

J.S. Bach
Cantata No. 114
Ach, lieben Christen, seid getrost

Nº 1. (Coro.)

Vivace. (♩ = 100.)

The first system of musical notation for the chorale. 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 has two flats (B-flat and E-flat), and the time signature is 4/4. 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 chords and moving lines. A fermata is placed over the first measure of the upper staff.

The second system of musical notation, continuing the chorale. It maintains the same grand staff and key signature. The melodic line in the upper staff continues with eighth and sixteenth notes, and the bass line provides accompaniment. A fermata is placed over the first measure of the upper staff.

The third system of musical notation, continuing the chorale. It features trills (tr) in the upper staff. The melodic line continues with eighth and sixteenth notes, and the bass line provides accompaniment. A fermata is placed over the first measure of the upper staff.

The fourth system of musical notation, continuing the chorale. It features trills (tr) in the upper staff. The melodic line continues with eighth and sixteenth notes, and the bass line provides accompaniment. A fermata is placed over the first measure of the upper staff.

J.S. Bach - Church Cantatas BWV 114

(4)

Soprano.
Ach, lie - - - ben
Keep up your

Alto.
Ach, lie - ben Chri - sten, ach, lie - ben
Keep up your cour - age, keep up your

Tenore.
Ach, lie - ben Chri - sten, ach, lie - ben
Keep up your cour - age, keep up your

Basso.
Ach, lie - ben Chri - sten, ach, lie - ben
Keep up your cour - age, keep up your

Ach, lie - ben Chri - sten, ach, lie - ben
Keep up your cour - age, keep up your

Chri - - - sten, seid ge - - -
cour - age, Chris - tian

Chri - sten, seid getrost, lie - ben Chri - sten, seid ge - trost, seid ge -
cour - age, Chris - tian folk, up your cour - age, Chris - tian folk, Chris - tian

Chri - sten, seid getrost, lie - ben Chri - sten, seid ge - trost, seid ge -
cour - age, Chris - tian folk, up your cour - age, Chris - tian folk, Chris - tian

Chri - sten, seid getrost, lie - ben Chri - sten, seid ge - trost, seid ge -
cour - age, Chris - tian folk, up your cour - age, Chris - tian folk, Chris - tian

trost,
folk,

trost,
folk,

trost,
folk,

trost,
folk,

mf

wie
why

wie
why

thut are ihr ye so thus ver de

thut are ihr ye so thus ver de za spair

wie why thut are ihr ye so thus ver de za spair

wie why thut are ihr ye so thus ver de

tr *(tr)*

p

Detailed description: This system contains the first four staves of the score. The top two staves are vocal parts with lyrics in German and English. The third and fourth staves are also vocal parts with lyrics. The bottom two staves are piano accompaniment, featuring a complex texture with sixteenth-note patterns and trills. The key signature has one flat, and the time signature is common time.

za spair gen! ing?

za spair

tr *tr* *tr*

Detailed description: This system contains the fifth and sixth staves of the score. The top two staves are vocal parts with lyrics. The third and fourth staves are also vocal parts. The bottom two staves are piano accompaniment, continuing the complex texture with sixteenth-note patterns and trills. The key signature has one flat, and the time signature is common time.

J.S. Bach - Church Cantatas BWV 114

gen!
ing?

gen!
ing?

gen!
ing?

mf

First system of piano accompaniment, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The music consists of flowing sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

A

Weil uns der
It was the

Weil uns der Herr heim - - su - chen thut,
It was the Lord im - - posed this yoke,

Weil uns der Herr heim - - su - chen thut,
It was the Lord im - - posed this yoke,

Weil uns der Herr heim - - su - chen thut,
It was the Lord im - - posed this yoke,

Second system of the score, including vocal lines and piano accompaniment. The vocal parts enter with the lyrics. The piano accompaniment continues with a dynamic marking of *p* (piano).

