

J.S. Bach  
Cantata No. 27

Wer weiß, wie nahe mir mein Ende

(Coro.)

(Larghetto  $\text{♩} = 60$ )

Pianoforte.

First system of the piano introduction. It features a treble and bass clef with a 3/4 time signature. The music is in B-flat major. The first measure has a dynamic marking of *mf*. Trills are indicated above the notes in the final two measures.

Second system of the piano introduction, continuing the treble and bass clef notation.

Third system of the piano introduction, continuing the treble and bass clef notation.

Soprano.

A

Alto.

Tenore.

Basso.

Wer weiss, wie na - he

Wer weiss, wie na - he

Wer weiss, wie na - he

Wer weiss, wie na - he

Fourth system of the piano introduction, continuing the treble and bass clef notation. It includes a section marked 'A' and concludes with a final cadence.

Recit.

mir mein En - - - de? Das weiss der lie-be Gott al-

mir mein En - - - de?

mir mein En - - - de?

mir mein En - - - de?

lein, ob mei-ne Wallfahrt auf der Er-den kurz o-der länger mö-ge

**B** sein. Hin - geht die Zeit, her - kommt der

Hin - geht die Zeit, her - kommt der

Hin - geht die Zeit, her - kommt der

Hin - geht die Zeit, her - kommt der

Tod. Recit.

Tod, der Tod, her- kommt der Tod, und

Tod, der Tod, her- kommt der Tod.

Tod, der Tod, her- kommt der Tod.

Ach,

end- lich kommtes doch so weit, dass sie zusammentreffen werden. Ach,

Ach,

Ach,

wie ge- schwin- de und be- hen-

wie ge- schwin- de und be- hen-

wie ge- schwin- de und be- hen-

wie ge- schwin- de und be- hen-

de kann kom - - men mei - - -

de kann kom - - men mei - - - ne

de kann kom - - men mei - - - ne

de kann kom - - men mei - - - ne

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The keyboard part provides a rhythmic and harmonic accompaniment with a steady eighth-note pattern in the right hand and a more active bass line.

To - des - - - noth!

To - des - - - noth, mei - ne To - des - - - noth, To - des -

To - des - - - noth, mei - ne To - - - - des -

To - - des - - noth, mei - ne To - - - - des -

The second system continues the vocal parts and keyboard accompaniment. The vocal parts have more complex lyrics, including the phrase "To - des - - - noth!". The keyboard accompaniment features a more intricate texture with sixteenth-note passages in the right hand and a steady bass line.

noth!

noth! Wer weiss, ob heu - te nicht mein Mund die letz - ten Wor - te

noth!

The third system begins with a recitative section. The vocal parts have the lyrics "noth!". The recitative part is marked "Recit." and features a more melodic and expressive vocal line. The keyboard accompaniment is simpler, providing a harmonic support for the recitative.

spricht? Drum bet' ich al le

*tr tr*

**D**

Mein Gott, ich  
Mein Gott, ich

Zeit, al le Zeit, drum bet' ich al le Zeit: Mein Gott, mein Gott, ich

Mein Gott, ich

**D**

*mf*

bitt' durch Chri - sti Blut,  
bitt' durch Chri - sti Blut, mein Gott, ich bitt' durch  
bitt' durch Chri - - sti Blut, — ich bitt' durch  
bitt' durch Chri - - sti Blut, — ich bitt' durch

Chri - sti Blut, mach's nur mit mei - - nem

nur mit mei - - nem En - de gut!  
 mei - - nem En - de gut, mach's nur mit  
 En - - de, En - - de gut, mach's nur mit  
 nur mit mei - - nem En - -

mei - hem En - de gut!  
 mei - - nem En - de gut!  
 - de gut!

The first system of the piano accompaniment consists of three measures. The right hand features a complex texture with trills (tr) and slurs, while the left hand provides a steady accompaniment with chords and moving lines. The key signature is B-flat major and the time signature is common time.

**Recitativo.**  
Tenore.

Mein Le-ben hat kein an-der Ziel, als dass ich mö-ge se-lich

The vocal line is written in a single staff with a treble clef. The piano accompaniment is in two staves (treble and bass clefs). The music is in common time and B-flat major.

ster-ben und meines Glau-bens An-theil er-ben. Drum leb' ich

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines. The key signature and time signature remain the same.

al-le-zeit zum Gra-be fer-tig und be-reit, und was das Werk der Hän-de

The vocal line concludes the recitative section. The piano accompaniment features a final chord and a sustained bass line. The key signature and time signature remain the same.

thut, ist gleichsam ob ich si - cher wüss - te, dass ich noch heu - te ster - ben

müss - te; denn En - de gut, mach: Al - les gut.

