

Johann Sebastian  
**BACH**

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**Gott soll allein mein Herze haben**

My God alone this heart possesses

BWV 169

Kantate zum 18. Sonntag nach Trinitatis  
für Alt solo, Chor (SATB)

2 Oboen d'amore, Taille (Englischhorn)

2 Violinen, Viola, obligate Orgel und Basso continuo  
herausgegeben von Ulrich Bartels

Cantata for the 18th Sunday after Trinity  
for alto solo, choir (SATB)

2 oboes d'amore, taille (english horn)

2 violins, viola, organ obbligato and basso continuo  
edited by Ulrich Bartels

English version by Henry S. Drinker

revised by Robert Scandrett

Stuttgarter Bach-Ausgaben · Urtext  
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Klavierauszug / Vocal score  
Paul Horn



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Carus 31.169/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 31.169), Studienpartitur (Carus 31.169/07), Klavierauszug (Carus 31.169/03), Chorpartitur (Carus 31.169/05), komplettes Orchestermaterial (Carus 31.169/19).

The following performance material is available for this work:

full score (Carus 31.169), study score (Carus 31.169/07), vocal score (Carus 31.169/03), choral score (Carus 31.169/05), complete orchestral material (Carus 31.169/19).

## Vorwort

Die Kantate *Gott soll allein mein Herze haben* BWV 169 zum 18. Sonntag nach Trinitatis gehört zum dritten Leipziger Kantatenjahrgang und wurde zum 20. Oktober 1726 komponiert. Der Text stammt, wie erst jüngste Forschungen von Christine Blanken ergeben haben, vom Leipziger Studenten Christoph Birkmann;<sup>1</sup> den Schlusschoral bildet die dritte Strophe aus Luthers Lied *Nun bitten wir den Heiligen Geist* von 1524. Birkmann gestaltet in seinem Text eine kunstvolle Paraphrase und Auslegung der Kernaussage des vorgeschriebenen Evangelientextes: Matthäus 22, 34–46. Im Zentrum der ersten vier Sätze (Kantatensätze 2–5) steht die Liebe zu Gott, in den letzten beiden – in freier Dichtung und Lutherlied – geht es um die Liebe zum Nächsten. Mit Ausnahme des Schlusschorals handelt es sich um eine Alt-Solokantate, freilich mit reicher Orchesterbesetzung: drei Oboen, obligate Orgel und Streicher. Die Kombination Altsolo mit obligater Orgel hatte Bach bereits für die Kantaten *Vergnügte Ruh, beliebte Seelenlust* BWV 170 und *Geist und Seele wird verwirret* BWV 35 – beide ebenfalls aus dem Jahr 1726 – gewählt.

Der erste rein instrumentale Satz geht auf ein heute verschollenes Instrumentalkonzert zurück, nach dem Bach auch das Klavierkonzert in E-Dur BWV 1053 gefertigt hat. Die ursprüngliche Werkfassung dieses Satzes ist nicht erhalten; auch ist nicht zu ermitteln, für welches Obligatinstrument er bestimmt war. Hier – wie in mehreren Kantaten aus dieser Zeit – ist der Solopart der Orgel anvertraut. Zusätzlich zum Instrumentarium von BWV 1053 zieht Bach für unsere Kantate zwei Oboen und Taille hinzu. Der großdimensionierte Kopfsatz ist in Dacapo-Form gehalten und verleiht dem gesamten Werk großes Gewicht; er allein macht etwa ein Drittel des Werkes aus. Satz 2 pendelt zwischen Rezitativ und Arioso; verbindende Klammer zu Satz 3, der nachfolgenden Arie, sind die mottoartigen Textzeilen *Gott soll allein mein Herze haben. Ich find in ihm das höchste Gut*. Der Text wird also variierend abwechselnd in Form von Rezitativ, Arioso und Arie ausgedeutet. Lag das musikalische Gewicht im ersten Satz allein auf dem Instrumentalen, so sind die Sätze 2 und 3 in besonderer Weise durch das Wort geprägt, denn auch im dritten Satz begleitet allein die obligate Orgel. Das wiederum sehr schlicht gehaltene Rezitativ an vierter Stelle leitet dann über zum vokalen Höhepunkt des Werkes, der Arie *Stirb in mir, Welt und alle deine Liebe*, einem Siciliano im 12/8-Takt. Auch dieses ist nach dem erwähnten verschollenen Instrumentalkonzert gefertigt, nach dem auch der erste Satz bearbeitet wurde. Wiederum ist die Orgel Obligatinstrument; die besondere Kunst des Satzes besteht aber in der völlig zwanglosen Integration der neukomponierten Vokalstimme in den bereits existierenden Instrumentalsatz. Im Ergebnis liegt eine völlig autonome, künstlerisch über jeden Zweifel erhabene Neuschöpfung vor, die das Arrangement nirgends erkennen lässt. Ein nachfolgendes Rezitativ – wiederum knapp gehalten – und der Schlusschoral beenden das Werk.