Herr heim - - su - chen
Lord im - - posed this

weil uns der Herr, der Herr heim - su - chen
it was the Lord, the Lord im - posed this

weil uns der Herr, der Herr heim - su - chen
it was the Lord, the Lord im - posed this

weil uns der Herr heimsu - chen
it was the Lord im - posed this

Third system of the score, continuing the vocal and piano parts. The piano accompaniment features a dynamic marking of *p* and includes a trill (tr) in the right hand.

thut,
yoke,

thut,
yoke,

thut,
yoke,

thut,
yoke,

mf

lasst uns von Her - zen, lasst uns
so bear it brave - ly, so bear

lasst uns von Her - zen, lasst uns
so bear it brave - ly, so bear

lasst uns von Her - zen, lasst uns
so bear it brave - ly, so bear

p

First system of piano introduction, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The music consists of a series of chords and moving lines in both hands.

Four vocal staves (Soprano, Alto, Tenor, Bass) for the first system. The lyrics "Die" and "This" are written below the staves. A section marker "B" is placed above the Soprano staff.

Second system of piano introduction, continuing the musical texture from the first system. It includes a section marker "B" and a repeat sign with a first ending bracket.

Four vocal staves for the second system with German and English lyrics. The German lyrics are: "Straf' wir wohl ver - die - net -". The English lyrics are: "pun - ish - ment de - serve we -". The lyrics are distributed across the staves.

Third system of piano introduction, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The music continues with a dynamic marking of *p* (piano).

die - net ha'n,
serve we all,
ha'n, die Straf' wir wohl ver - die - net, die Straf' wir wohl ver - die - net
all, this pun - ish - ment de - serve we, this pun - ush - ment de - serve we
wohl ver - die - net ha'n, wohl ver - die - net
ment de - serve we all, well de - serve we
ha'n, die Straf' wir wohl ver - die - net, wohl ver - die - net
all, this pun - ish - ment de - serve we, well de - serve we

ha'n,
all,
ha'n,
all,
ha'n,
all,
mf

mf

*mann,
fall,*

*mann,
fall,*

*mann,
fall,*

*mann,
fall,*

mf

ssen.
ing."

schlie
far - - - - - ssen.
ing."

schlie
far - - - - - ssen.
ing."

schlie
far - - - - - ssen.
ing."

mf

This system contains the first four staves of the score. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a bass line. The piano accompaniment begins in the fifth staff, featuring a complex texture with chords and moving lines in both hands. A dynamic marking of *mf* is present.

This system contains the fifth and sixth staves of the score, which are part of the piano accompaniment. The texture continues with intricate chordal and melodic patterns in both the treble and bass clefs.

This system contains the seventh and eighth staves of the score, continuing the piano accompaniment. It includes a trill marking (*tr*) in the upper right portion of the system.

Nº 2. Aria,
(Largo $\text{♩} = \text{to.}$)
Mel. poco marcato.

This system contains the first two staves of the second aria. The piano accompaniment features a steady, rhythmic pattern in the bass line and a more active line in the treble clef.

Tenore.

Wo wird in die - - sem Jammer - tha - - le für mei - nen
Ah, where in this sad - - vale of sor - - row may I find

Geist - - die Zu - flucht sein.
ref - - uge for - my - soul,

wo wird in
ah, where in

die - - sem Jammer - tha - le für meinen Geist die Zu - flucht
this - - sad - - vale of sor - row may I find ref - uge for my

sein, wo wird die Zu - flucht, die Zuflucht sein, wo wird in
soul, a place of ref - uge, to hide my soul, ah, where in

die - - sem Jammer - tha - le für mei-nen Geist die Zu - flucht sein,
this - - sad - - vale of sor - row may I find ref - uge for my soul, - -

— wo wird die Zuflucht sein?
— a ref - uge for my soul?

— wo wird die Zuflucht sein?
— a ref - uge for my soul?

— wo wird die Zuflucht sein?
— a ref - uge for my soul?

Wo, wo, wo wird in die - - sem Jam - mer -
Where, where, ah, where in this sad vale of -

tha - - le für meinen Geist die Zu - flucht sein,
sor - - row may I find ref - uge for my soul,

wo wird in die - sem Jäm - mer - tha - le für mei - nen
 ah, where in this sad vale - of sor - row may I find

Geist die Zu - flucht sein?
 ref uge for my soul?

Vivace. (♩ = 72.)

