

Cantate

Am siebentenden Sonntage nach Trinitatis

„Ach, lieben Christen, seid getruet.“

№ 114.

Dominica 17 post Trinitatis.
„Ach, lieben Christen, seid getrost.“

Vivace.

Oboe I.
Oboe II.
Violino I.
Violino II.
Viola.
Soprano.
Corno col Soprano.
Alto.
Tenore.
Basso.
Continuo.

6 4 # 7 6 4 3 6 5b

4 3 6 5b 4 3 4 6 7 6 4 6

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a minor key, indicated by two flats in the key signature. The first staff features a complex, flowing melodic line with many sixteenth and thirty-second notes. The second staff continues this melodic line. The third and fourth staves provide a steady accompaniment with eighth and sixteenth notes. The fifth staff is a simple bass line with quarter and eighth notes. Below the staves, there are several numbers: 7, 6, 5b, 5, 7, 6, 4/2, 6, 5b, 5, 6.

The second system of the musical score includes vocal parts and piano accompaniment. It consists of seven staves. The top three staves are treble clefs, and the bottom four are bass clefs. The vocal parts are marked with *(t)* for *tutti*. The lyrics are: "Ach, lie - ben Chri - - - sten, / Ach, lie - ben Christen, ach, lie - ben Christen, seid getrost, lie - ben / Ach, lie - ben Christen, ach, lie - ben Christen, seid getrost, lie - ben / Ach, lie - ben Christen, ach, lie - ben Christen, seid getrost, lie - ben". The piano accompaniment continues with similar patterns to the first system. Below the staves, there are several numbers: 6, 6, 5, 6, #, 6, 4, 5, 3, 6.

seid ge - - - trost,
 Chri - sten, seid getrost, seid ge - trost,
 Chri - sten, seid getrost, seid ge - trost,
 Chri - sten, seid getrost. seid ge - trost,

7 2 6 6 5 4 6 5

wie thut ihr
 wie thut ihr so ver -
 wie thut ihr
 wie

4 3 6 7 4 6 8

so ver - za - gen!
za -
so ver - za -
- thut ihr so ver - za -

7 (3) 6 5 6 4 6 7 4 (6) 3 4 2

gen!
gen!
gen!

(3) 4 4 7 6 4 3 6 5b

The first system of the musical score consists of six measures. It features a grand staff with five staves: two treble clefs, two bass clefs, and a central bass clef. The key signature has one flat (B-flat). The first two measures are marked with a *tr* (trill) above the notes. The bottom staff contains a sequence of numbers: 1 3 4 6 5b 1 3 4 6 7 6 4 6.

The second system of the musical score consists of six measures. It features a grand staff with five staves: two treble clefs, two bass clefs, and a central bass clef. The key signature has one flat (B-flat). The bottom staff contains a sequence of numbers: 7 6 5b 6 5 4 3 6 4 6 6 5b 5 6.

(t) (t)
 Weil uns der
 Weil uns der Herr heim - - su - - chen thut,
 Weil uns der Herr heim - - su - - chen thut,
 Weil uns der Herr heim - - su - - chen thut,
 6 6 6 6 4 6 7b 6

Herr heim - - su - - chen thut,
 weil uns der Herr, der Herr heim - su - - chen thut,
 weil uns der Herr, der Herr heim - su - - chen thut,
 weil uns der Herr heim - su - - chen thut,
 6 (6/5b) 6 4 3 6

Musical score for the first system, featuring piano accompaniment on the left and vocal parts on the right. The piano part consists of four staves (treble and bass clefs). The vocal parts include a soprano line and three lower voices (alto, tenor, and bass). The lyrics are:

lasst uns von Her - zen, lasst uns
 lasst uns von Her - zen, lasst uns
 lasst uns von Her - zen, lasst uns

Below the piano part, there are numerical figures: 4 3, 6 5, 4 3, 7 4, 6 4, 6 4.