Die Kantate ist in Bachs autographischer Partitur und zusätzlich in einem vollständig erhaltenen Stimmensatz überliefert, so dass sich für die Edition des Werkes keine grundsätzlichen Probleme ergeben. Die beiden Oboen-Partien werden in der vorliegenden Edition der Oboe d'amore zugewiesen, da mit *a* und *h* Töne verlangt werden, die für die normalen Instrumente der Bach-Zeit zu tief liegen. Über ein eventuelles Mitgehen der Orgel in den nicht solistisch konzipierten Sätzen 1, 3 und 5 lassen sich keine verlässlichen Aussagen treffen, da eine separate Orgelstimme nicht erhalten ist, vermutlich nie existiert hat. Bach dürfte den Orgelpart direkt aus der Partitur gespielt haben.

Eine kritische Ausgabe der Kantate wurde erstmals im Jahr 1887 von Franz Wüllner im Rahmen seiner Edition des Werkes für Band 33 der Gesamtausgabe der Bach-Gesellschaft vorgelegt. Im Rahmen der Neuen Bach-Ausgabe erschien sie in Band 1/24, herausgegeben vom Matthias Wendt im Jahr 1990.

Hildesheim, Februar 2016

Ulrich Bartels

<sup>1</sup> Siehe Christine Blanken, "Christoph Birkmanns Kantatenzyklus "Gott-geheiligte Sabbats-Zehnden" von 1728 und die Leipziger Kirchenmusik unter J. S. Bach in den Jahren 1724–1727", in: *Bach-Jahrbuch* 2015, S. 13–74.

## Foreword

The cantata *Gott soll allein mein Herze haben* (My God alone this heart possesses) BWV 169, which is part of the third Leipzig annual cycle of cantatas and intended for the 18th Sunday after Trinity, was composed for performance on 20 October 1726. As the most recent research by Christine Blanken has revealed, the text was written by a Leipzig student named Christoph Birkmann;<sup>1</sup> the third verse of Luther's hymn *Nun bitten wir den Heiligen Geist*, written in 1524, forms the closing chorale. Birkmann, in his text, forms a skillful paraphrase and interpretation of the key message of Matthew 22:34–46, which is the prescribed Gospel text. The love of God is at the center of the first four movements (cantata movements 2–5), whereas the last two movements – in free verse and Luther's hymn – focus on the love of one's fellow man. Except for the closing chorale, the work is a cantata for solo alto, albeit with a rich orchestral accompaniment: three oboes, an obbligato organ and strings. Bach had already chosen the combination of alto solo and obbligato organ in the cantatas *Vergnügte Ruh, beliebte Seelenlust* BWV 170 and *Geist und Seele wird verwirret* BWV 35 – both also dating from 1726.

The first, purely instrumental movement is based on a lost instrumental concerto which also formed the basis for the Piano Concerto in E major BWV 1053. As the original version of this movement is no longer extant, it is not possible to ascertain which obbligato instrument was intended. Here – as in many other cantatas from this period – the solo part has been assigned to the organ. For this cantata, Bach added two oboes and a Taille to the instrumental forces of BWV 1053. The large-scale first movement is kept in da capo form which gives the entire work great weight; it alone makes up one third of the work. Movement 2 oscillates between recitative and arioso; the motto-like lines of text, *Gott soll allein mein Herze haben. Ich find in ihm das höchste Gut* (May God alone this heart possess. I find in him the highest good). form a connecting bridge to the following aria which is movement 3. The text is thus alternately varied in form, being interpreted as a recitative, arioso and aria. Whereas the musical weight in the first movement lay solely with the instrumental forces, movements 2 and 3 are especially characterized by the words, as the sole accompaniment in the third movement is provided by the obbligato organ. The fourth movement, a recitative, is once again kept very simple and it leads to the aria *Stirb in mir, Welt und alle deine Liebe*, the vocal climax of the work, which is a Siciliano in 12/8 meter. This is also based upon the already mentioned missing instrumental concerto upon which the first movement was also based. The organ is again the obbligato instrument; the movement's special artistry lies in its completely unconstrained integration of the newly composed vocal parts into the already extant instrumental setting. The result is a work which is both completely autonomous as well as, without any doubt, a new creation in which the arrangement is not at all dis-

