

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

Coro.
(Allegro moderato ♩ = 80.)

Pianoforte.

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

The second system of musical notation, starting at measure 5. The notation continues with similar rhythmic patterns in both hands, maintaining the melodic flow in the treble and the accompaniment in the bass.

The third system of musical notation, starting at measure 8. The melodic line in the treble staff becomes more active with sixteenth-note passages, while the bass line continues with steady eighth-note accompaniment.

The fourth system of musical notation, starting at measure 11. The texture remains consistent, with the treble staff carrying the primary melodic material and the bass staff providing harmonic support.

The fifth system of musical notation, starting at measure 15. The piece concludes with a final cadence in the treble staff, while the bass line continues with a few more notes before ending.

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.

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

A

28

uns kom - - men her
has come to man

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

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

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

mf

32

32

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43)

te;
eth;

te;
ing;

ter Gü - te;
pre - vail - eth;

lau - ter Gü - te;
God pre - vail - eth;

mf

Detailed description: This system contains measures 43 through 45. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: 'te; eth;' (Soprano), 'te; ing;' (Alto), 'ter Gü - te; pre - vail - eth;' (Tenor), and 'lau - ter Gü - te; God pre - vail - eth;' (Bass). The piano accompaniment includes a dynamic marking of *mf* in measure 44.

46

Detailed description: This system contains measures 46 through 49. It features a grand staff for piano accompaniment. The key signature remains three sharps and the time signature is 3/4. The piano part continues with intricate textures in both hands.

50

Detailed description: This system contains measures 50 through 53. It features a grand staff for piano accompaniment. The key signature remains three sharps and the time signature is 3/4. The piano part continues with intricate textures in both hands.

53

Musical score for measures 53-57, piano accompaniment. The score is in G major (one sharp) and 3/4 time. It features a treble and bass clef. The right hand plays a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes.

58

Musical score for measures 58-59, piano accompaniment. The score continues from the previous system. The right hand melody becomes more rhythmic, with many eighth notes. The left hand accompaniment remains consistent with eighth and sixteenth notes.

59

C

die Werk', die hel
with out true faith

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

die Werk', die hel
with-out true faith

die Werk', die
with-out true

C

p

Musical score for measures 59-63, vocal and piano accompaniment. The score is in G major (one sharp) and 3/4 time. It features a treble and bass clef. The vocal line is in the treble clef and consists of four staves. The piano accompaniment is in the bass clef and consists of two staves. The vocal line begins with the lyrics "die Werk', die hel" and continues with "die Werk', die hel fen nimmermehr, die" and "die Werk', die hel". The piano accompaniment begins with a piano (*p*) dynamic and features a complex, flowing melody with many sixteenth and thirty-second notes. The score is marked with a common time signature (**C**) and a piano (*p*) dynamic.

63

fen nim - mer
no hu - man

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

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

hel - fen nim - mer
faith no hu - man

66

mehr,
plan,

mehr,
plan,

mehr,
plan,

mehr,
plan,

mf

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 -

77,

hü - ten;
vail - eth;

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

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

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

80,

83

der
true

der Glaub' sieht
true faith on

der Glaub' sieht
true faith on

der Glaub'
true faith

E

86

Glaub' sieht Je -
faith on Christ

Je - sum Christum an, der Glaub' sieht Je -
Christ is found-ed fast, true faith on Christ

Je - sum Christum an, der Glaub' sieht Je - sum Christum
Christ is found-ed fast, true faith on Christ is found-ed

— sieht Je - - - sum Christum an, der Glaub' sieht
— on Christ — is found-ed fast, true faith — on —

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89

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

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

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

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

Musical score for measures 89-91, featuring vocal lines and piano accompaniment in G major. The lyrics are: "sum Chri - - - stum is found - - - ed", "- sum Chri - stum an, Je - sum Chri - stum is found - ed fast, on Him found - ed", "an, Je - sum Chri - stum, Je - sum Christum fast, on Him found - ed, on Him found-ed", "Je - - - sum Christum an, sieht Je - sum Chri - stum Christ is found-ed fast, on Christ is found - ed".