Musical score for the second system, continuing the piano accompaniment and vocal parts. The piano part consists of four staves. The vocal parts include a soprano line and three lower voices. The lyrics are:

Her - zen sa - gen:
 von Her - zen, lasst uns von Her - zen, von Herzen sa - gen:
 von Her - zen, lasst uns von Herzen sa - gen, von Herzen sa - gen:
 von Her - zen, lasst uns von Herzen sa - gen, von Herzen sa - gen:

Below the piano part, there are numerical figures: 6 4, 6 4, 6 5, 7 4, 6.

4 # 6 5b 4 3 6 5b 4 3 6

7 (4) 6 7 6 6 7 6 5 6 4 3 7 6 4 2

die Straf' wir
die Straf' wir
die Straf' wir wohl ver -

6 5b 6 6 6 6 5
2

wohl ver - die - net hān,
wohl ver - die - net hān, die Straf' wir wohl ver - die - net, die Straf' wir wohl ver - die - net
die - net hān, die Straf' wir wohl ver - die - net hān, wohl ver - die - net
die Straf' wir wohl ver - die - net hān, die Straf' wir wohl ver - die - net, wohl ver - die - net

6 4 2 4 2 6 6 6 6

The first system of the musical score consists of seven staves. The top four staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom three staves are for vocal parts, with the top two in soprano and alto clefs and the bottom one in bass clef. The lyrics "hän," are written under the vocal staves. The piano part features intricate sixteenth-note patterns. The system concludes with a series of figured bass numbers: 6 6 6 4 3 7 5 7 5 5 5.

The second system of the musical score continues the composition with seven staves. It features the same piano accompaniment and vocal parts as the first system. The piano part continues with complex rhythmic figures. The system concludes with a series of figured bass numbers: 6 7 6 6 6 7 5 6 6 6 6 5 5.

Solch's muss be - ken - - - - - nen

Solch's muss be - ken - - - - - nen, be - ken - nen, be -

Solch's muss be - ken - - - - - nen, be -

Solch's muss be - ken - - - - - nen, Solch's muss be - ken - nen, be -

6 4 3 6 (6 5) 6

Je - - - - - der - - - - - mann,

ken - - - - - nen Je - der. mann,

ken - - - - - nen Je - der - - - - - mann,

ken - - - - - nen Je - der - - - - - mann,

6 5 (6) 6 5 6

Musical score for the first system. It includes piano accompaniment (right and left hands) and vocal lines. The lyrics "Nie -" are visible in the vocal staves.

Musical score for the second system. It includes piano accompaniment (right and left hands) and vocal lines. The lyrics "mand darf sich aus - schlie - ssen, Nie - mand darf sich aus -" are visible in the vocal staves.

This system contains the first three measures of the score. It features a piano accompaniment with multiple staves and vocal lines. The piano part includes treble and bass clefs with various rhythmic patterns and articulation marks like *tr* and *tr*. The vocal lines are in a lower register and include the lyrics "ssen.", "schlie", and "ssen." with hyphens indicating syllable placement. The bottom of the system shows figured bass notation: 7, 4, #, 7, 6, 7, #, 6, 6, 7, 6.

This system contains the next three measures of the score. The piano accompaniment continues with similar rhythmic and melodic patterns. The vocal lines are mostly silent in this system. The bottom of the system shows figured bass notation: 8, 5, 6, 5, 7, #, 6, 6, 5, 6, 6, #, 6, #, (4).

ARIE.

Solo.

Flauto traverso.

Tenore.

Continuo.

The first system of music shows the Flauto traverso part with a melodic line featuring trills and slurs. The Tenore part is mostly rests. The Continuo part is marked *pianissimo* and includes figured bass notation: 7 4 2, 7b, 6 4, and 7 4 2.

The second system continues the Flauto traverso part with trills. The Continuo part has figured bass notation: 7 6, 6 4 2, 7, 6, 6 4 2, 7, 6, and 6 5.