cernible. A further recitative – again kept short – and the closing chorale end the work.

The cantata is preserved as Bach's autograph score and, additionally, as a completely preserved set of parts, so that no fundamental problems arose when preparing this edition. The two oboe parts are assigned in this edition to the oboe d'amore as the stipulated pitches *a* and *b* were too low for the normal instruments used in Bach's time. As a separate organ part has not survived and probably never existed, it is not possible to say with any certainty whether the organ also accompanied in the movements that were not soloistically conceived (movements 1, 3 and 5). Bach may have played the organ part directly from the score.

A critical edition of the cantata was edited by Franz Wüllner in 1887 and first published as part of volume 33 of the complete edition of the Bach-Gesellschaft. It was also published in 1990 in volume 1/24 of the Neue Bach-Ausgabe.

Hildesheim, February 2016  
Translation: David Kosviner

Ulrich Bartels

<sup>1</sup> See Christine Blanken, "Christoph Birkmanns Kantatenzyklus "GOTT-geheiligte Sabbats-Zehnden" von 1728 und die Leipziger Kirchenmusik unter J. S. Bach in den Jahren 1724–1727", in: *Bach-Jahrbuch* 2015, p.13–74.

# Gott soll allein mein Herze haben

*My God alone this heart possesses*

BWV 169

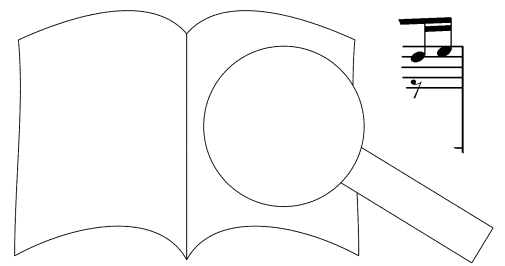
Johann Sebastian Bach

1685–1750

Klavierauszug: Paul Horn

## 1. Sinfonia

2 Ob d'am  
Taille  
Archi  
Organo solo  
Continuo



18

21

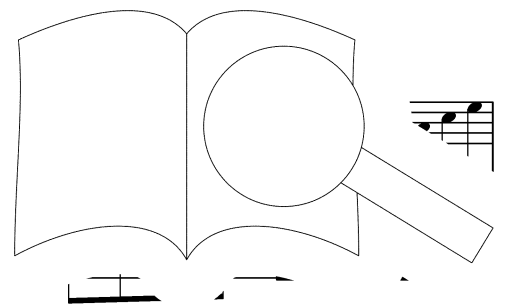
24

27

30

33

3



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39

Musical notation for measures 39-41. The system consists of a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests and slurs throughout the system.

42

Musical notation for measures 42-44. The system consists of a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two sharps (F# and C#). The music continues with complex rhythmic patterns, including slurs and rests.

45

Musical notation for measures 45-47. The system consists of a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two sharps (F# and C#). The music continues with complex rhythmic patterns, including slurs and rests.

48

Musical notation for measures 48-50. The system consists of a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two sharps (F# and C#). The music continues with complex rhythmic patterns, including slurs and rests.

51

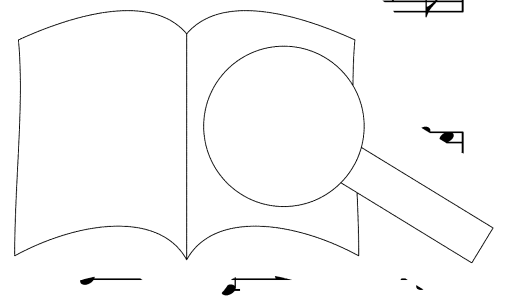
Musical notation for measures 51-53. The system consists of a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two sharps (F# and C#). The music continues with complex rhythmic patterns, including slurs and rests.