Al - lein zu Je - su Va - ter - hän - den,
 A - lone Thy Fa - ther's fond af - fec - tion,

al - lein zu Je - su Va - ter - hän - den will ich mich in - der
 a - lone Thy Fa - ther's fond af - fec - tion re - vives my weak - ness,

Schwachheit wen - den, al -
 my de - jec - tion; a -

lein zu Je - su Va - ter - hän - den will ich mich in der
 lone Thy Fa - ther's fond af - fec - tion re - vives my weak - ness,

Schwachheit wen - den, al - lein zu Je - su, zu
 my de - jec - tion; a - lone Thy Fa - ther's, Thy

Je - su Va - ter - hän - den,
 Fa - ther's fond af - fec - tion;

al - lein zu Je - su Va - ter - hän - den will ich mich
a - lone Thy Fa - ther's fond af - fec - tion re - vives my

in der Schwachheit wenden, sonst weiss ich we - der aus noch
weak - ness, my de - jec - tion; what else will ev - er make me

ein; whole; al - lein zu Je - su Va - ter -
a - lone Thy Fa - ther's fond af -

händen will ich mich in der Schwachheit wenden, sonst weiss ich we - der aus noch
fec - tion re - vives my weak - ness, my de - jec - tion; what else will ev - er make me

ein, we-der aus noch ein, we-der aus noch ein, sonst weiss ich we-der
whole, ev - er make me whole, ev - er make me whole, what else will ev - er

aus noch ein, sonst weiss ich we-der aus noch ein, we-der
make me whole, what else will ev - er make me whole, ev - er

aus noch ein, sonst weiss ich we-der aus noch ein.
make me whole, what else will ev - er make me whole?

No 3. Recitativo.

Da Capo.

Basso.

O Sün-der, trage mit Geduld, was du durch dei-ne Schuld dir selber zu ge-
Thou sin - ner! Pa-tient bear the load thy vic - es have be-stowed and just-ly brought up

zogen; das Unrecht säufst du ja wie Wasser in dich ein, und die-se Sünden-
on thee; for e - vil thirst - ing ev - er, thou hast guz-zled up the Wa - ters of Un -

Wassersucht ist zum Verderben da und wird dir tödtlich sein. Der
right-eous-ness 'til thou art drop-si - cal and fit for naught but death. Of

Hochmuth ass vordem von der verbotnen Frucht, Gottgleich zu werden; wie oft er. hebst du
old thy Pride did eat of God's For-bid-den Fruit; like God thou thought thee! so woulst ex - alt - thy -

Andante. (♩ = 60.)

dich mit schwülstigen Ge - berden, dass du er. nie - - - drigt wer. den
self! bom - bas - tic af - fec - ta - tion! Full soon hu - mil ! - - - i - ty thou'lt

(Recit.)

musst. Wohl. an, bereite deine Brust, dass sie den Tod und Grab nicht scheut, so kommst du
learn. Take heed! In or - der set thine house, that, one day, when thou shalt have died, thy mor - tal

durch ein se. lig Sterben aus diesem sündlichen Verderben zur Unschuld und zur Herrlichkeit.
fear completely vanished, thou mayst then live, corruption banished, all blame - less and all glo - ri - fied.

№4. Choral (Mel.: „Ach, lieben Christen“.)

(Moderato $\text{♩} = 80$.)

mf

Soprano.

Kein' Frucht das Wei - zen -
No fruit the seed - of

körn - lein bringt,
wheat can bear,

es fall' denn in die Er - -
un - til the earth 'tis fall - -

den;
en; so
so,

muss auch un - ser ird' - scher Leib
too, our - earth - y forms must change.

mf

tr

zu Staub und -
to dust and -

p

tr

A - schen wer - - den,
ash re - turn - - ing;

mf

tr

eh' er kommt zu - der
there - by we gain - the

p

tr

Herr - lich - keit,
bless - ed - ness,

mf

die du, Herr Christ, uns hast be - reit't
which Christ our Lord has won for us,

p *mf*

durch
to

dei - nen Gang zum Va - ter.
lead us to the Fa - ther.

p *mf*

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The treble staff features a complex, flowing melodic line with many sixteenth and thirty-second notes. The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern. There are trills marked with 'tr' in both staves.