The third system features a more complex Flauto traverso line. The Continuo part has figured bass notation: 7 6, 6 4 (6), 6 4 5, 6, (6), 6 4 2, 6 5, 4 (6), 6 4 2, and 6 4 2.

The fourth system includes the vocal line with lyrics: "die - - sem Jammer - tha - - le vor meinen Geist die Zu - flucht sein,". The Continuo part has figured bass notation: 7 4 2, 5 3, 6 4 2, 6, and 6.

The fifth system continues the Flauto traverso part. The Continuo part has figured bass notation: 6 and 6. The lyrics "wo wird in" are visible at the end of the system.

die - - sem Jammer - tha - - le vor meinen Geist die Zuflucht sein, wo wird die

Figured Bass: 7 4 2, 3, 7 4 2, 7 b, 6 4

Zu - - flucht, die Zuflucht sein, wo wird in die - - - sem Jammer - tha - - le vor meinen

Figured Bass: 7 4 2, 3, 6, 5b, 7 b, 6

Geist die Zu - flucht sein, wo wird die Zu - flucht sein?

Figured Bass: 6 4 2, 6, 7b, 6 4 2, 7, 6

Figured Bass: 6 4 2, 7, 6, 6, 6 5, 6 5, 6, (6), 7, 6 5

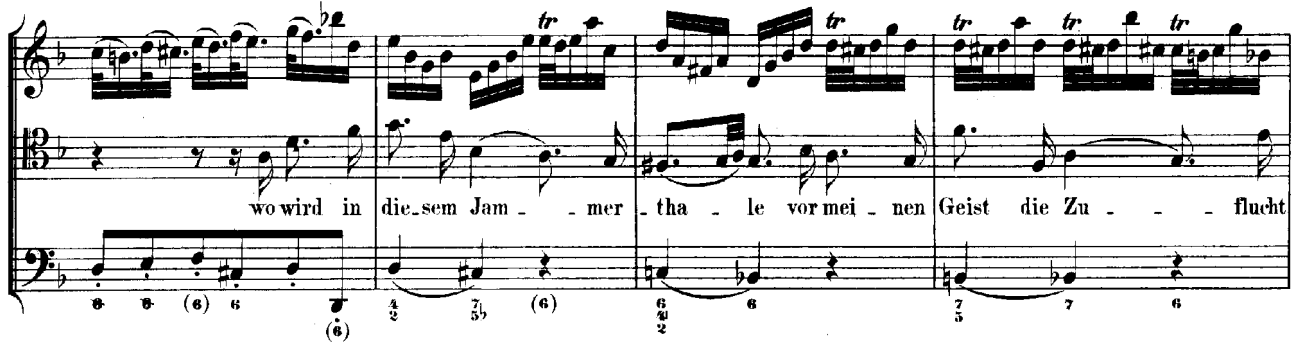
Wo, wo, wo wird in die -

Figured Bass: (6), (4 6 6), (6 4 3), 5b, 7



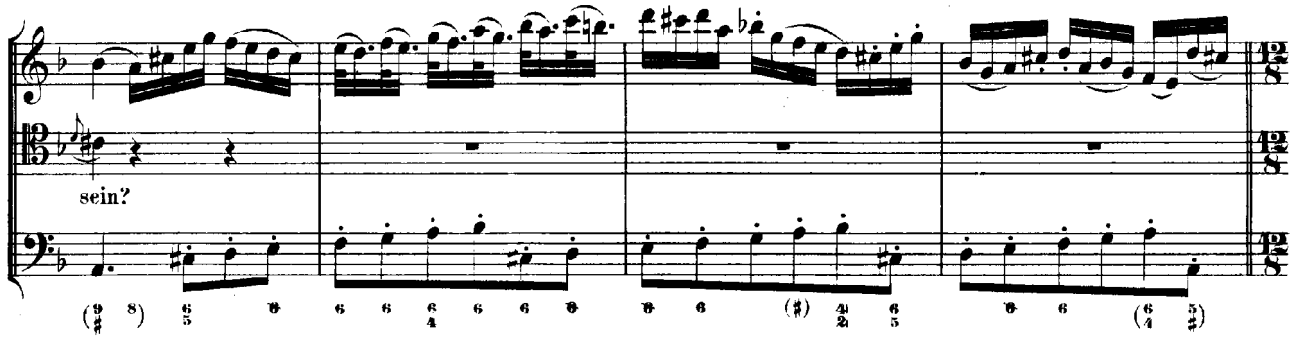
- sem Jam - mer - tha - le vor meinen Geist die Zu - flucht sein,