54

Musical notation for measures 54-56. The system consists of a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two sharps (F# and C#). The music continues with complex rhythmic patterns, including slurs and rests.

Musical notation for measures 57-59. The system consists of a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass clef has a key signature of two sharps (F# and C#). The music continues with complex rhythmic patterns, including slurs and rests.

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60

63

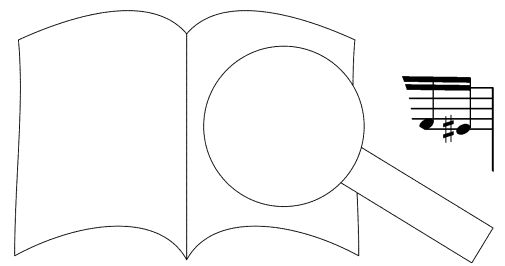
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69

72

74

76



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78

81

84

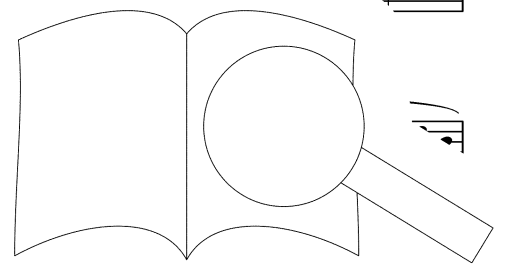
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88

91

93

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96

99

101

104

107

109

tasto s

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114

Tutti

Musical score for measures 114-116. The piece is in G major (one sharp) and 4/4 time. Measure 114 features a treble clef with a series of eighth-note chords and a bass clef with a similar accompaniment. Measure 115 continues with similar patterns. Measure 116 shows a change in the bass line. The word "Tutti" is written above the staff in measure 115.

117

Musical score for measures 117-119. The treble clef part continues with eighth-note chords, while the bass clef part has a more active line with eighth notes and rests.

120

Org solo

*p*

Musical score for measures 120-122. Measure 120 is marked "Org solo" and "p". The treble clef part has a more complex texture with chords and moving lines, while the bass clef part is simpler. Measure 121 continues the organ solo texture. Measure 122 shows a transition.

123

Musical score for measures 123-124. The treble clef part features a series of eighth-note chords, and the bass clef part has a steady accompaniment.

125

*p*

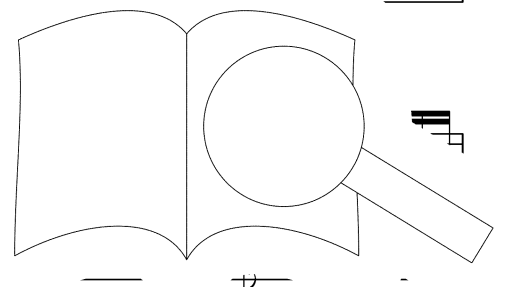
Musical score for measures 125-127. Measure 125 is marked "p". The treble clef part has a series of eighth-note chords, and the bass clef part has a steady accompaniment.

128

*f*

Musical score for measures 128-130. Measure 128 is marked "f". The treble clef part has a series of eighth-note chords, and the bass clef part has a steady accompaniment.

Musical score for measures 131-133. The treble clef part has a series of eighth-note chords, and the bass clef part has a steady accompaniment.



134

Musical score for measures 134-136. The piece is in G major (one sharp) and 2/4 time. Measure 134 features a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and rests, while the left hand provides a steady accompaniment of eighth notes.

137

Musical score for measures 137-139. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamics remain consistent with the previous section.

140

Musical score for measures 140-142. Measure 140 includes a forte (*f*) dynamic marking. The right hand has a melodic line with a fermata over the final note, and the left hand has a bass line with a fermata.

143

Musical score for measures 143-145. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata.

145

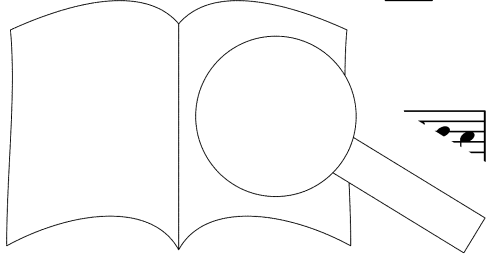
Musical score for measures 145-147. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata.

