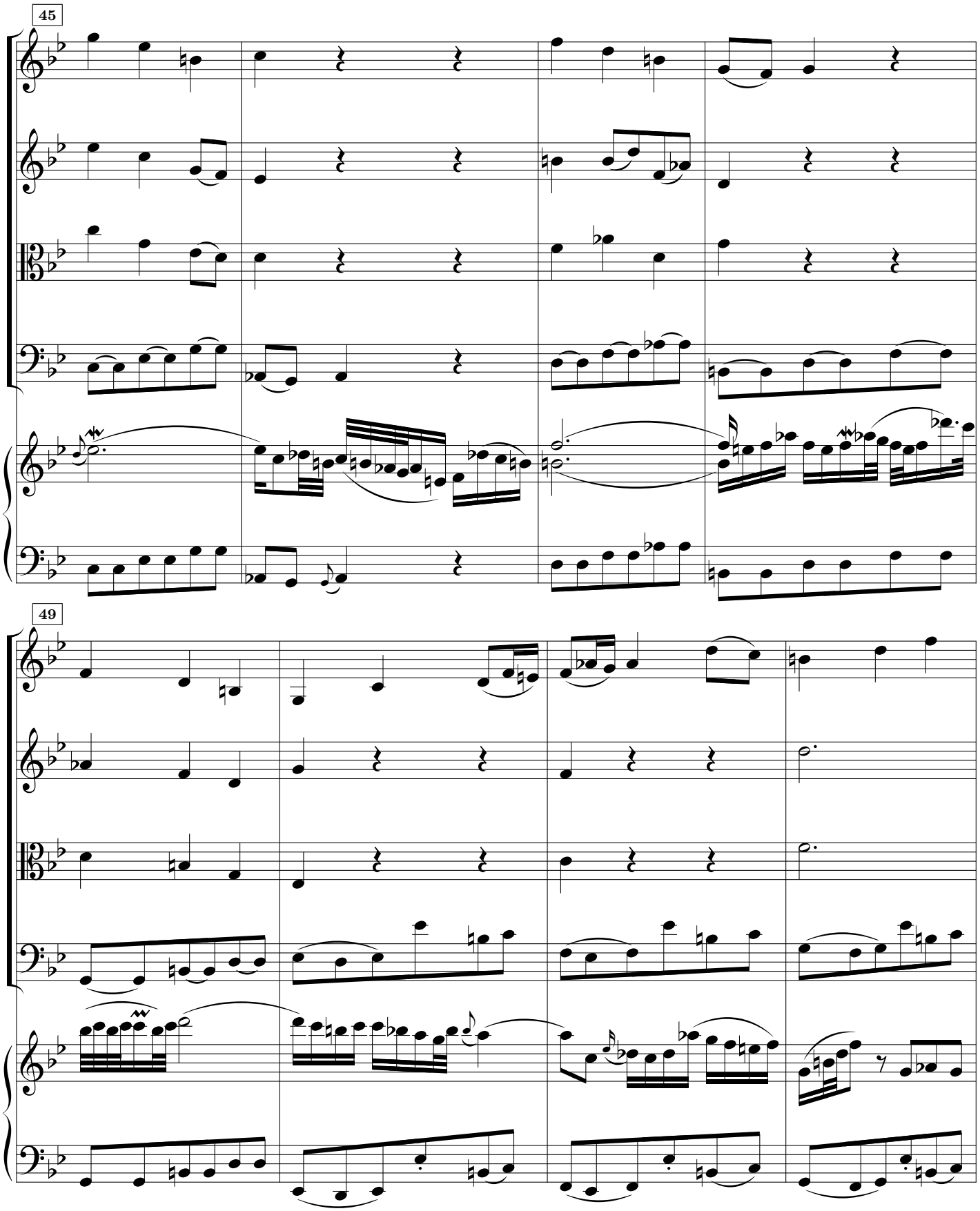
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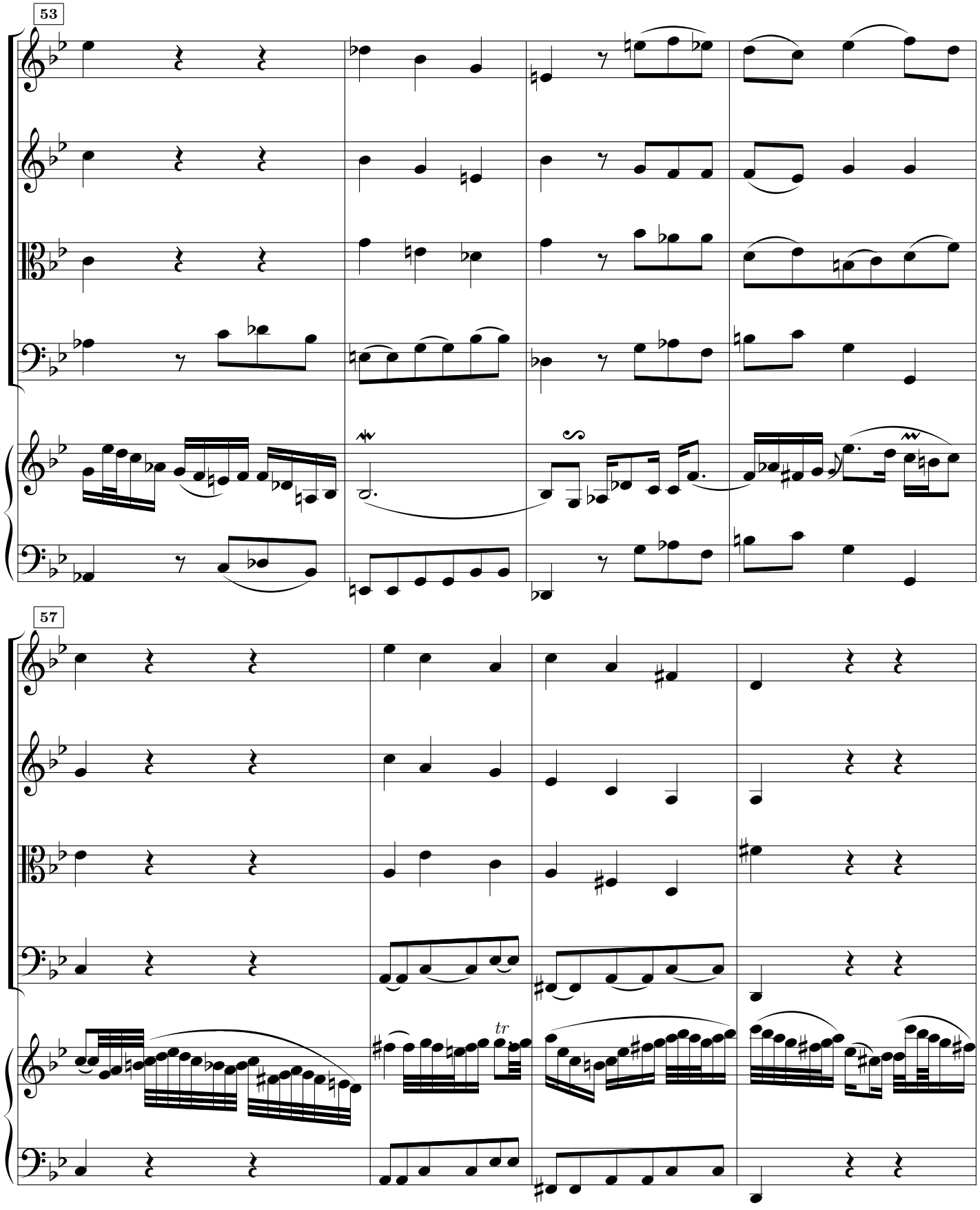
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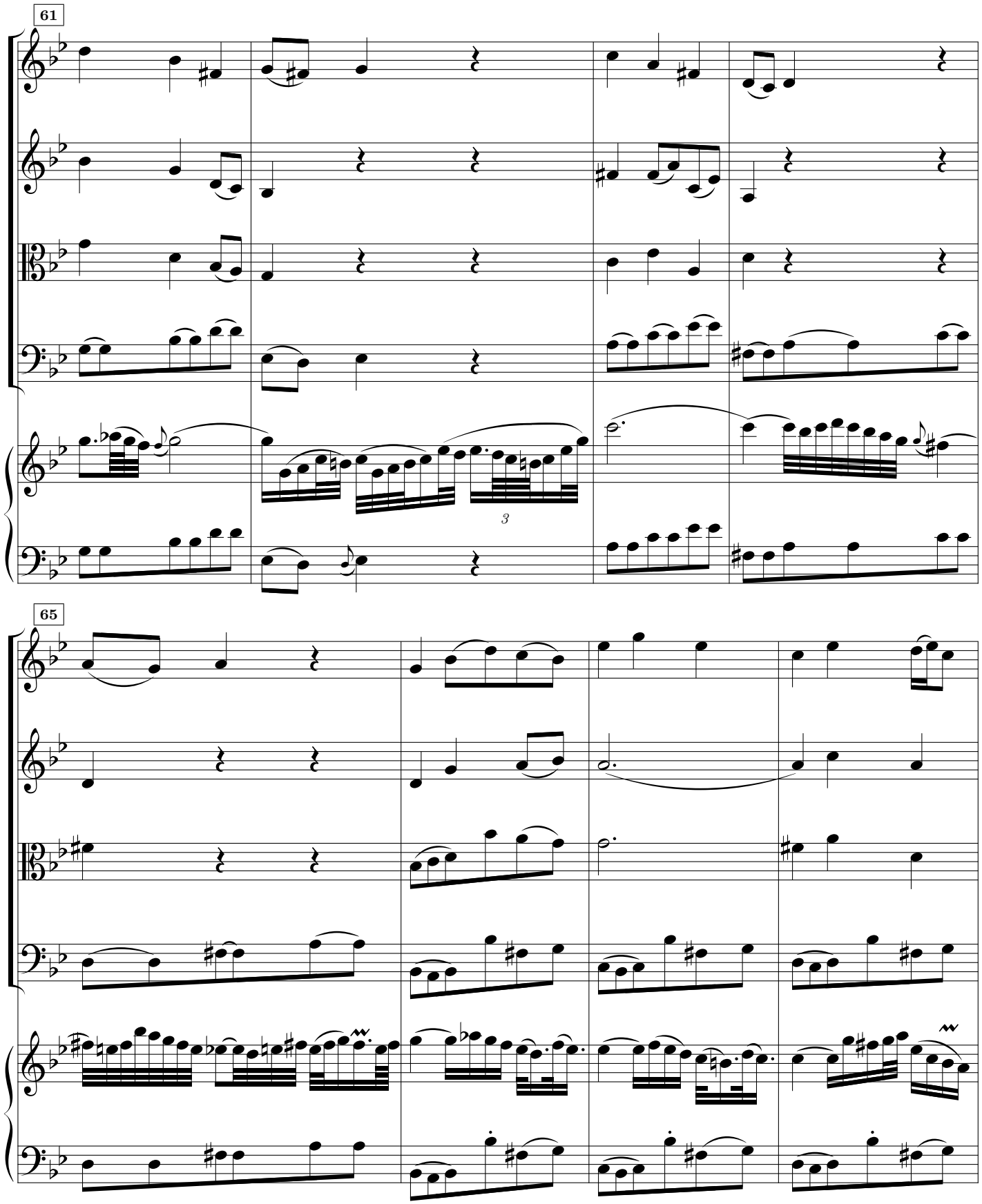
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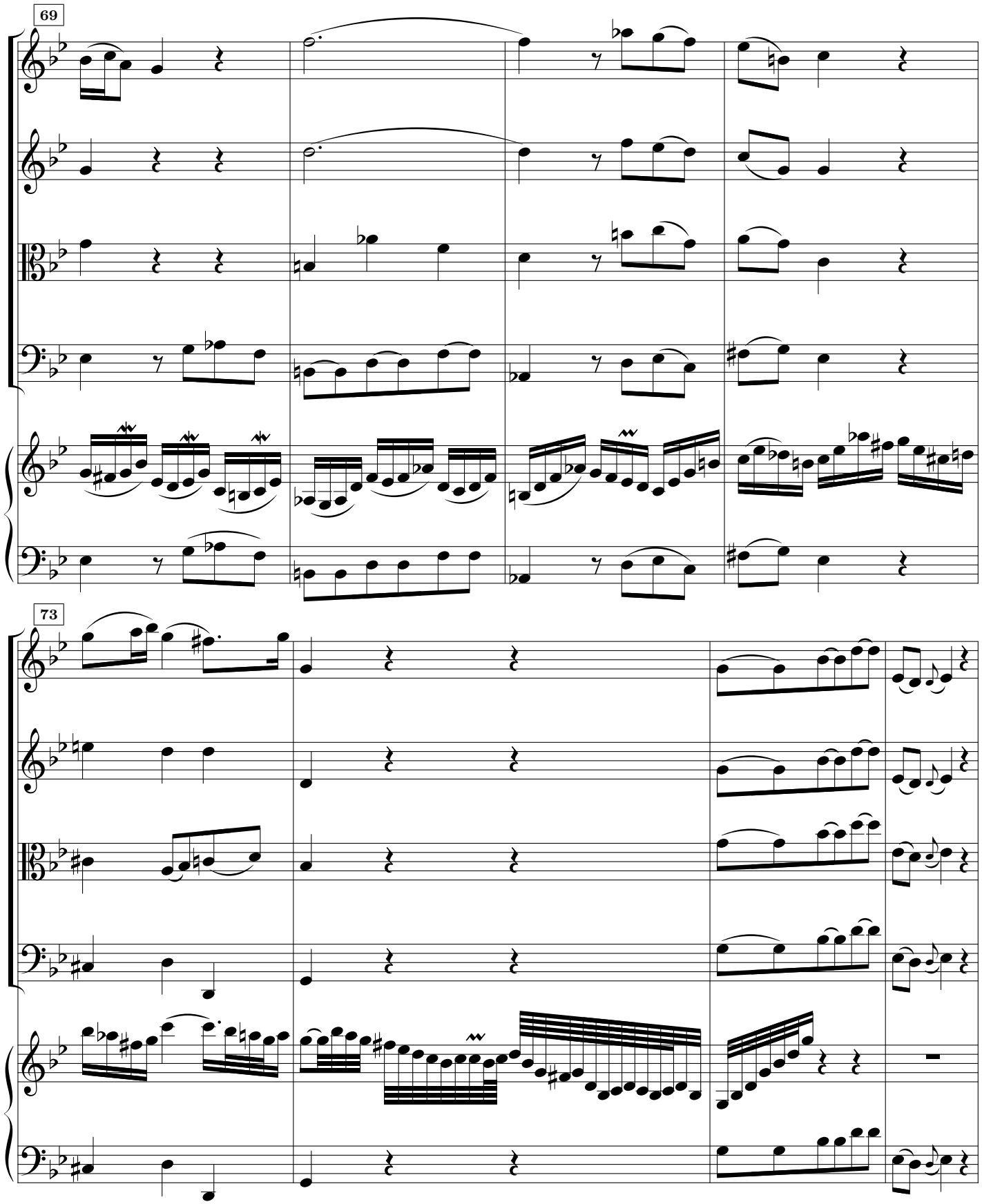
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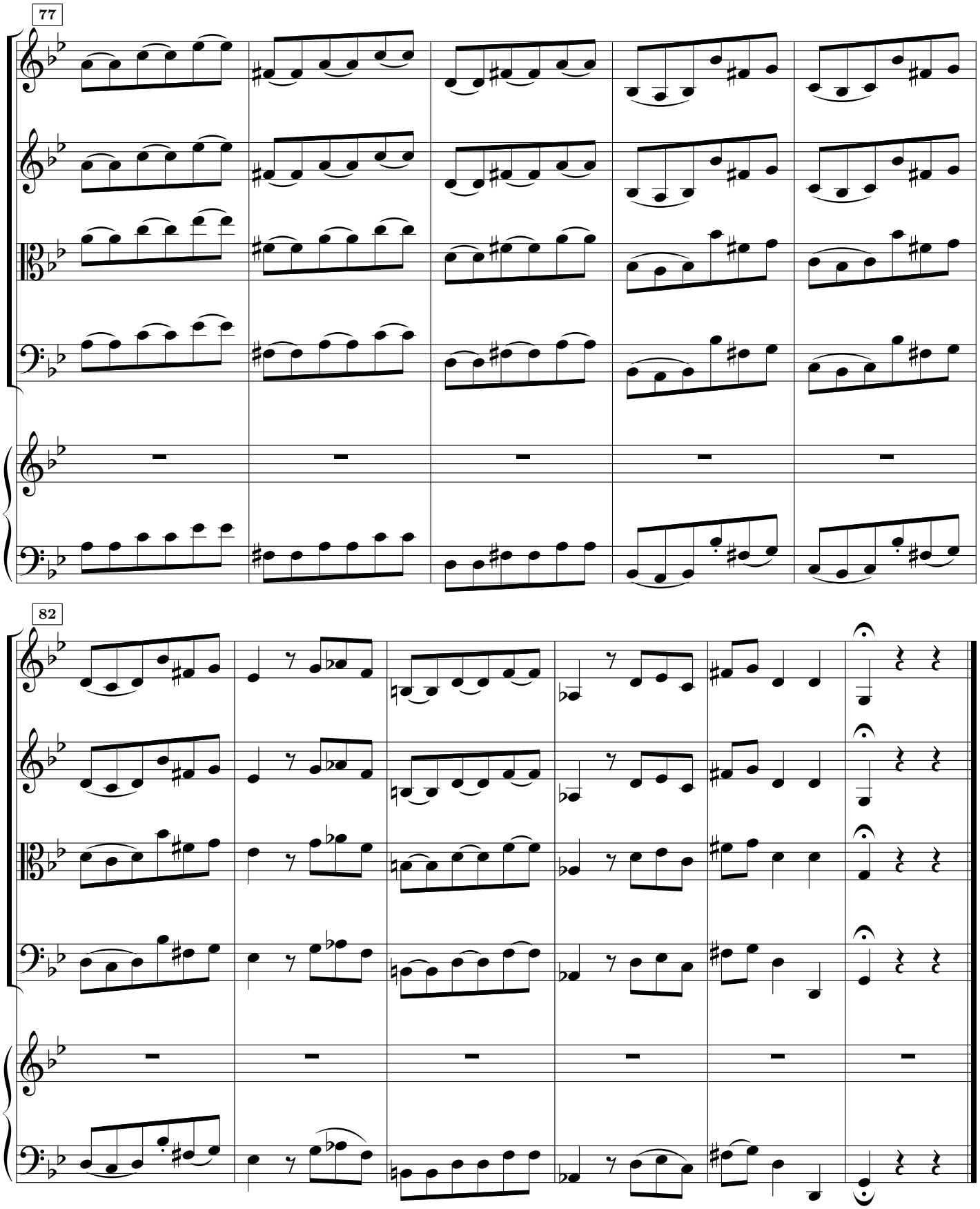
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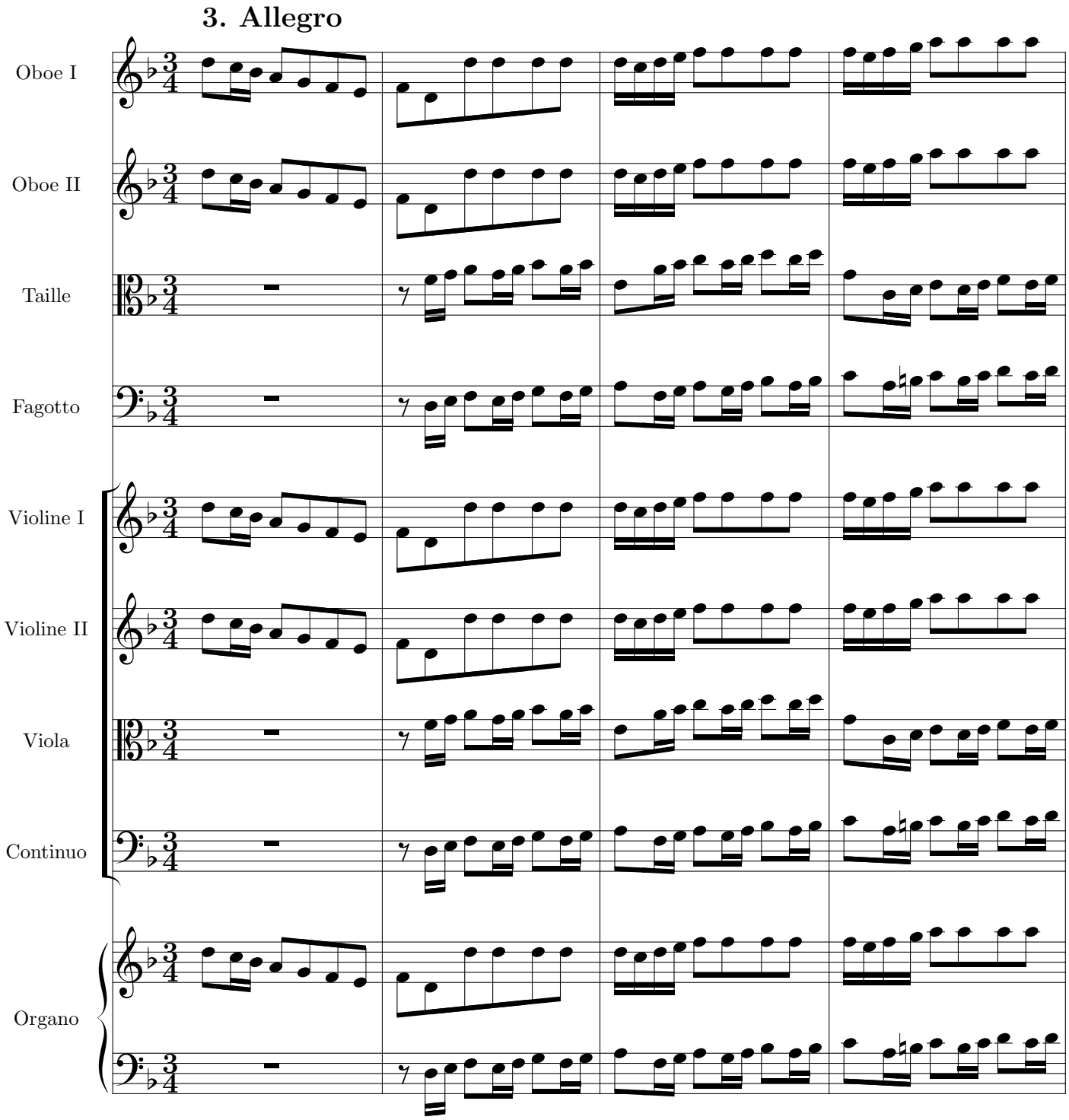
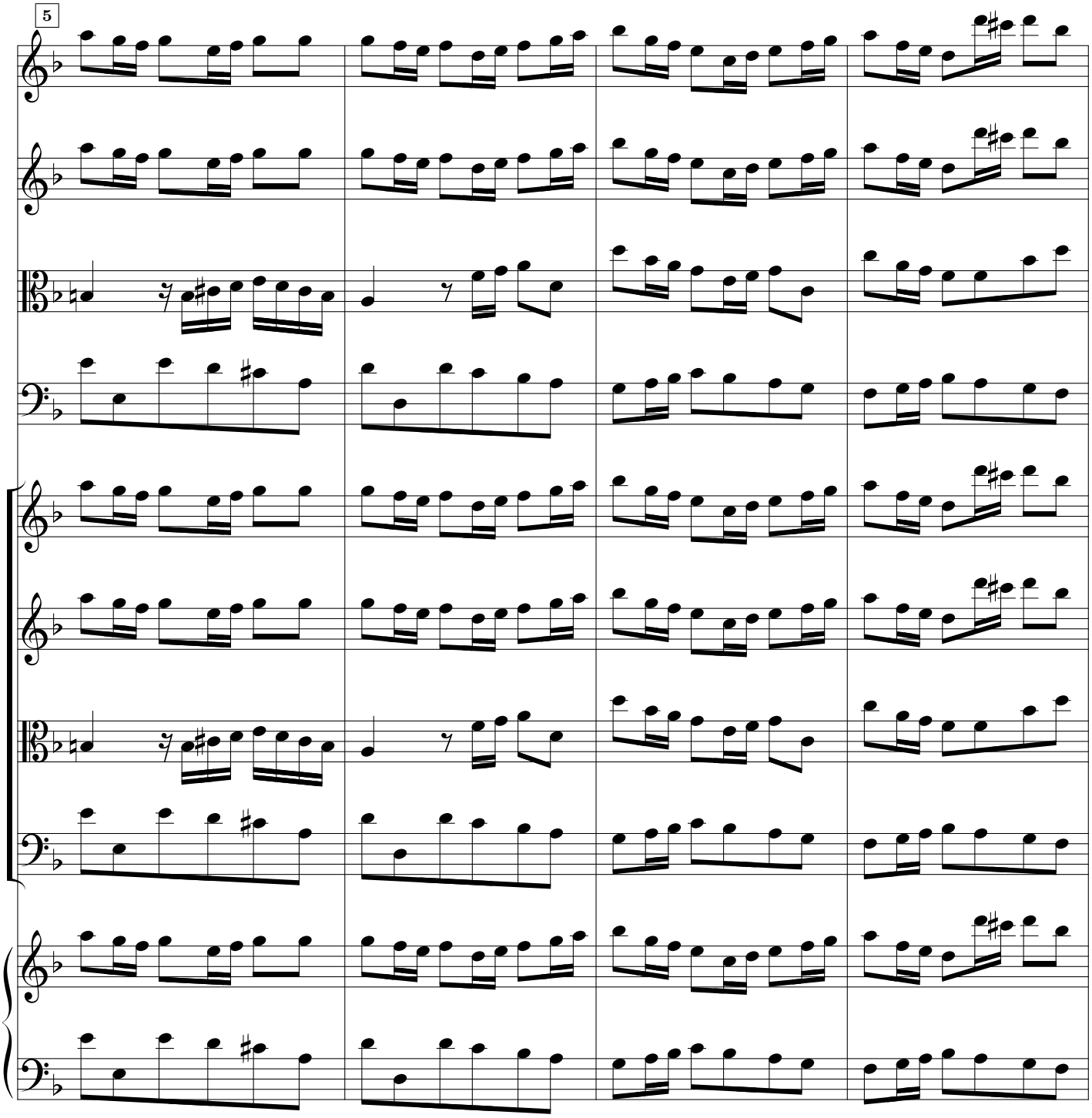

3. Allegro
Oboe I
Oboe II
Taille
Fagotto
Violine I
Violine II
Viola
Continuo
Organo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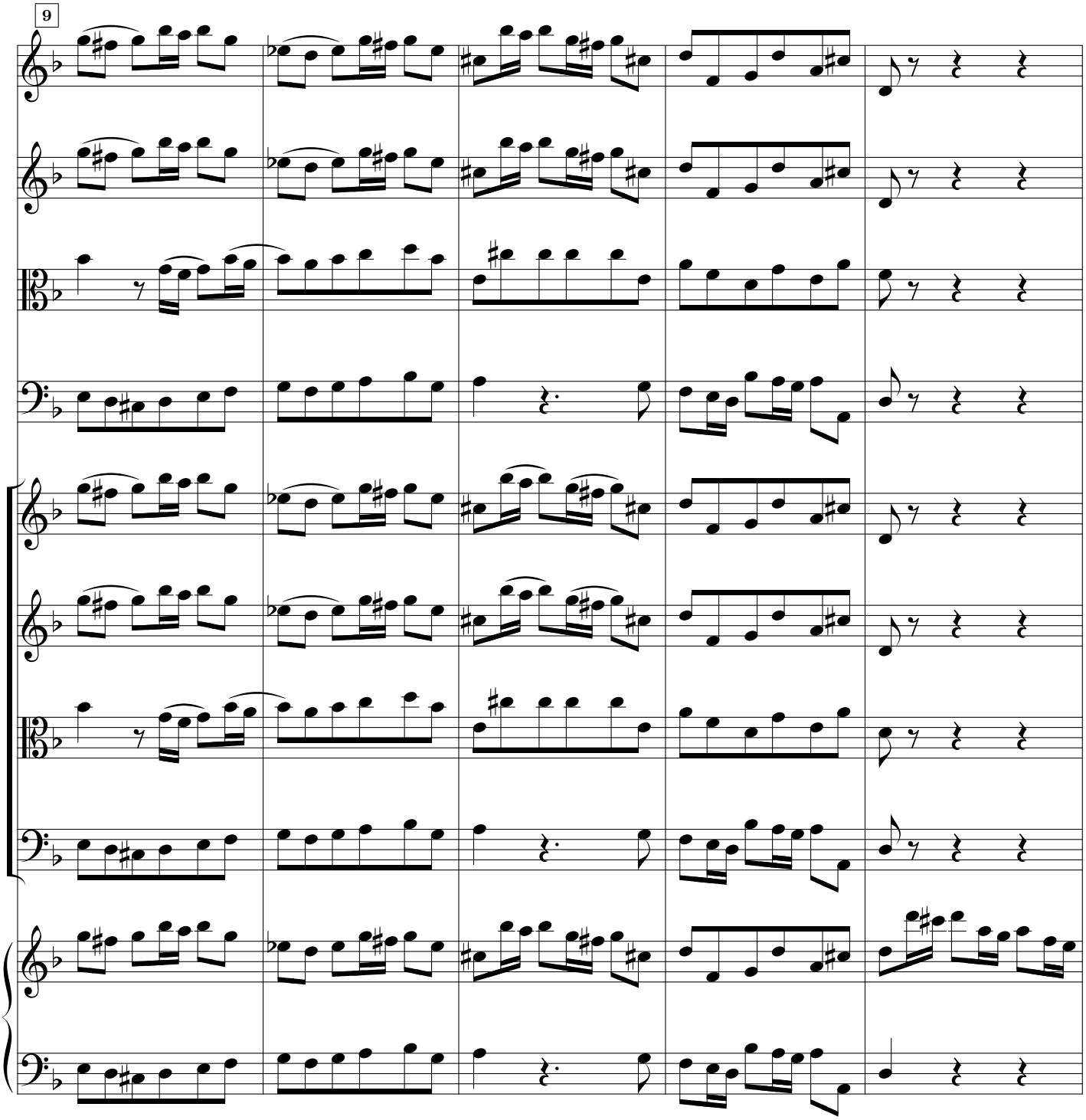
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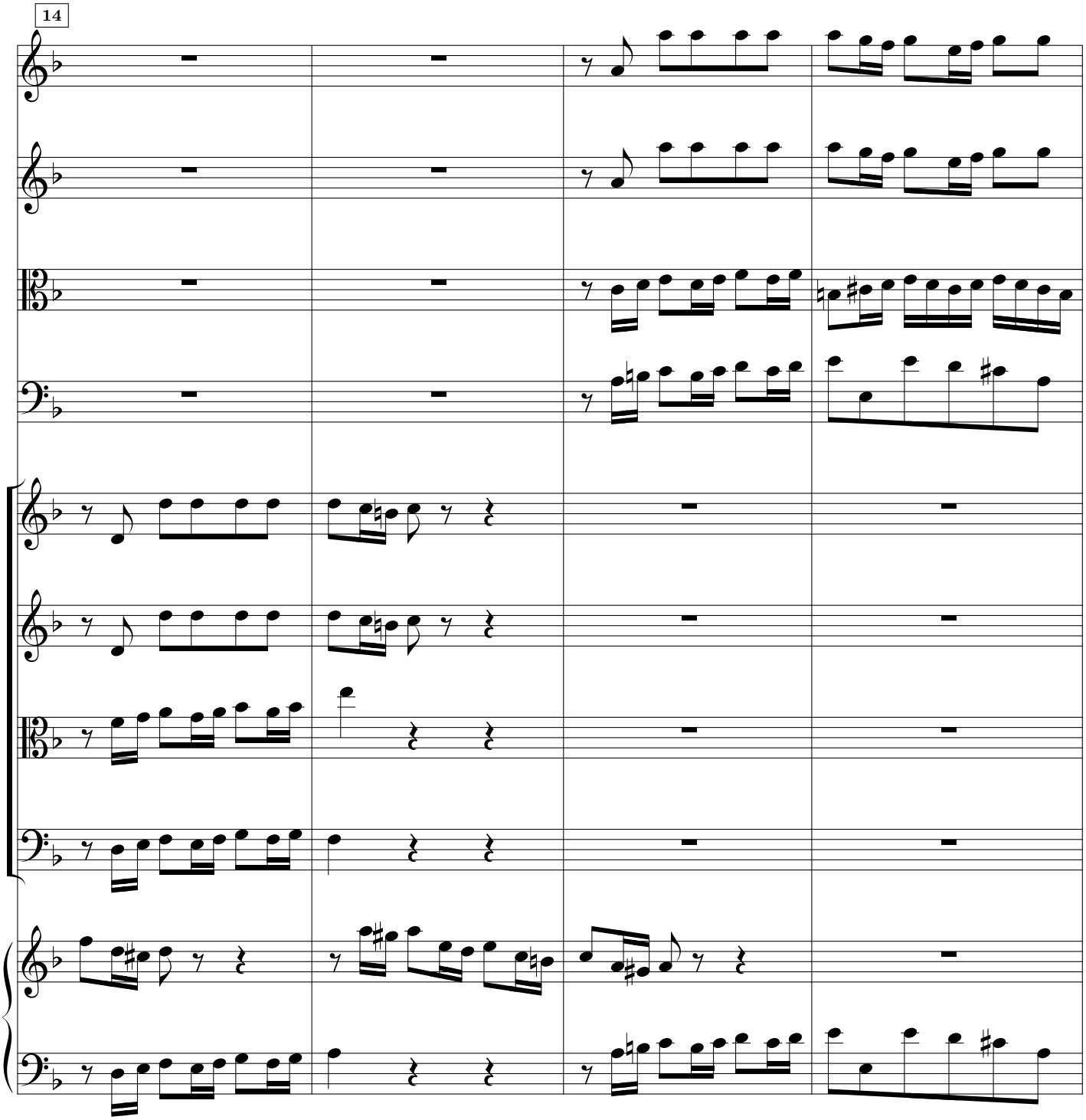
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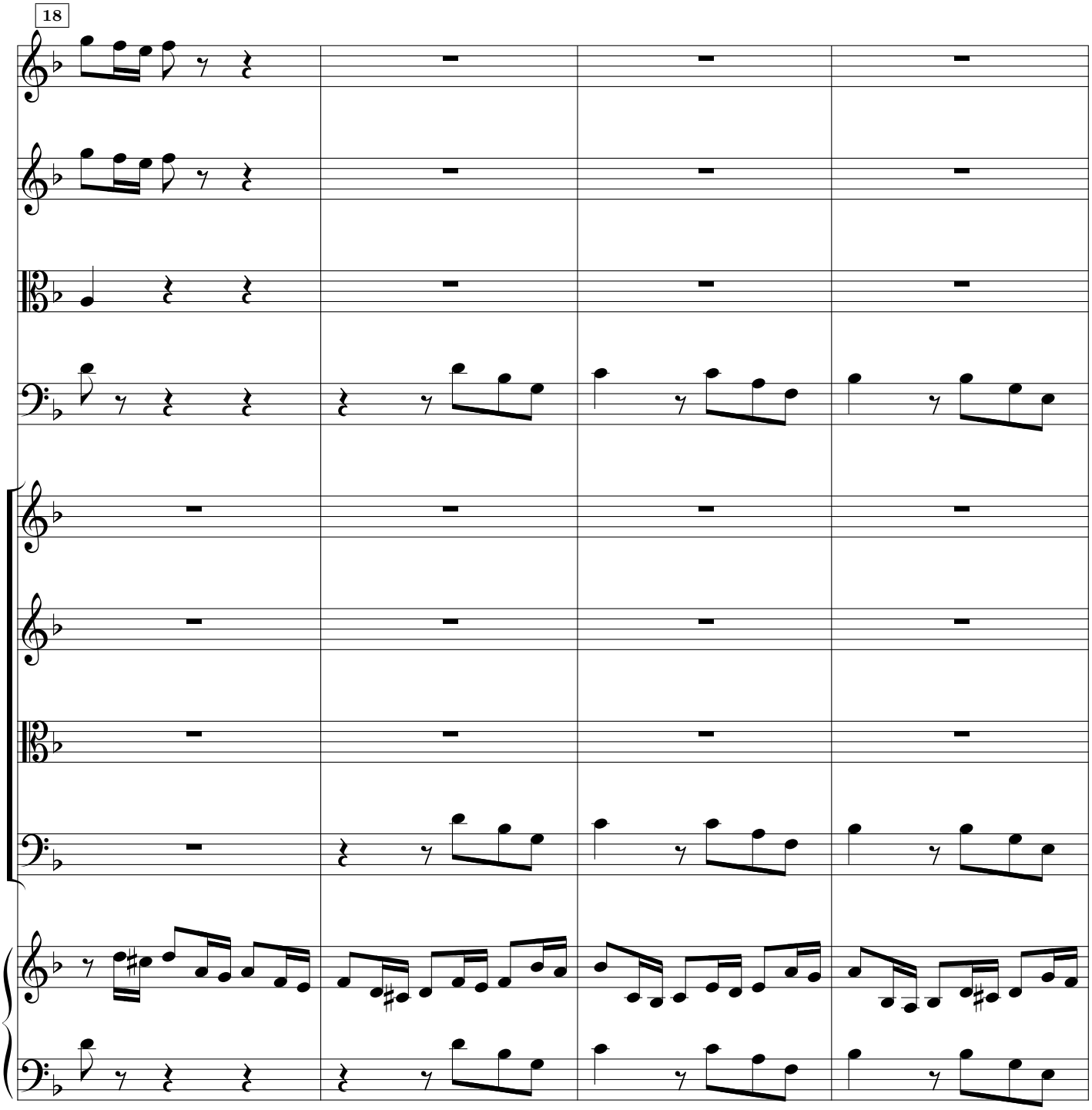
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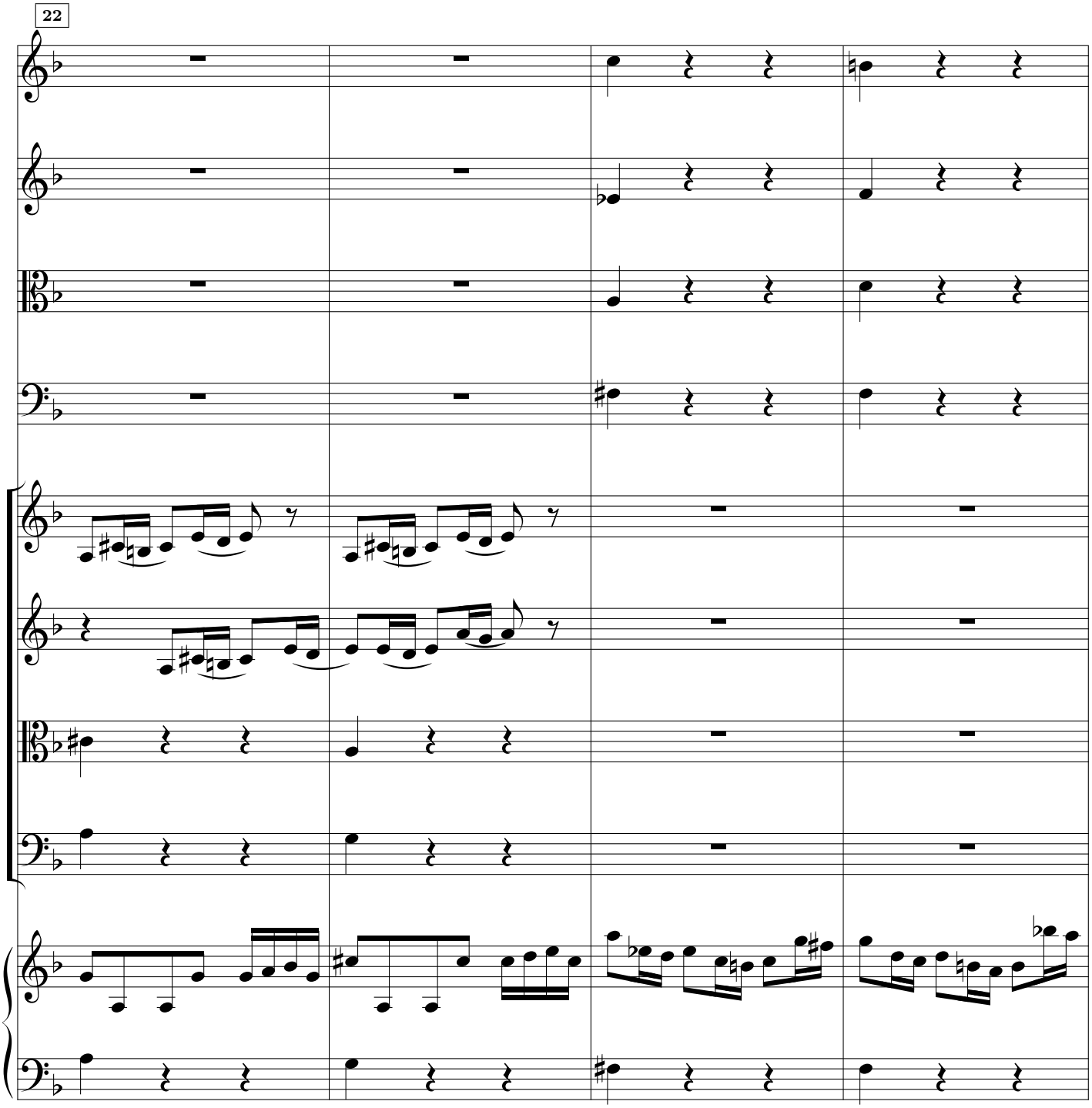
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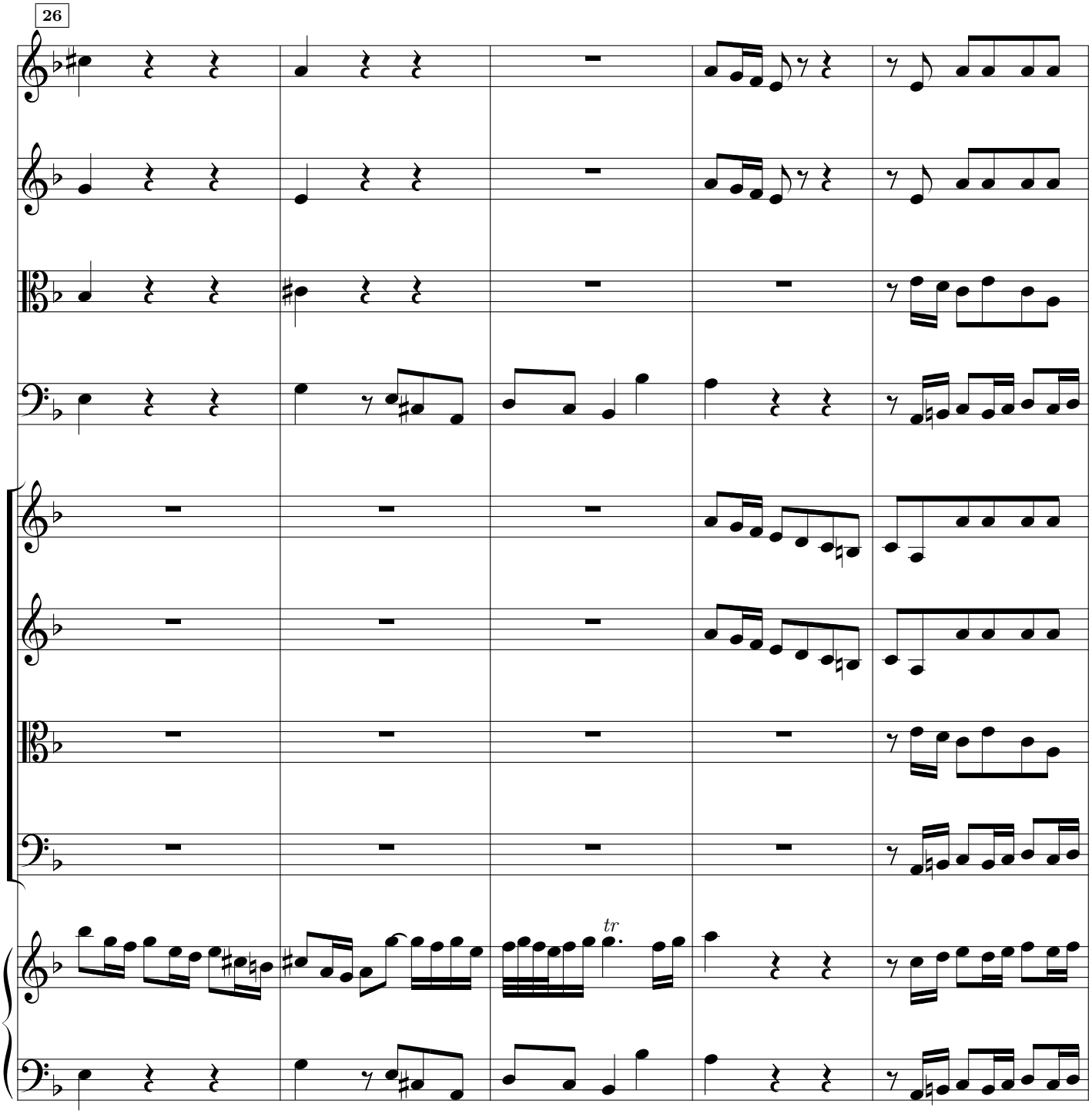
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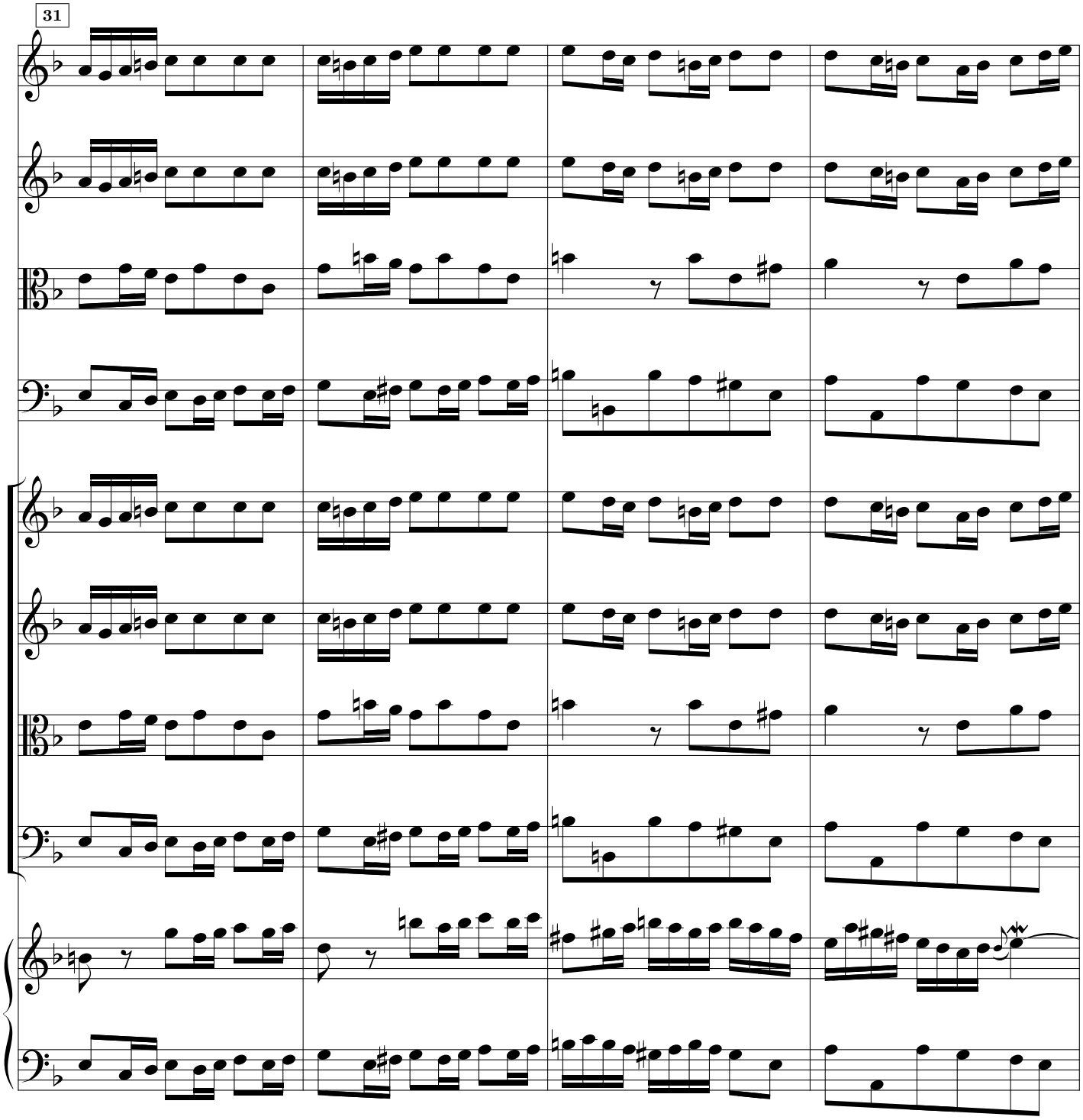
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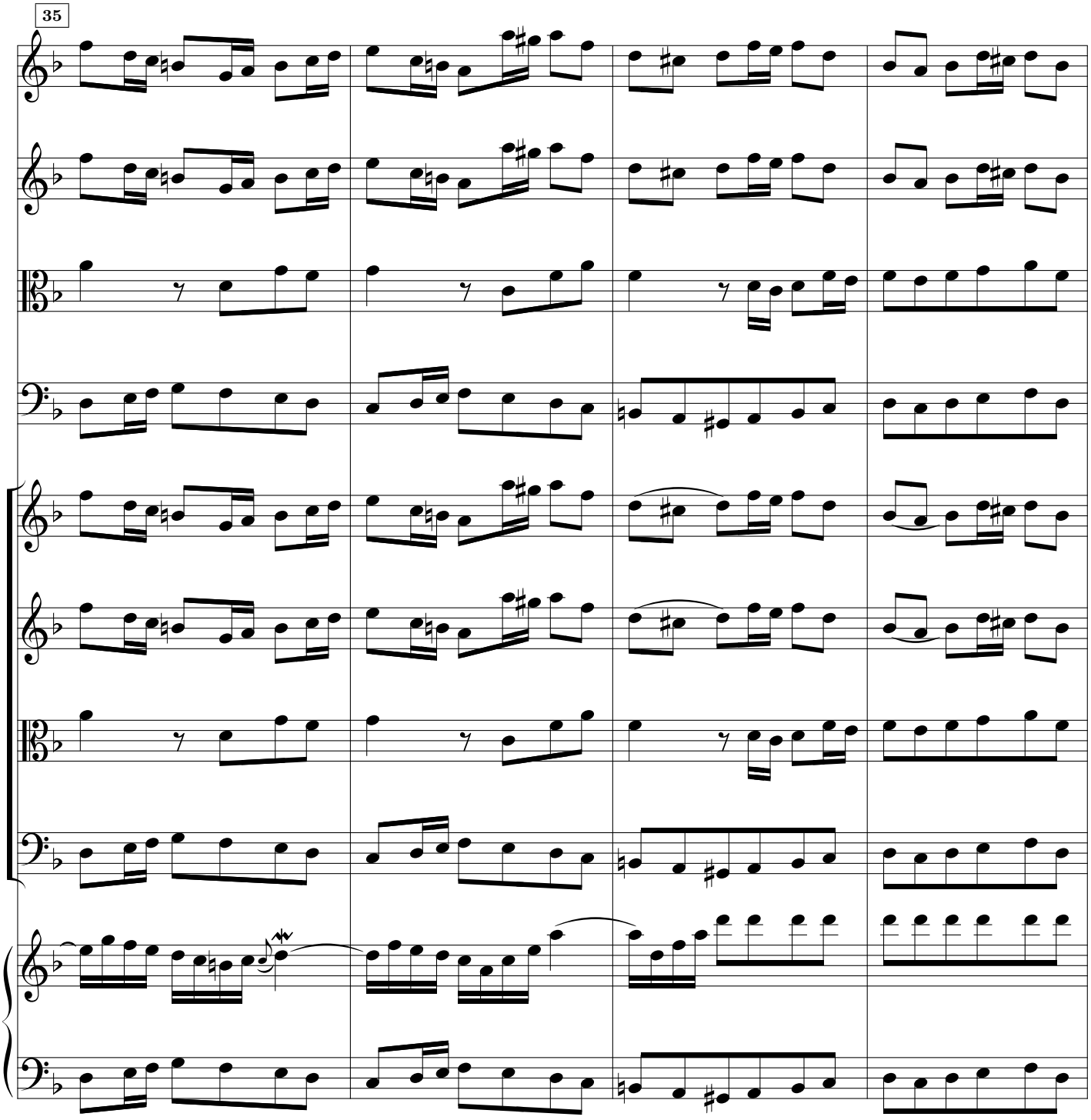