(4) (7) 6 5 6



wo wird in die sem Jam - mer - tha - le vor mei - nen Geist die Zu - - - flucht

(6) 6 (6) 6 6 7b (6) 6 6 7 6



sein?

(8) 6 6 6 6 6 6 6 6 6 (#) 6 6 (6 5)

Vivace.



Allein zu Je - su Va - ter - händen, al - lein zu Je - su Va - ter -

6 6 6 6 7 (6) 6 7 6



hän - den will ich mich in der Schwach - heit wen - den,

(b) 6 7 6 b b 7

al - lein zu Je - su Va - ter - händ - en will ich mich in - der

7 7 4 (b) 7b 6 6 5

Schwachheit wen - den, al - lein zu Je - su, zu Je - su Va - ter -

6 6 4 6 4 3b # 5

händ - en, al - lein - zu Je - su Va - ter -

6 6 4 4 5 6 8

händ - en will ich - mich in - der Schwach - heit wen - den, sonst weiss ich we - der aus - noch

4 4 6 5 6 6 7

ein: al - lein zu Je - su Va - ter -

6 6

händen will ich mich in der Schwachheit wenden, sonst weiss ich we - der aus noch ein, weder aus noch ein, weder aus noch

7 6 6 5
5b 5 4 3 (7b 6)

ein, sonst weiss ich we - - der aus - noch ein, - sonst weiss - ich we - der

(7 6) 6 6b 6 5b 6b 5b 6b

aus noch ein, we - der aus noch ein, sonst weiss - - ich we - der aus - noch ein.

6 7 7 6 6 7 7

Da Capo.

RECITATIV.

Basso.

O Sün - der, tra - ge mit Ge - duld, was du durch dei - ne Schuld dir sel - ber zu - ge -

Continuo.

6 6 6 6

5b 5b 5b 5b

zogen; das Unrecht säufst du ja wie Was - ser in dich ein, und die - se Sün - den - Wasser - sucht ist zum Verderben

5 6 6 7 5 6 6 6

3 4 5 7 3 4 4 5

da, und wird dir tödtlich sein. Der Hochmuth ass vordem von der verbotnen Frucht, Gott gleich zu werden: wie

oft erhebst du dich mit schwülstigen Geberden, dass du erniedrigt werden

Andante.

musst. Wohl an, bereite deine Brust, dass sie den Tod und Grab nicht scheut, so kömst du

durch ein selig Sterben aus diesem sündlichen Verderben zur Unschuld und zur Herrlichkeit.

CHORAL.

Soprano.

Continuo.

Kein' Frucht das Weizen - Körnlein bringt.

piano *forte*

es fall' denn in die Er- den;

piano *forte*

9 6 6 5 7 6 6 7 7 6 5 6 3 6 2

so muss auch un- ser

piano

6 6 5 9 6 (7 #) 6 6 5 6

ird- scher Leib zu Staub und

forte *piano*

6 6 6 4 3 6 6 9 6 6 7 7 7 7 5 6 2

A- schen wer- den, eh'

forte *piano*

6 6 6 4 2 6 5 6 4 2 6 6 6 7 7 6 6 5

er kommt zu der Herr- lich- keit,

forte

6 7 6 5 9 6 6 5 7 6 4 2 6

die du, Herr Christ, uns hast be- reit

piano *forte*

4 2 5 6 7 7 6 5 7 6 5 6 6 6 2

Musical score for the first system. The vocal line (treble clef) contains the lyrics "durch dei - nen Gang zum Va -". The bass line (bass clef) features a complex rhythmic pattern with figured bass notation: 4, 6/5, 9, 6, 6, 5, 7, 6, 4, 3, 6, 5, 7, 7, 6, 6, 4, 3.