92

an,
fast,

an,
fast,

an,
fast,

an,
fast,

mf

Musical score for measures 92-94, featuring vocal lines and piano accompaniment in G major. The lyrics are: "an, fast,", "an, fast,", "an, fast,", "an, fast,". The piano part includes a dynamic marking of *mf*.

95

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

98

F

der hat
from Him

der hat
from Him

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

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101

g'nug für uns
flow all our

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

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

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

104

all' ge - than,
bless ings vast,

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

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

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

107

than,
vast,

than,
vast,

than,
vast,

mf

110

114

G

er ist der Mittler
His mer - cy nev - er

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

er ist der Mittler
His mer - cy nev - er

er ist
His mer -

G

p

118

ler wor - den.
er fail - eth.

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

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

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

122

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

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

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

The musical score for measures 122-125 features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line consists of three staves. The piano accompaniment is shown in grand staff notation with treble and bass clefs. The lyrics are in German and Latin, with the Latin text in italics. The piano part includes dynamic markings such as *mf* and *tr*.

The musical score for measures 126-128 is a piano accompaniment in grand staff notation. It features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The key signature remains three sharps and the time signature is 4/4.

The musical score for measures 129-131 continues the piano accompaniment. It features a melodic line in the right hand with some grace notes and a supporting bass line in the left hand. The key signature is three sharps and the time signature is 4/4.

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132

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

135

Musical score for measures 135-137. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff continues with intricate sixteenth-note passages. The bass staff has a more rhythmic accompaniment with eighth notes and rests.

138

Musical score for measures 138-140. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff features a melodic line with many sixteenth notes. The bass staff has a supporting line with some longer note values and rests.

141

Musical score for measures 141-143. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff continues with rapid sixteenth-note passages. The bass staff has a steady accompaniment with eighth notes.

144

Musical score for measures 144-146. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff features a melodic line with many sixteenth notes. The bass staff has a supporting line with some longer note values and rests.

Recitativo.

Basso.

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

4

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

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

10

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

13

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

16

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

Aria.
(Allegro moderato ♩. = 96.)

mf

4 (80)

7 (83)

10 (86) Tenore.

Wir
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

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

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22

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

25

28

31

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84

die
yet

87

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

40

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

43

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

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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 Nothuns kei - ne Hand be - hilf - lich sein, und dennoch
hope-less though my per - il be, no help - ing hand is of - fered me, and hope-less

61

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

64

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

67

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

70

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

72

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

74

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

Dal Segno.

Recitativo.

Basso.

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

4

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

7

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

10

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

13 *Arioso.*

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

Duetto.
(Moderato ♩ = 80.)

Measures 1-5 of the Duetto. The music is in G major and 2/4 time. The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic marking. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Measures 6-10 of the Duetto. The right hand continues with a complex eighth-note texture, and the left hand maintains its accompaniment. The melodic line in the right hand shows some chromatic movement.

Measures 11-15 of the Duetto. The right hand features a more active melodic line with slurs, and the left hand continues with its accompaniment. The texture remains consistent with the previous measures.

Measures 16-20 of the Duetto. The right hand has a dense texture of eighth notes, and the left hand continues with its accompaniment. The melodic line in the right hand is highly active.

Measures 21-25 of the Duetto. The right hand features a melodic line with slurs, and the left hand continues with its accompaniment. The piece concludes with a final cadence in the right hand.

25 **Soprano.**

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

Alto.

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

30

Glau - bens - 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 -

35

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

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

40

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

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

45

Herr,
 Lord

Herr, du
 Lord with

50

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

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

55

Her - zens Glau - bens - 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 -

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70

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

Glauben nimmst du an, den Glauben, nur den 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.

80

85

90

95

100

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

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

p

104

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

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

108

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

112

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

116

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

120

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

125

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

Da Capo.

Recitativo.

Basso.

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

4

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

7

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

10

Zeit, die Gottes 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

16

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

Alto.

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

Tenore.

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

Basso.

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

9

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

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

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

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

12

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

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

lau - ter Nein, so lass doch dir nicht grau - en!
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