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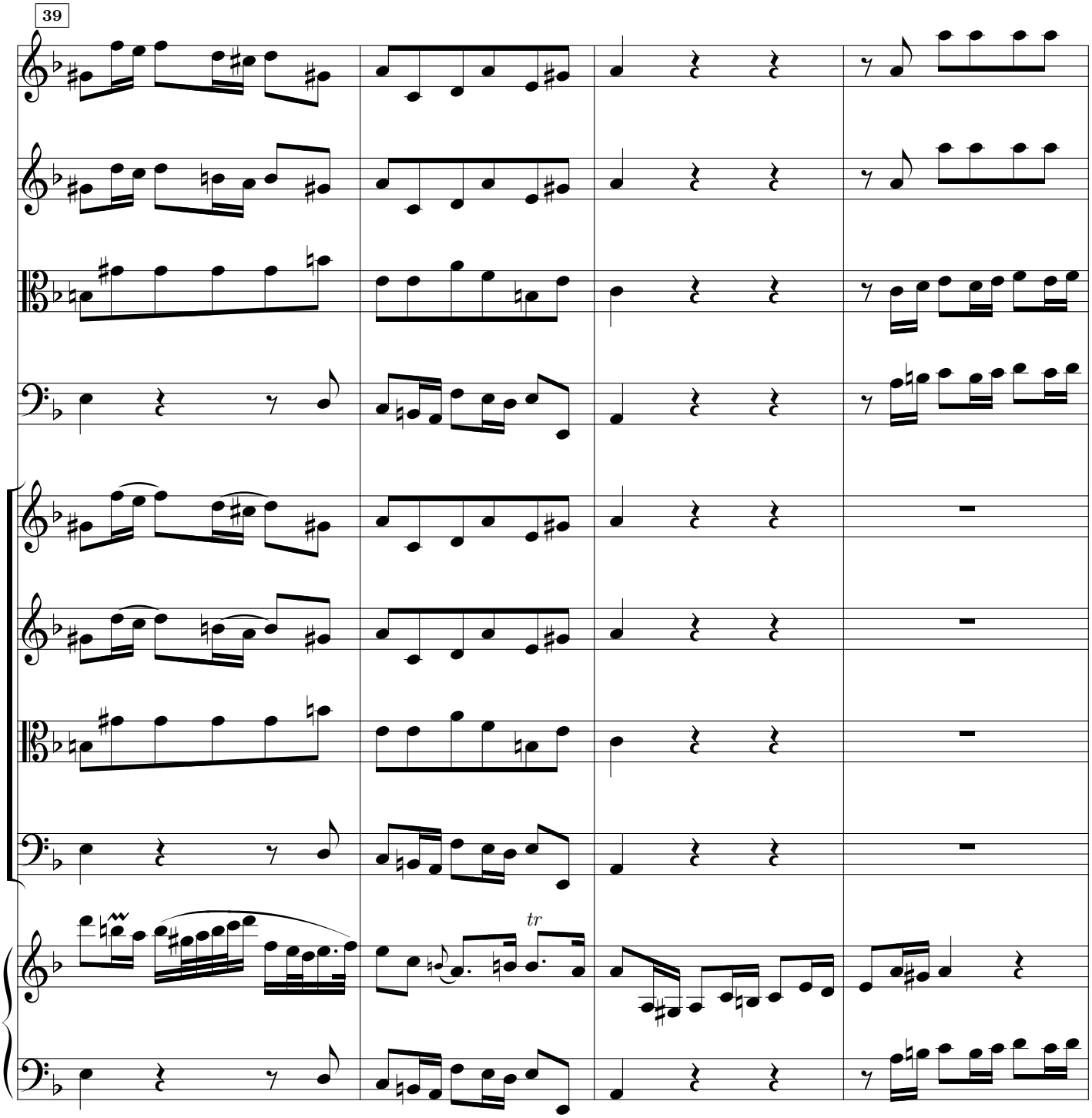
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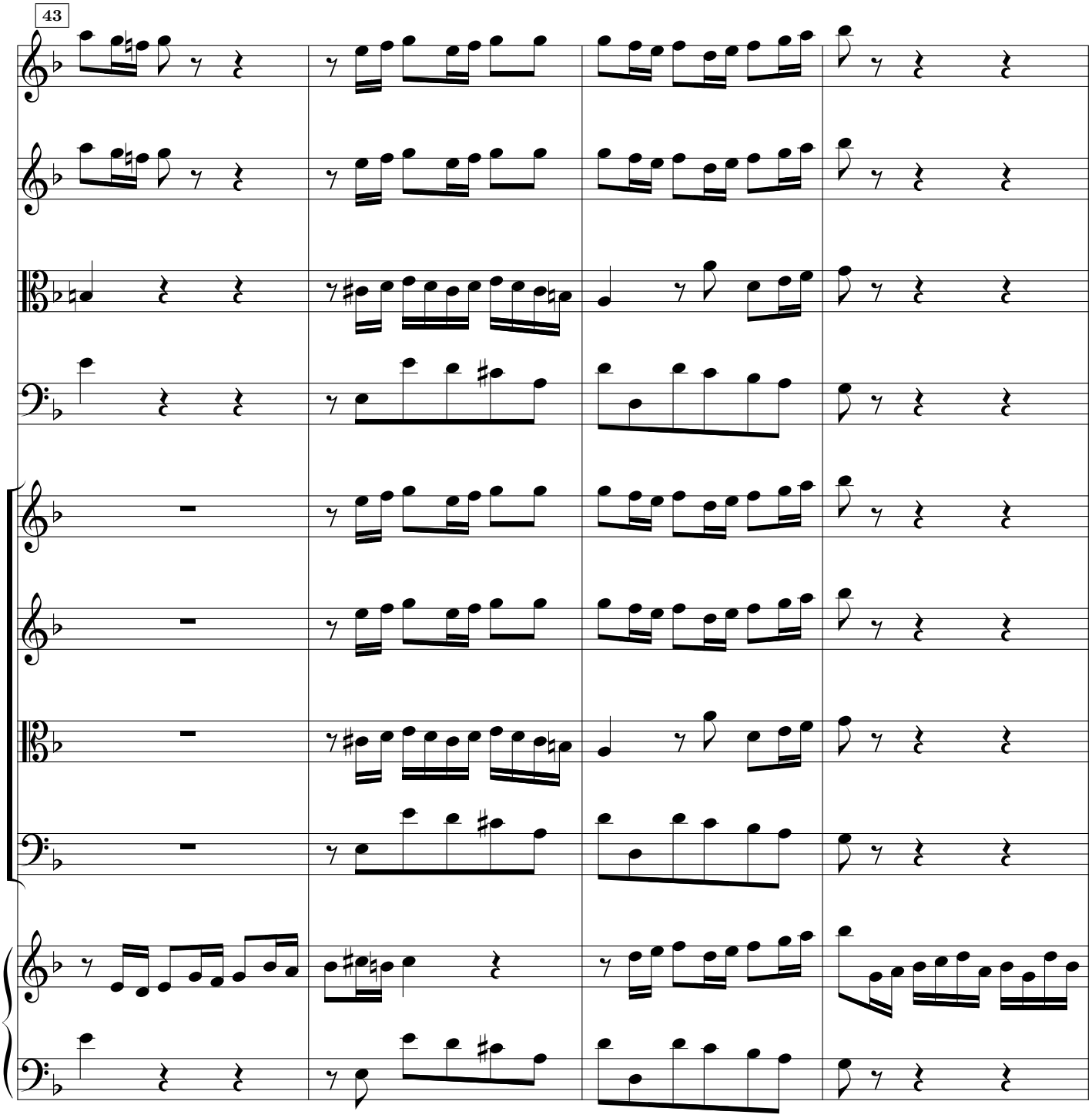
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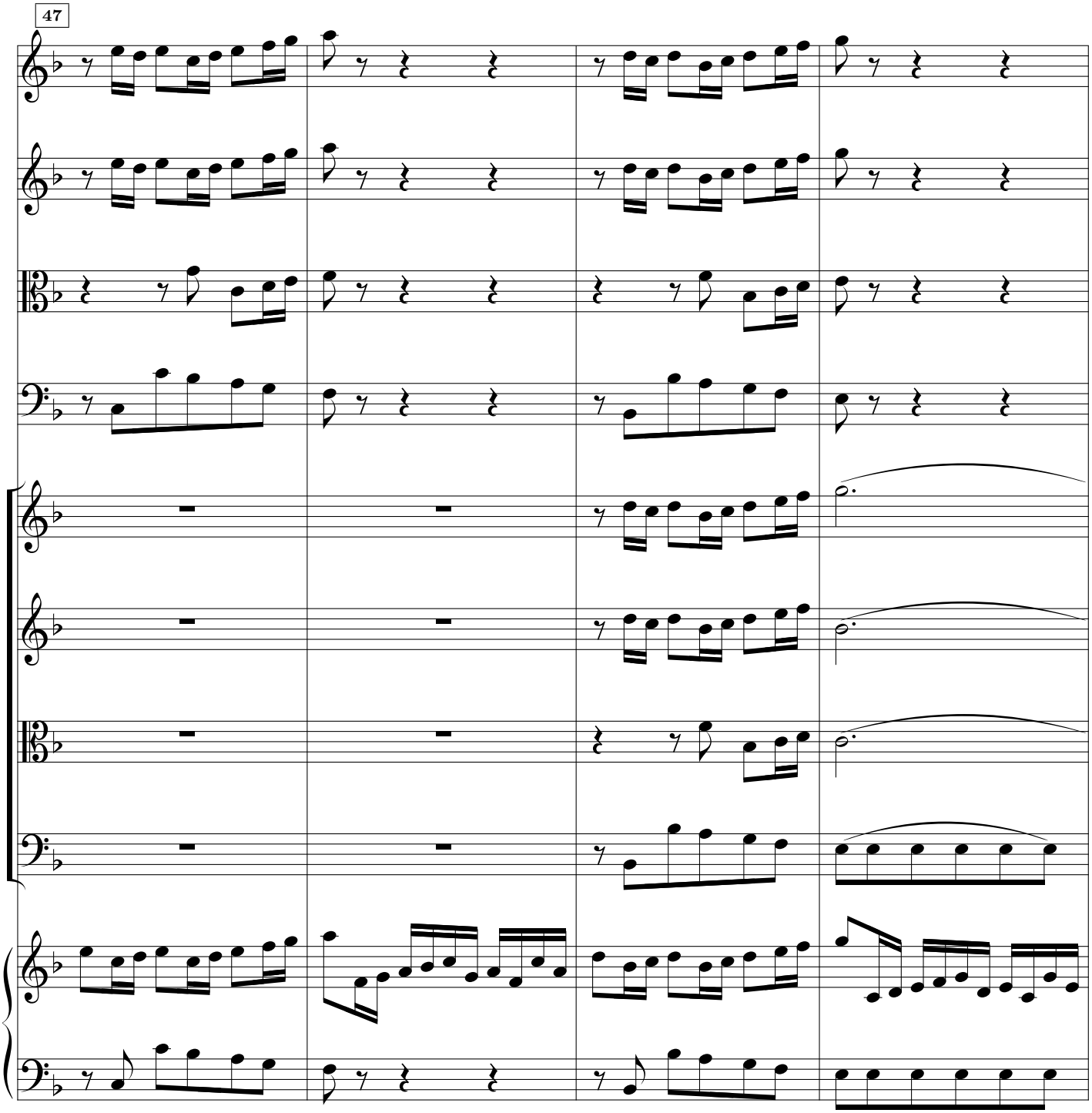
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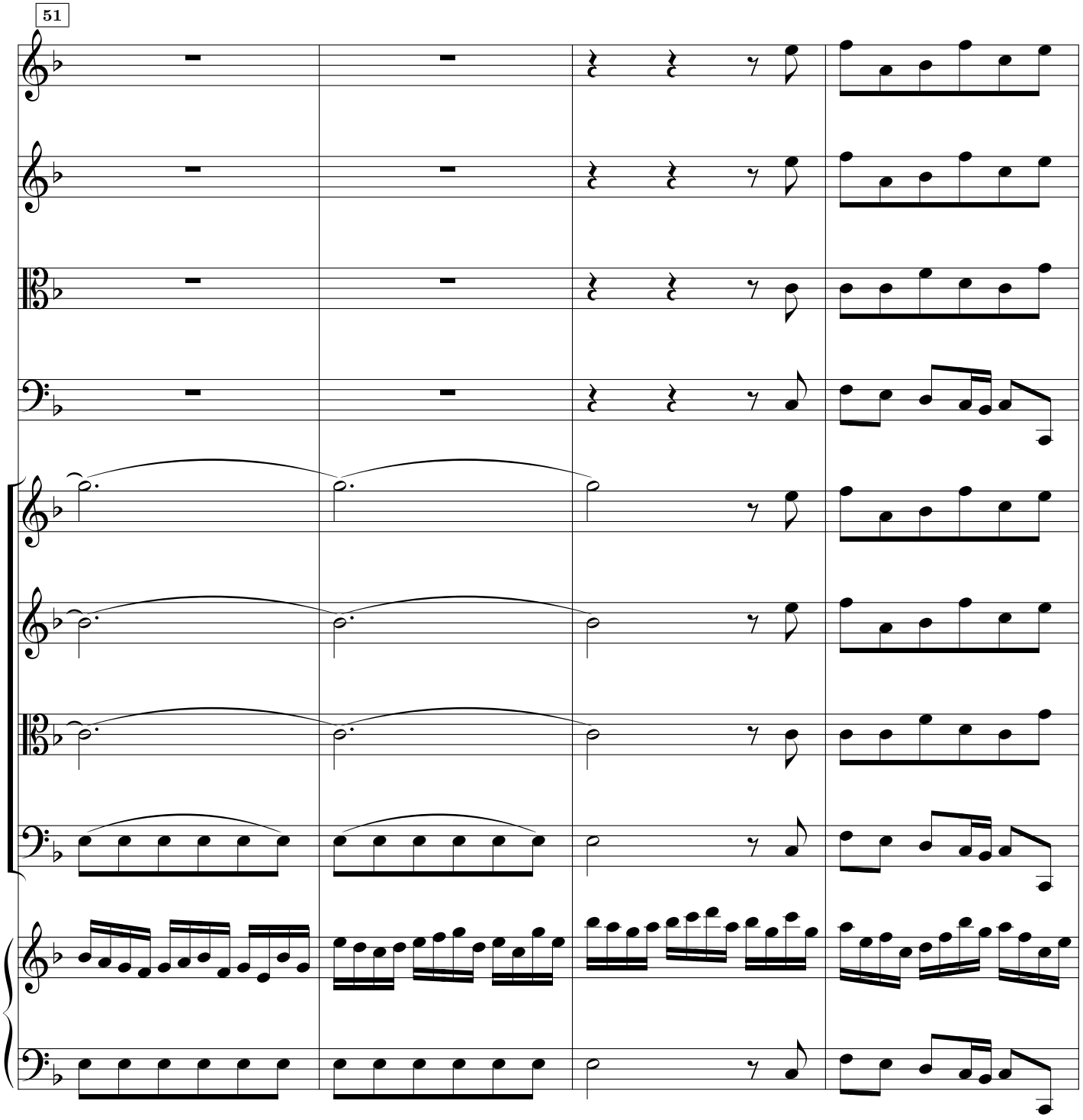
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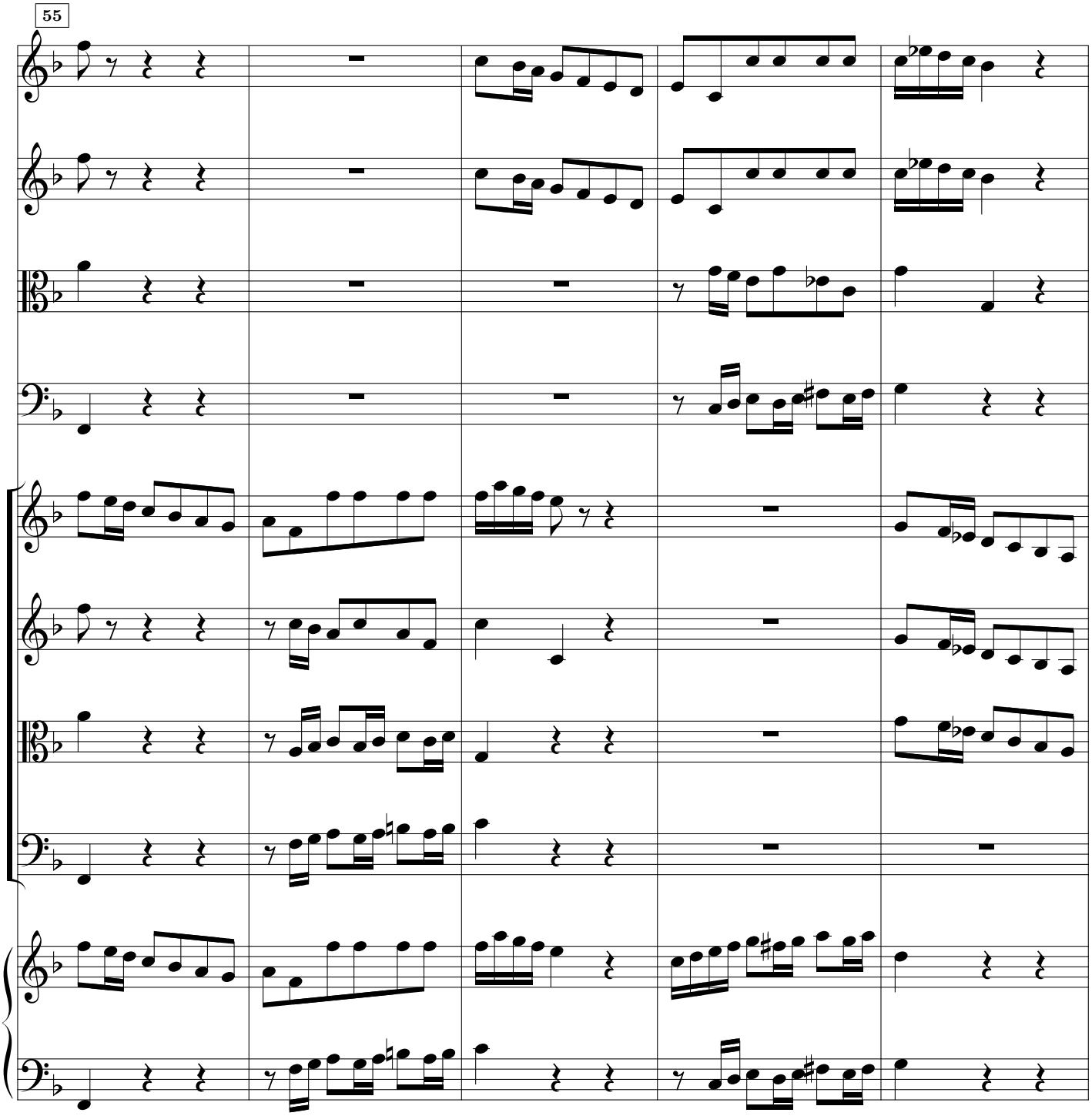
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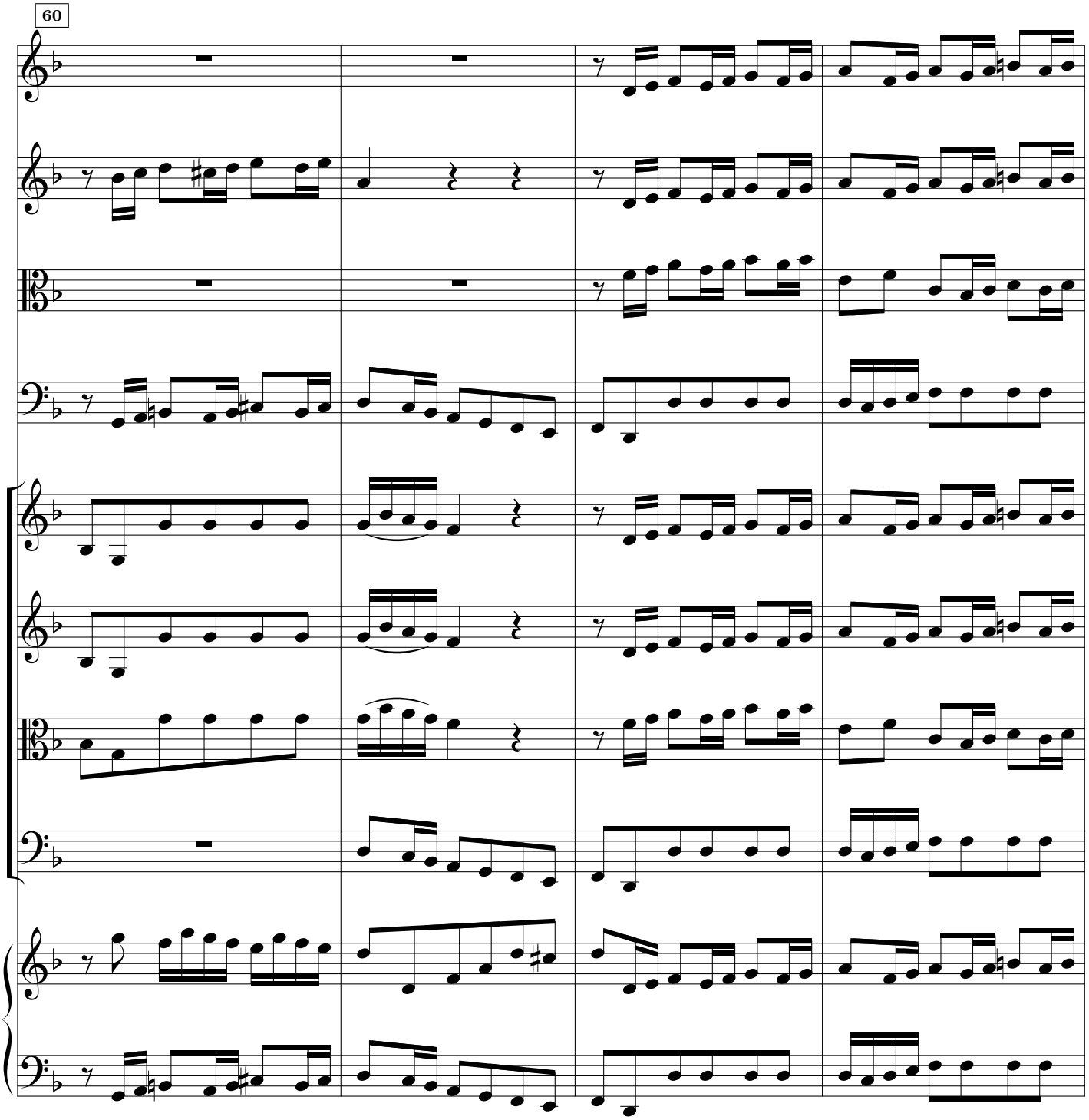
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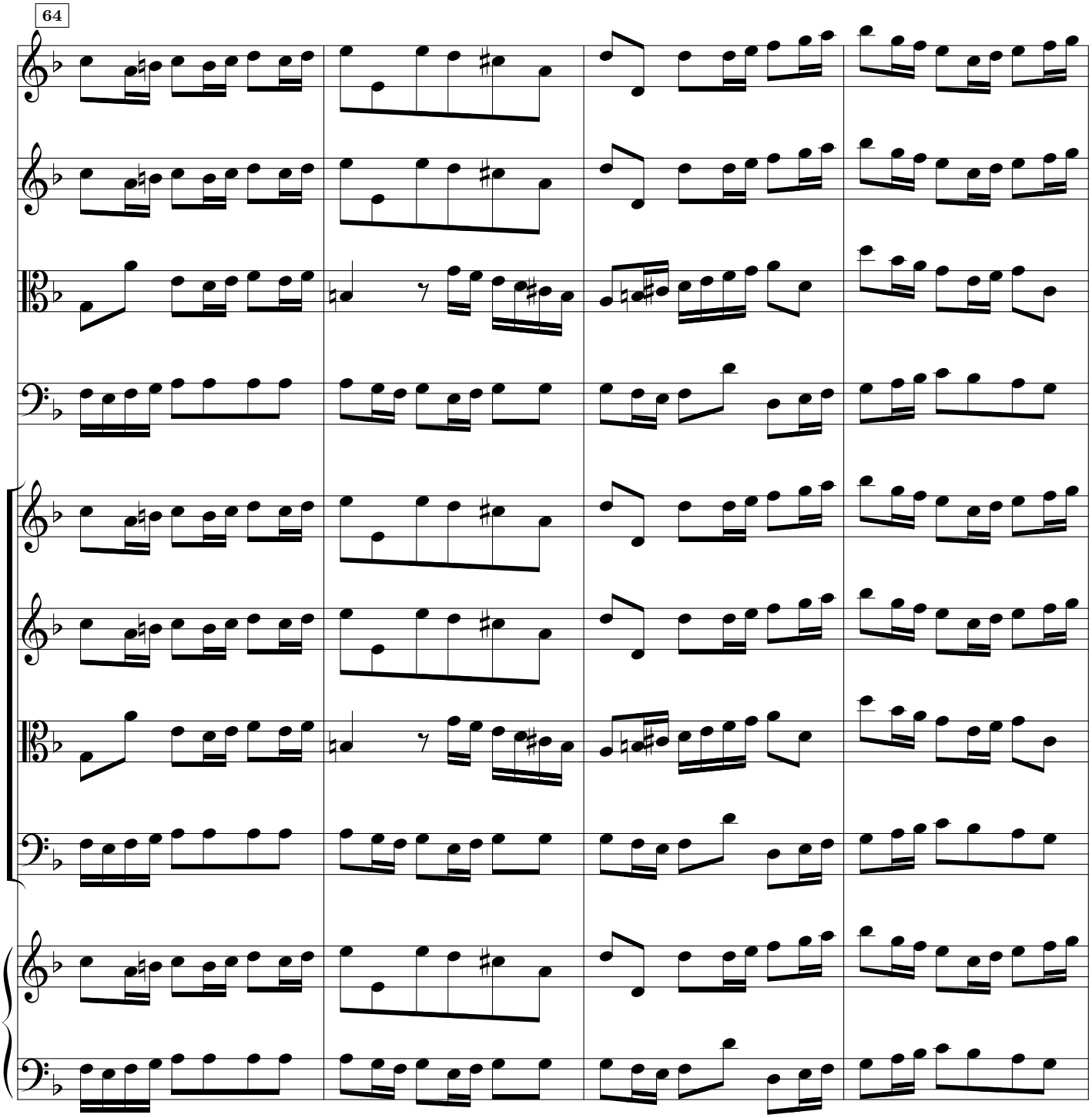
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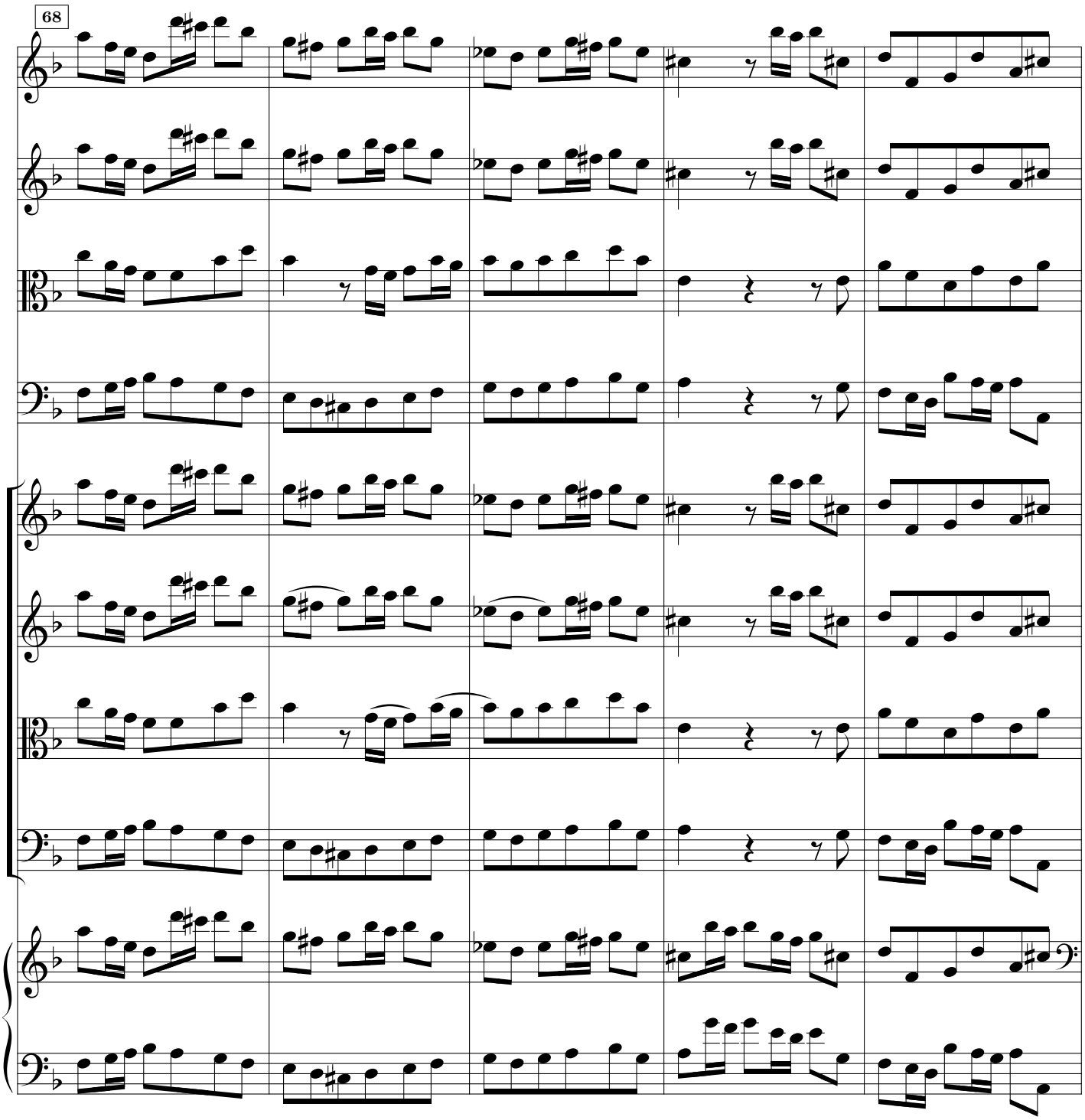
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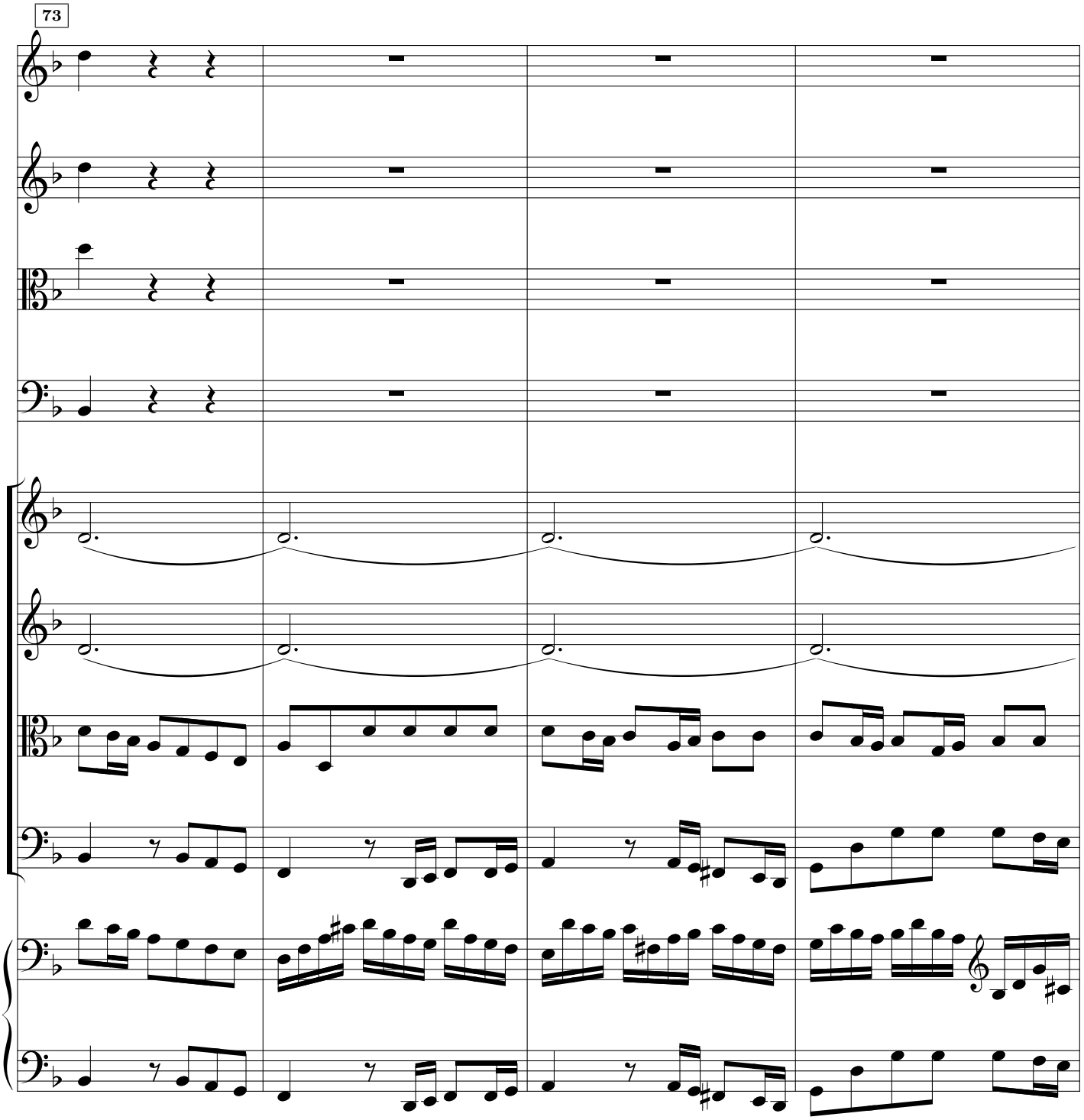
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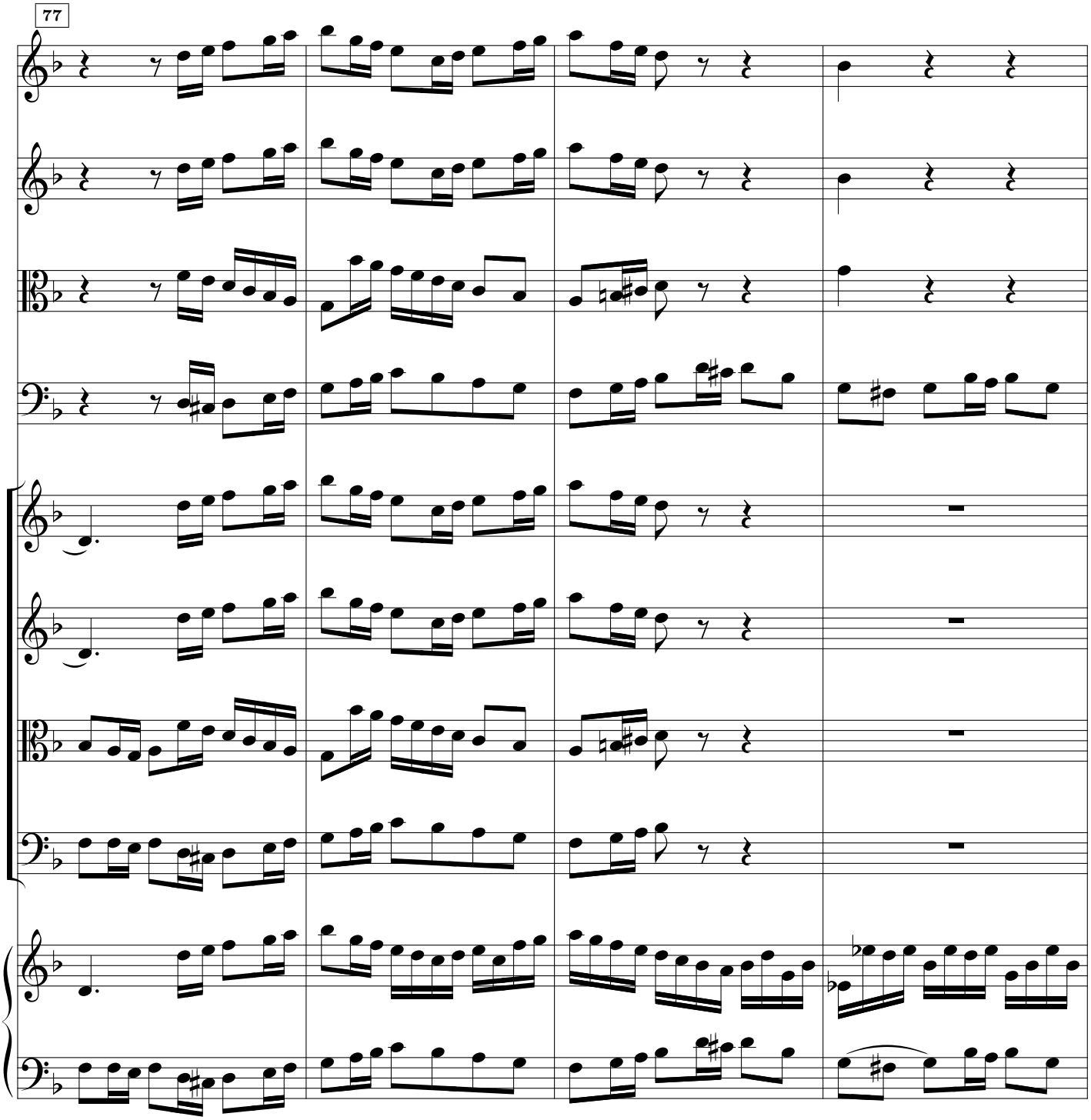
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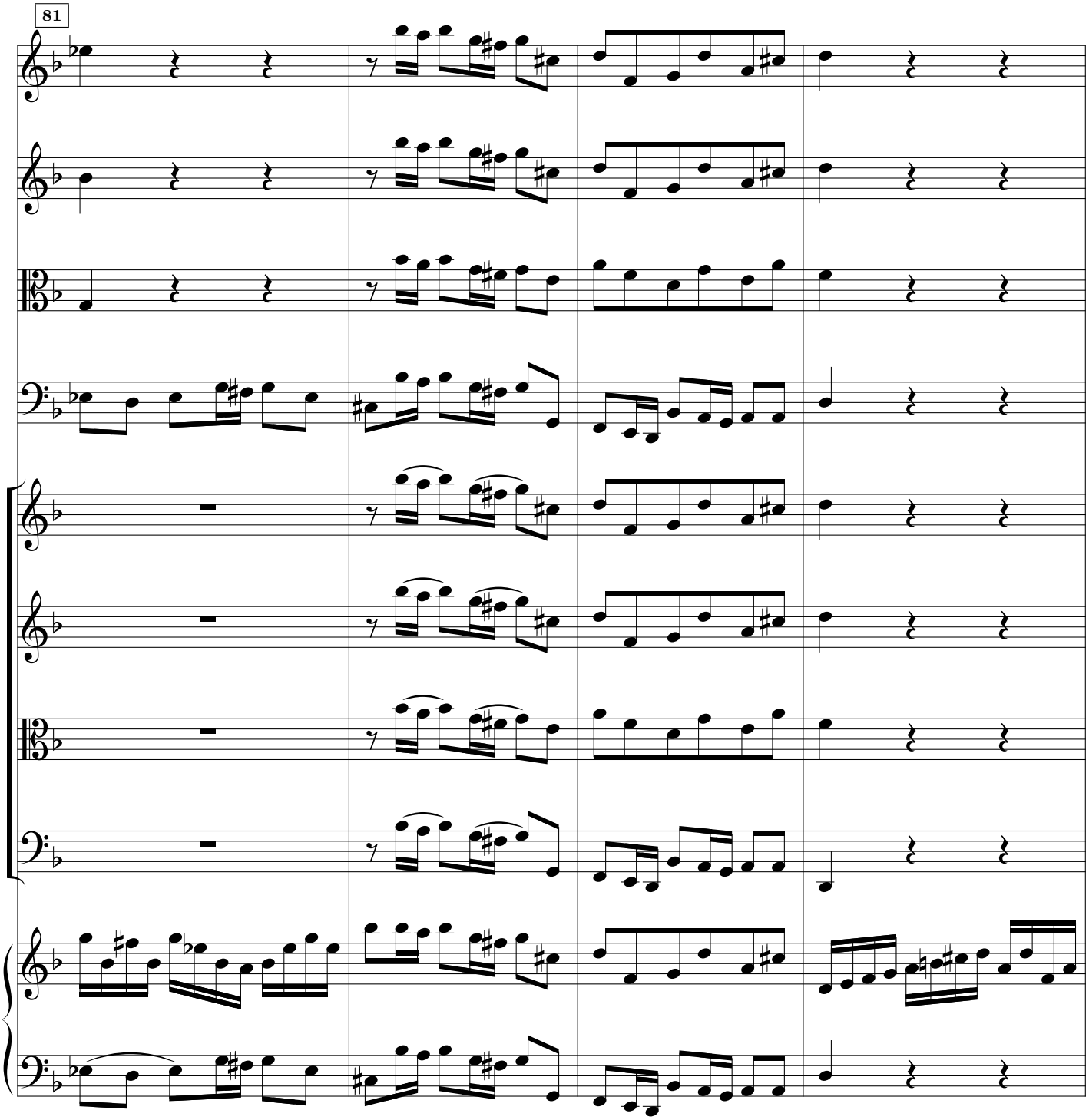
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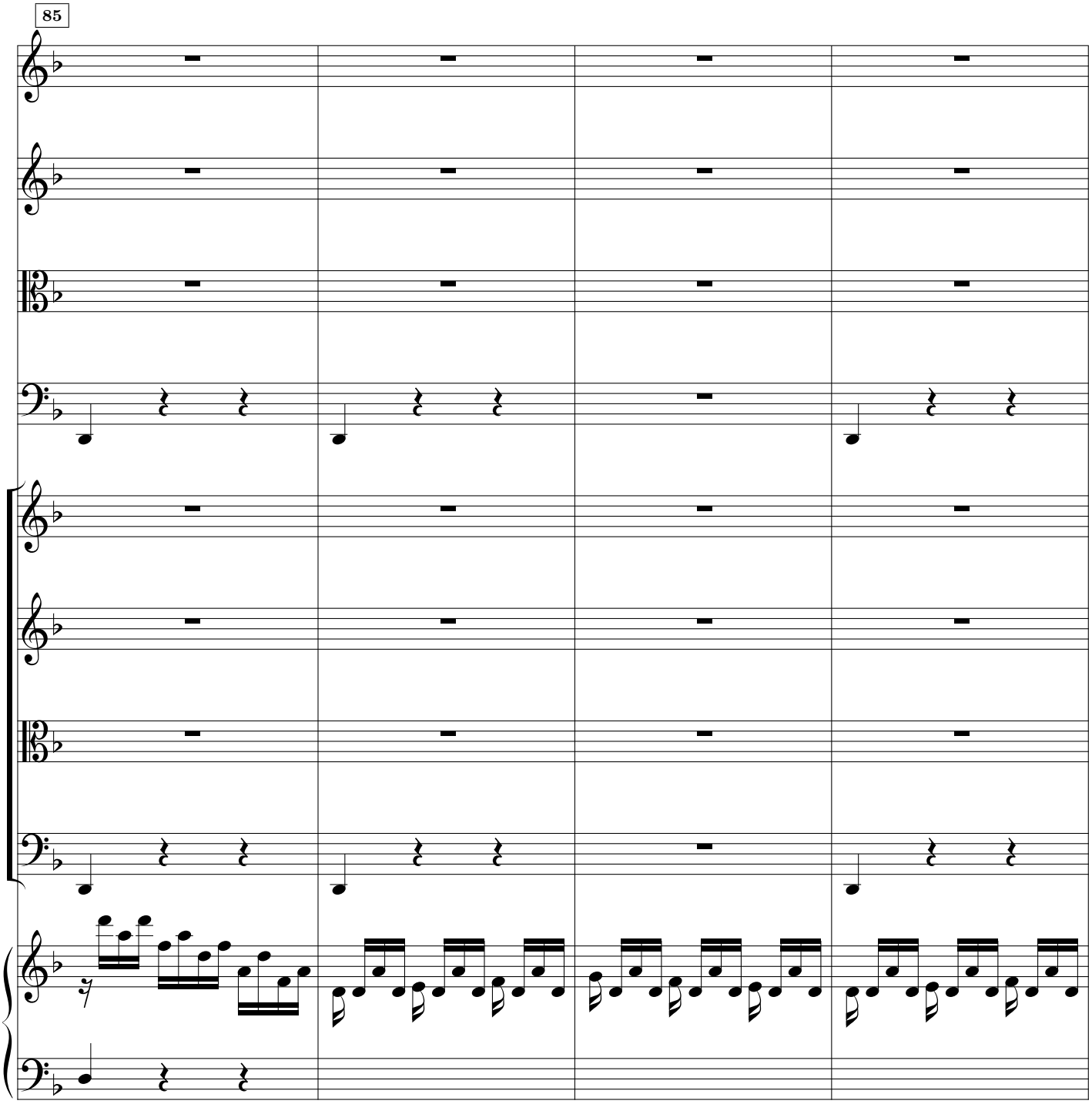
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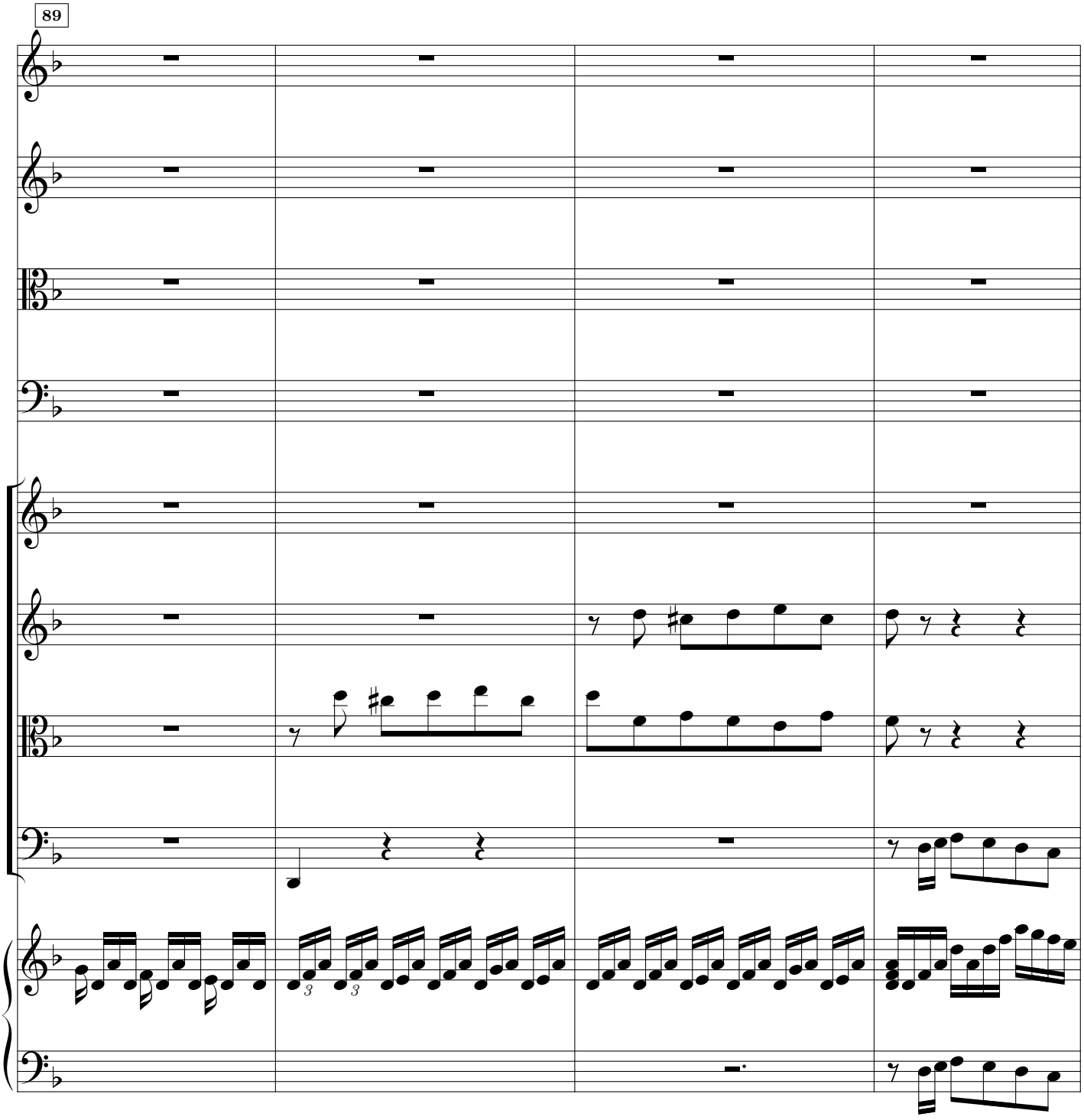
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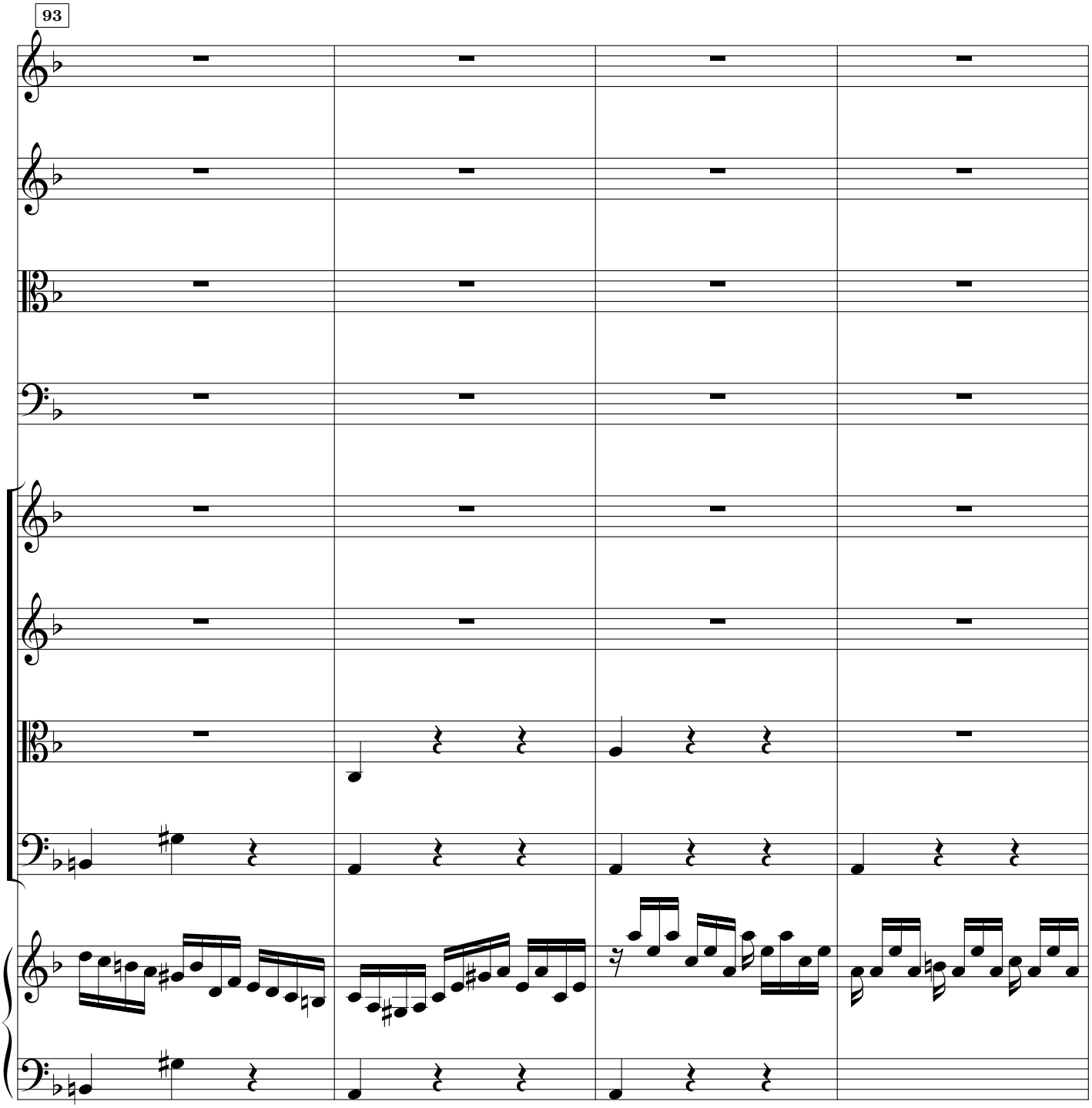