Musical score for the second system. The vocal line (treble clef) contains the lyrics "ter.". The bass line (bass clef) features a complex rhythmic pattern with figured bass notation: 6, 6, #, 6, 6, 9, 6, 6, #, 7, 6, 4, 3, 6, 5, 7, 3.

ARIE.

Musical score for the 'ARIE' section. It includes staves for Oboe I, Violino I, Violino II, Viola, Alto, and Continuo. The Continuo part includes figured bass notation: 7b, 6, 7, 7, 8, 6, 6, 6, 6, 6.

Musical score for the final section, featuring a piano accompaniment with multiple staves. The Continuo part includes figured bass notation: 7, b, 6, 4, 6, 5b, 5, 6, 6, 1, 3.

piano

piano

piano

piano

Du machst, o Tod, — mir nun nicht fer.ner ban.ge, wenn ich durch dich die Freiheit nur er.lan.ge,

piano

7b 6/4 7/4 8/3 6 6 6 6 6

du machst, o Tod, — mir nun nicht fer.ner ban.ge, mir nun nicht fer.ner bange, wenn ich durch dich die

7 6/4 (5) 6/4 7 7b 6

pianissimo (*piano*)

Freiheit nur er.lan.ge, es muss ja so einmal ge.stor.ben sein,

6 6 6 6

tasto solo

es muss ja so ein-mal ge-stor - ben sein, es muss ja

tasto solo

6 6 4 3 3

so ein-mal ge-stor - ben sein.

forte

6 7 7b 4 3 forte 7b 6 7 4 2 3 3 6

6 6 6 6 7b 6 6 5b

piano

piano

piano

piano

Mit Sime - on - - - will ich in Frie - den fah - ren, mein Heiland

piano

5 6 6 6 4 3
2

7
2

will - - - mich in der Gruft be - - - wah - - -

6 6 6
4 4 5b

7b

forte

forte

forte

forte

- - - ren und ruft mich einst zu sich ver - - - klärt, - - - verklärt und rein,

6b 5 b 6 6 6 7 5
(forte) 6 4 2

und ruft mich einst zu sich ver - klärt. ver.klärt und

(piano)

6 4 6 4 2 6 6 6 6 5

rein, und ruft mich einst zu sich ver - klärt, zu sich ver - klärt und rein.

piano

adagio

6 6 6 4 3 2 6 4 2 9 7 5 3 4 6 (2) 5 6 5

Da Capo.

RECITATIV.

Tenore. In - dess be - den - ke dei - ne See - le und stel - le sie dem Hei - land

Continuo.

6 7 5

dar, gieb dei - nen Leib und dei - ne Glie - der Gott, der sie dir ge - ge - ben, wie - der. Er sorgt und -

6 5 6 4 2 6 6 6 6 5 4

wacht, und so wird sei - ner Lie - be Macht im Tod und Le - ben of - fen - bar.

6 4 2 6 6 4 3 2 6 4 5

CHORAL.

Soprano.
Corno, Oboe I. II.,
Violino I. col Soprano.

Alto.
Violino II. col' Alto.

Tenore.
Viola col Tenore.

Basso.

Continuo.

Wir wa - - chen o - - der schla - fen ein, so
auf Chri - - stum wir ge - - tau - fet sein, der

sind wir doch des Her - - ren; Durch A - dam auf uns kömmt der Tod, Chri -
kann dem Sa - - tan weh - - ren.

stus hilft uns aus al - ler Noth. Drum lo - - ben wir den Her - - ren.