148

Musical score for measures 148-150. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata.

Musical score for measures 151-153. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata.

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154

Musical notation for measures 154-156. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including rests and slurs.

157

Musical notation for measures 157-159. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music continues with intricate rhythmic patterns and slurs.

160

Musical notation for measures 160-162. The system consists of a treble clef staff and a bass clef staff. A dynamic marking of *p* (piano) is present in measure 161. The music features complex rhythmic patterns and slurs.

163

Musical notation for measures 163-165. The system consists of a treble clef staff and a bass clef staff. A dynamic marking of *f* (forte) is present in measure 163. The music features complex rhythmic patterns and slurs.

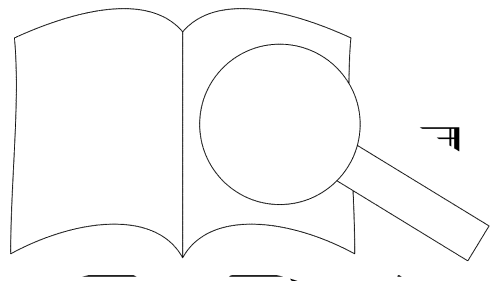
165

Musical notation for measures 165-167. The system consists of a treble clef staff and a bass clef staff. The music features complex rhythmic patterns and slurs.

168

Musical notation for measures 168-170. The system consists of a treble clef staff and a bass clef staff. The music features complex rhythmic patterns and slurs.

Musical notation for measures 171-173. The system consists of a treble clef staff and a bass clef staff. The music features complex rhythmic patterns and slurs.



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## 2. Arioso

Basso continuo

7

Alto

Gott soll al - lein  
My God a - lone

12

ha - ben, al - lein, Her - ze - ha - ben.  
ses - ses, a - lone, his heart pos - ses - ses.

17

merk ich an der Welt, - bar  
know the things of earth, tie

19

hält, weil sie so freund - lich mit mir tut, sie woll - te gern al -  
 worth, tho' they so me ap - pear so dear, the world would have me

21

lein das Liebs - te mei - ner See - len sein; doch nein: \_\_\_  
 stray and seeks to lead my soul a - way; but no: \_\_\_

23

Gott soll al - lein \_\_\_ mein Her - ze i. in ihm,  
 My God a - lone \_\_\_ this heart pos ses in him,

29

ich \_\_\_ ich find \_\_\_ the - te \_\_\_  
 I \_\_\_ in him, I find \_\_\_

34

Gut. Wir se - hen zwar auf Er - den hier und dar ein Bäch - lein  
*good. Some - times on earth we no - tice, here and there, a lit - tle*

36

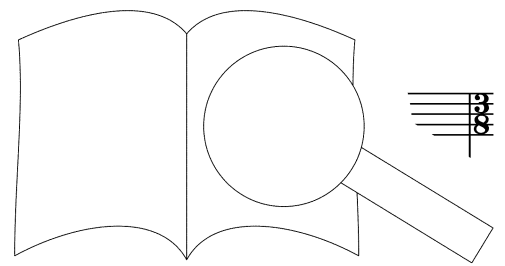
der Zu - frie - den - heit, das von des Höchs - ten Gü - te quill -  
*brook of peace - ful - ness, is flow - ing from the wells of heav*

38

Gott a - ber ist der Quell, an - ge - fül - let, da  
*God is a might - y fount, w re al - ways flow - ing, when*

40

al - le - zeit kann satt - sam v  
*is source I drink and find what*



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42

Gott soll al - lein, Gott soll al - lein,  
 My God a - lone, my God a - lone,

46

Gott soll al - lein, al - lein mein Her - ze ha -  
 my God a - lone, a - lone this heart - pos - ses

50

Gott soll al - lein, al - lein ze - ha - ben,  
 my God a - lone, a - lone pos - ses - ses.