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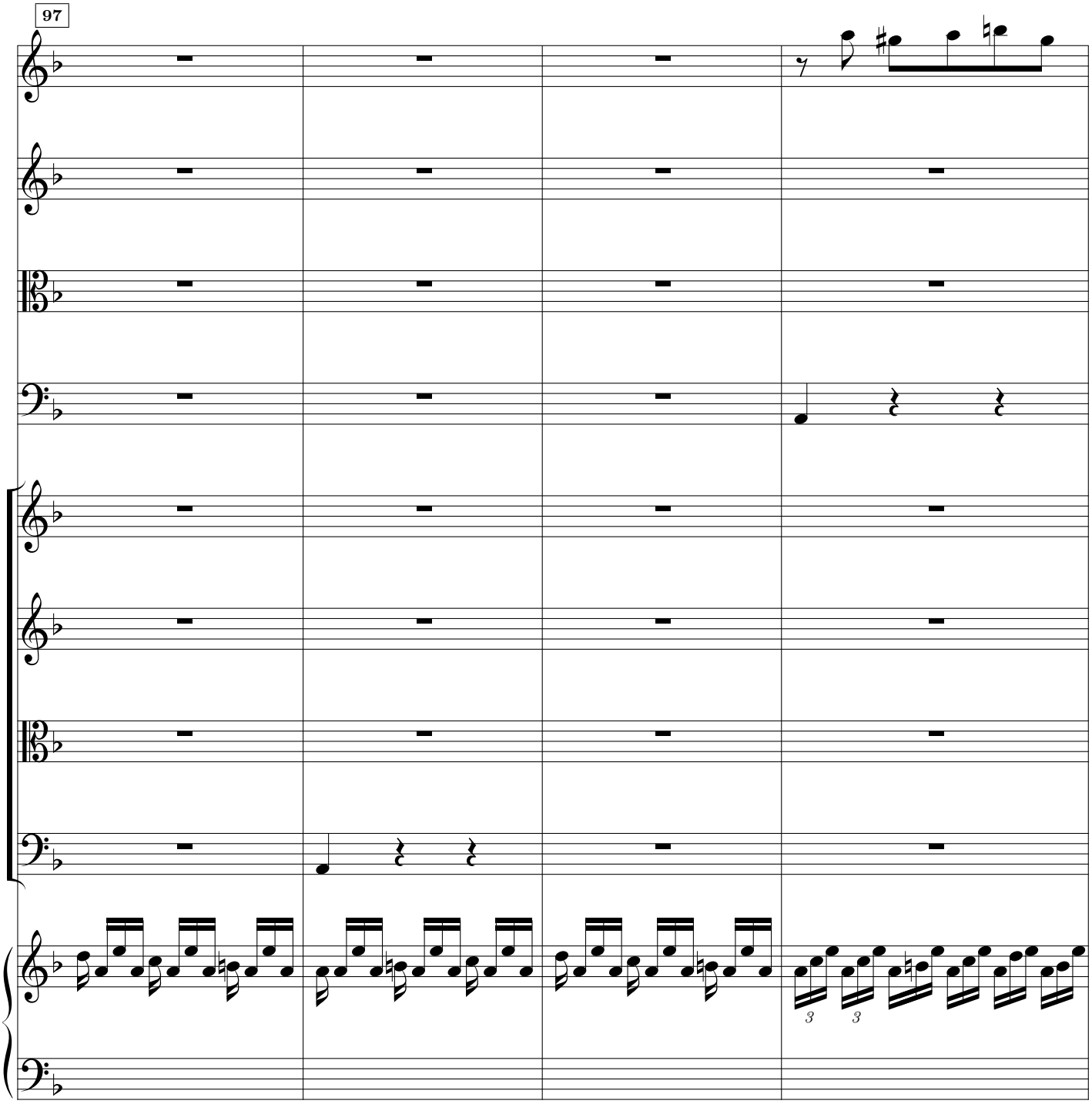
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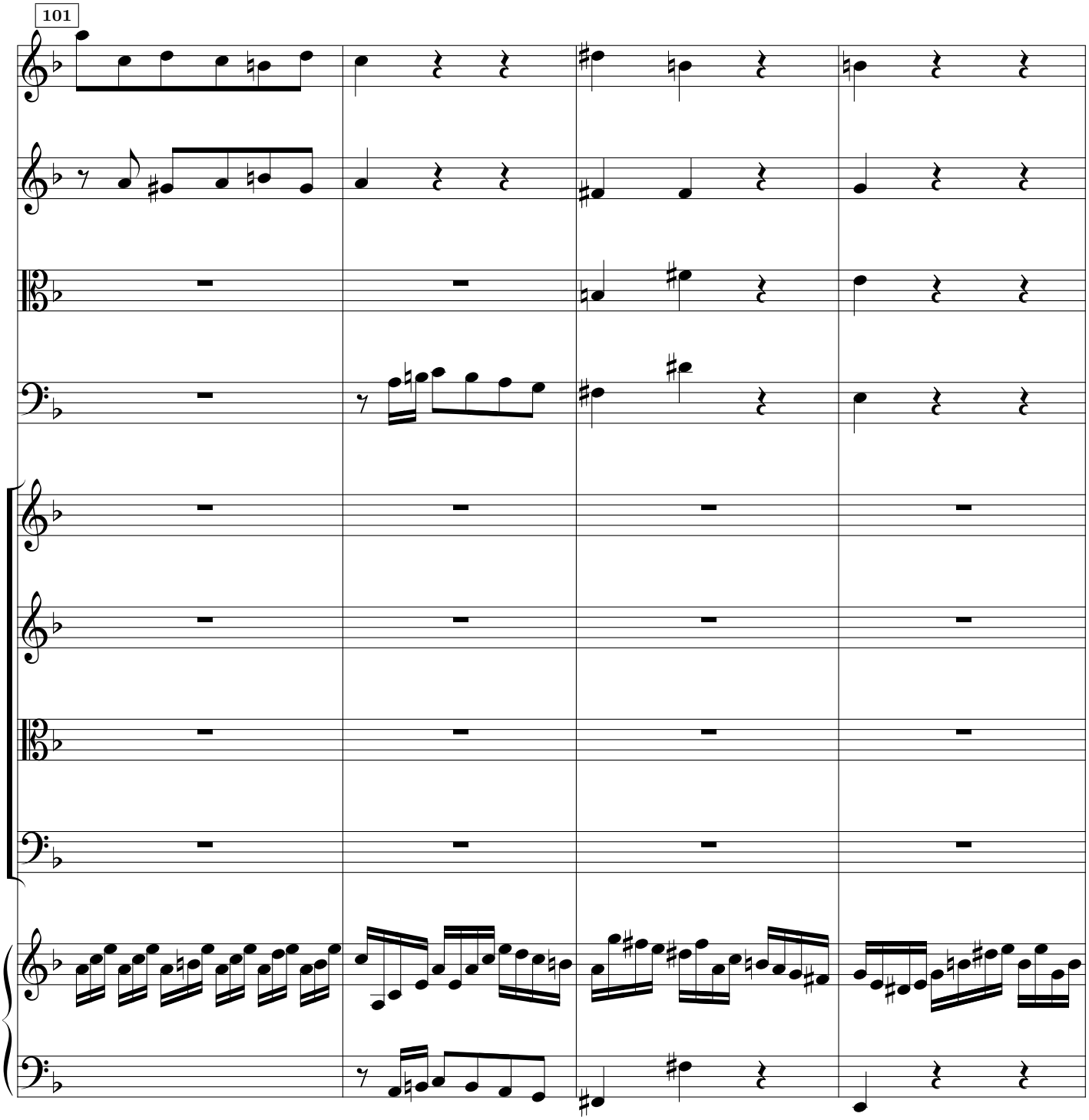
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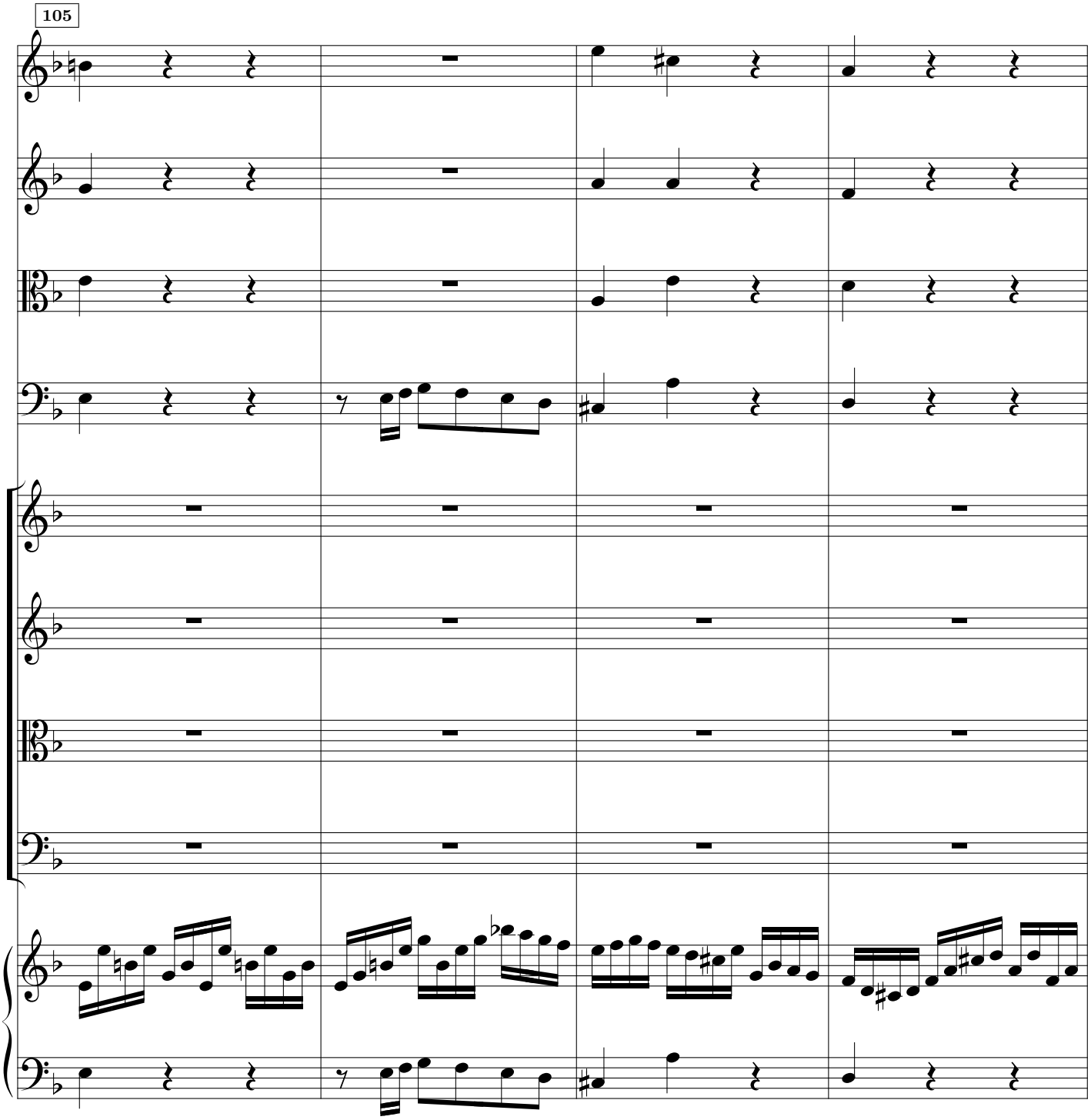
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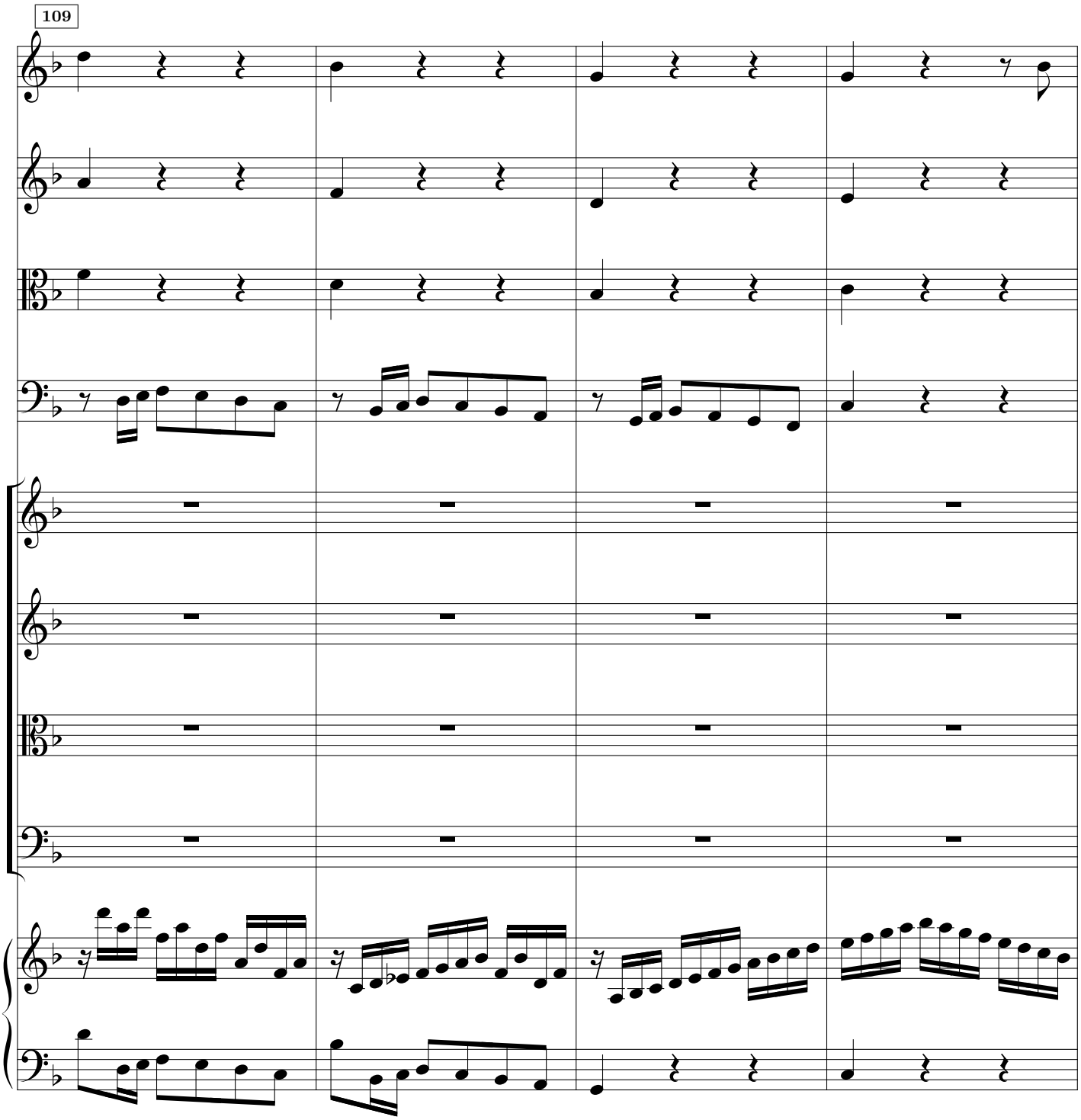
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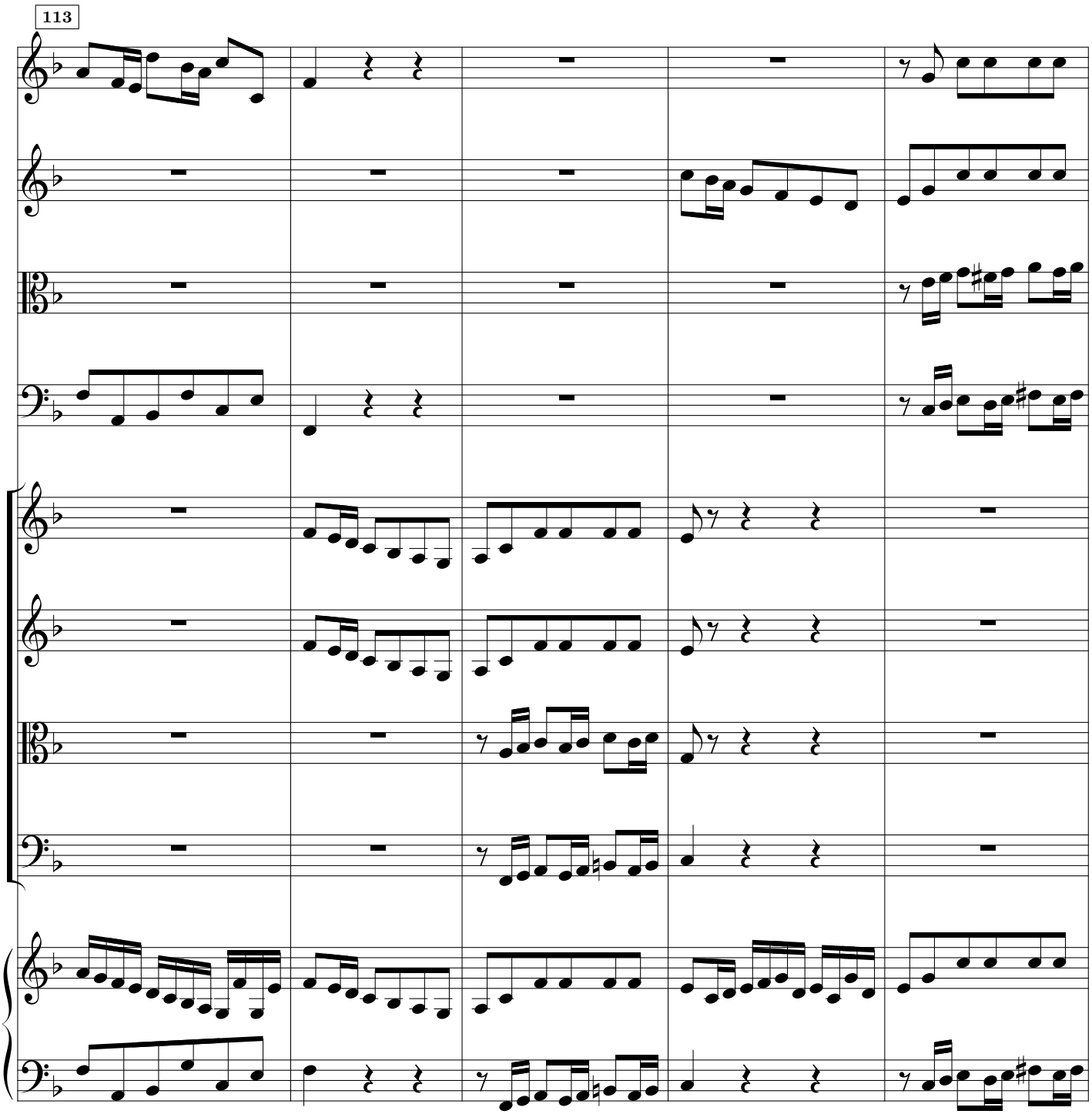
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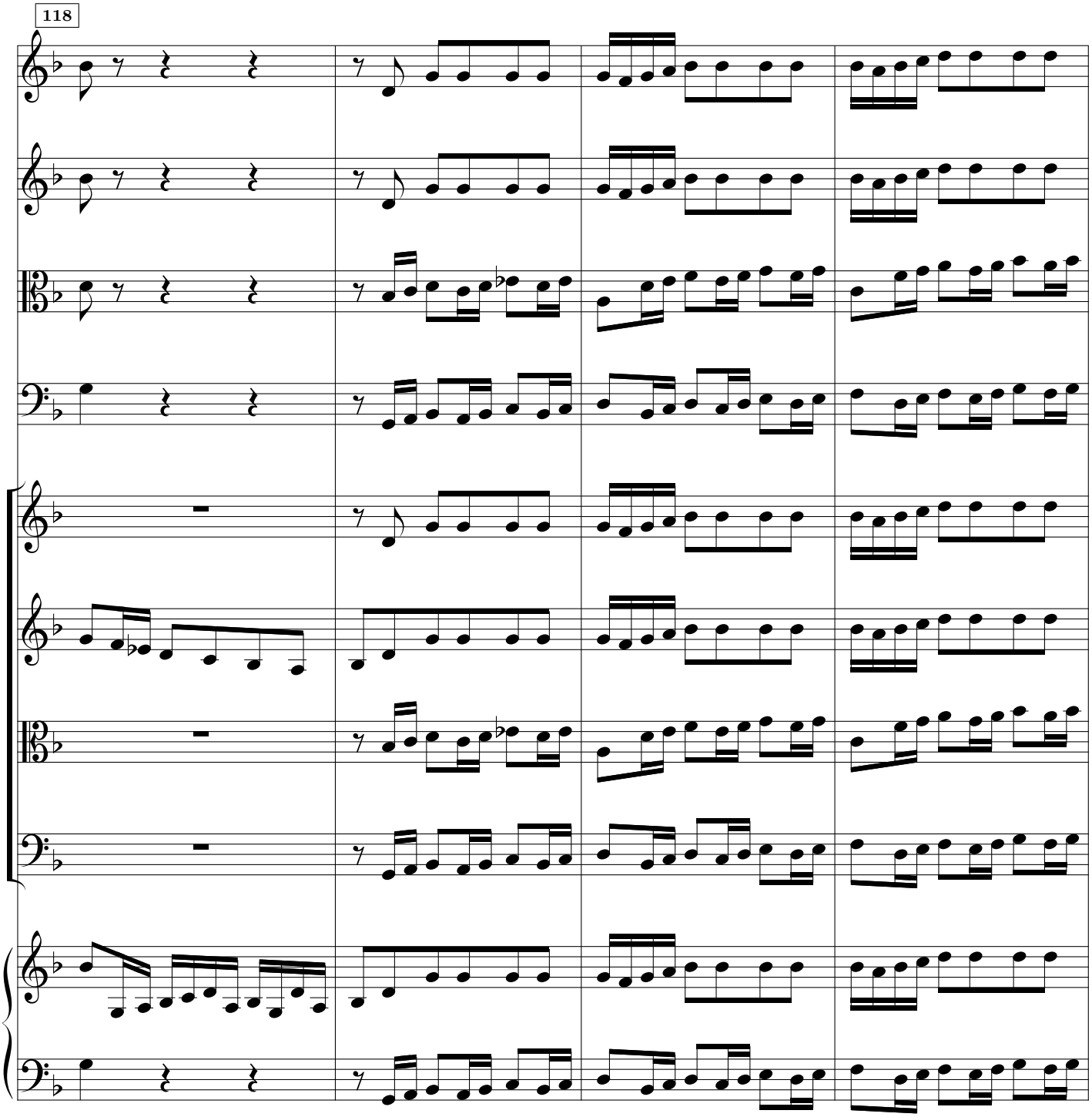
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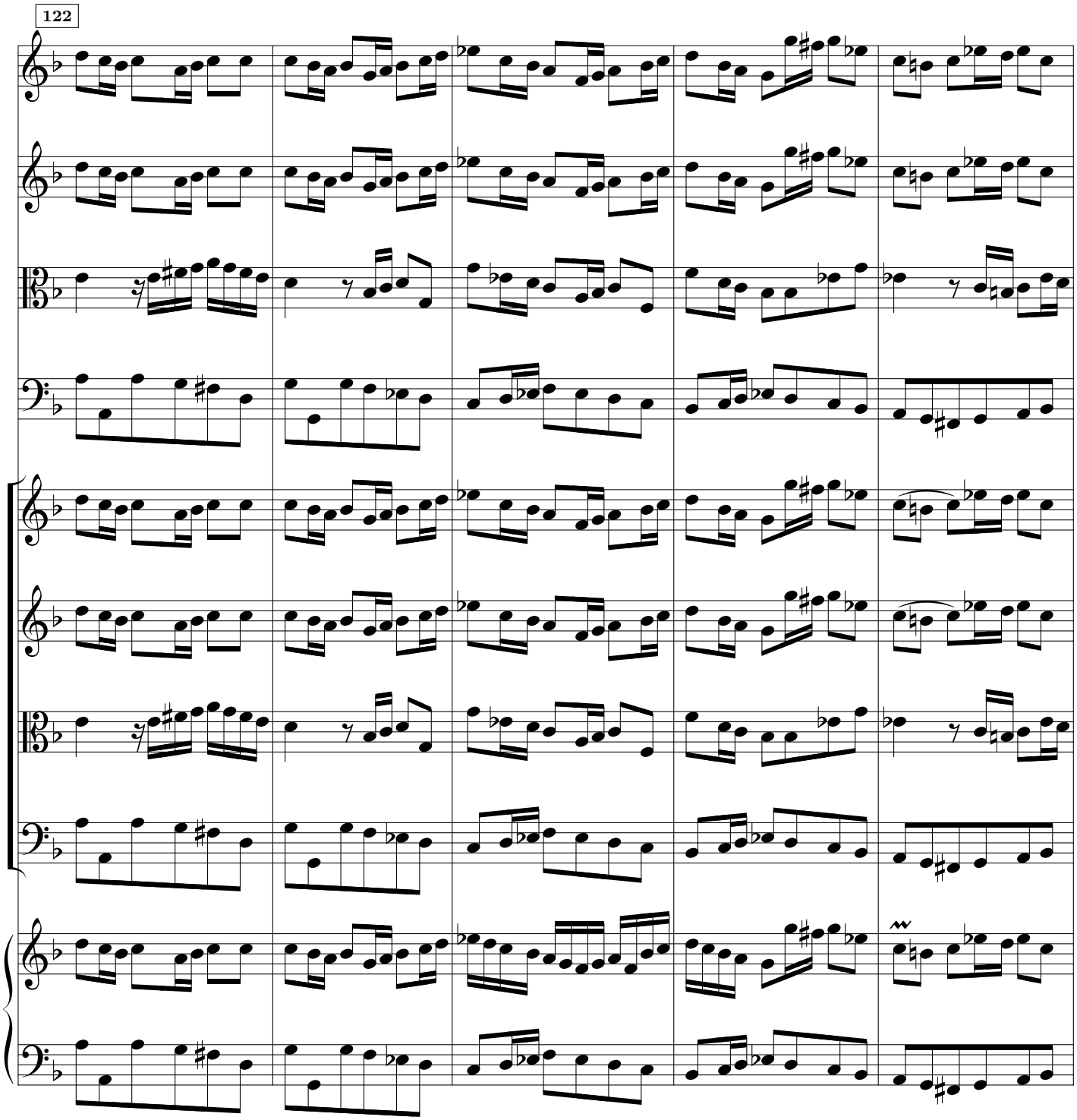
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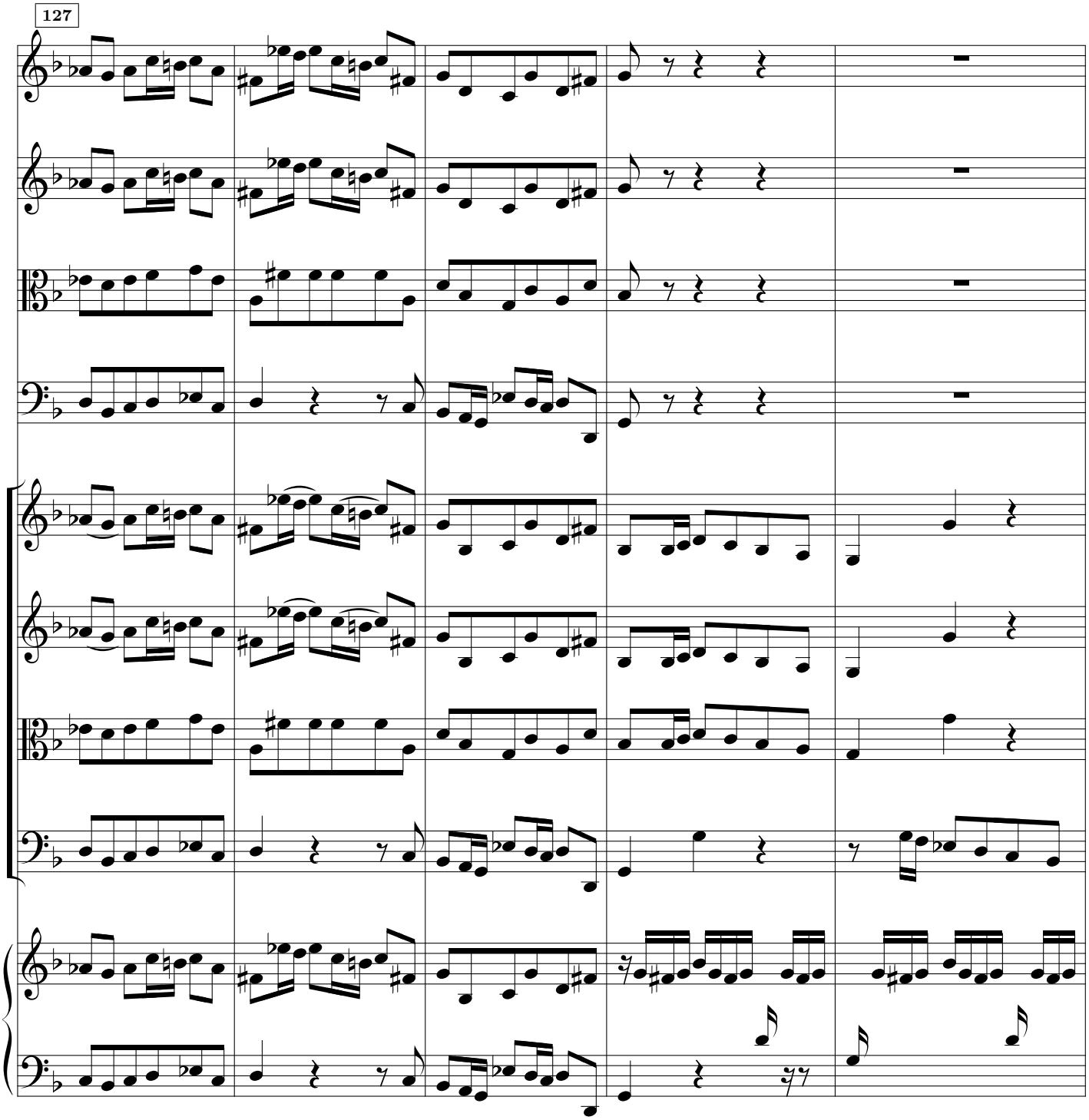
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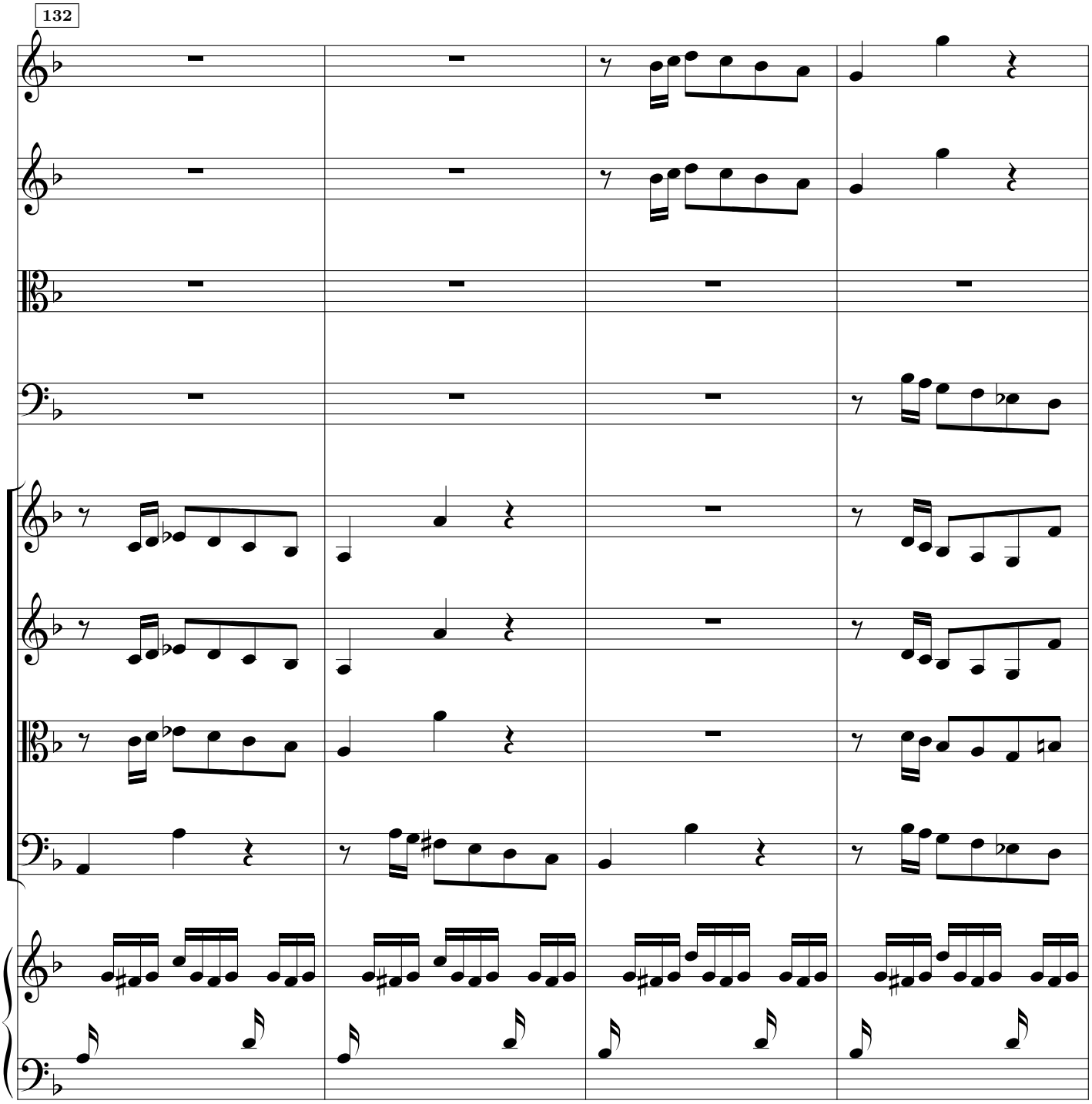
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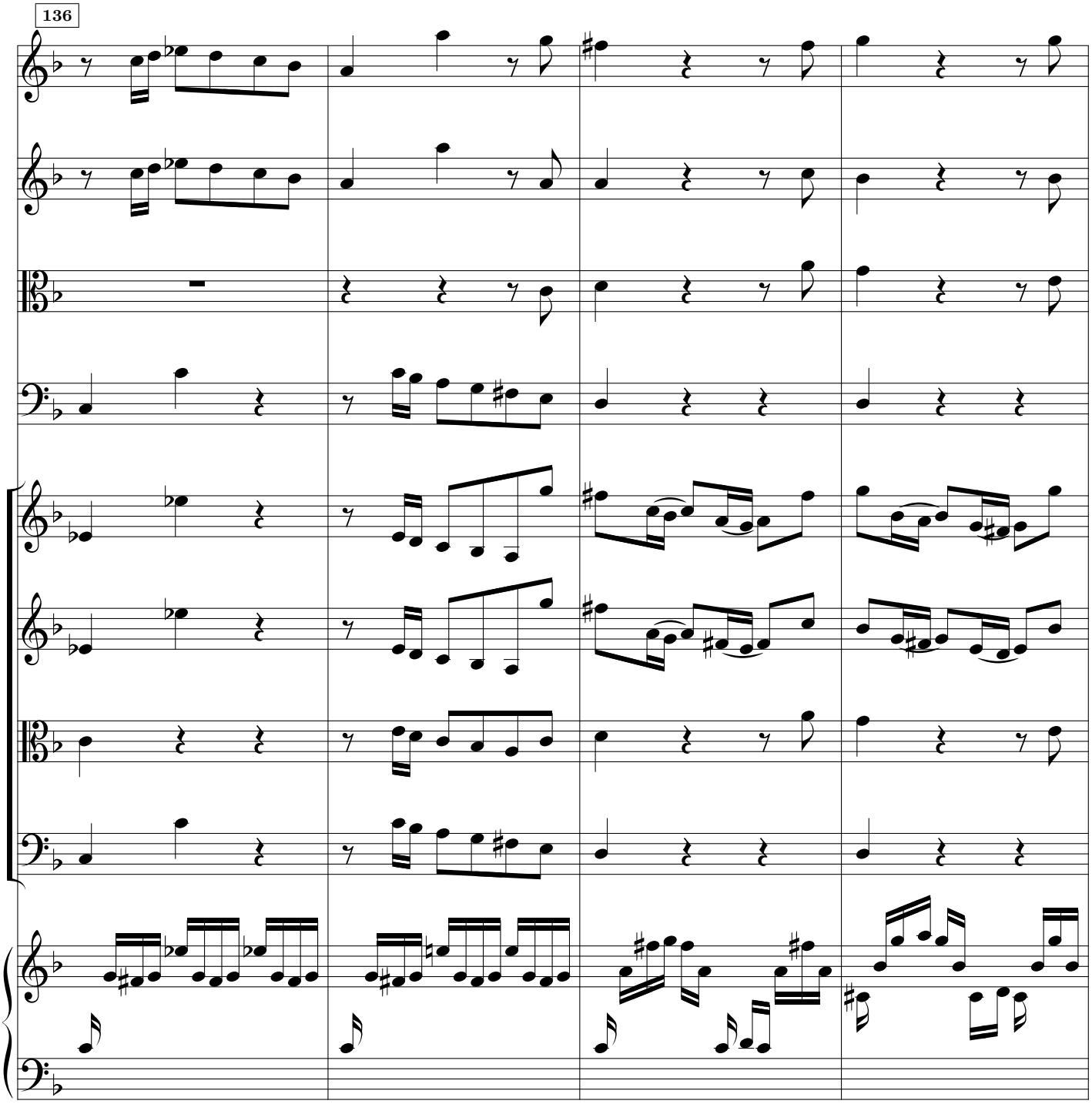
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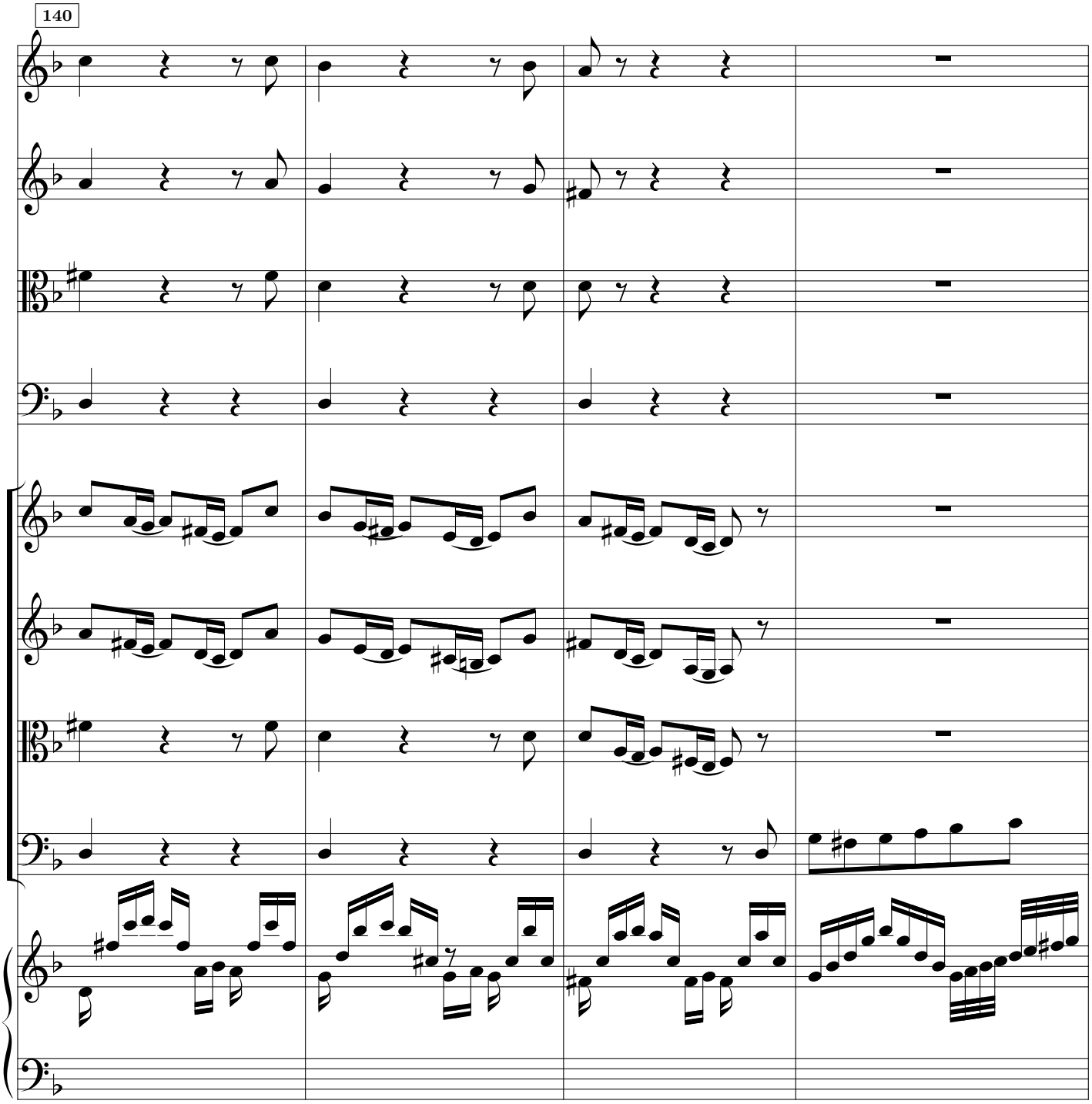
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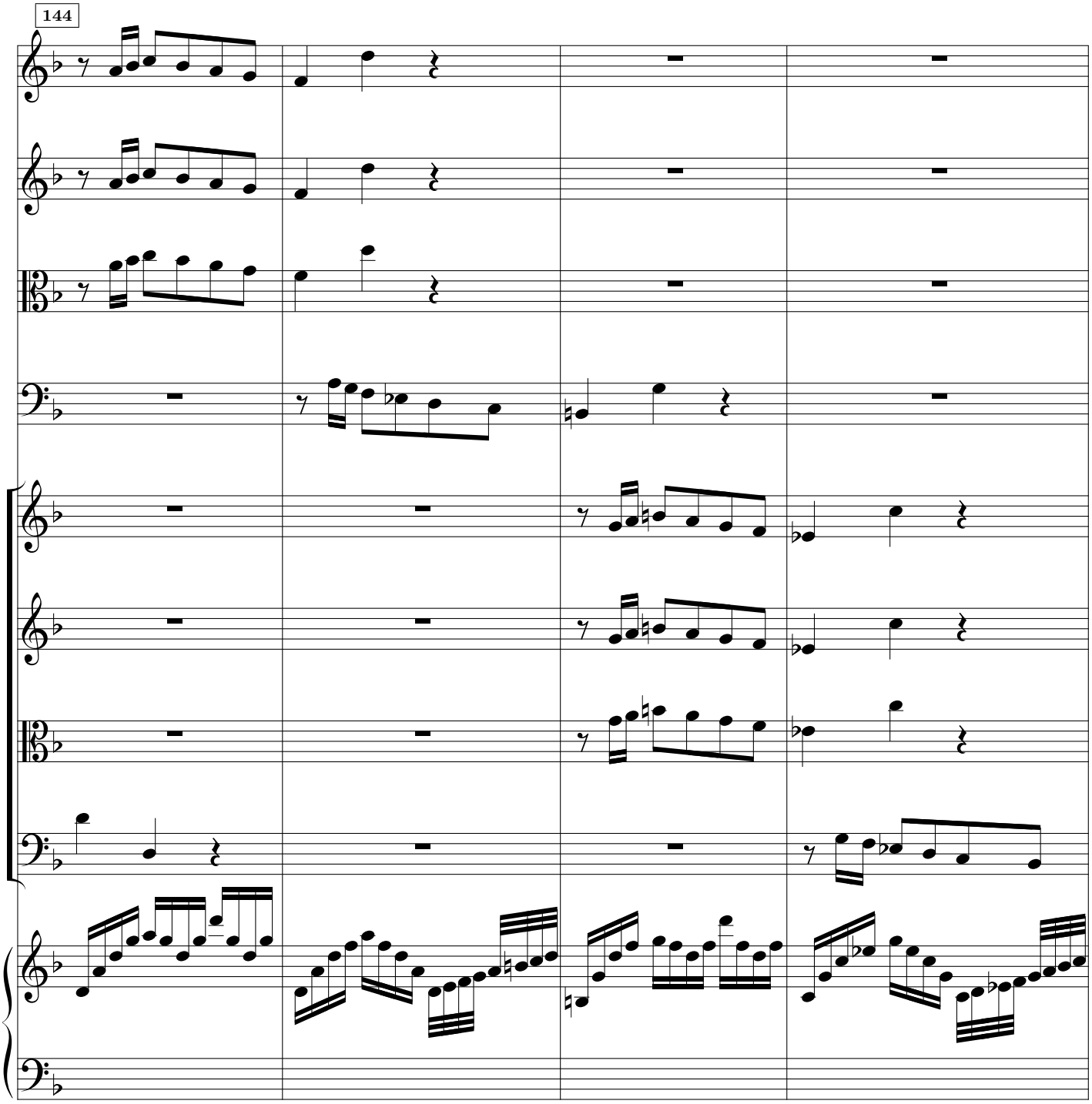
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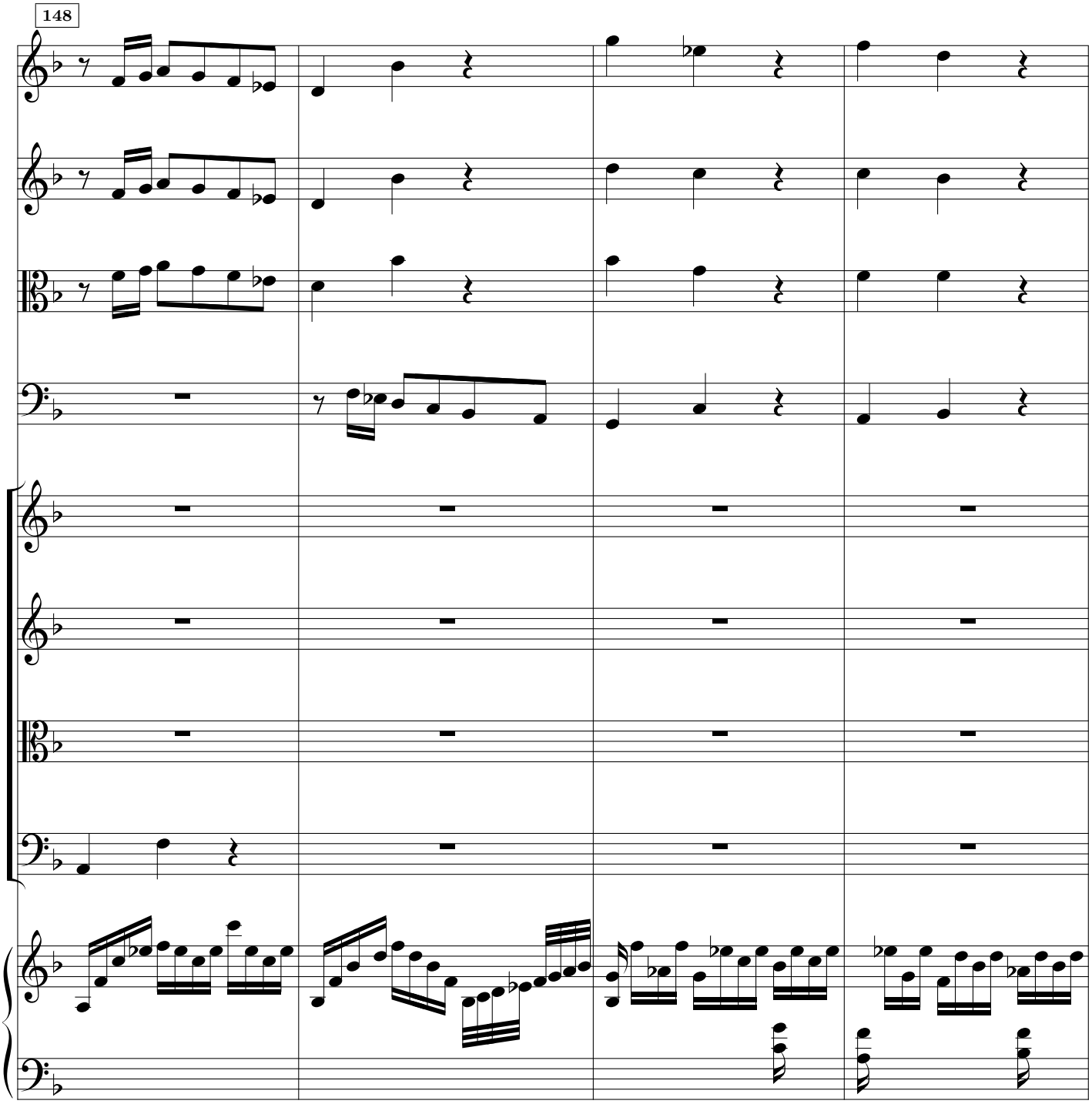
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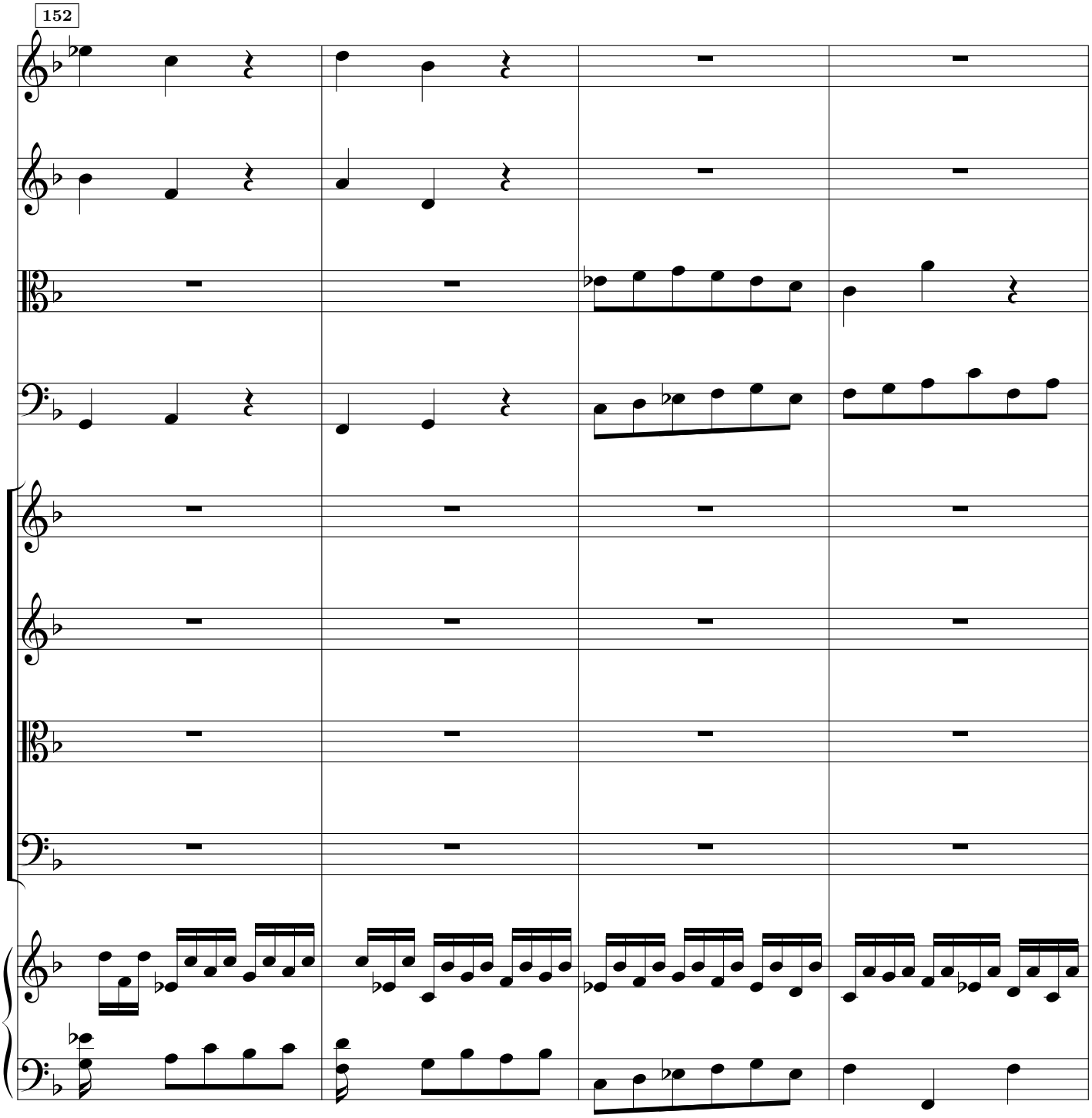
