

J.S. Bach
Cantata No. 168
Tue Rechnung! Donnerwort

Aria.
(Maestoso ♩ = 100.)

The first system of the Aria consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a forte dynamic marking (f) and contains a series of chords and single notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

The second system continues the piece with two staves. The upper staff shows more complex chordal textures and some grace notes. The lower staff maintains the eighth-note accompaniment with some rhythmic variations.

The third system features two staves. The upper staff includes two triplet markings over eighth notes. The lower staff continues the accompaniment with some rests and melodic fragments.

The fourth system consists of two staves. The upper staff has a more active melodic line with many sixteenth notes. The lower staff provides a steady accompaniment.

The fifth system is the final one on this page, consisting of two staves. The upper staff continues with intricate sixteenth-note passages. The lower staff concludes the accompaniment for this section.

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8 **Basso.**

Thu - e Rech - nung! thu - e

9^{II}

Rech - nung! thu - e Rech - nung! Don -

11

- nerwort, Don - nerwort, Don -

12^{II}

- nerwort, das die Fel - sen selbst zer -

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14

spal - tet, thu_e Rech - nung! Don -

15II

- nerwort, thu_e Rech - nung! Don - -nerwort, thu_e

17

Rech - nung! Don - -nerwort, Don -

18II

- nerwort, das die Felsen selbst zerspal -

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20

First system of the musical score, measures 20-21. It features a vocal line in the bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The lyrics are: "- tet, das die Felsen selbst zer-spal - tet, Wort,". There are triplets in the vocal line at measures 20 and 21.

21u

Second system of the musical score, measures 21u-22. The vocal line continues with the lyrics: "wovon mein Blut er - kal -". The piano accompaniment continues with a steady rhythmic pattern.

23

Third system of the musical score, measures 23-24. The vocal line has the lyrics: "- tet, thu - e Rechnung! See - le, fort, See - le,". The piano accompaniment features some rests in the vocal line.

24fr

Fourth system of the musical score, measures 24fr-25. The vocal line has the lyrics: "fort, thu - e Rech - nung! fort, fort, See - - - le,". The piano accompaniment continues with a steady rhythmic pattern. There are triplets in the vocal line at the end of measure 24fr.

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26

fort! Ach, ach, du

27II

musst Gott wieder - ge - ben sei - ne Gü - ter, Leib und

29

Le - ben, du' musst Gott wie - der - ge - ben sei - ne

30II

Gü - ter, Leib und Le - ben, ach, du musst Gott wie - der -

32

ge - ben - sei - ne Gü - ter, Leib und Le - ben. Thu - e

33II

Rech - nung! thu - e Rech - nung!

35

thu - e Rech - nung! Don - ner - wort, ach, du

36II

musst Gott wie - der - ge - ben sei - ne Gü - ter, Leib und

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38

Le - ben, thu - e Rech - nung! thu - e Rech - nung! Don -

39II

- nerwort, Don -

41

- nerwort, Don - - - - - nerwort, thu - e

42II

Rech - nung! Donner - wort!

Dal Segno. *

Recitativo.

Tenore.

Es ist nur frem-des Gut, was ich in die-sem Le-ben

The first system of the recitative consists of two measures. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Es ist nur frem-des Gut, was ich in die-sem Le-ben". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a simple harmonic accompaniment with some chromaticism.

3 ha-be; Geist, Le-ben, Muth und Blut und Amt und Stand ist meines Got-tes

The second system of the recitative consists of three measures, starting with a measure rest for the first measure. The vocal line continues with the lyrics "ha-be; Geist, Le-ben, Muth und Blut und Amt und Stand ist meines Got-tes". The piano accompaniment continues with a similar harmonic texture, featuring a long melodic line in the right hand.

6 Ga-be; es ist mir zum Ver-wal-ten und treu-lich da-mit Haus zu

The third system of the recitative consists of two measures, starting with a measure rest for the first measure. The vocal line continues with the lyrics "Ga-be; es ist mir zum Ver-wal-ten und treu-lich da-mit Haus zu". The piano accompaniment continues with a similar harmonic texture, featuring a long melodic line in the right hand.