54

lein mein Her - ze  
 lone this heart pos -

### 3. Aria

Org solo

Organo solo  
Basso continuo

2

3

4

5

6

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8

Gott soll al - lein mein  
 God in my heart a -

10

Her - ze ha - ben,  
 bides for - ev - er,

12

Gott  
 mein

14

Her - ze ha - ben, ich find in ihm das höchs - te  
 bides for - ev - er, find in him the high - est

16

das höchs - te Gut,  
 the high - est good,

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18

höchs - te, das höchs - te Gut.  
high - est, the high - est good.

20

Gott soll al - lein mein He -  
God in my heart a -

22

ha - ben, Gott soll al - lein mein He -  
ev - er, God in my heart a - bides for -

24

soll al - lein  
in my heart a - bides for -

26

ha - ben, ich find \_\_\_\_\_ in ihm das höchs - te, das höchs - te  
 ev - er, I find \_\_\_\_\_ in him the high - est, the high - est

28

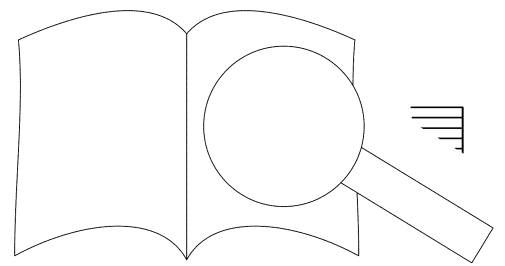
Gut, ich find \_\_\_\_\_ in ihm das -  
 good, I find \_\_\_\_\_ in him the

29

höchs - te, das höchs - te Gut  
 high - est good, the high - est gr

30

32



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34

Er liebt mich in der bö - sen Zeit und  
 He loves me in the worst of times and

36

will mich in der Se - lig - keit mit Gü -  
 will in time with heav - 'nly bliss re - fresh

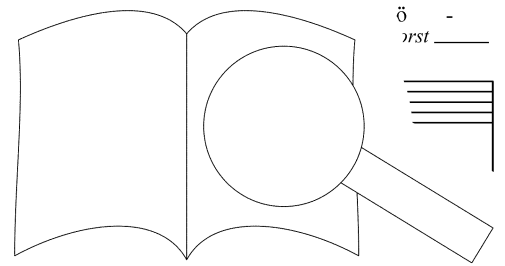
38

Hau - ses la - - - - - ben, er  
 love - ly dwell - - - - - ing, He

40

er he lix ö -  
 he le le rst

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42

sen ——— Zeit und  
of ——— times, and

43

will mich in in der ——— Se - lig - keit  
will in time with heav - 'nly bliss

44

Gü - tern sei - nes \_ Hau - - - - - ben, mit Gü - tern —  
fresh me in \_ his \_ love ell - ing, re - fresh me —

46

la — — — — — tr  
dwell — — — — —

# 4. Recitativo

Alto

Was ist die Lie - be Got - tes? Des Geis - tes Ruh; der  
*What then is the love of God? the spir - it's rest; the*

Continuo

3

Sin - nen Lust - ge - nieß, der See - le Pa - ra -  
*heart's de - sire and joy, the spir - it's pa - ra -*

5

schließt die Höl - le zu, den Him - ist E - li - as Wa - gen, da  
*shuts the gate of hell, and h is E - li - jah's char - iot, that*

8


nauf in A - brahms Sch  
*.s door to rest in A*



# 5. Aria

Organo solo  
Basso continuo

Archi




tr

3



5



7

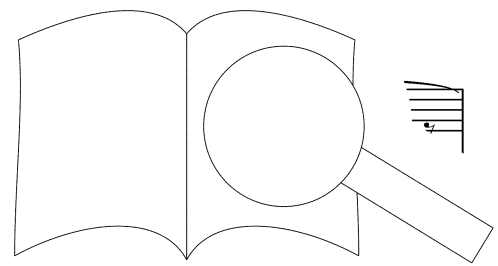

Stirb in mir, in mir, Welt  
Die in me, in me, world

Org solo



9

dei - ne Lie - be, stirb -  
sur emp - ty pleas - ure die -



11

dass \_\_\_\_\_ die Brust sich auf Er - den für \_\_\_\_\_ und für in \_\_\_\_\_ der Lie -  
 that \_\_\_\_\_ this breast, while on earth, that more and more will the \_\_\_\_\_ love \_\_\_\_\_

