

# Cantate

Am siebentendlichen 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.

The first system of the musical score consists of a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a minor key with a 3/4 time signature. The first two staves feature intricate sixteenth-note patterns. The third staff has a steady eighth-note accompaniment. The fourth and fifth staves provide a harmonic foundation with chords and moving lines. Below the staves, there are numerical figures: 7 6 ♭ 5 7 6 4 2 6 5 ♭ 5 6.

The second system of the musical score includes vocal parts and piano accompaniment. It features a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a minor key with a 3/4 time signature. The vocal parts enter in the second measure with the lyrics "Ach, lie - ben Christen, ach, lie - ben Christen, seid getrost, lie - ben". The piano accompaniment continues with sixteenth-note patterns and chords. Below the staves, there are numerical figures: 6 4 2 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 staves. The top two staves are treble clefs, the next two are bass clefs, and the bottom staff is a bass clef. The music is in a key with one flat (B-flat). The first measure contains a melodic line in the upper staves and a bass line in the lower staves. The second measure continues the melodic development. The third measure features a trill in the upper staves, indicated by a '(t)' above the notes. The fourth measure continues the melodic line. The fifth measure features another trill in the upper staves, indicated by a '(t)' above the notes. The sixth measure concludes the system with a melodic flourish. Below the staves, the following fingering numbers are written: 1 3 4 6 5b 1 3 4 6 7 6 4 6.

The second system of the musical score consists of six staves, continuing from the first system. The notation is similar, with treble and bass clefs. The music continues with complex melodic lines and rhythmic patterns. The seventh measure features a trill in the upper staves, indicated by a '(t)' above the notes. The eighth measure continues the melodic development. The ninth measure features another trill in the upper staves, indicated by a '(t)' above the notes. The tenth measure continues the melodic line. The eleventh measure features a trill in the upper staves, indicated by a '(t)' above the notes. The twelfth measure concludes the system with a melodic flourish. Below the staves, the following fingering numbers are written: 7 6 5b 6 5 7 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 4

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 5 4 3 6



Musical score for the first system, including piano accompaniment and vocal parts with lyrics. 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, including piano accompaniment and vocal parts with lyrics. 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:

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.

Musical score for the first system, measures 1-3. The score includes a grand staff with piano and bass clefs, and a separate bass line. The piano part features a melodic line with slurs and accents, and a rhythmic accompaniment. The bass line has a simple harmonic accompaniment. Fingerings are indicated by numbers 4, 6, 5, 7, 4, 3, 6, 5, 7, 4, 3, 6.

Musical score for the second system, measures 4-7. The score continues the grand staff and bass line from the first system. The piano part has more complex rhythmic patterns and slurs. The bass line continues with a simple harmonic accompaniment. Fingerings are indicated by numbers 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

hän,  
hän,  
hän,

6 6 6 4 3 7 5 7 5 5 5

6 7 6 6 6 7 5 6 6 6 6 5

(7b) (t) (t)

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, including piano accompaniment and vocal lines. The piano part consists of four staves (treble and bass clefs). The vocal part consists of four staves (soprano, alto, tenor, and bass clefs). The lyrics "Nie -" are visible in the vocal staves.

Musical score for the second system, including piano accompaniment and vocal lines with lyrics. The piano part consists of four staves (treble and bass clefs). The vocal part consists of four staves (soprano, alto, tenor, and bass clefs). The lyrics are: "mand darf sich aus - schlie -", "mand darf sich aus - schlie - - ssen, Nie - mand darf sich aus -", "Nie - - mand darf sich aus - schlie - - ssen, Nie - mand darf sich aus -", "Nie - - mand darf sich aus - schlie - - ssen, darf sich aus -".

ssen.  
 schlie - - - - - ssen.  
 schlie - - - - - ssen.  
 schlie - - - - - ssen.

7 4 4 7 6 7 6 6 7 6

ssen.  
 schlie - - - - - ssen.  
 schlie - - - - - ssen.  
 schlie - - - - - ssen.

8 5 5 7 6 6 5 6 6 6 5 # (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 provides a harmonic accompaniment with notes and figured bass symbols: 7 4 2, 7b, 6 4, and 7 4 2.

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

The third system features a more complex Flauto traverso passage. The Continuo part has figured bass symbols: 7 6, 7, 6 (6), 6 4, 6 5, 7, 6 (6), 6 4 2, 6 5, 4 (6), 6, 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 Flauto traverso part has trills. The Continuo part has figured bass symbols: 7 4 2, 5 3, 6 4 2, 6.

The fifth system continues the vocal line with lyrics: "wo wird in". The Flauto traverso part has trills. The Continuo part has figured bass symbols: 7 4 2, 6.



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

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

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

Wo, wo, wo wird in die -



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

7 7 4 (b) 7<sup>b</sup> 6 6<sup>b</sup> 5

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

6 6 4<sup>#</sup> 6 4<sup>#</sup> 3<sup>b</sup> # 3

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

6 6<sup>#</sup> 4<sup>#</sup> 4 5 6 6

händ - en will ich mich in - der Schwachheit 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 7

*Da Capo.*

**RECITATIV.**

Basso. Continuo.

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

6 5b 6 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 9 6 6 5 7 6 2 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 (top) has lyrics: "durch dei - nen Gang zum Va -". The bass line (bottom) includes 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 (top) has lyrics: "ter.". The bass line (bottom) includes figured bass notation: 6 6 # 6 6 9 6 6 # 7 6 4 3 6 7 2.

**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 system, featuring a grand staff with piano accompaniment and a bass line with 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,

*tasto solo*

6 6 6 6



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

*tasto solo*

6 6 4 3 3

6 6 4 3 3

*forte*

*forte*

*forte*

*forte*

so ein-mal ge-stor - ben sein.

*forte*

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

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

*piano*

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

5 6 6 6 4 3 2

7 6 2

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

6 6 6 7b

4 4 5b

2

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

*forte*

*forte*

*forte*

*forte*

6b 5 b 6 6 5 7 5

*(forte)* 6 4 2

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

(piano)

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

*piano*

adagio

*Da Capo.*

**RECITATIV.**

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

Continuo.

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

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

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.