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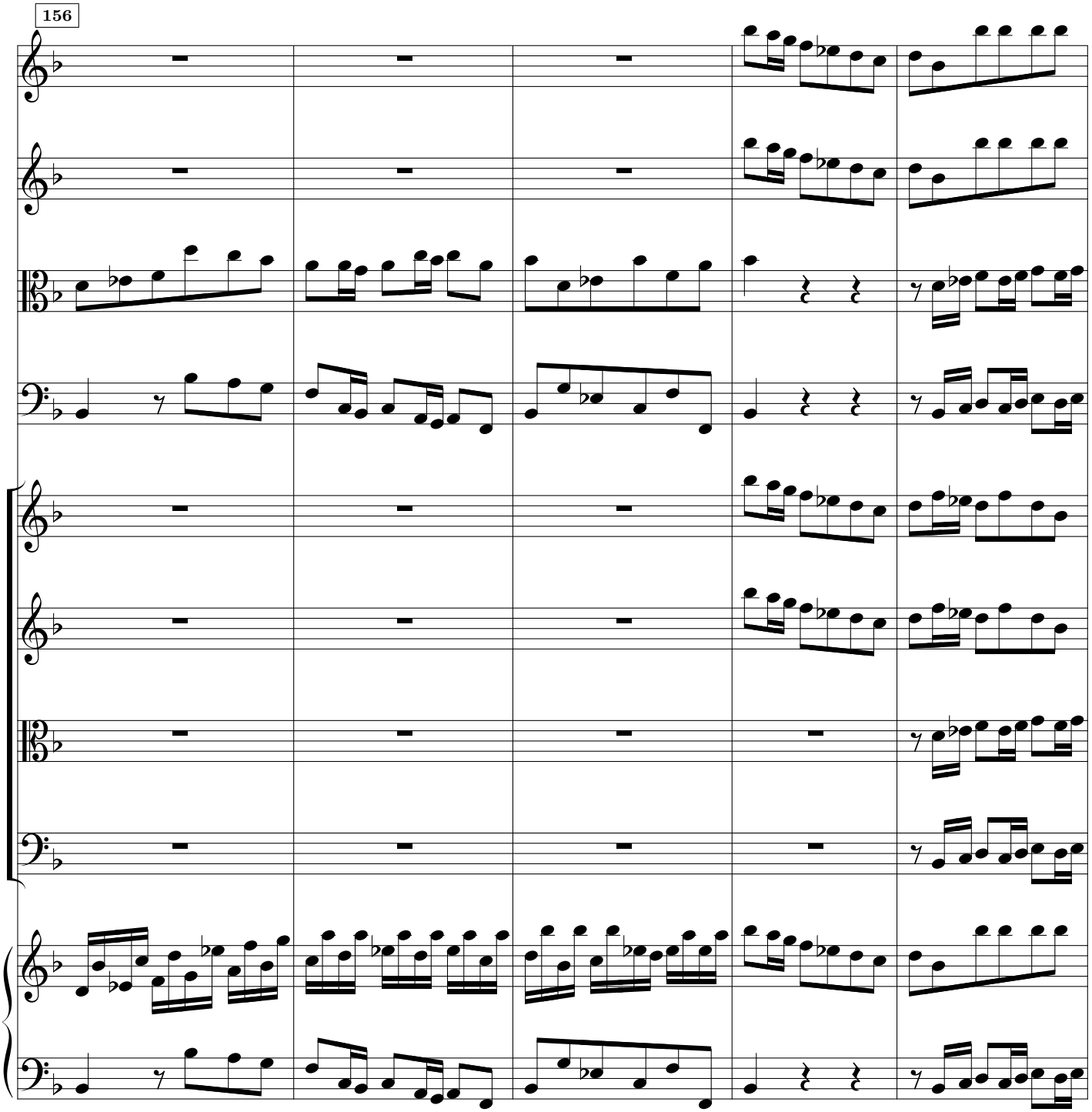
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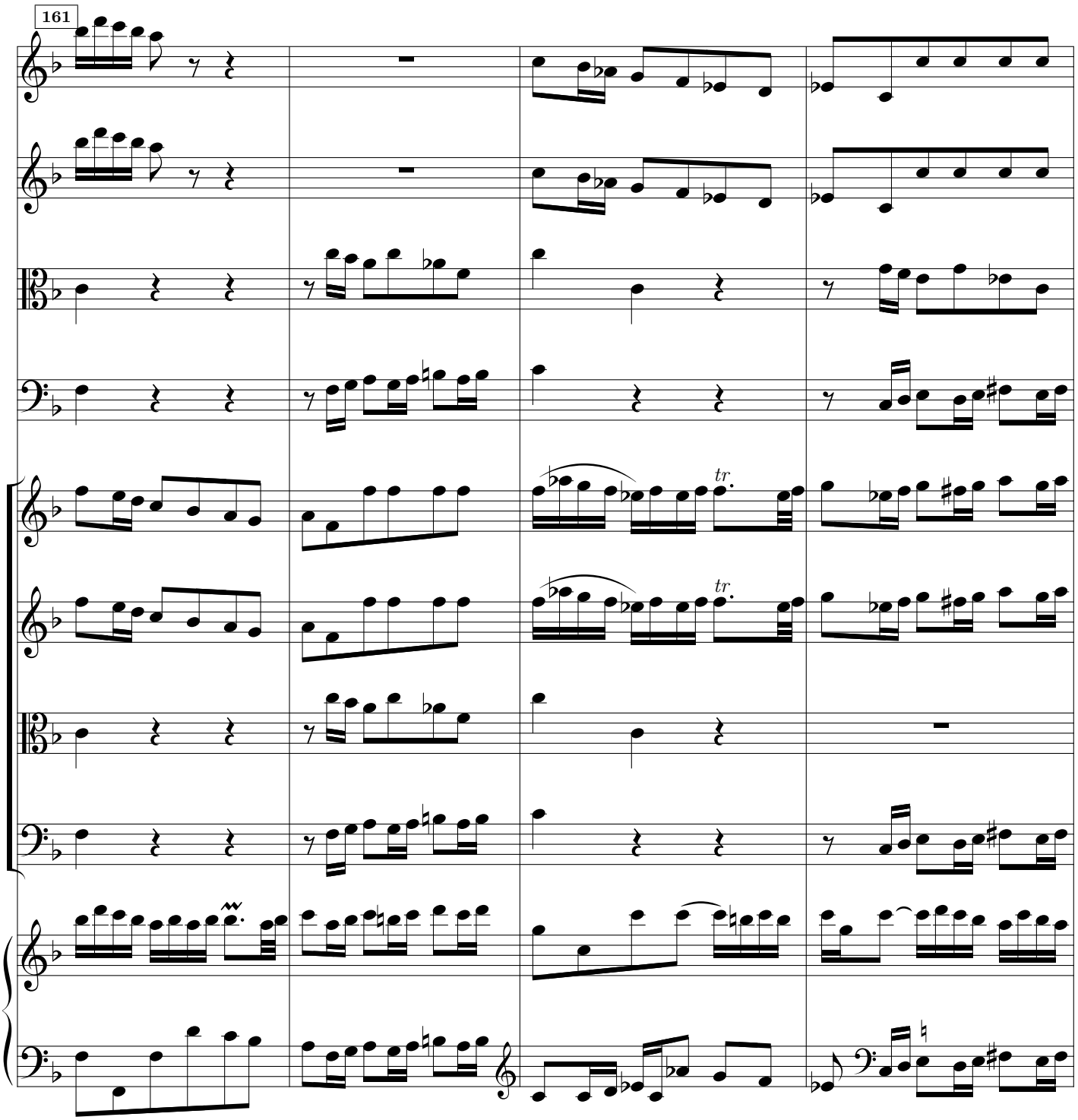
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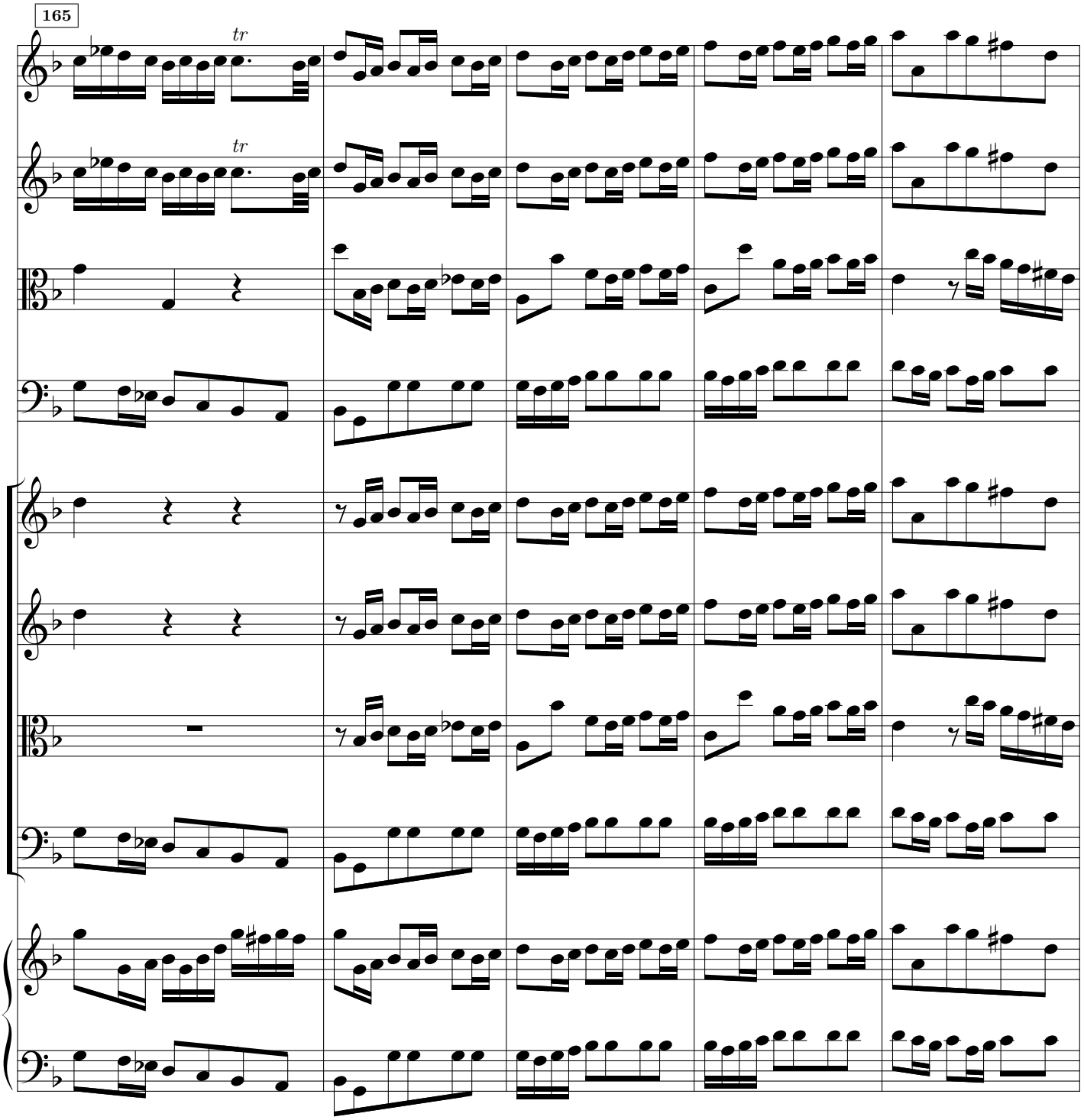
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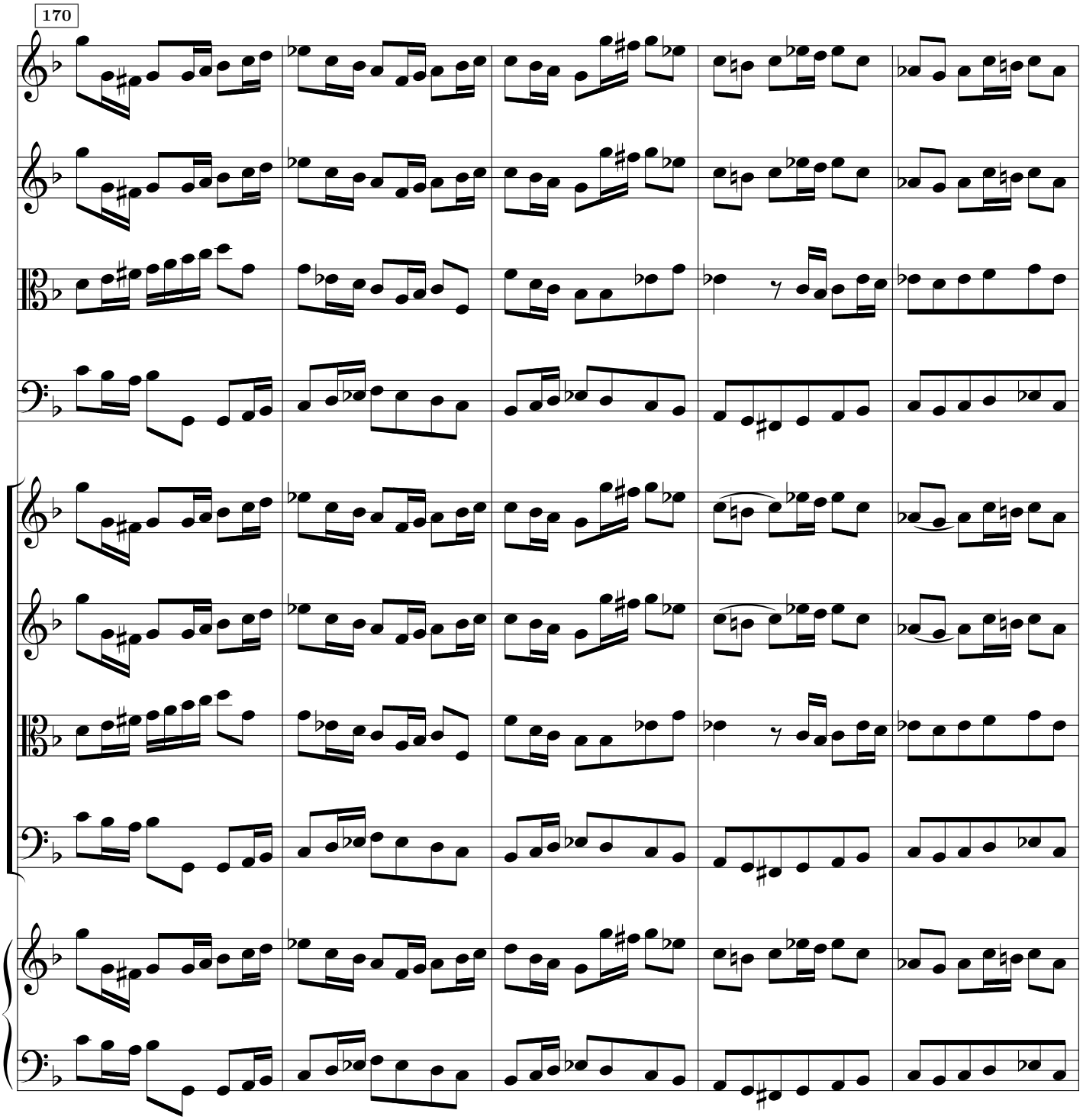
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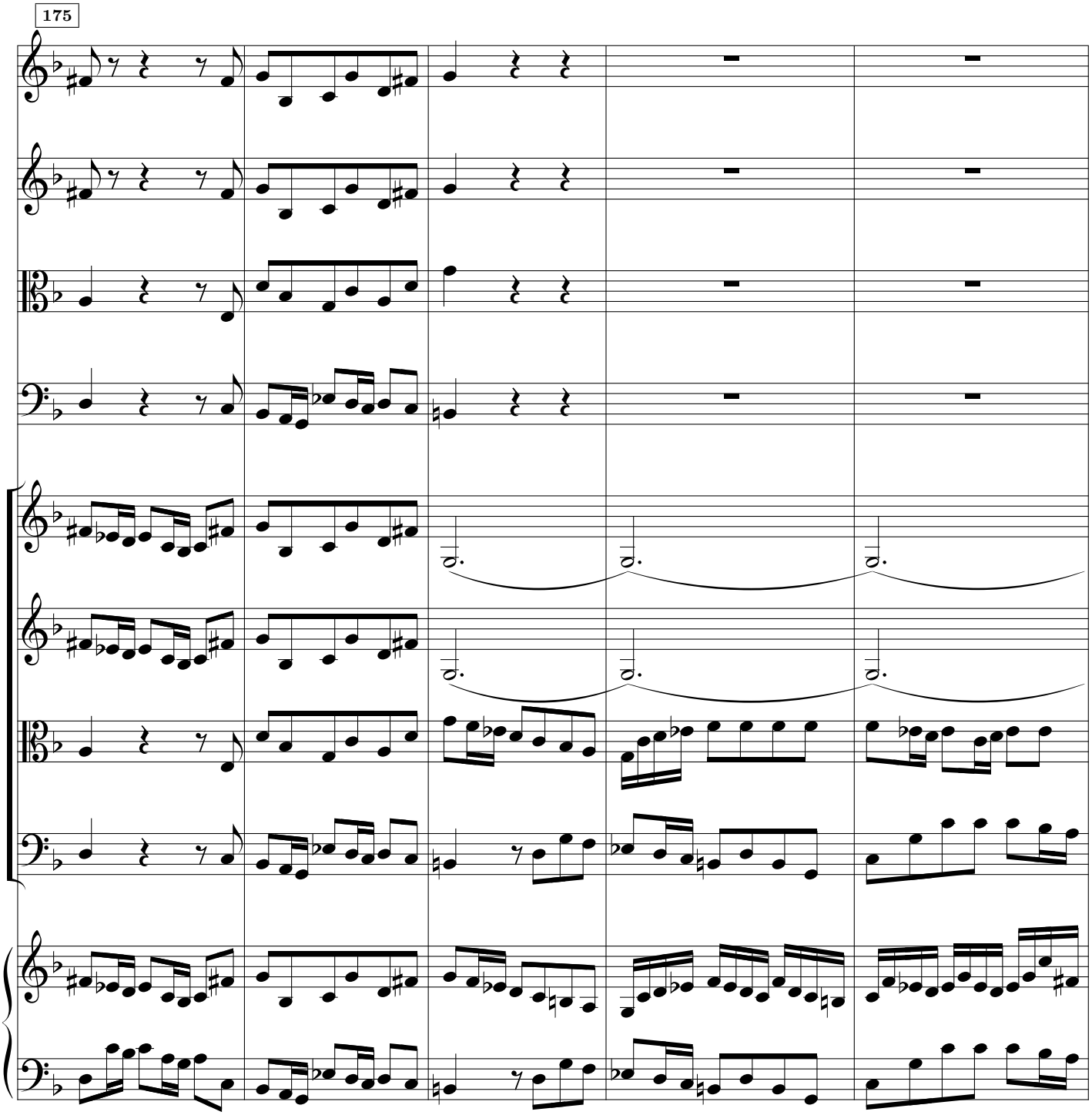
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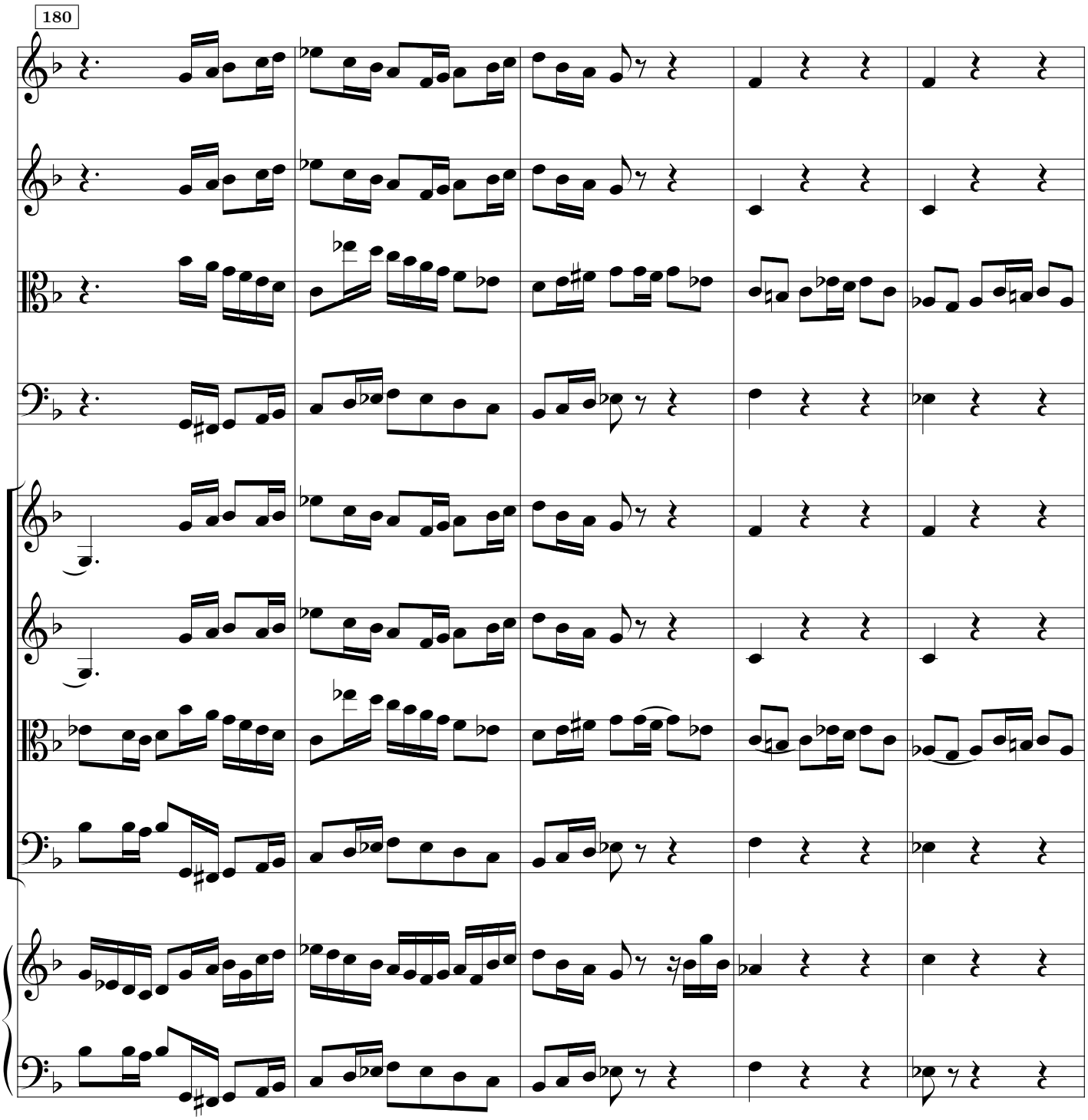
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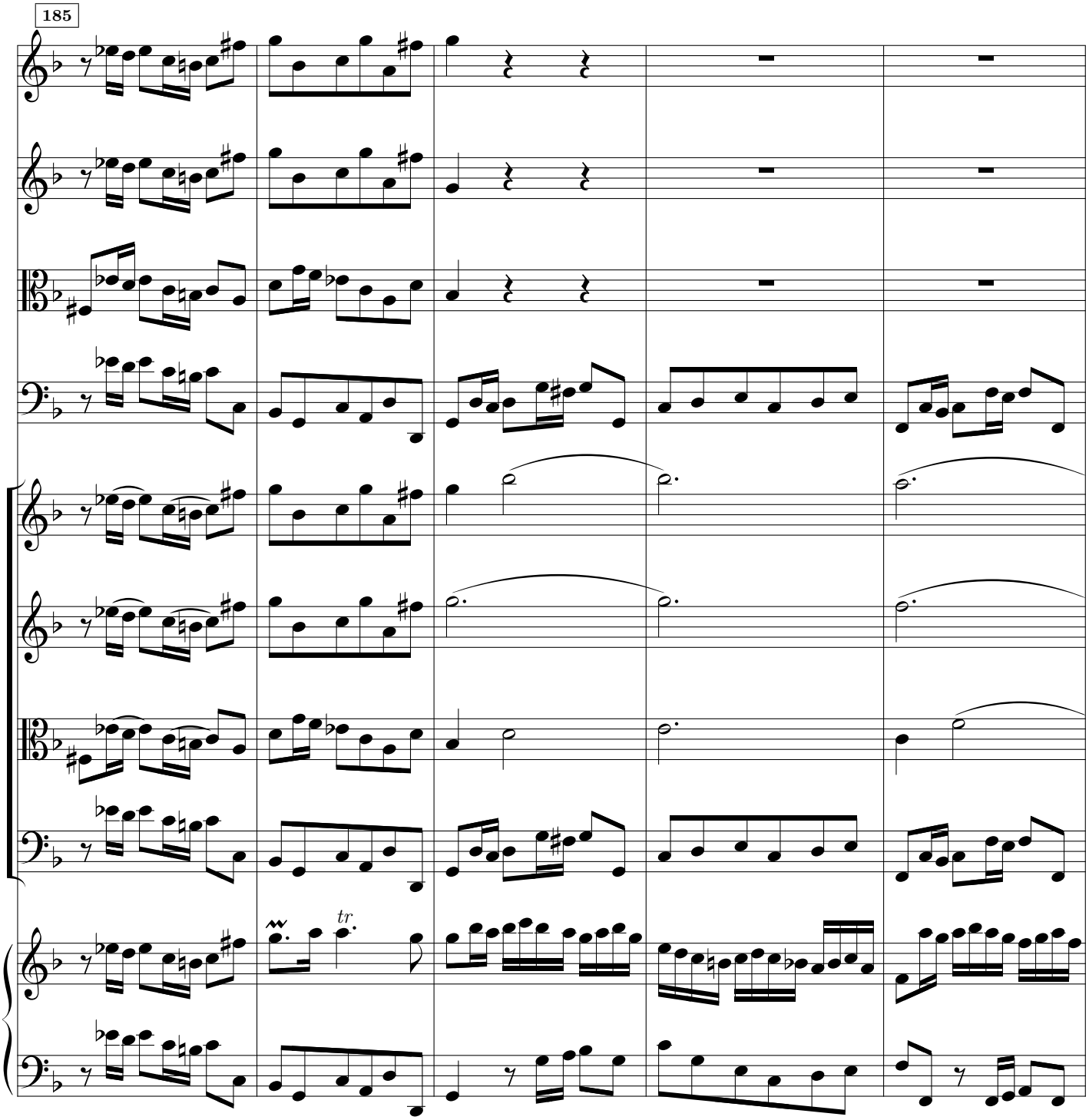
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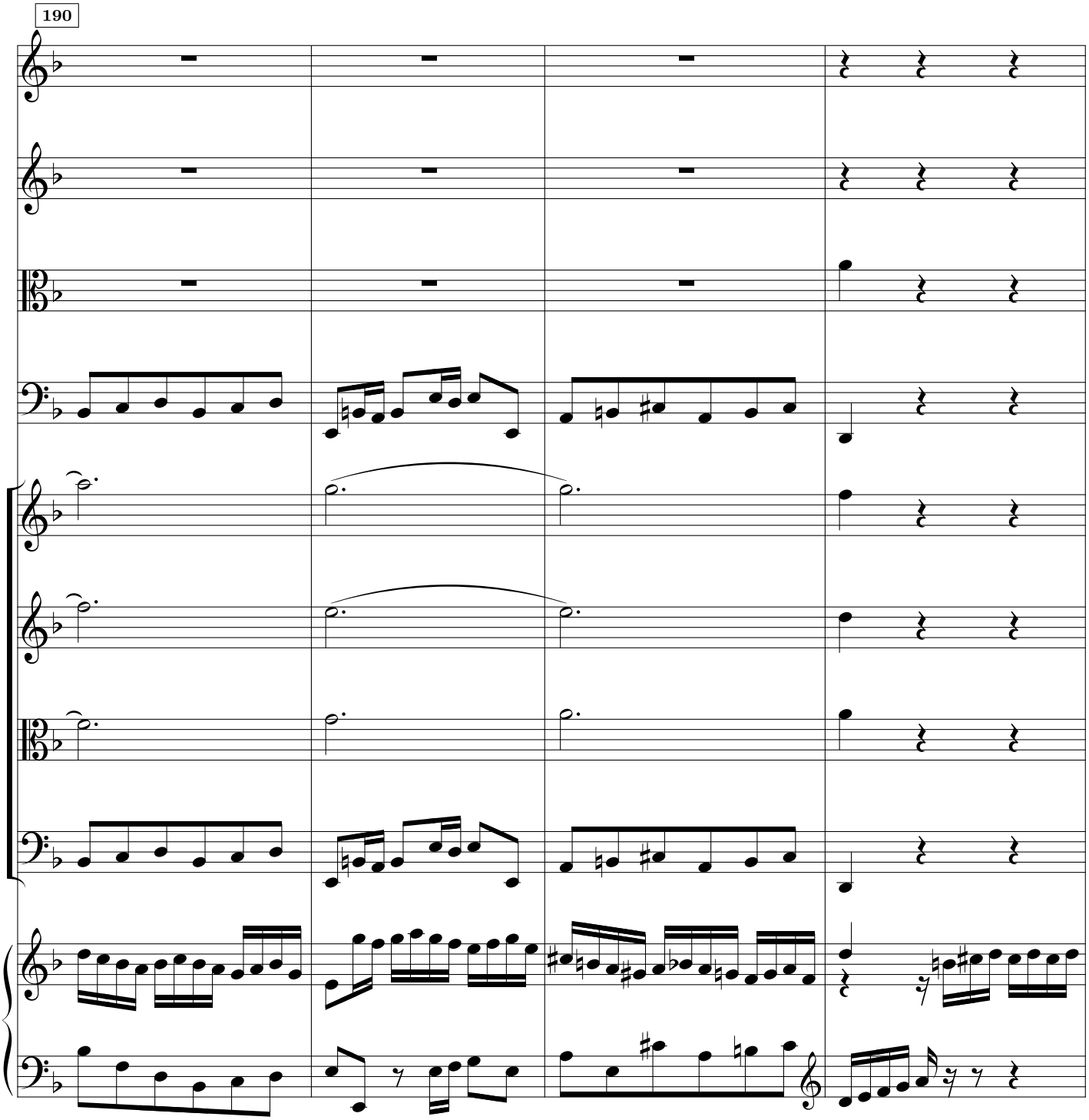
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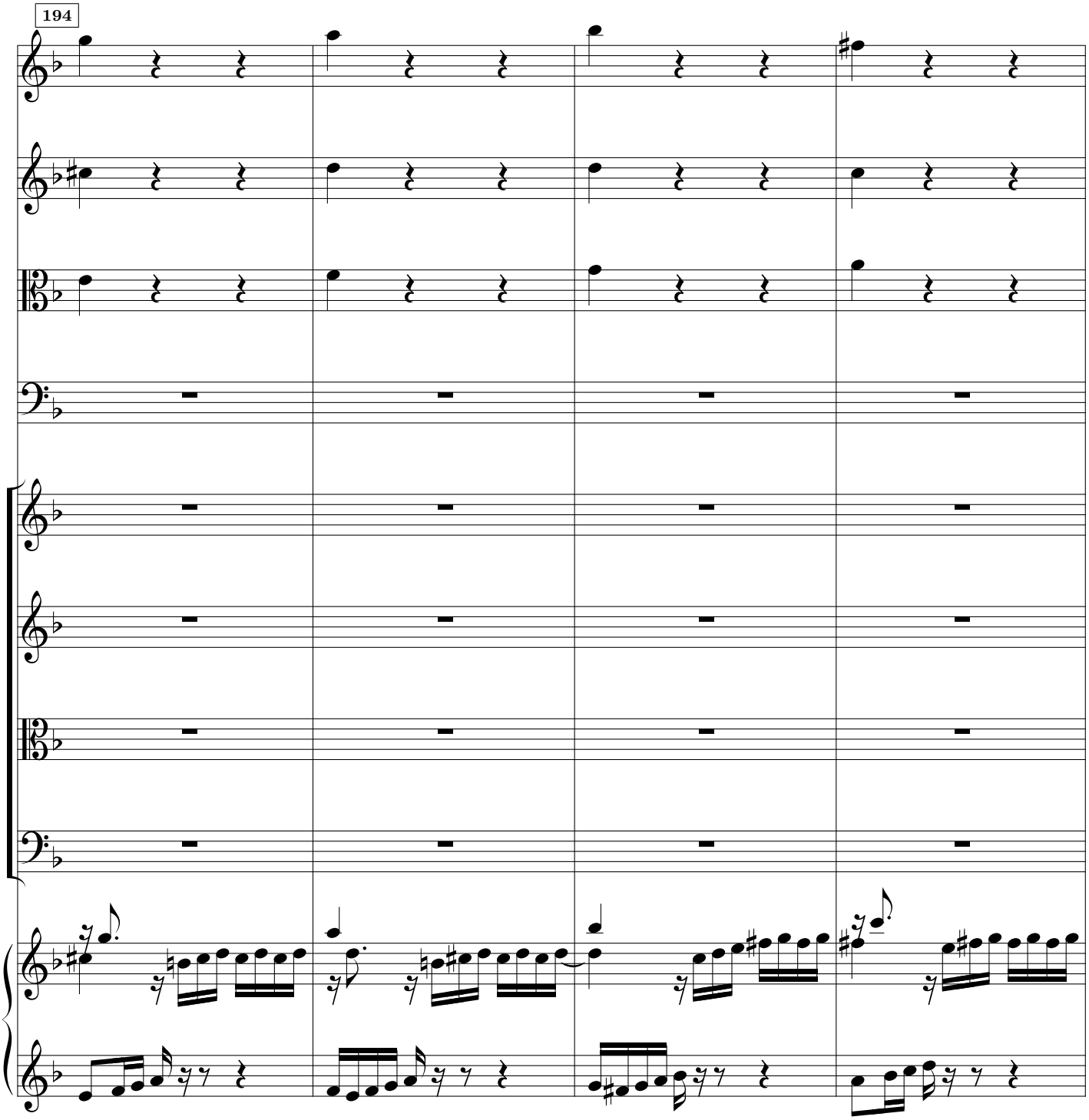
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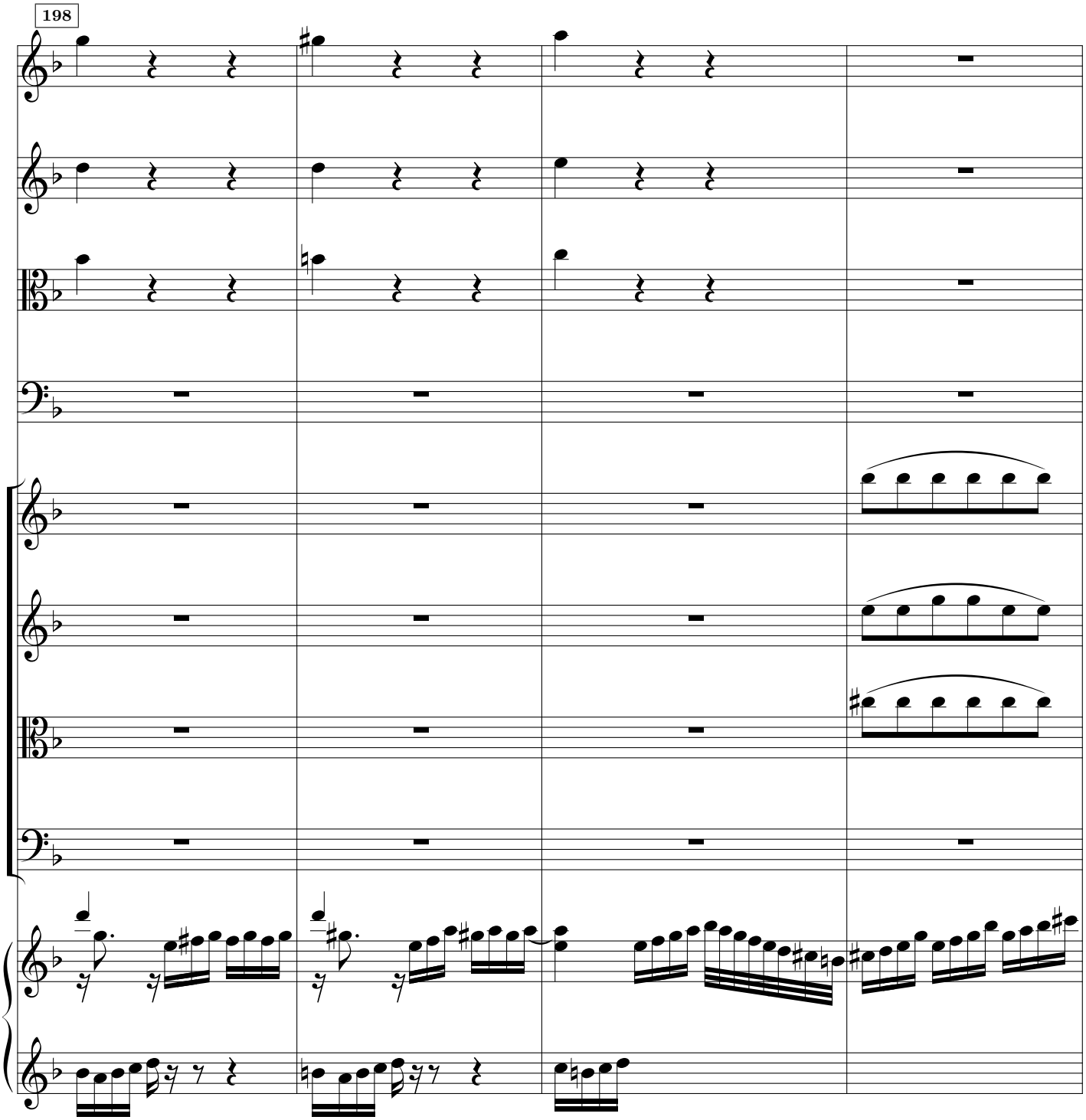
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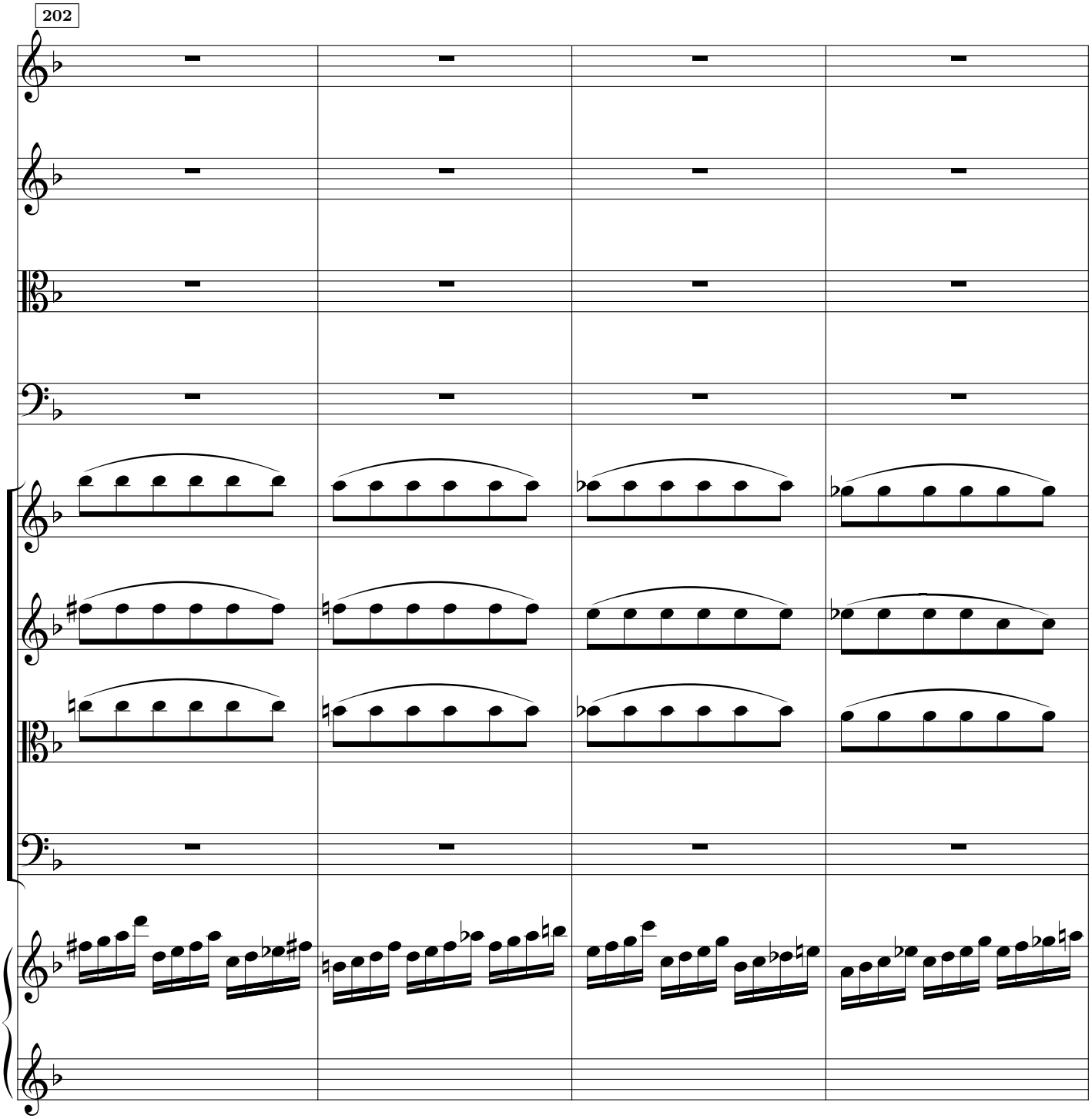
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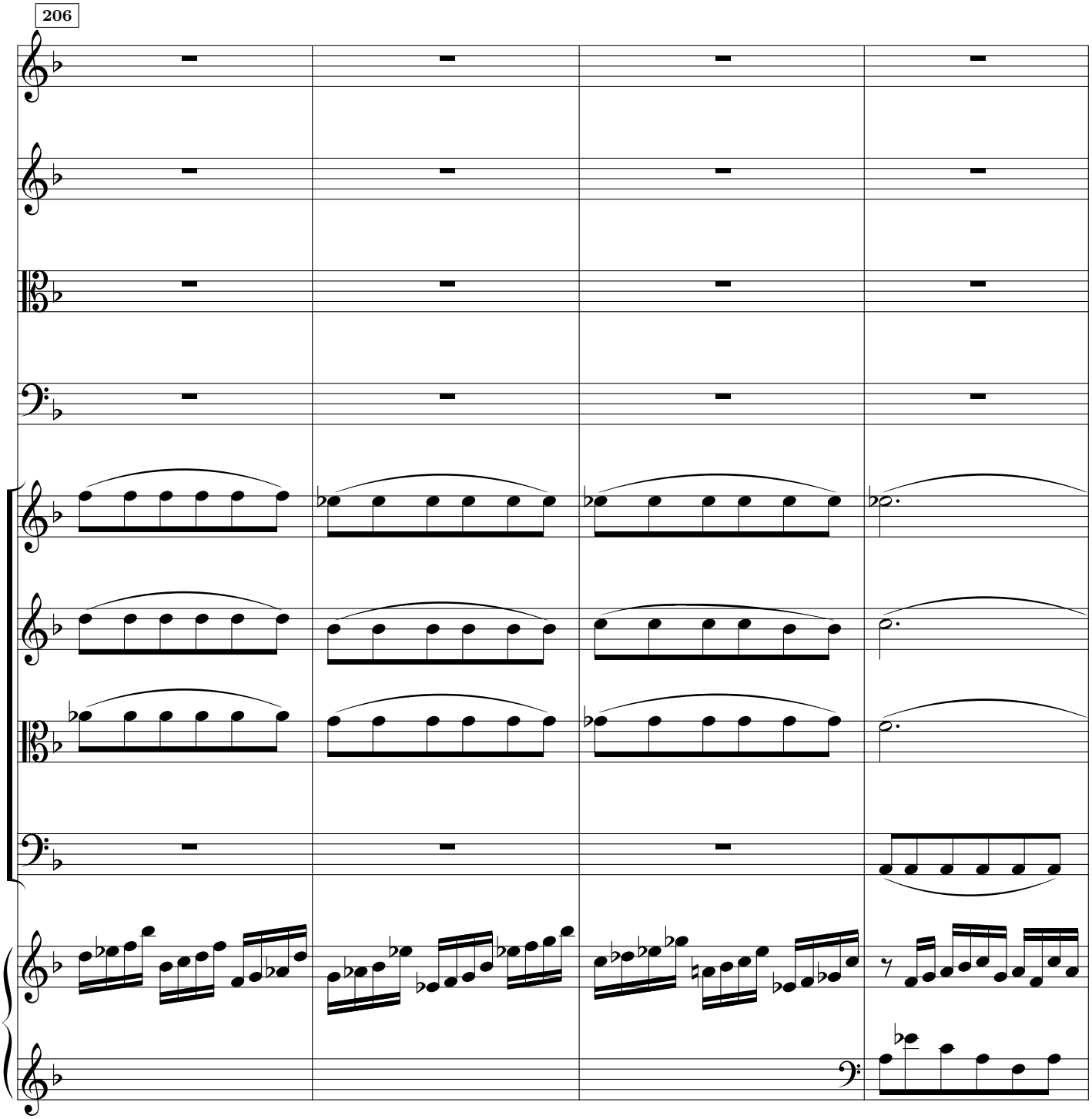
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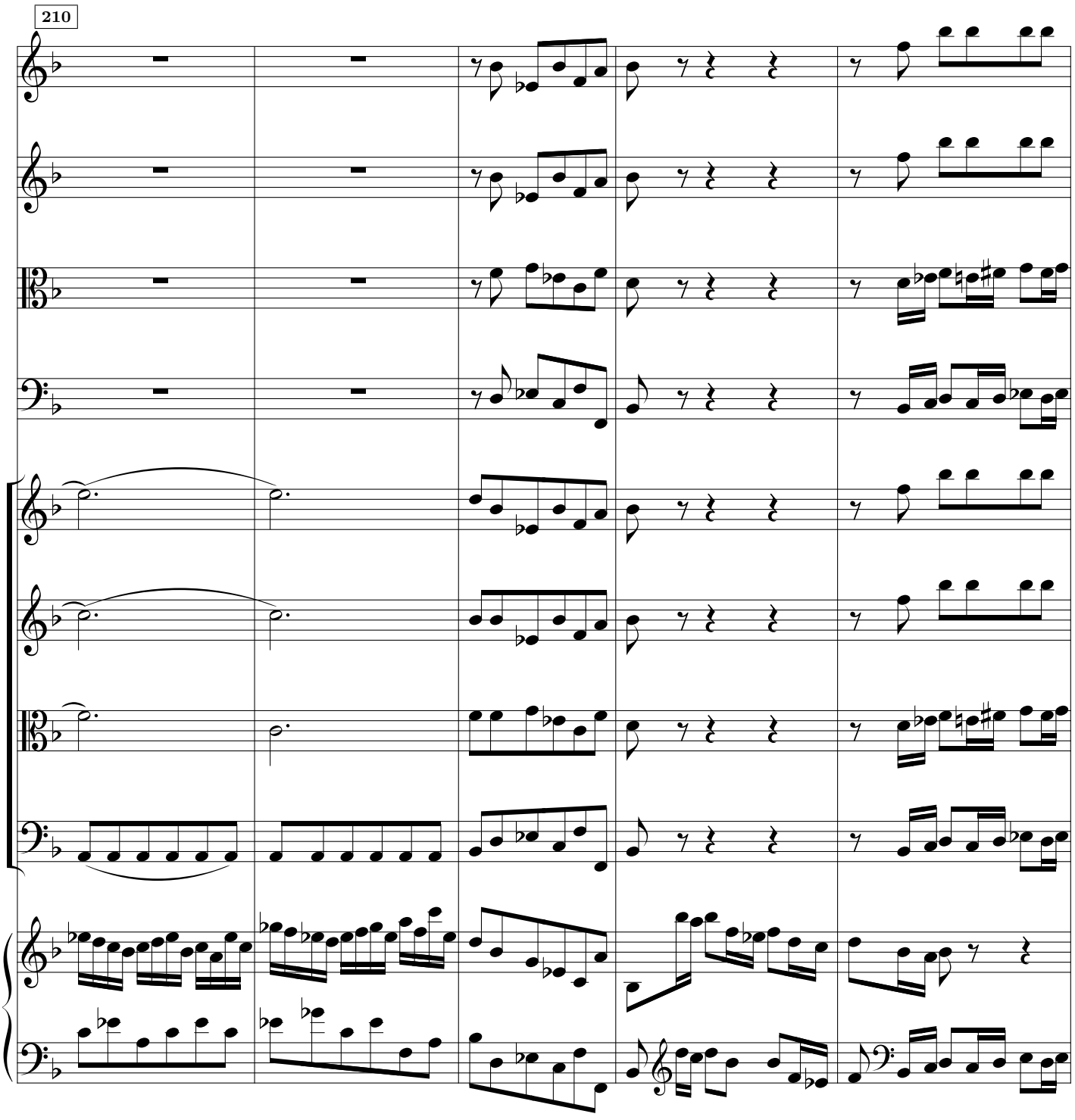
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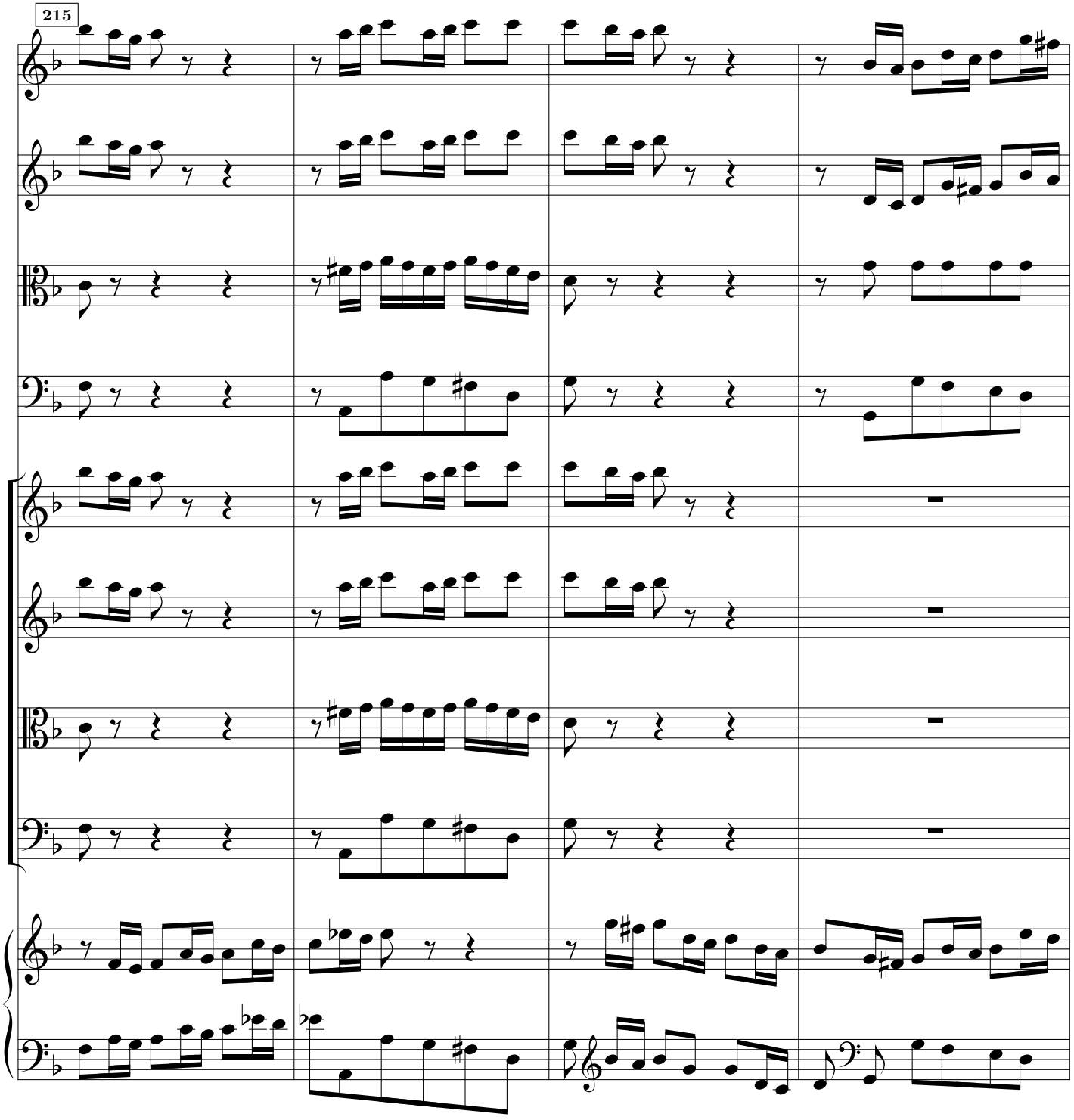