8 halten von hohen Händ-en an-ver-traut. Ach, aber ach! mir graut, wenn ich in mein Ge-wissen

The fourth system of the recitative consists of three measures, starting with a measure rest for the first measure. The vocal line continues with the lyrics "halten von hohen Händ-en an-ver-traut. Ach, aber ach! mir graut, wenn ich in mein Ge-wissen". The piano accompaniment continues with a similar harmonic texture, featuring a long melodic line in the right hand.

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11

ge-he und mei-ne Rechnungen so voll De-fek-te se-he: ich ha-be Tag und (von Lük-ken)

13^{II}

Nacht die Gü-ter, die mir Gott ver-lie-hen, kalt - sin-nig durch-gebracht!

16

Wie kann ich dir, ge-rechter Gott, ent-fliehen? Ich ru-fe fle-hent.

18^{II}

lich: ihr Ber-ge, fallt. ihr Hü-gel, dek-ket mich vor Got-tes Zorn-ge-

21

rich-te und vor dem Blitz von sei-nem An-ge-sich-te.

Aria.

(Moderato ♩ = 120.)

The piano accompaniment for the Aria is written in G major and 3/8 time. It consists of six systems of two staves each (treble and bass clef). The music is marked *mf* and features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 6, 11, 16, and 20 are indicated at the beginning of their respective systems.

Tenore.

(Al - le Schul - den, die ich ha - be, al - le)
Ca - pi - tal_ und In - ter - es - sen mei - ner Schul - den

The Tenor part begins at measure 25. The vocal line is written on a single staff in G major. The piano accompaniment continues from the previous system. The lyrics are: "(Al - le Schul - den, die ich ha - be, al - le) Ca - pi - tal_ und In - ter - es - sen mei - ner Schul - den". The music is marked *p*.

31

gross und klein müs-sen einst ver-rech-net-sein,

37

(al-le Schul-den, die ich ha-be, al-le Schul-den,
Ca-pi-tal und In-ter-es-sen, Ca-pi-tal und

43

die ich ha-be, al-le) In-ter-es-sen mei-ner Schul-den gross und klein

49

müs-sen einst ver-rech-net-sein.

mf

54

60

65

(Was Al - - - - - hier un - be -
Al - - - - - les, was ich

p R.H.

71

zahlt ge - blie - ben,) ist in Got - tes Buch ge - schrie - ben
schul - dig blie - ben,

tr

77

als mit Stahl und De - mant - stein,

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83

als mit Stahl und De-mant-stein;

88

(was hier un-be-zahlt ge-blie-ben,) Al-les, was ich schuldig blie-ben, ist in-

94

Got-tes Buch-ge-schrie-ben als mit Stahl und De-mant-

100

stein.

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106

(Was hier
Al - les,

p

Detailed description: This system contains measures 106 through 111. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#). The piano part has a dynamic marking of *p* (piano) starting in measure 110. The vocal line begins with a rest in measure 106 and then enters in measure 107.

112

un - be - zahlt ge - blie - ben,
was - ich schul - dig blie - ben, ist in Got - tes Buch - ge -

Detailed description: This system contains measures 112 through 117. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. There are some fingering indications like '7' and '(h)' in the piano part.

118

schrie - ben als mit Stahl und De - mant - stein,

Detailed description: This system contains measures 118 through 122. The vocal line continues with the lyrics. The piano accompaniment features some complex chordal textures.

123

als mit Stahl und De - mant - stein.

mf

Dal Segno.

Detailed description: This system contains measures 123 through 127. The vocal line concludes with the lyrics. The piano accompaniment has a dynamic marking of *mf* (mezzo-forte) in measure 125. The system ends with a double bar line and a 'Dal Segno' instruction with a star symbol.

Recitativo.

Basso.

Jedoch, erschrocknes Herz, leb' und ver-za-ge nicht, tritt freudig vor Ge-

4 richt! und ü-ber-führt dich dein Ge-wis-sen, du wer-dest hier ver-stummen

6 müs-sen, so schau' den Bür-gen an, der al-le Schul-den ab-ge-

8 than: es ist be-zahlt und (bis auf den letz-ten Rest;) völ-lig ab-ge-führt; was du, o Mensch, in

11

Rechnung schuldig blieben, des Lammes Blut, o grosses Lieben! hat dei.ne Schuld durch.