Nº 5. Aria.
(Andante ♩ = 60.)

The second system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The treble staff features a complex, flowing melodic line with many sixteenth and thirty-second notes. The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern. There is a dynamic marking of *mf* in the treble staff.

The third system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The treble staff features a complex, flowing melodic line with many sixteenth and thirty-second notes. The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern.

The fourth system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The treble staff features a complex, flowing melodic line with many sixteenth and thirty-second notes. The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern.

Alto.

The fifth system of the score is a vocal line for the Alto. It consists of a single staff for the voice and a grand staff for the piano accompaniment. The music is in G minor and 3/4 time. The vocal line is in a simple, lyrical style. The piano accompaniment is in a steady eighth-note pattern. There is a dynamic marking of *p* in the bass staff.

Du machst, o Tod, — mir nun nicht fer. ner ban - ge, wenn
I have, O Death, — no fear to cross thy por - tal. To

ich durch dich die Freiheit nur er - lan - ge, du machst, o Tod, mir
gain through thee my lib - er - ty im - mor - tal, I have, O Death, no

nun nicht ferner bange, mir nun nicht ferner bange, wenn ich durch dich
fear to - cross thy por - tal, no fear to cross thy por - tal. To gain through thee

die Freiheit nur er - lan - ge, es muss ja so ein - mal ge -
my lib - er - ty im - mor - tal, I know full well that I must

stor - ben - sein,
first - have died,

es muss ja so einmal ge-stor - ben sein,
I know full well that I must first have died,

es muss ja so einmal ge-stor - ben sein.
I know full well that I must first have died,

Mit Sime - on will ich in Frie - den
Like Sime - on in peace I now will

fah - ren, mein Hel - land will mich in - der - Gruft be -
fare - me, while in the earth my Sav - iour will pre -

wah
pare

- ren und ruft mich einst zu sich ver - klärt, verklärt und
- me one day to call me to Him pure and glo - ri -

rein, und ruft mich
fied, one day to

einst zu sich ver - klärt, ————— verklärt und rein, und ruft mich
 call me to — Him — pure ————— and glo - ri - fied, one day to

Adagio. (♩ = 60.)

einst zu sich ver.klärt, ————— zu sich ver - klärt ————— und rein.
 call me to Him pure, ————— yea pure — and — glo - - - ri - fied.

Da Capo.

Nº 6. Recitativo.

Tenore.

Indess beden.ke dei.ne See.le und stel.le sie dem Heiland
 Thou man, be-think thee of thy soul, — of its sal - va - tion take thou

dar, gieb dei.nen Leib und dei.ne Glie.der Gott, der sie dir ge.ge.ben,
 heed and give thy limbs and bod - y back to God; He it was that gave them

wie - der. Er sorgt und wacht, und so wird sei - ner Lie - be
 to thee. He guards thy rest; His might - y Love is man - i -

Macht im Tod und Le - ben of - fen - bar.
 fest in death and po - tent, too, in life.

Nº 7. Choral. (Mel.: „Ach, lieben Christen“)

Soprano.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
 auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
 When we a - wake or when we sleep the Lord is our good Pas - tor;
 to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

Alto.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
 auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
 When we a - wake or when we sleep the Lord is our good Pas - tor;
 to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

Tenore.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
 auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
 When we a - wake or when we sleep the Lord is our good Pas - tor;
 to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

Basso.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
 auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
 When we a - wake or when we sleep the Lord is our good Pas - tor;
 to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment

Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment

Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment

Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment

al - ler Noth. Drum lo - ben wir den Her - ren.
saved us all, So praise our Lord and Mas - - ter.

al - ler Noth. Drum lo - ben wir den Her - ren.
saved us all; So praise our Lord and Mas - - ter.

al - ler Noth. Drum lo - ben wir den Her - ren.
saved us all, So praise our Lord and Mas - - ter.

al - ler Noth. Drum lo - ben wir den Her - ren.
saved us all; So praise our Lord and Mas - - ter.