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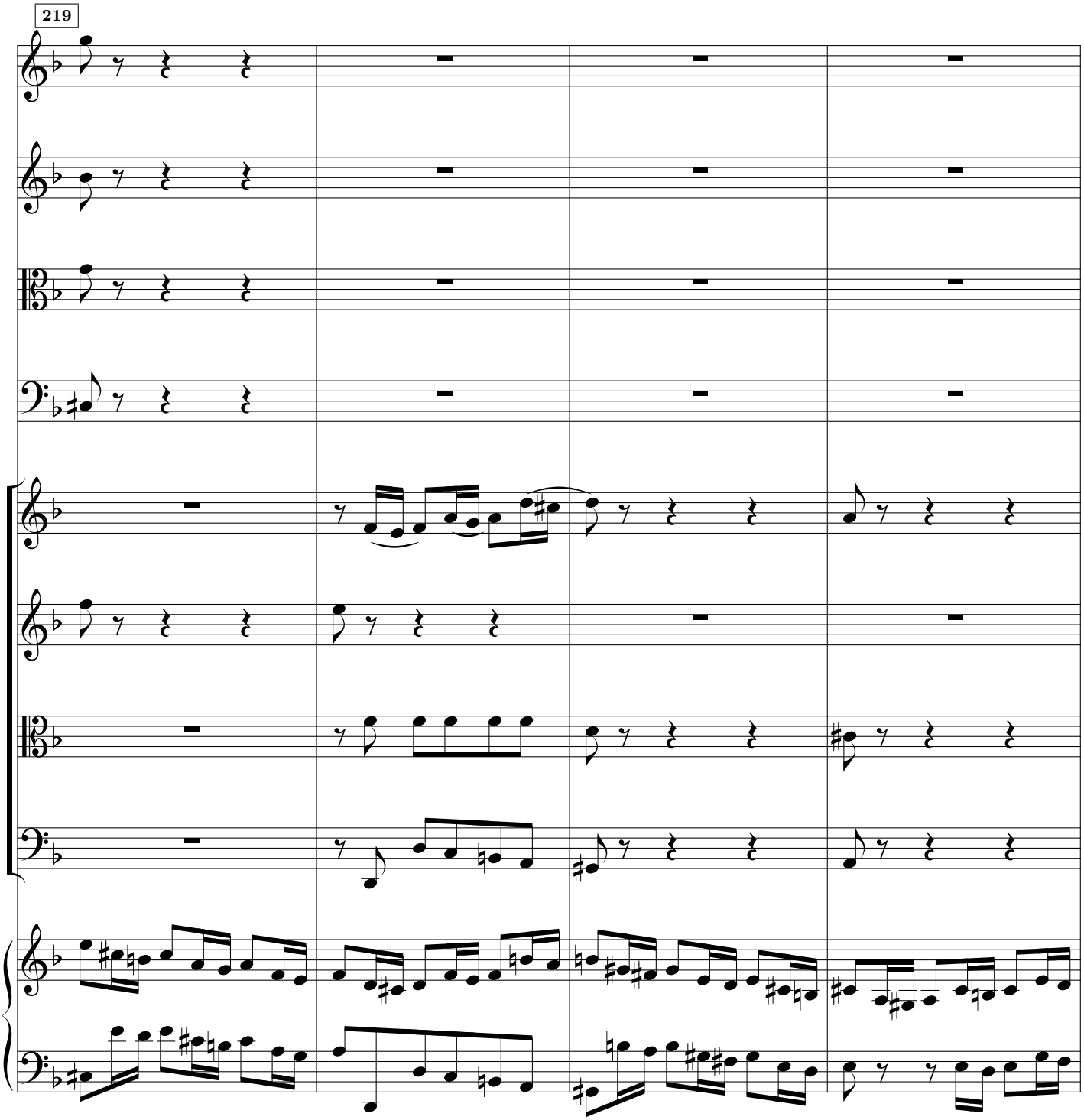
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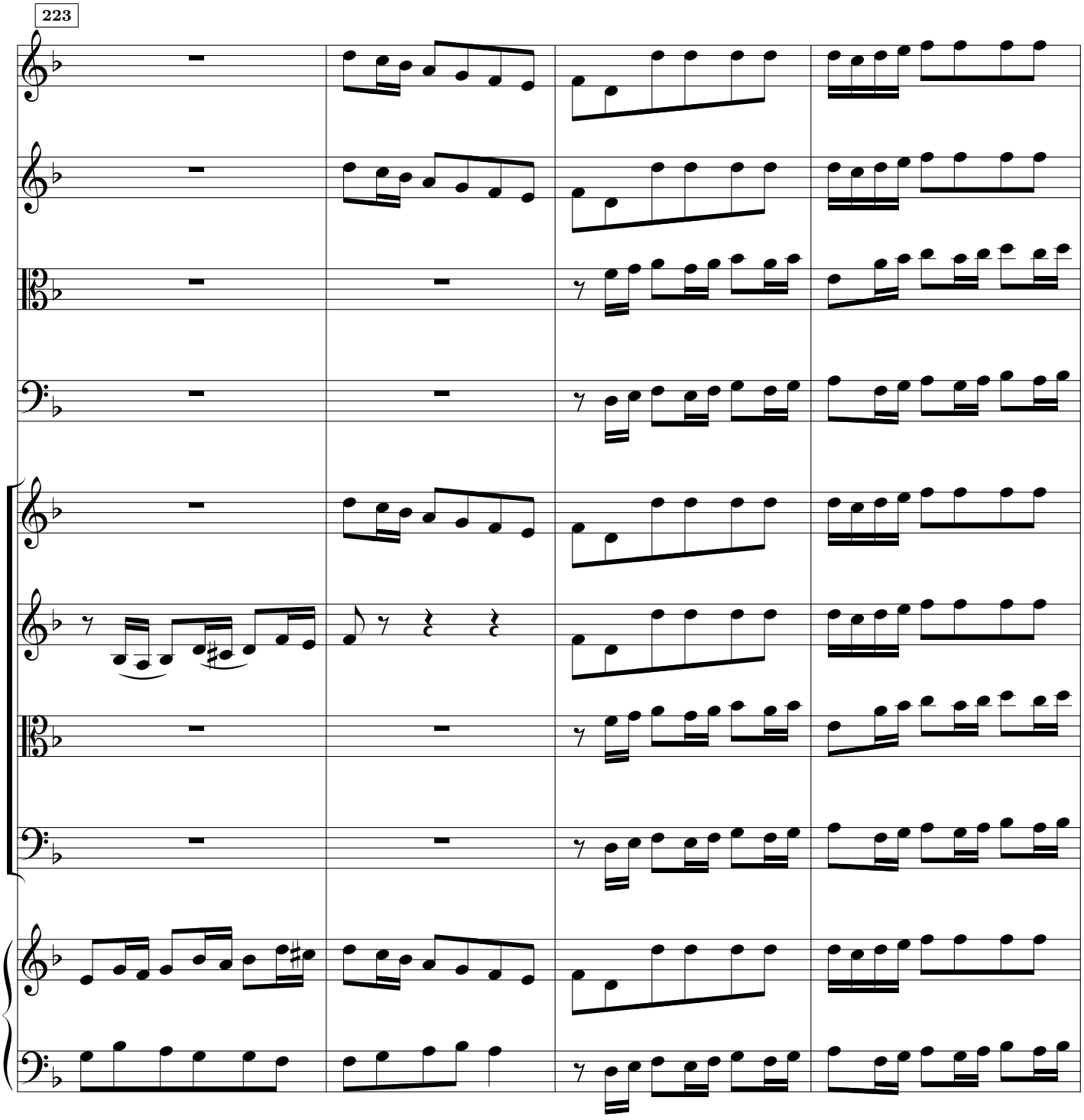
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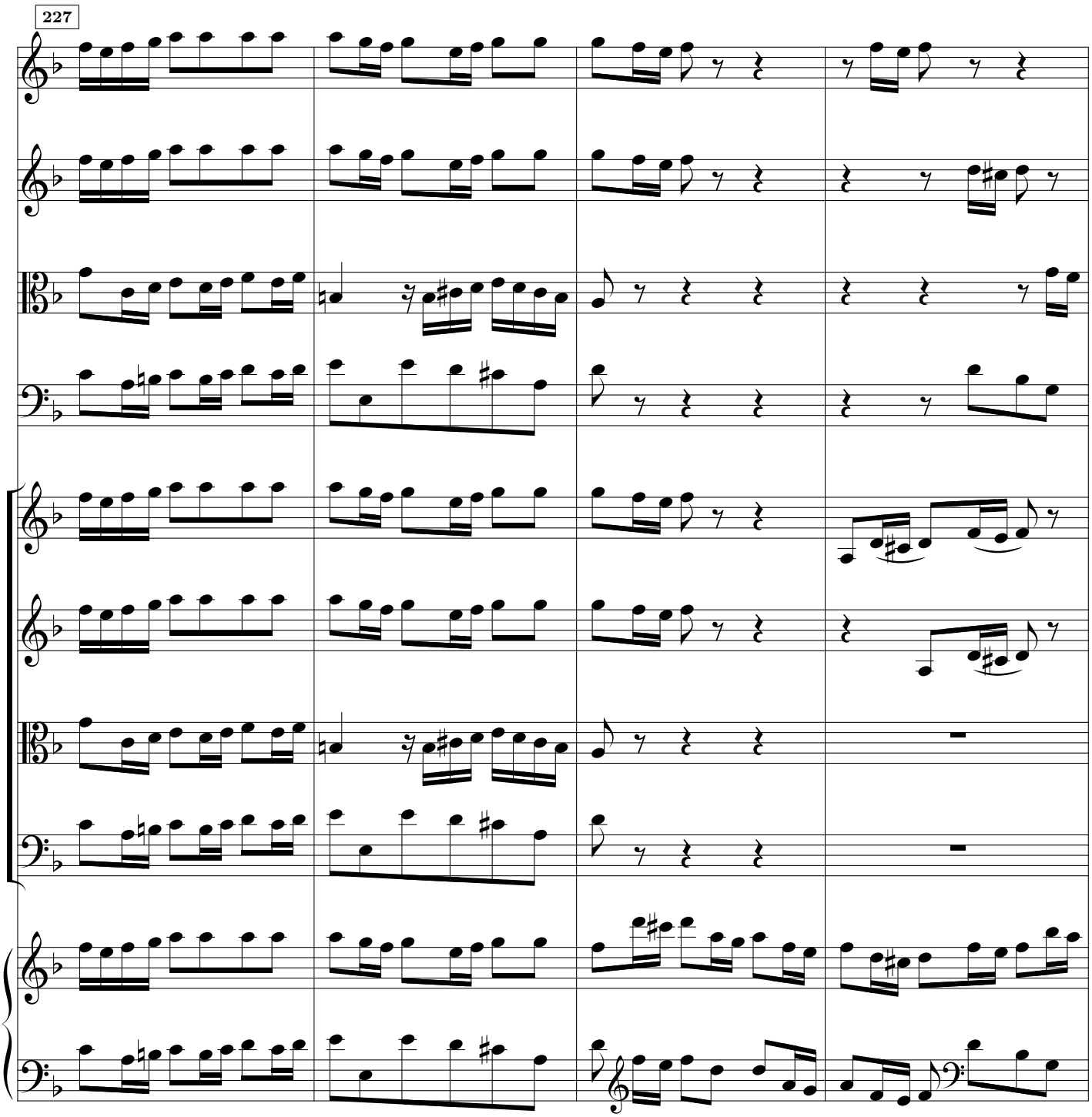
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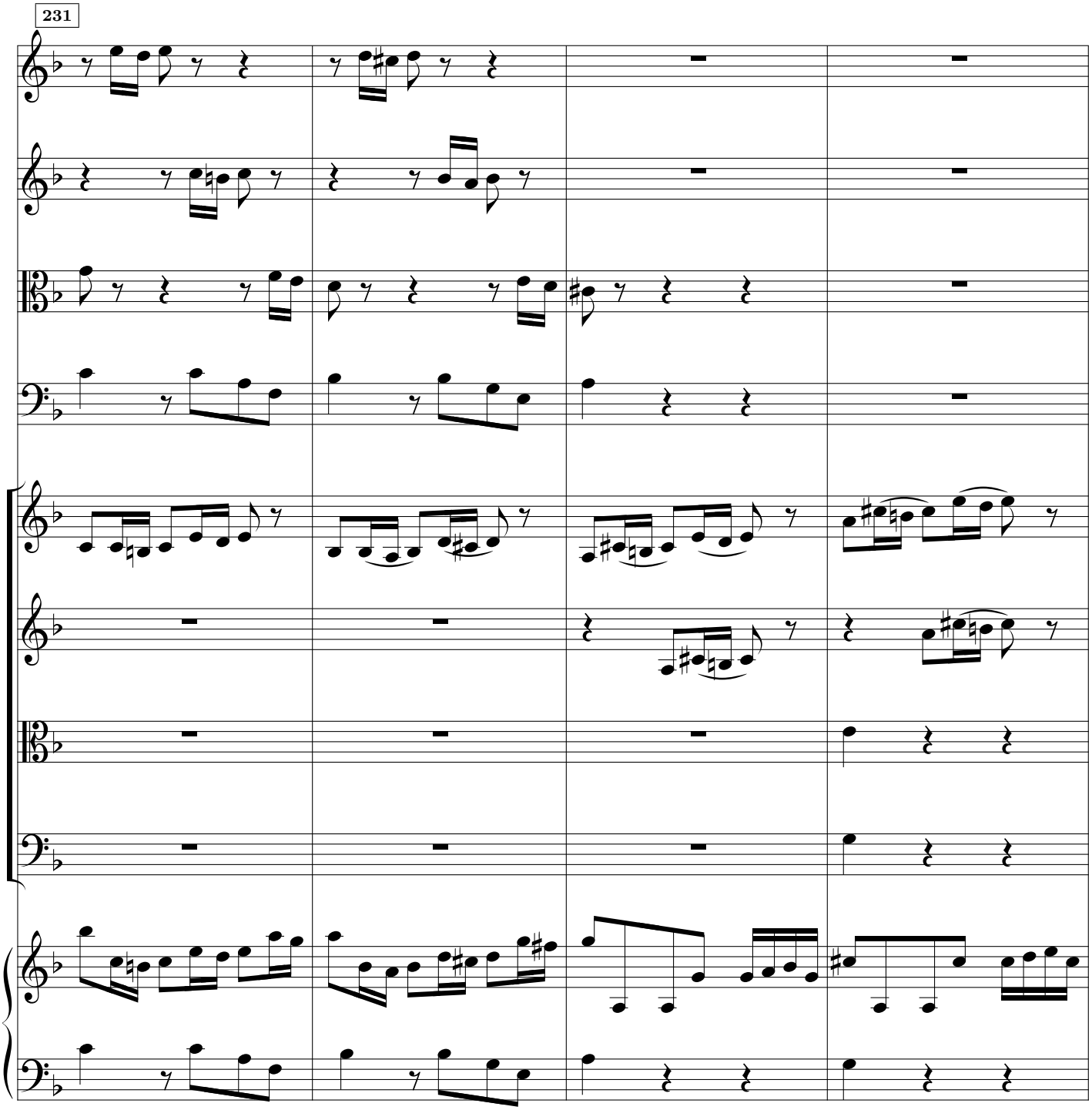
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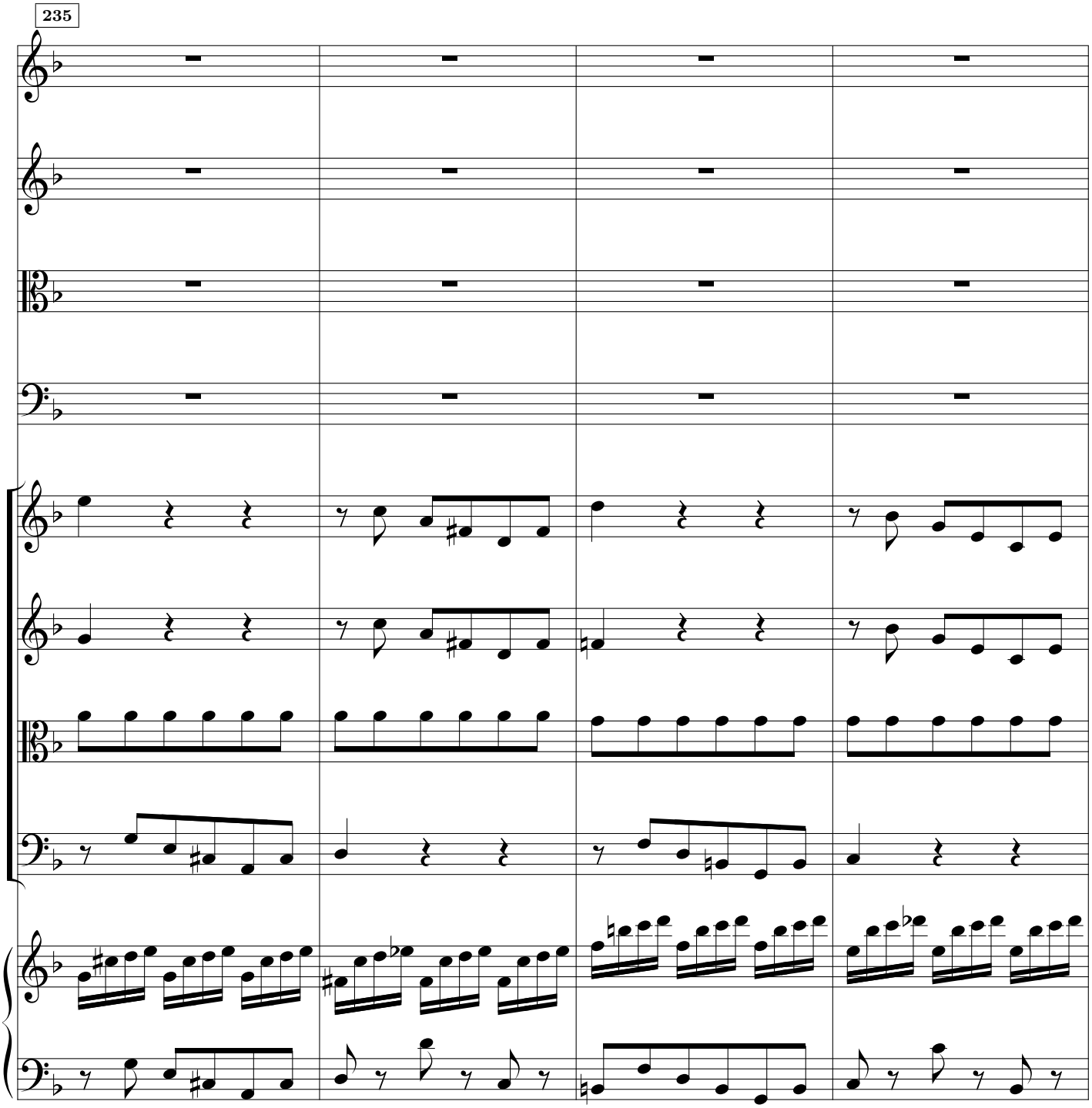
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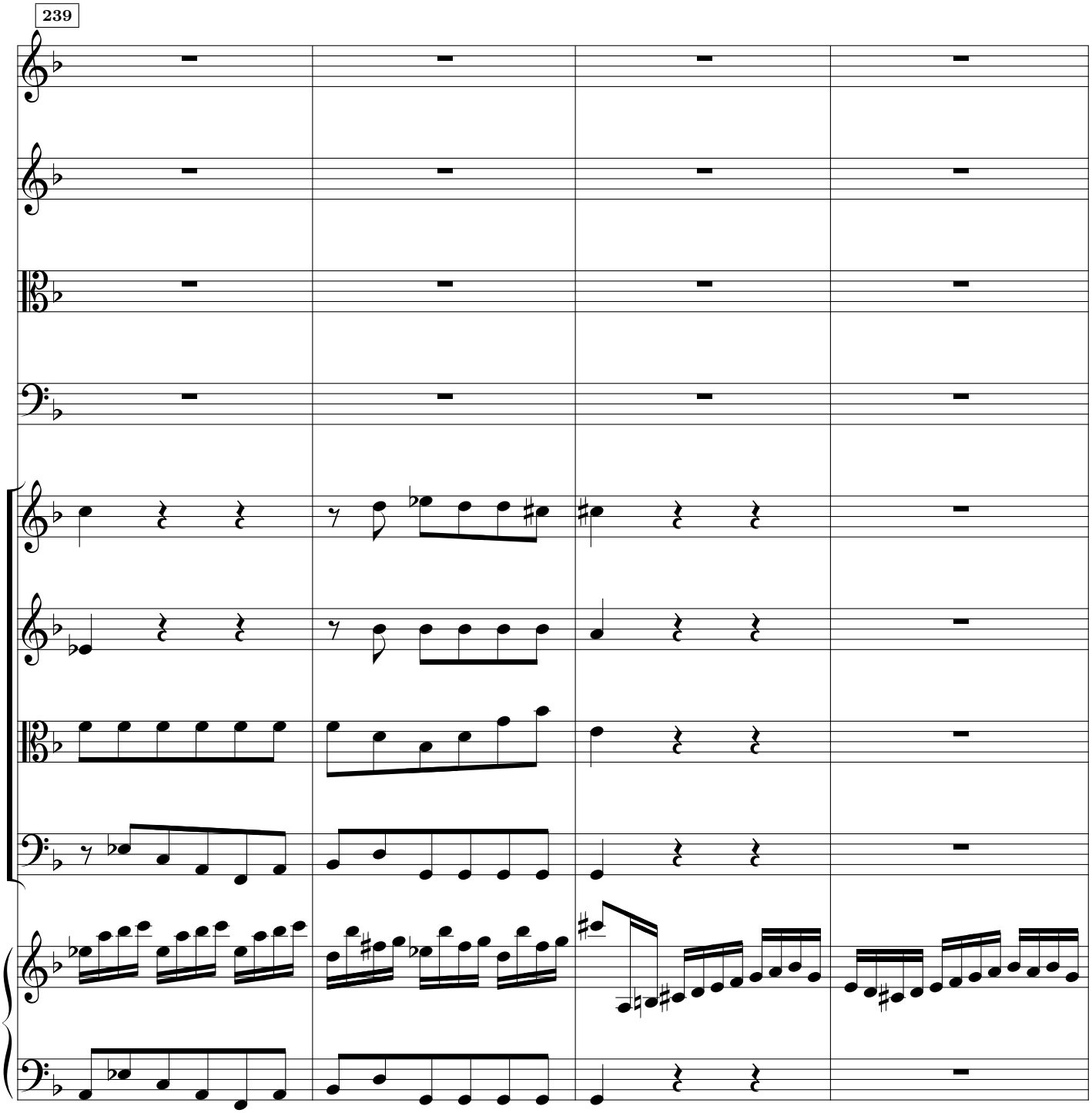
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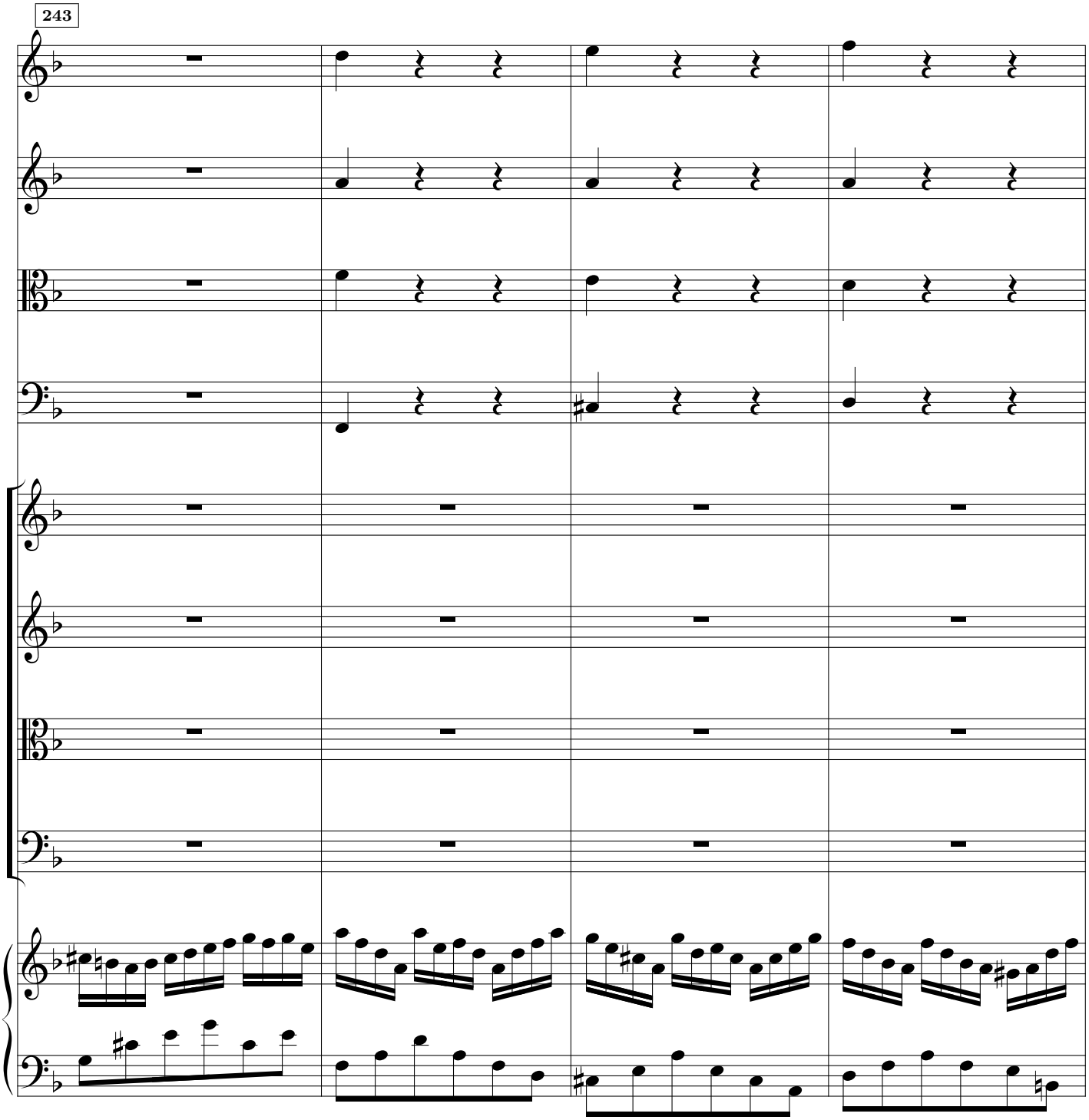
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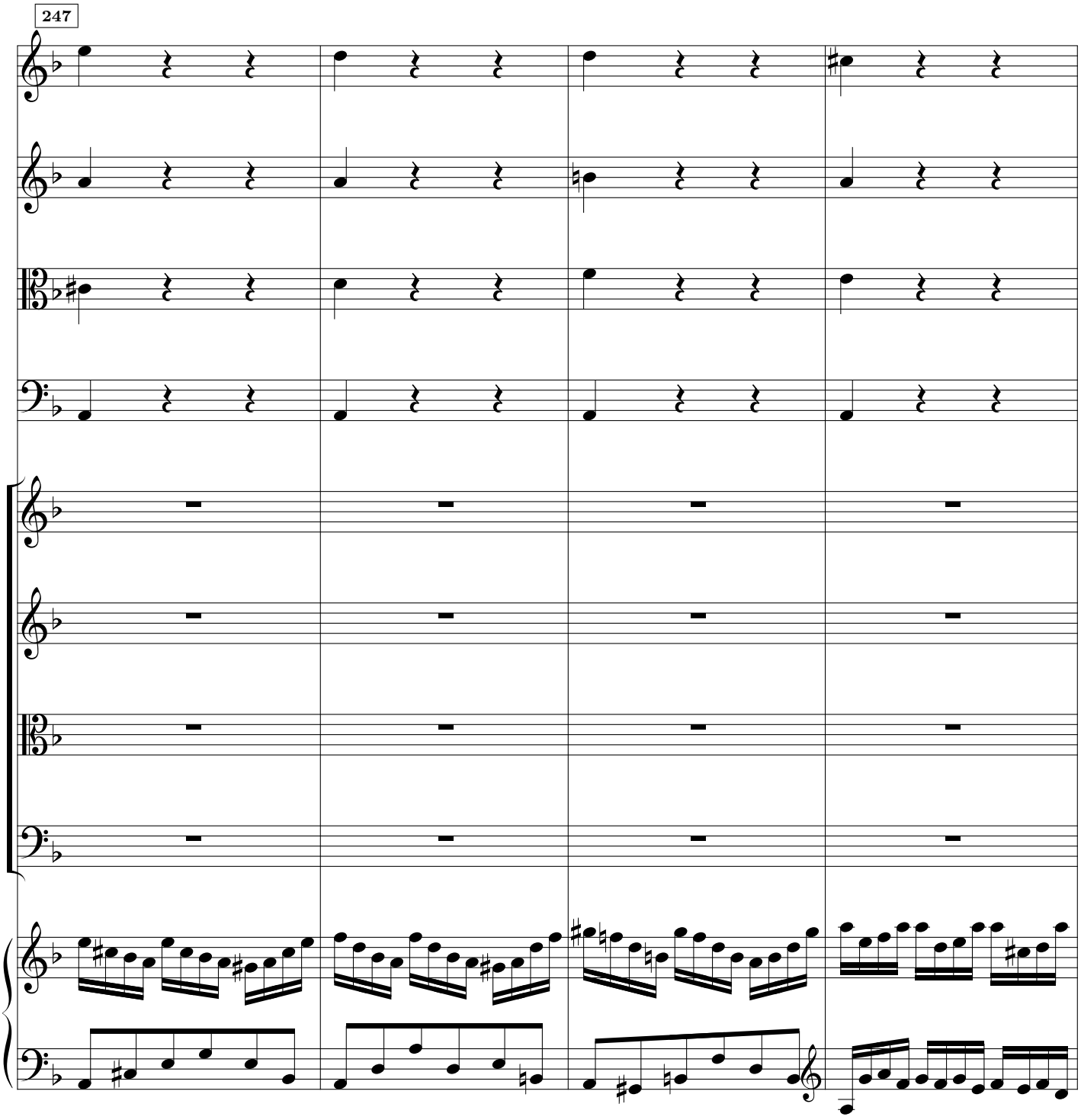
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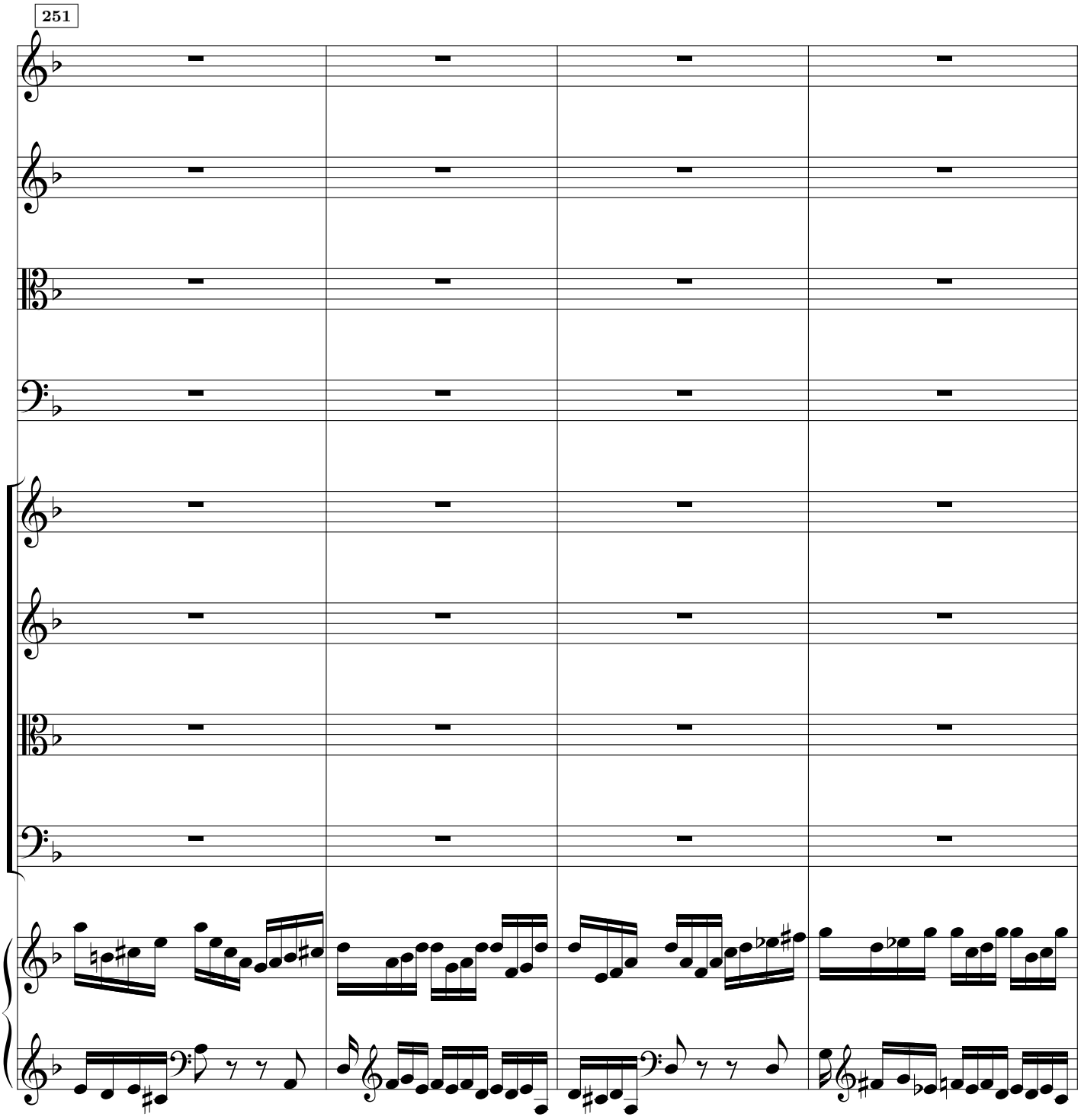
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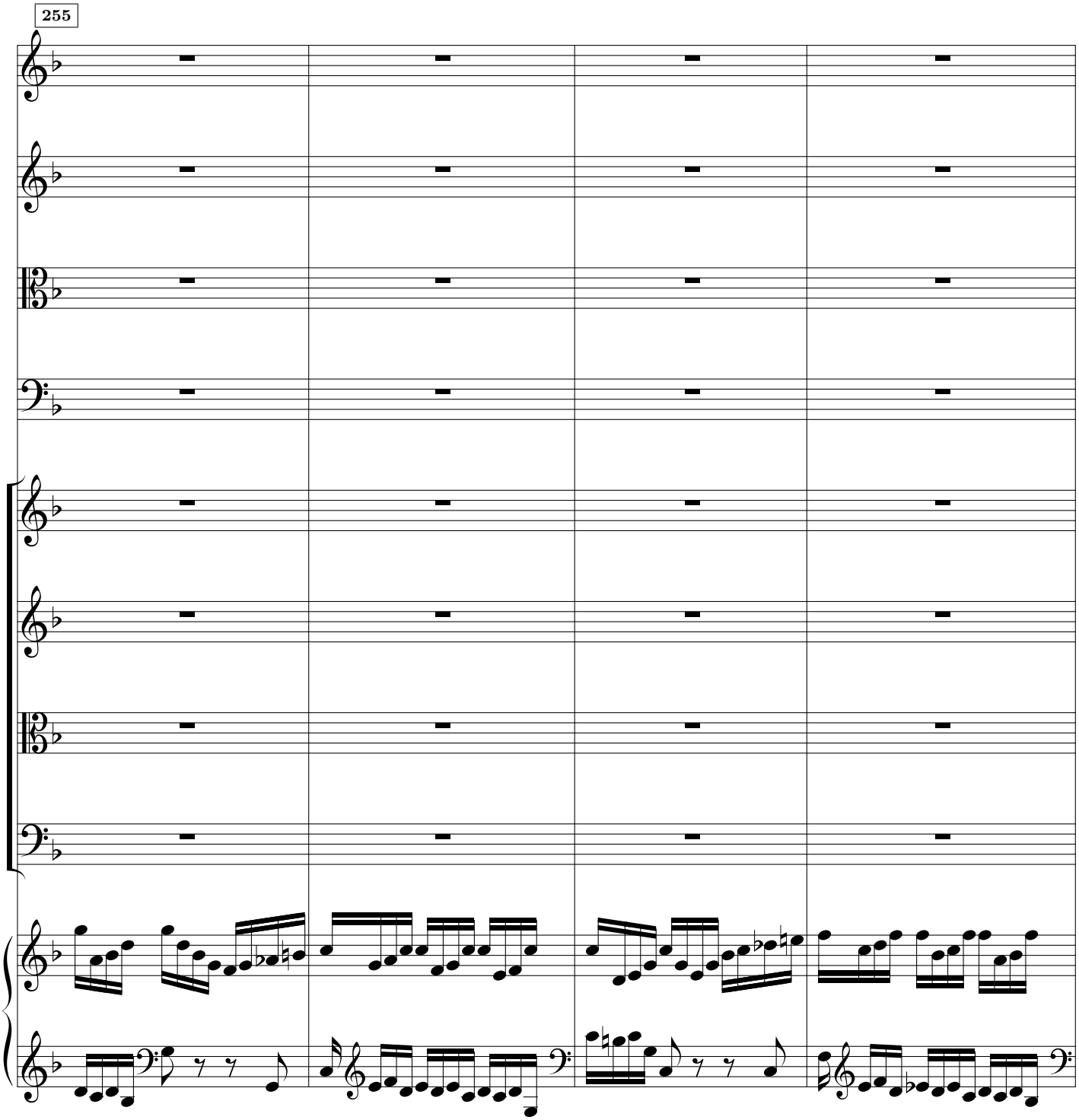
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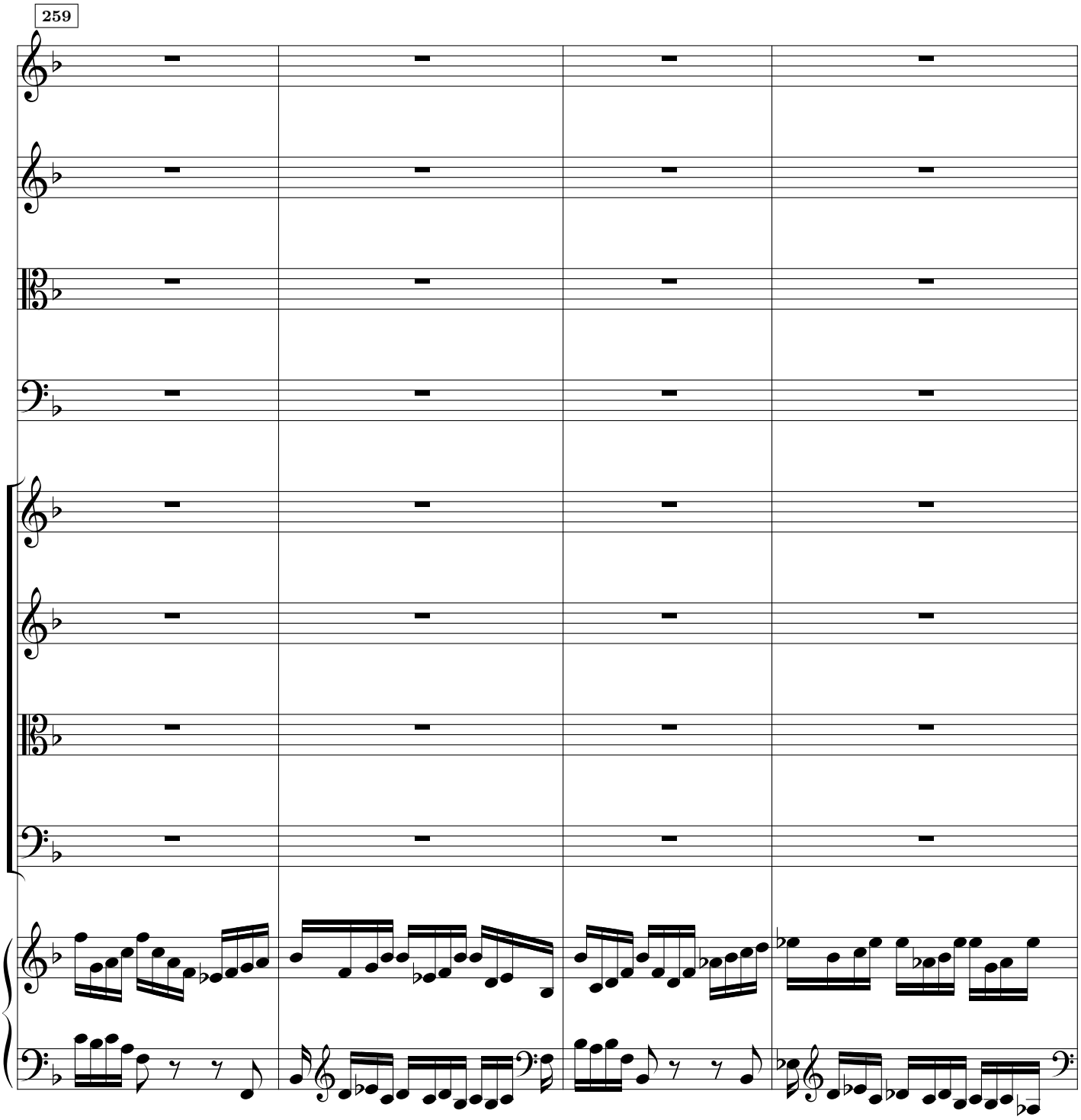
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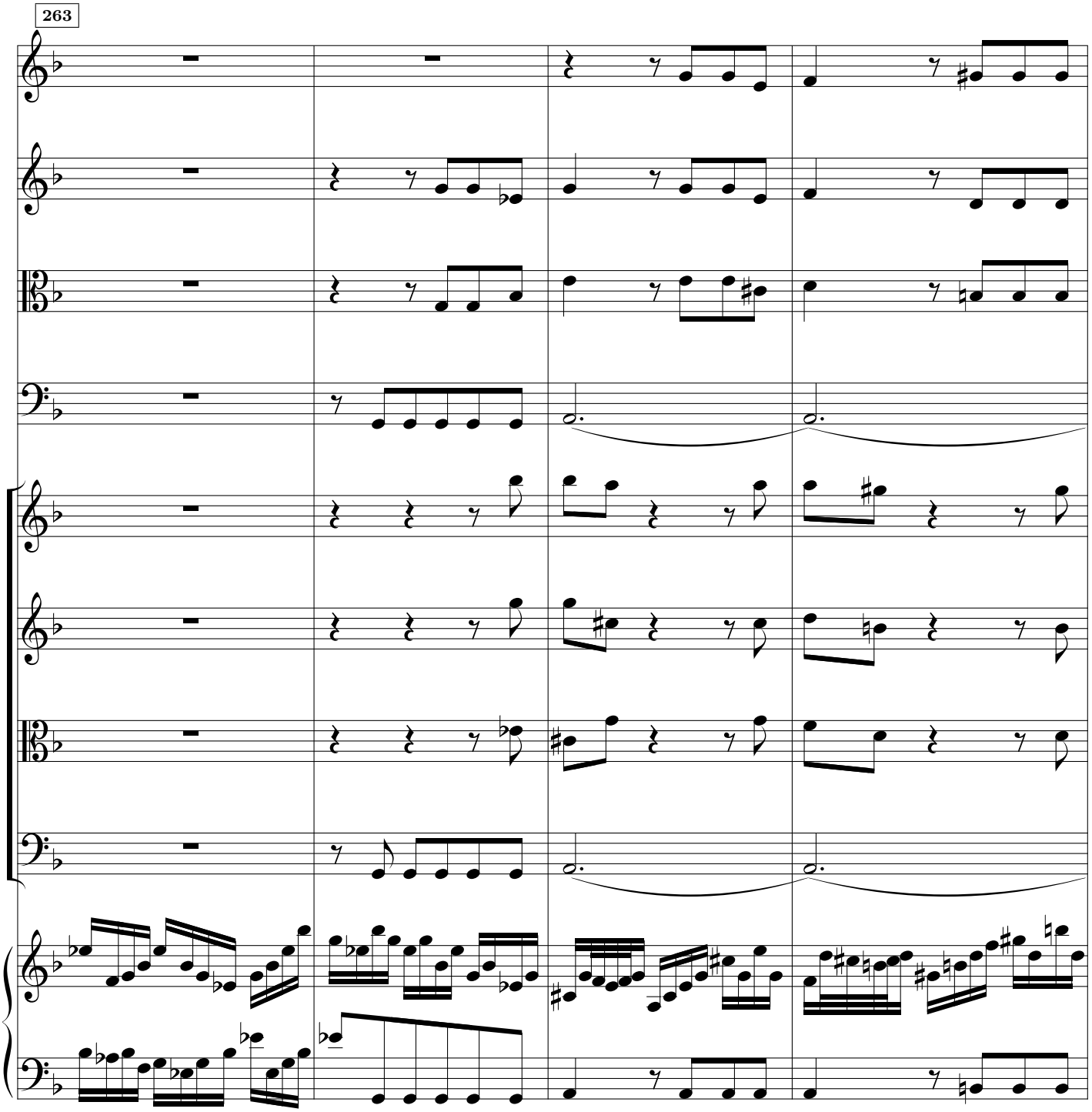
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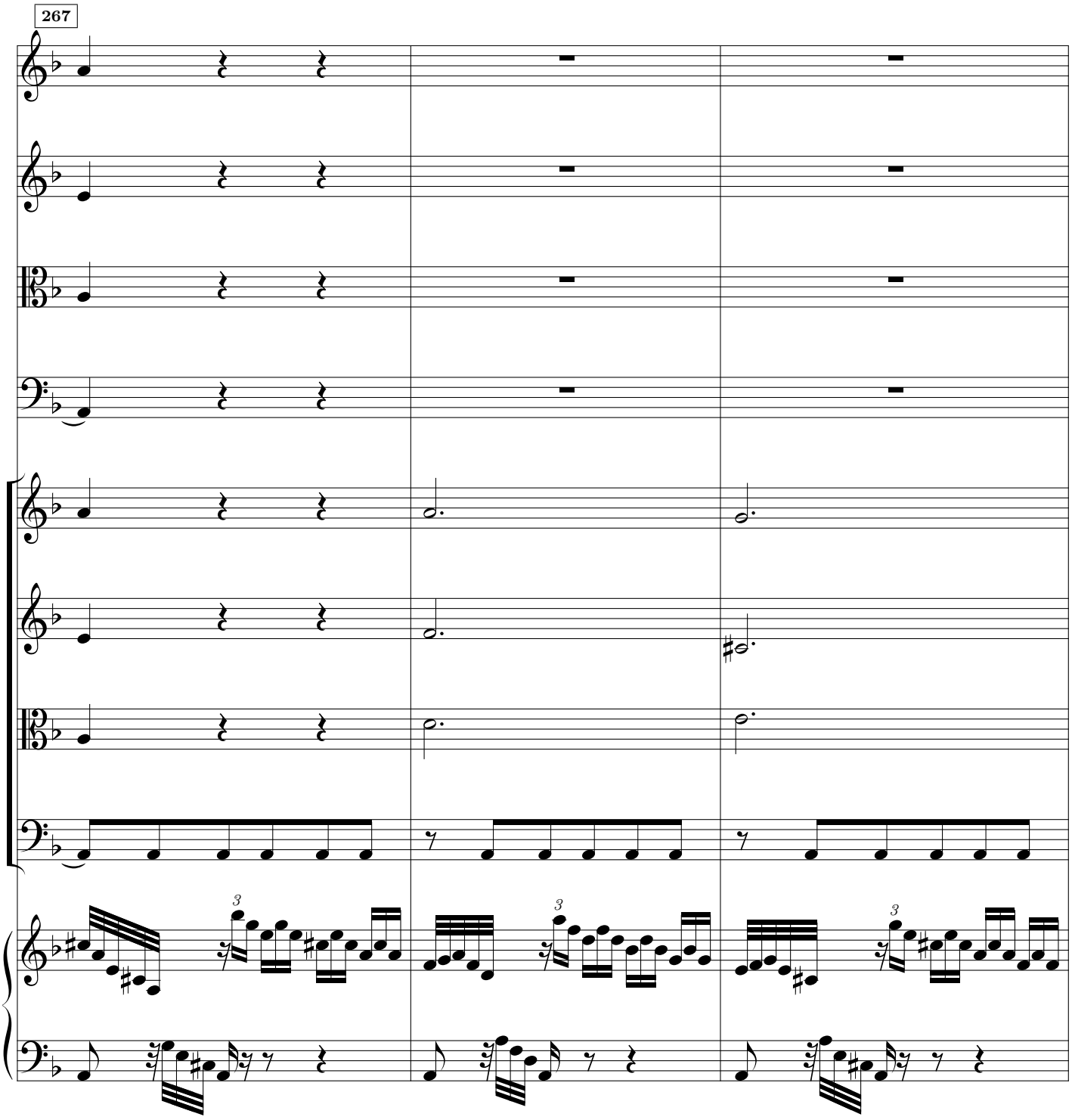
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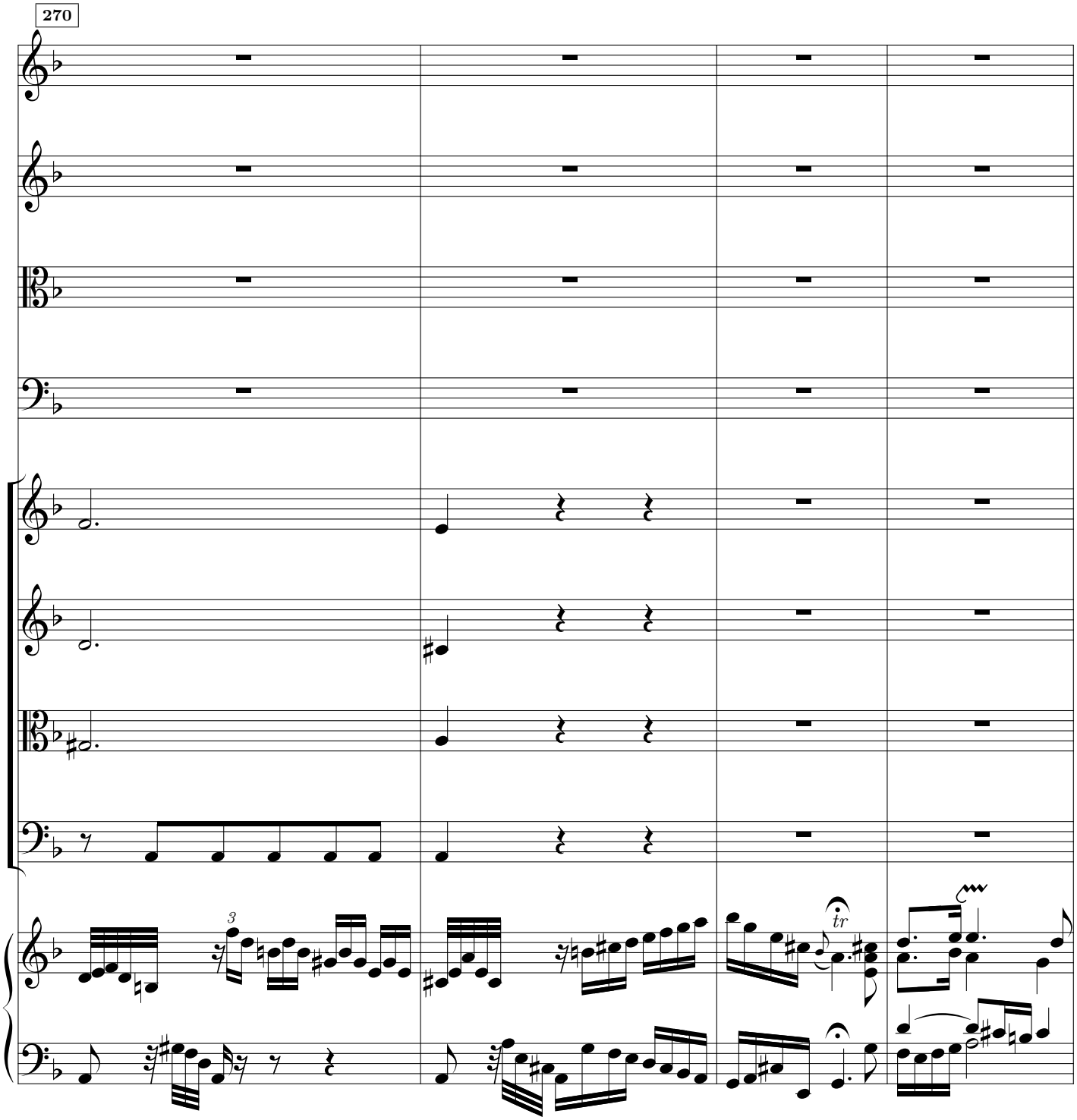
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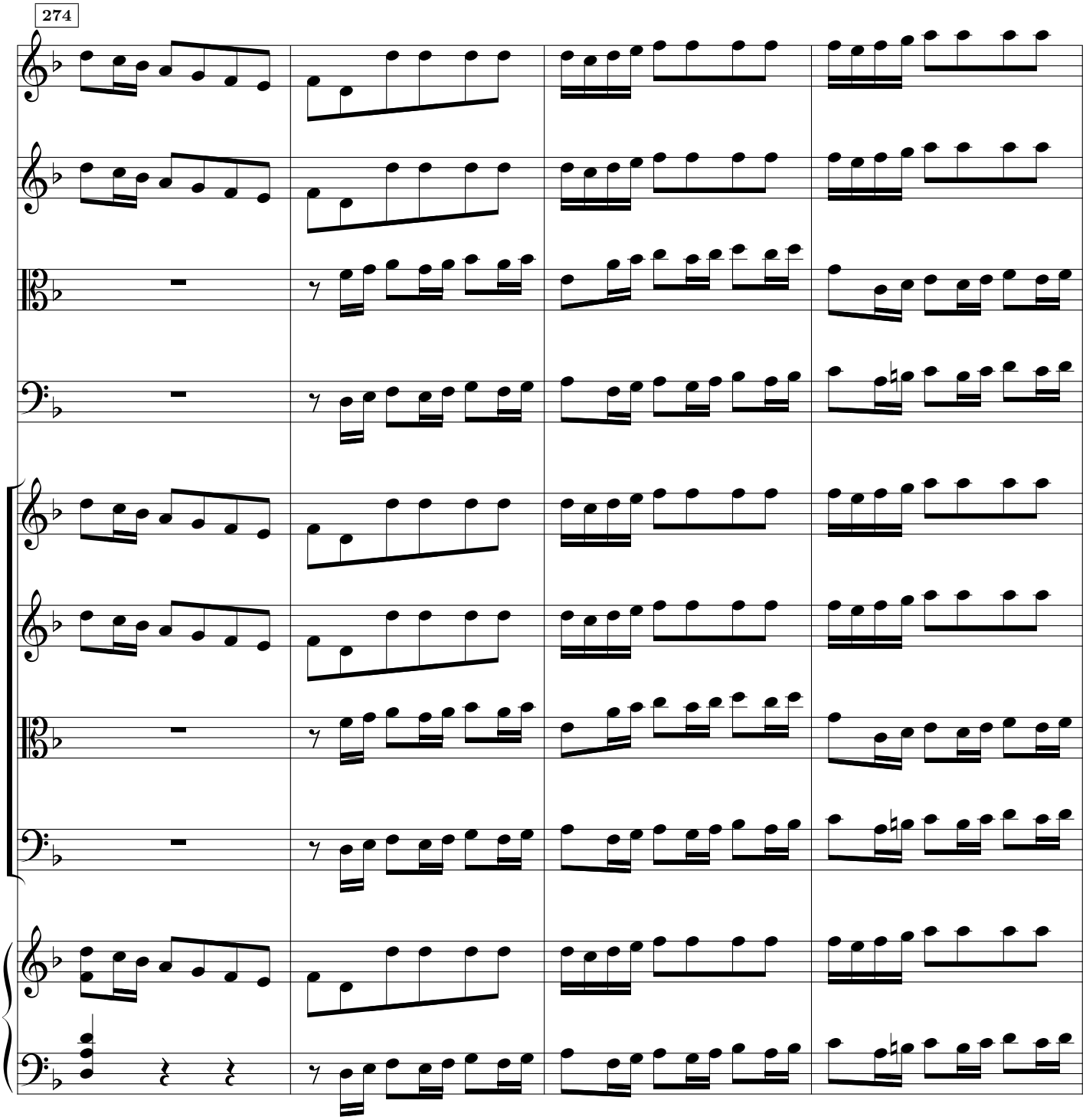