13

- be Got - tes ü - - - - - be,  
 of God - be - hon - - - - - ored,

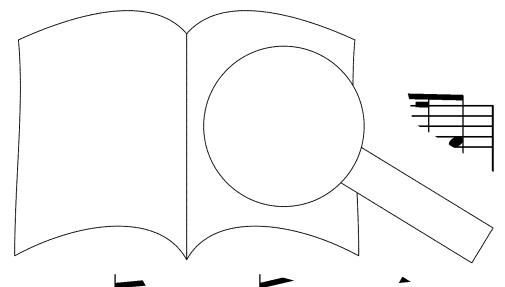
*tr* *tr*

15

Archi

17

1



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21

stirb in mir, stirb in mir,  
die in me, die in me,

Org solo

23

stirb in mir, Hof - - - fart, Reich - tum, Au - gen -  
die in me, ar - - - ro - gance, rich - es, van - i

25

ihr ver - worf - - - nen  
e - vil - urg - - -

es - trie - - - be,  
e - bod - - - y.

27

— und al - le dei - ne Lie - be, ihr ver - worf - nen Flei - sches - trie - be,  
 — and all your emp - ty pleas - ure, e - vil - urg - ings of the bod - y,

Hof - fart, Reich - tum, Au - gen - lust, ihr ver - worf - - - - r  
 ar - ro - gance, rich - es, van - i - ty, e - vil urg - - - - r

trie - - - - - be, Welt und  
 bod - - - - - y, world and

Lie - - - - be, -  
 pleas - - - - ure, -



## 6. Recitativo

Alto

Doch meint es auch da - bei mit eu - rem Näch - ten  
*Yet al - so keep in mind to your neigh - bor you must be*

Basso continuo

3

treu; denn so steht in der Schrift ge - schrie - ben: Du sollst Gott und den Näch - ten lie -  
*true: for in the scrip - ture is it writ - ten: you shall love God and al - so your nei -*

## 7. Choral

Soprano

Du sü - ße Lie - be, schenk uns dei - ne Gunst, lass uns emp - fin -  
*O dear - est love, be - stow on us your grace and grant that this*

Alto

Du sü - ße Lie - be, schenk uns dei - ne Gunst, lass uns emp - fin -  
*O d e a r e s t l o v e, o n u s y o u r g r a c e a n d g r a n t t h a t t h i s*

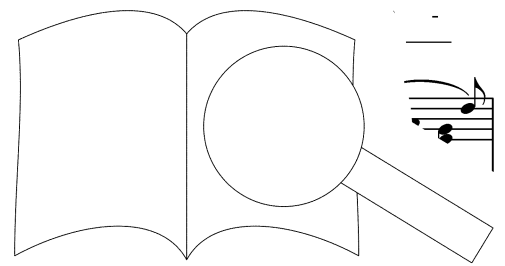
Tenore

Be - lie - be, schenk uns dei - ne Gunst, lass uns emp - fin -  
*be - lie - ve, be - stow on us your grace and grant that this*

Basso

Be - lie - be, schenk uns dei - ne Gunst, lass uns emp - fin -  
*est love, be - stow on us your grace and grant that this*

Tutti



den der Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - ben  
 dic - tum we - em - brace, that we love our neigh - bors as we love our God

den der Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - ben  
 dic - tum we - em - brace, that we love our neigh - bors as we love our God

den der Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - ben  
 dic - tum we - em - brace, that we love our neigh - bors as we love our God

den der Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - ben  
 dic - tum we - em - brace, that we love our neigh - bors as we love our God

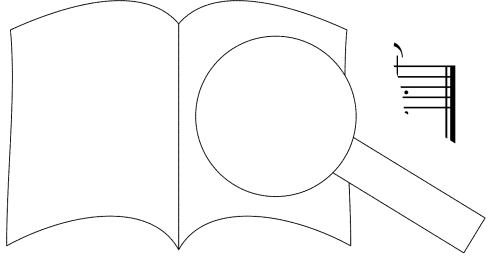
und in Frie - de auf ei - nem Sinn blei  
 and with one mind, in peace and in

und in Frie - de auf ei - nem Sir  
 and with one mind, in - p

und in Frie  
 and with on

ei - nem Sinn blei - ben. Ky - ri - e e - leis.  
 peace and in har - mo - ny.

ei - nem Sinn blei - ben. Ky - ri - e e - leis.  
 peace and in har - r



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