Musical notation for measures 11-12, including vocal line and piano accompaniment.

13^{II}

stri.chen und dich mit Gott ver.gli.chen. Es ist be.zahlt, du bist quit.^{(er -}

Musical notation for measures 13-14, including vocal line and piano accompaniment.

16

löst.)
tirt. In.dessen, weil du weisst, dass du Haushal.ter sei'st, so sei be.müht und un.ver.

Musical notation for measures 15-16, including vocal line and piano accompaniment.

19

gessen, den Mammon klüglich anzu.wenden, den Armen wohlzu.thun, so wirst du, wenn sich

Musical notation for measures 17-19, including vocal line and piano accompaniment.

22

Zeit und Le.ben en.den, in Him.mels Hüt.ten si.cher ruh'n.

Musical notation for measures 20-22, including vocal line and piano accompaniment.

Duetto.
(Andante ♩ = 104.)

mf

4 **Alto.**

Herz, zer-reiss' des Mam-mons Ket-

p

7 **Soprano.**

Herz, zer-reiss'

-te, Herz, zer-reiss'

10

des Mam-mons Ket-

des Mammons Ket-

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13

-te, Hän-de, streu-et

-te, Hän-de, streu-

16

Gu-tes aus!

et-Gu-tes aus!

tr

mf

19

Ma- chet sanft mein

p

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22

Ma - - chet sanft mein Ster - be - bet - te, mein
Ster - be - bet - te, mein Ster - - - - - be - bet - te, mein

The musical score for measures 22-24 features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff begins with a whole rest, followed by a melodic line with lyrics. The second staff continues the melody. The piano accompaniment is written for a grand piano with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

25

Ster - - - - - be - bet - te, - bau - et - mir -
Ster - - - - - be - bet - te, bau - - - - - et - mir -

The musical score for measures 25-27 continues the vocal and piano parts. The vocal line has two staves with lyrics. The piano accompaniment continues with its characteristic rhythmic texture.

28

- ein fe - stes Haus,
- ein fe - stes Haus,

The musical score for measures 28-30 shows the vocal line and piano accompaniment. The vocal line has two staves with lyrics. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in measure 29.

31

das im Him - mel

34

e - wig, e - wig blei - bet,
das im Him - mel e - wig, e - wig

37

das im Him - mel e - wig blei - bet, wenn der Er - den
blei - bet, e - wig

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40

Gut zer-stäu - wig, das im Himmel e - wig blei - bet,

43

wenn der Er - den Gut zer-stäu -

46

- bet, wenn, wenn der Er - den Gut zer - stäu - bet.
- bet, wenn der Er - den Gut zer - stäu - bet.

49

mf

Choral. (Mel.: „Herr Jesu Christ, du höchstes Gut“.)

Soprano.
Stärk' mich mit dei-nem Freu-den-geist, heil' mich mit dei-nen Wun-den,
wasch' mich mit dei-nem To-des-schweiss in mei-nen letzten Stun-den,

Alto.
Stärk' mich mit dei-nem Freu-den-geist, heil' mich mit dei-nen Wun-den,
wasch' mich mit dei-nem To-des-schweiss in mei-nen letzten Stun-den,

Tenore.
Stärk' mich mit dei-nem Freu-den-geist, heil' mich mit dei-nen Wun-den,
wasch' mich mit dei-nem To-des-schweiss in mei-nen letzten Stun-den,

Basso.
Stärk' mich mit dei-nem Freu-den-geist, heil' mich mit dei-nen Wun-den,
wasch' mich mit dei-nem To-des-schweiss in mei-nen letzten Stun-den,

5
und nimm mich einst, wenn dir's ge-fällt, in wah-rem Glau-ben
und nimm mich einst, wenn dir's ge-fällt, in wah-rem Glau-ben
und nimm mich einst, wenn dir's ge-fällt, in wah-rem Glau-ben
und nimm mich einst, wenn dir's ge-fällt, in wah-rem Glau-ben

8
von der Welt zu dei-nen Aus-er-wähl-ten.
von der Welt zu dei-nen Aus-er-wähl-ten.
von der Welt zu dei-nen Aus-er-wähl-ten.
von der Welt zu dei-nen Aus-er-wähl-ten.