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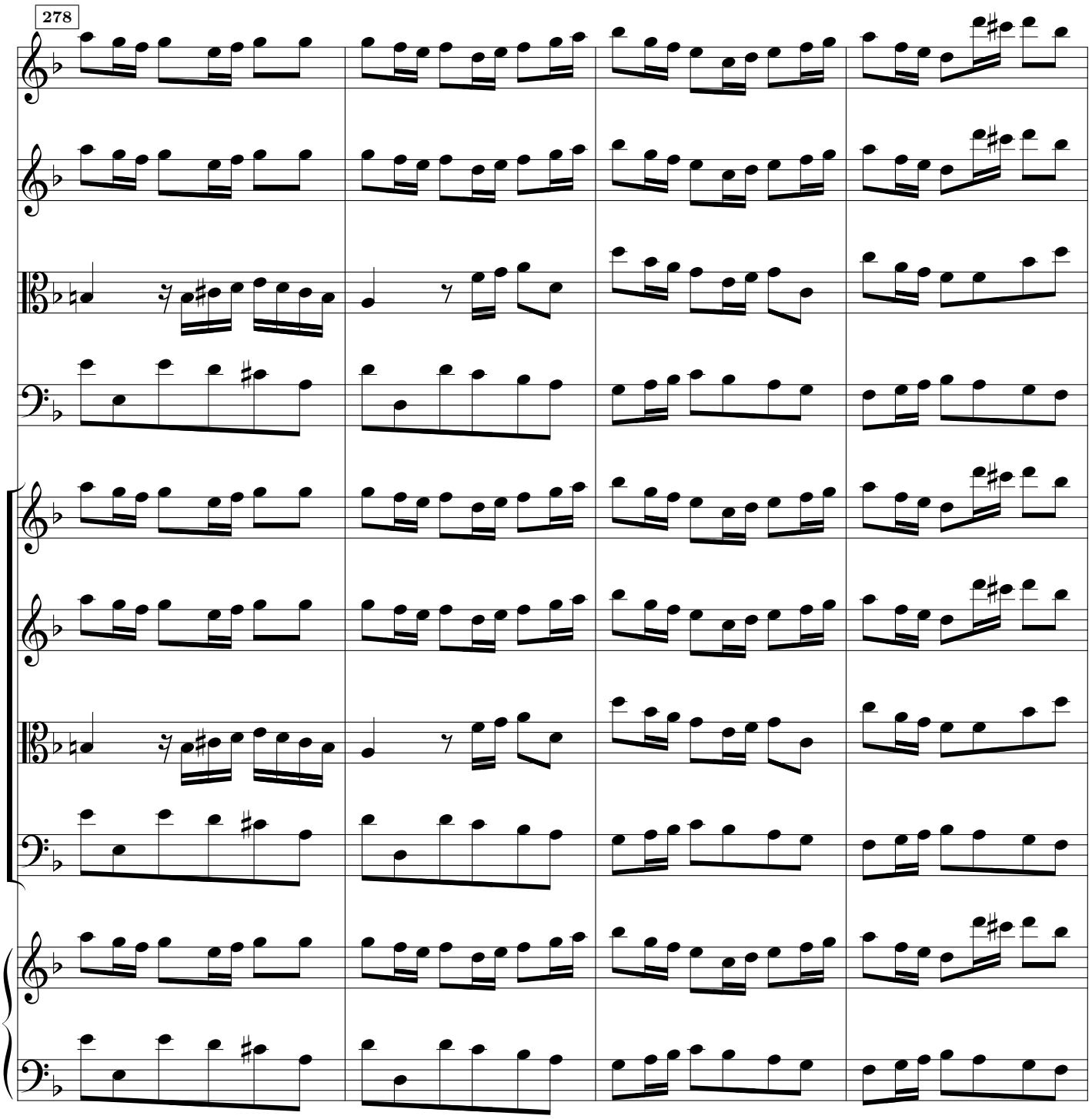
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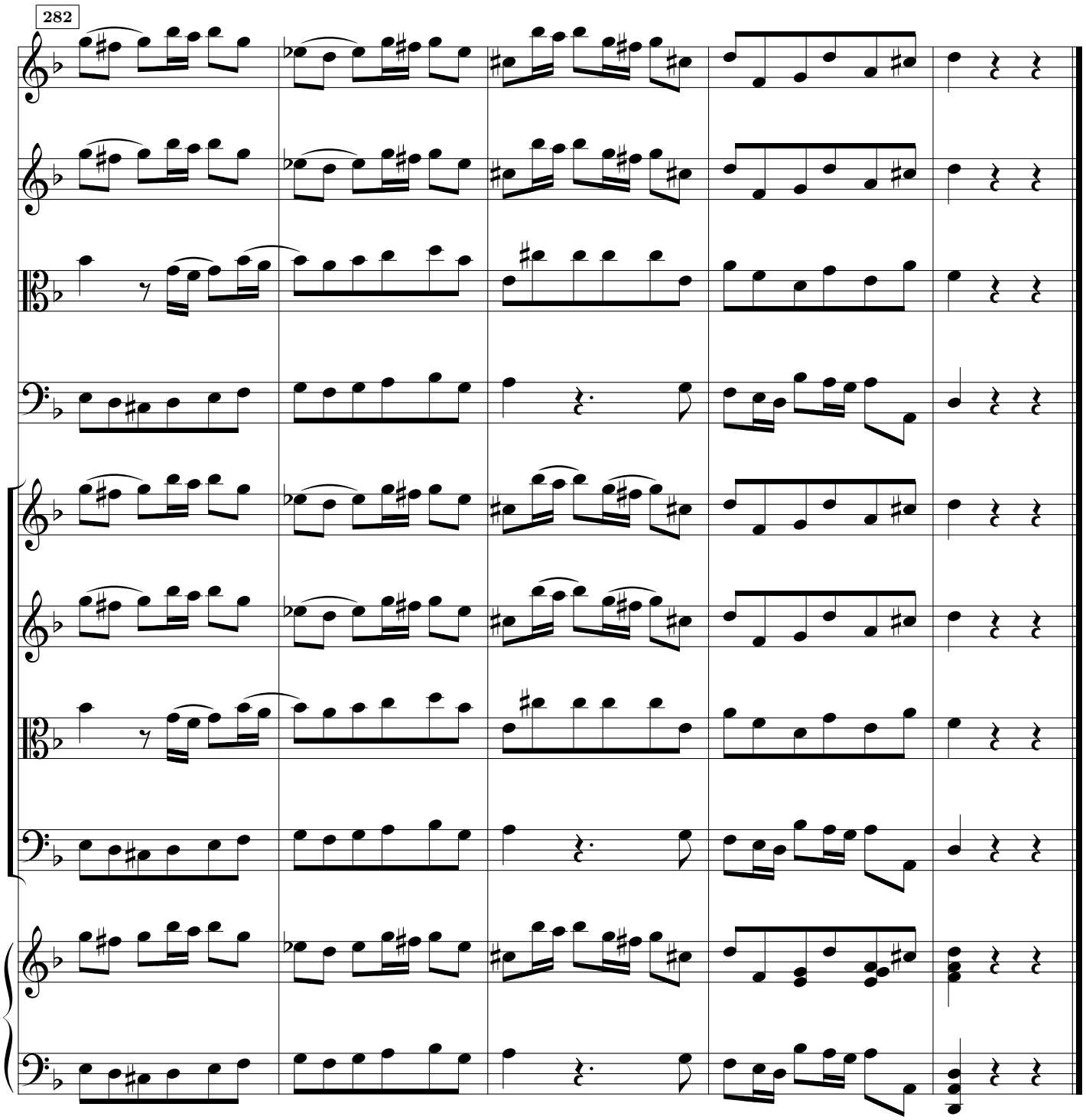
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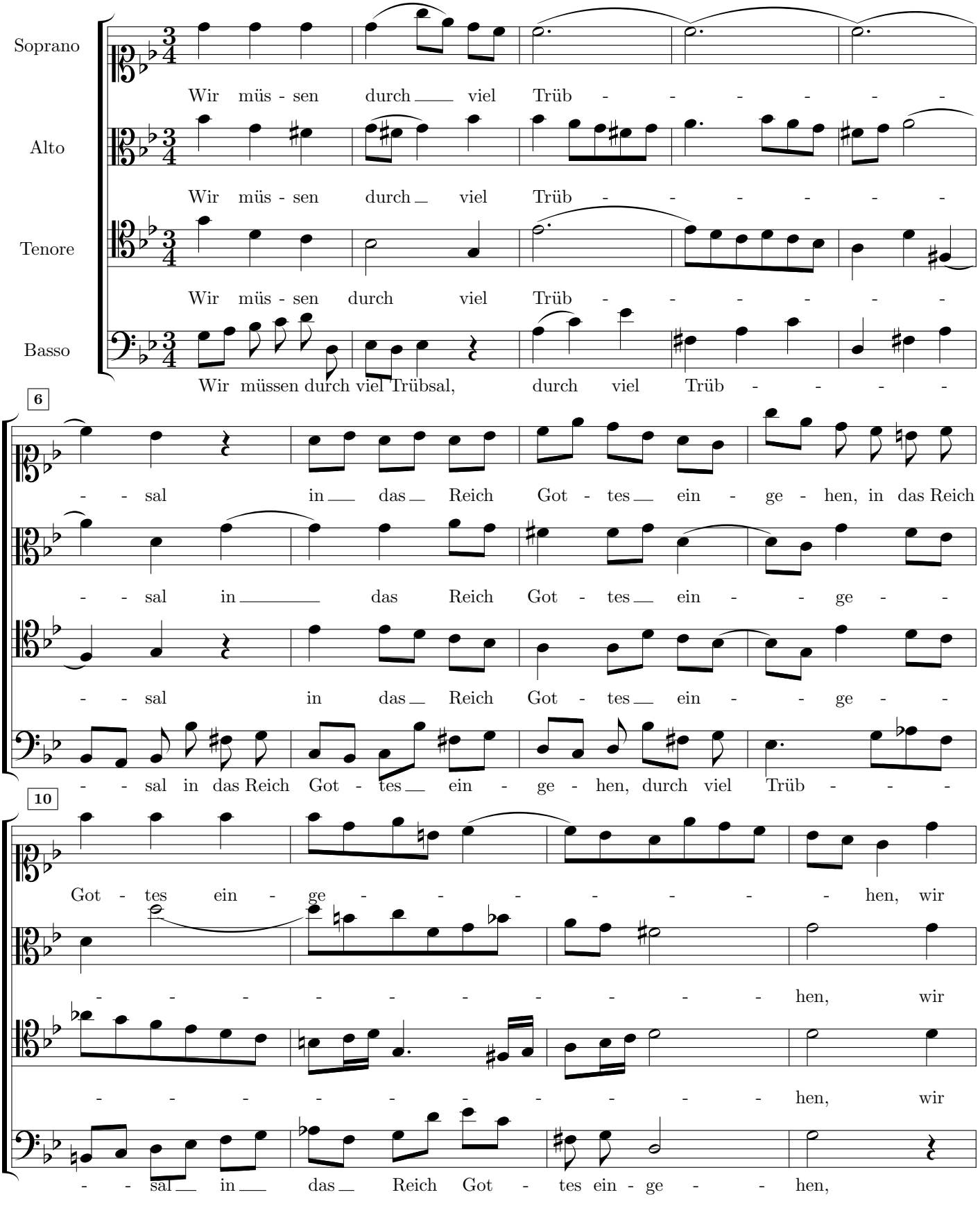

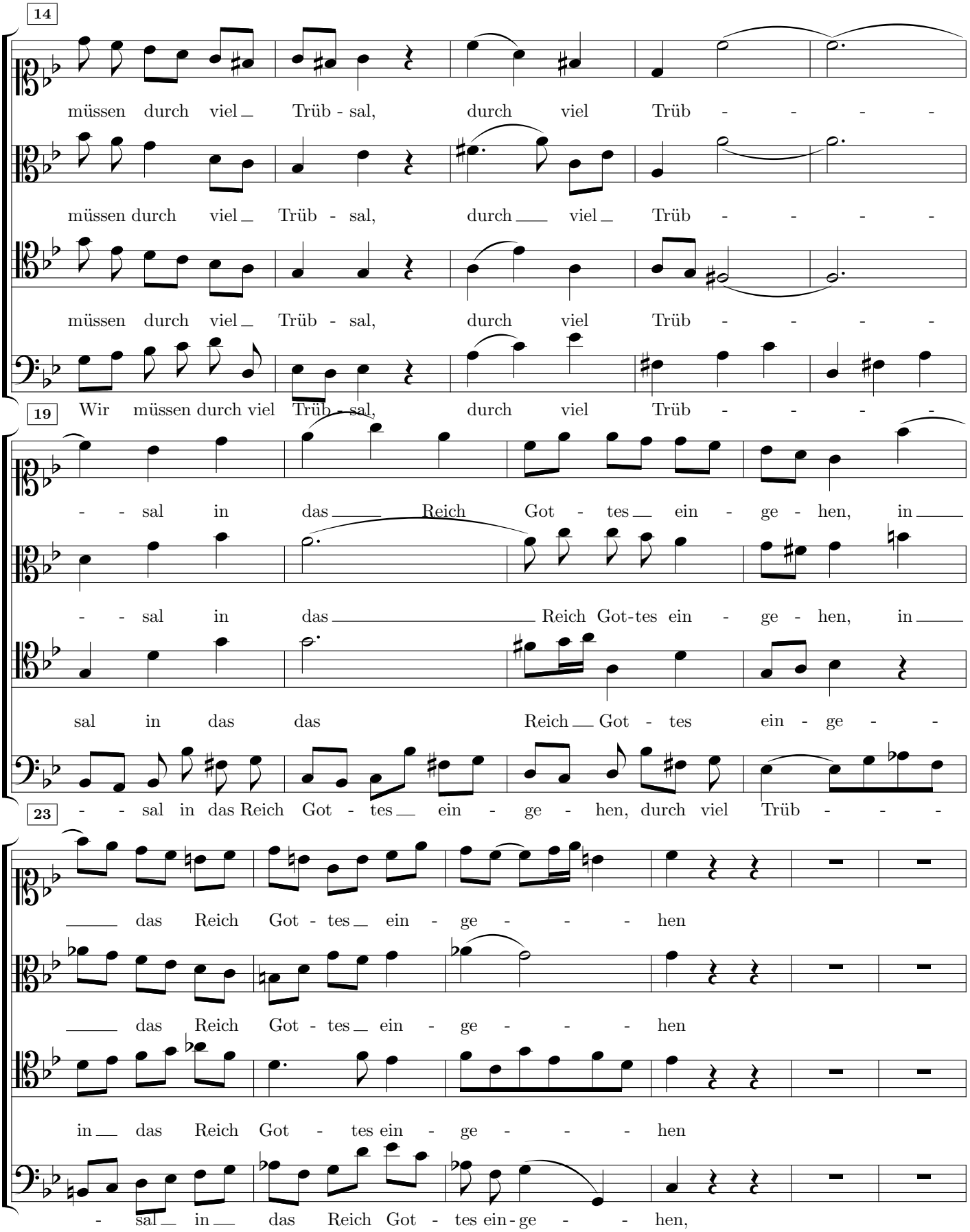
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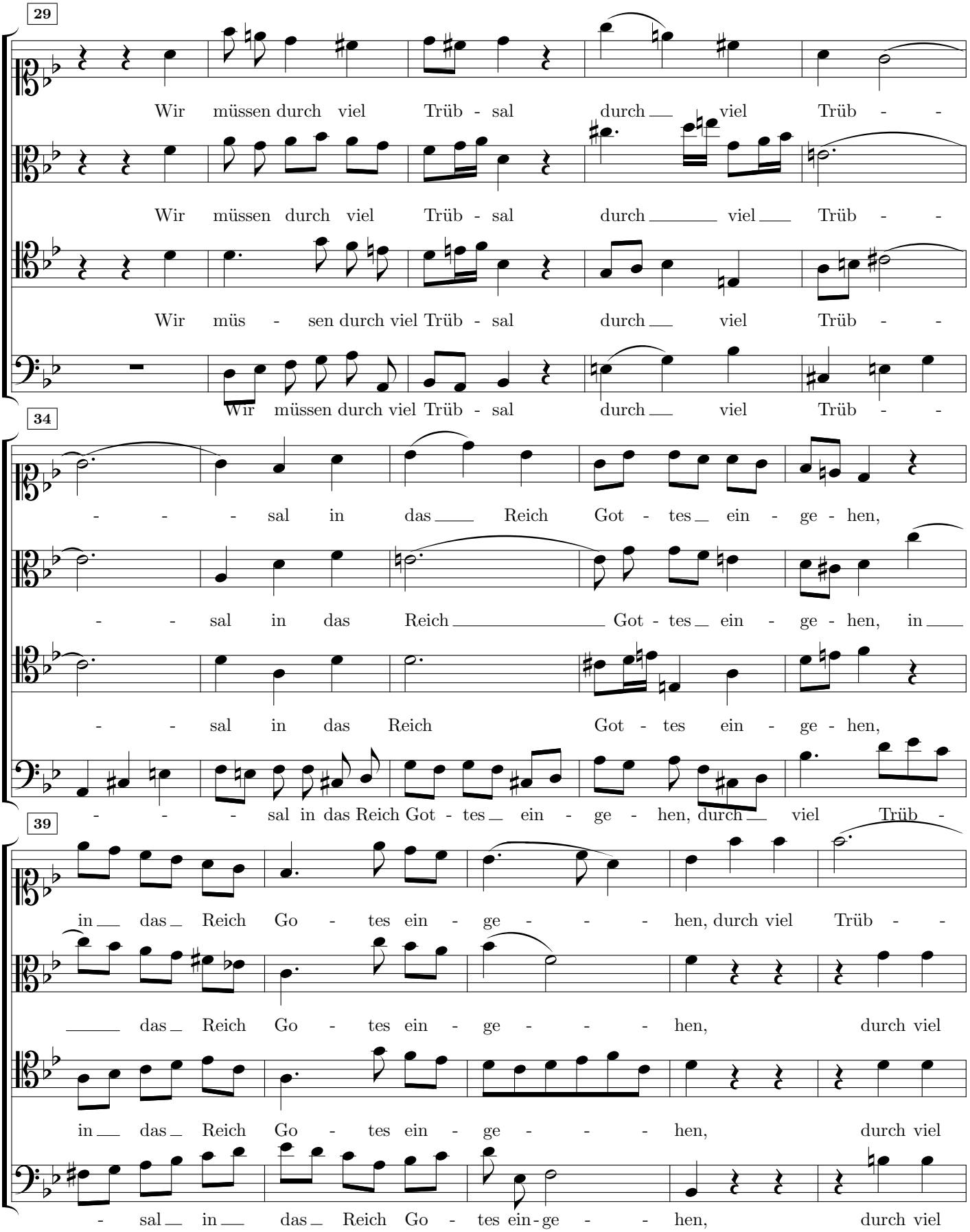
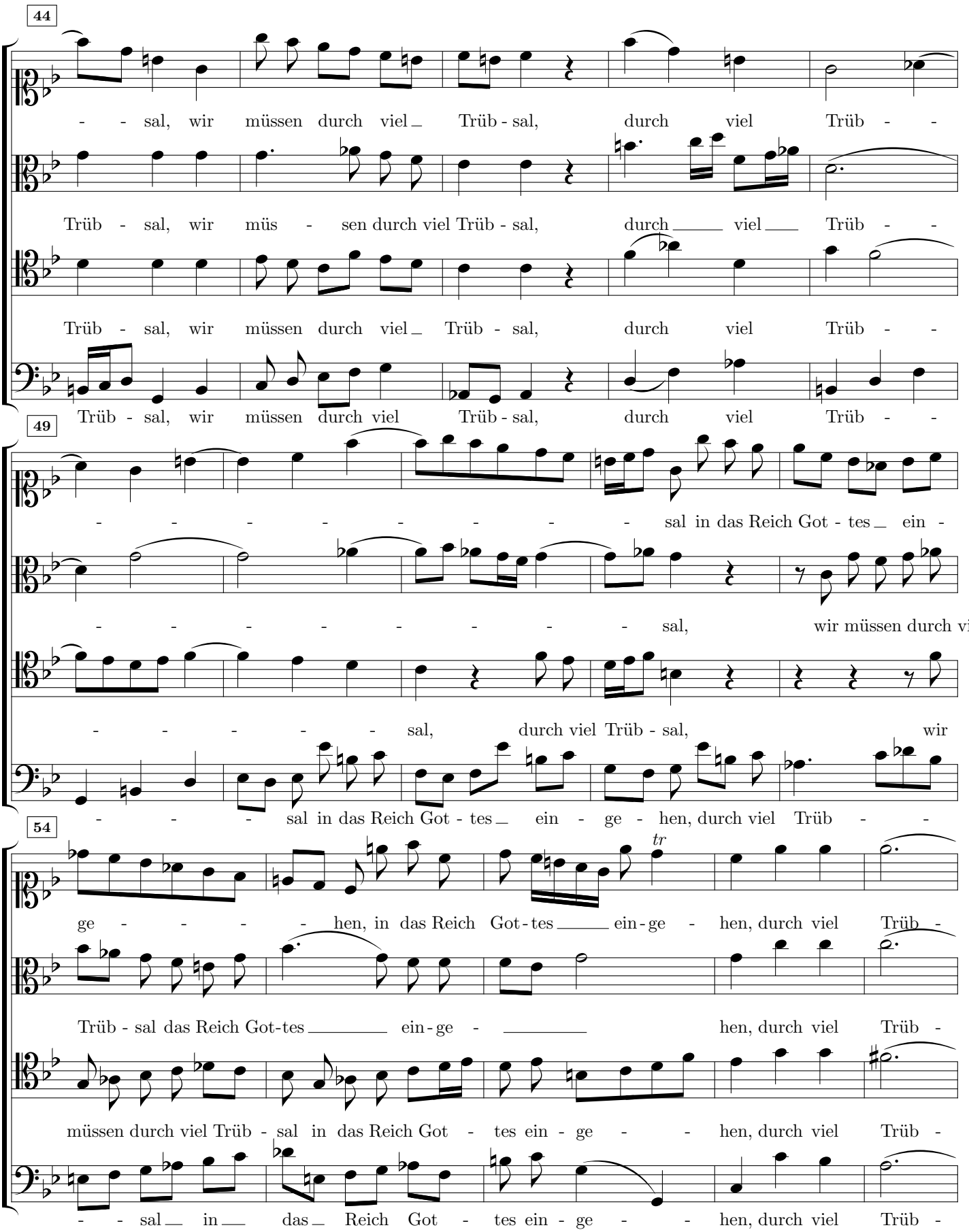
müssen durch viel Trüb - sal, durch viel Trüb - - - -
müssen durch viel Trüb - sal, durch viel Trüb - - - -
müssen durch viel Trüb - sal, durch viel Trüb - - - -
19
Wir müssen durch viel Trüb - sal, durch viel Trüb - - - -
- - sal in das Reich Got - tes ein - ge - hen, in
- - sal in das Reich Got-tes ein - ge - hen, in
sal in das das Reich Got - tes ein - ge - -
23
- - sal in das Reich Got - tes ein - ge - hen, durch viel Trüb - - -
das Reich Got - tes ein - ge - - - hen
das Reich Got - tes ein - ge - - - hen
in das Reich Got - tes ein - ge - - - hen
- sal in das Reich Got - tes ein - ge - - hen,


29
Wir müssen durch viel Trüb - sal durch viel Trüb - -
Wir müssen durch viel Trüb - sal durch viel Trüb - -
Wir müs - sen durch viel Trüb - sal durch viel Trüb - -
Wir müssen durch viel Trüb - sal durch viel Trüb - -
34
- - - sal in das Reich Got - tes ein - ge - hen,
- - sal in das Reich Got - tes ein - ge - hen, in
- - sal in das Reich Got - tes ein - ge - hen,
- - - sal in das Reich Got - tes ein - ge - hen, durch viel Trüb -
39
in das Reich Go - tes ein - ge - - - hen, durch viel Trüb - -
das Reich Go - tes ein - ge - - - hen, durch viel
in das Reich Go - tes ein - ge - - - hen, durch viel
- sal in das Reich Go - tes ein - ge - - - hen, durch viel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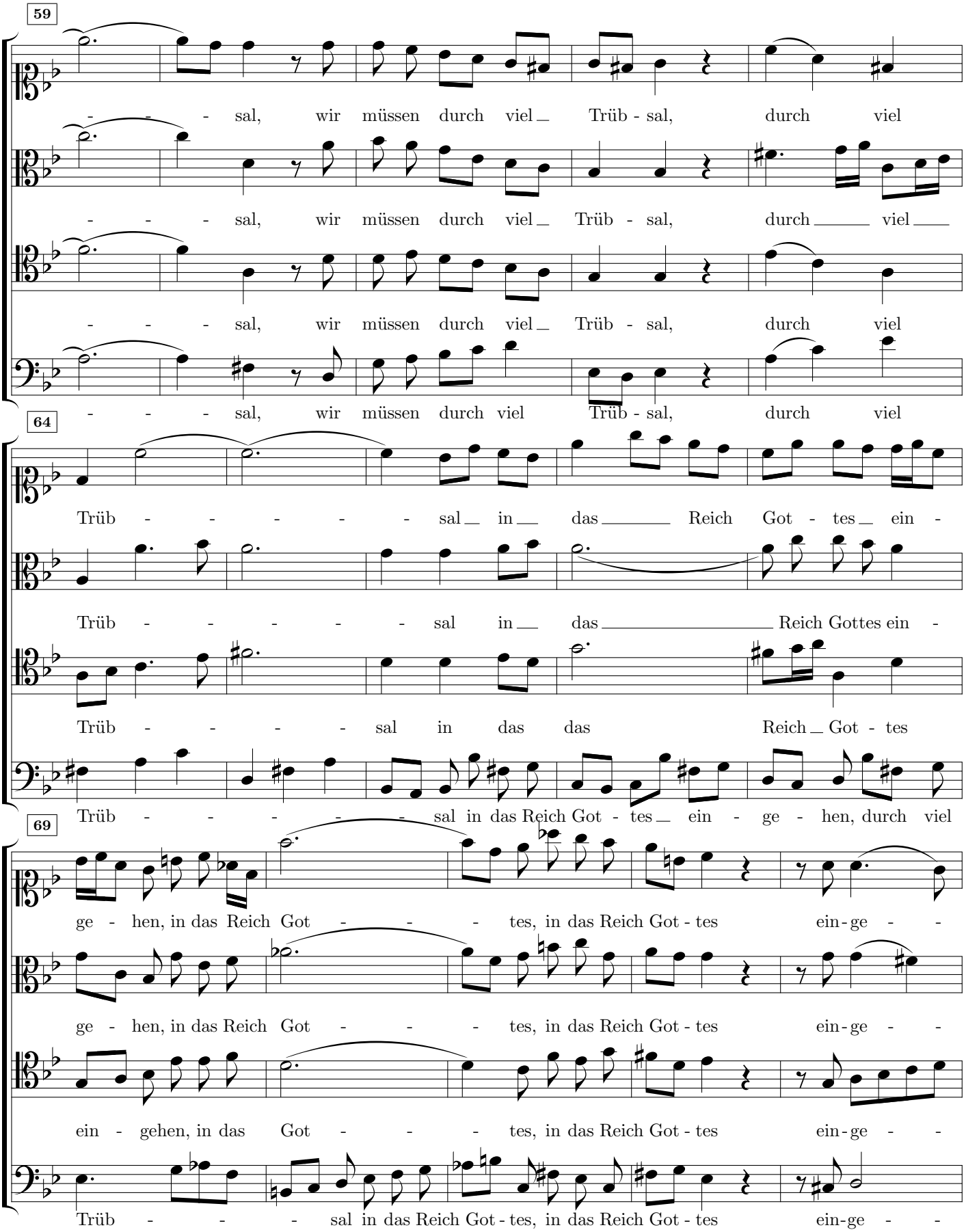
- - sal, wir müssen durch viel Trüb - sal, durch viel Trüb - -
Trüb - sal, wir müs - sen durch viel Trüb - sal, durch viel Trüb - -
Trüb - sal, wir müssen durch viel Trüb - sal, durch viel Trüb - -
Trüb - sal, wir müssen durch viel Trüb - sal, durch viel Trüb - -
49
- - - - - - - - sal in das Reich Got - tes ein -
- - - - - - - - sal, wir müssen durch viel
- - - - - sal, durch viel Trüb - sal, wir
- - - sal in das Reich Got - tes ein - ge - hen, durch viel Trüb - -
54
tr
ge - - - - hen, in das Reich Got - tes ein - ge - hen, durch viel Trüb -
Trüb - sal das Reich Got-tes ein - ge - hen, durch viel Trüb -
müssen durch viel Trüb - sal in das Reich Got - tes ein - ge - - hen, durch viel Trüb -
- - sal in das Reich Got - tes ein - ge - - hen, durch viel Trüb -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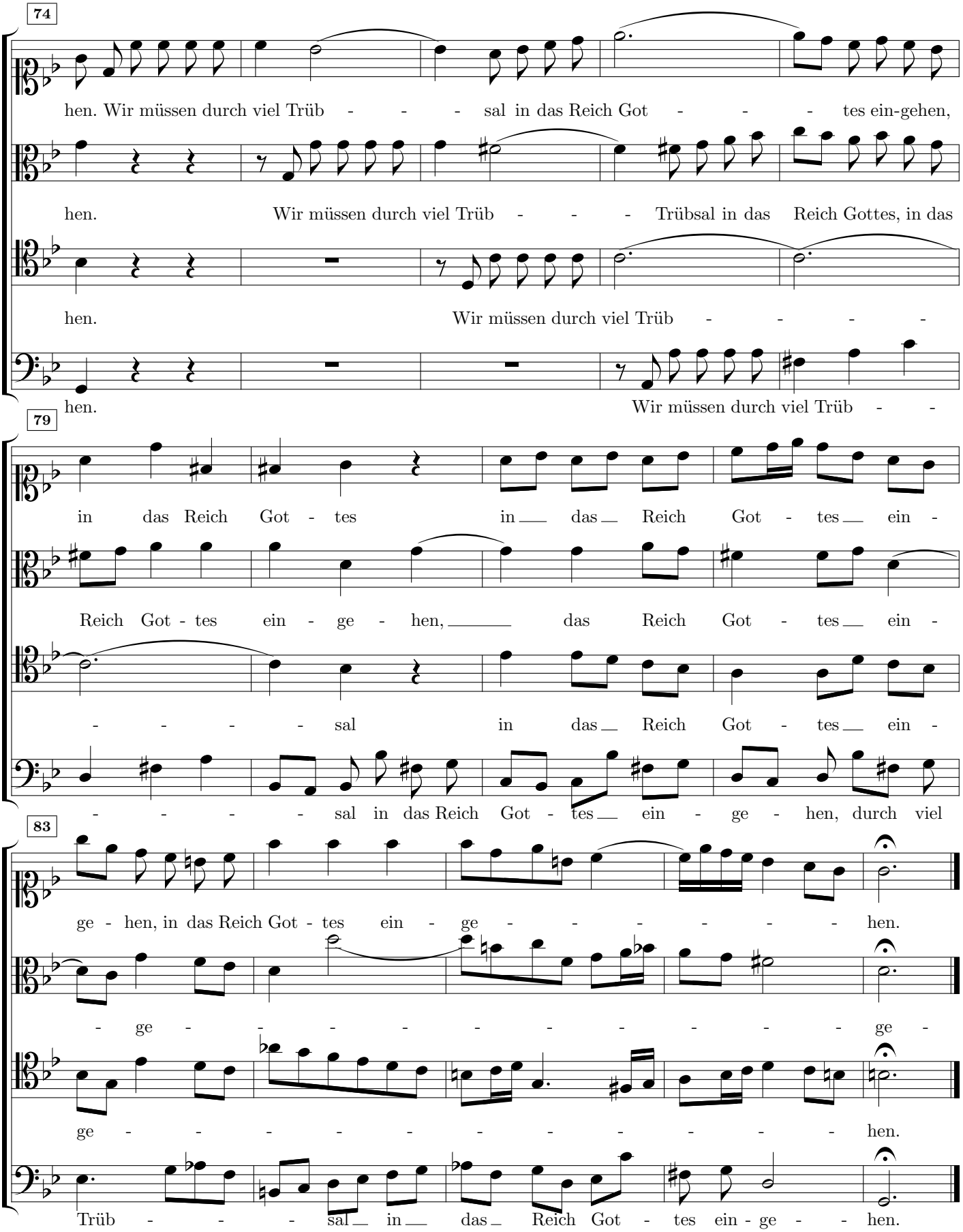
- - - sal, wir müssen durch viel Trüb - sal, durch viel
- - - sal, wir müssen durch viel Trüb - sal, durch viel
- - - sal, wir müssen durch viel Trüb - sal, durch viel
- - - sal, wir müssen durch viel Trüb - sal, durch viel
64
Trüb - - - - - sal in das Reich Got - tes ein -
Trüb - - - - - sal in das Reich Gottes ein -
Trüb - - - - - sal in das das Reich Got - tes
Trüb - - - - - sal in das Reich Got - tes ein - ge - hen, durch viel
69
ge - hen, in das Reich Got - - - tes, in das Reich Got - tes ein - ge - -
ge - hen, in das Reich Got - - - tes, in das Reich Got - tes ein - ge - -
ein - gehen, in das Got - - - tes, in das Reich Got - tes ein - ge - -
Trüb - - - sal in das Reich Got - tes, in das Reich Got - tes ein - ge - -


74
hen. Wir müssen durch viel Trüb - - - sal in das Reich Got - - - tes ein-gehen,
hen. Wir müssen durch viel Trüb - - - Trübsal in das Reich Gottes, in das
hen. Wir müssen durch viel Trüb - - - - -
hen. Wir müssen durch viel Trüb - -
79
in das Reich Got - tes in das Reich Got - tes ein -
Reich Got - tes ein - ge - hen, das Reich Got - tes ein -
- - - - sal in das Reich Got - tes ein -
- - - - sal in das Reich Got - tes ein - ge - hen, durch viel
83
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