**Aria.**  
(Moderato  $\text{♩} = 116$ ).

*mf*

*mf*

*mf*

*mf*



The first system of the piano accompaniment features a treble clef with a complex texture of chords and moving lines, and a bass clef with a more rhythmic, bass-line-like pattern. The key signature is two flats (B-flat and E-flat).

The second system continues the piano accompaniment, showing further development of the textures in both the treble and bass staves.

The third system of the piano accompaniment, showing further development of the textures in both the treble and bass staves.

Alto.

The first system of the vocal entry shows the Alto voice line in a treble clef with lyrics. The piano accompaniment is in two staves (treble and bass clefs). The lyrics are: "Will - kom - men! will ich sa - gen, wenn der".

The second system of the vocal entry continues the vocal line and piano accompaniment. The lyrics are: "Tod aus Bet - te tritt, — will - kom - men, will - kom - men! will ich —".

sa - gen, wenn der Tod ans Bet - te - tritt, will - kom - men! will ich

sa - gen, will - kom - men! will ich sa - gen, wenn der Tod ans Bet - te tritt, - will -

kom - men! will ich sa - gen, will - kom - men! will ich sa - gen, wenn der Tod, - der

Tod, will - kom - men! will ich sa - gen, wenn der Tod ans Bet - te tritt.

*mf*

Fröh - lich will ich fol - gen, fröh - lich will ich

fol - gen, wenn er ruft, in — die Gruft, fröh - lich folg' ich, fröh -

- lich will ich fol - gen, wenn er ruft, — in die Gruft, — wenn er

ruft, fröh - lich folg' ich, fröh - lich folg' ich, wenn er - ruft, in - die

Gruft.

Alle, al - le - mei - ne

Pla - - - gen nehm' ich mit, alle, al - le - mei - ne Pla - - -

gen nehm' ich mit, alle. al -

le mei.ne Pla - - - gen nehm' ich mit. Will.

kom.men!will ich sa.gen,

will.kommen!will ich sa.gen, wenn der Tod ans Bet.te tritt, - will.

kommen, will - kommen! will ich sa - gen, wenn der Tod ans Bet - te tritt,

will - kom - men! will ich sa - gen, will - kom - men! will ich sa - gen, wenn der

*tr*  
Tod ans Bet - te tritt, will - kommen! will ich sa - gen, will - kommen! will ich

sa - gen, wenn der Tod, der Tod, will - kommen! will ich sa - gen, wenn der

*tr*  
Tod ans Bet - te tritt.

*mf*

This system contains the first two measures of the piece. The vocal line begins with a trill on the word 'Bet'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line.

This system contains measures 3 and 4. The vocal line continues with a melodic line, and the piano accompaniment maintains its intricate sixteenth-note texture.

This system contains measures 5 and 6. The vocal line continues with a melodic line, and the piano accompaniment maintains its intricate sixteenth-note texture.

This system contains measures 7 and 8. The vocal line continues with a melodic line, and the piano accompaniment maintains its intricate sixteenth-note texture.

**Recitativo.**  
Soprano.

Ach, wer doch schon im Himmel wär! Ich habe Lust zu scheiden und mit dem Lamm,

This system contains the recitativo section. The vocal line is in a recitativo style with a simple, direct melody. The piano accompaniment consists of simple chords and a steady bass line.

das al-ler Frommen Bräuti - gam, mich in der Se-lig-keit zu wei-den. Flü-gel

her! Flü-gel her! Ach, wer doch schon im Him-mel wär!

**Aria.**  
(Larghetto ♩ = 60).

*mf*

*cresc.*

*cresc.*



*dim.*

Basso.

Gu - te Nacht, gu - te Nacht, gu - te Nacht, du

*p*

Welt - ge - tüm-mel, du Welt-ge - tüm-mel, gu - te Nacht, du Welt-ge -

tüm-mel, gu - te Nacht, gu - te Nacht, du Welt - ge -

tüm - - - mel, gu - te Nacht!

Gu - te Nacht,

*p*

du Welt-ge-tüm - - mel, gu - te

*p*

Nacht, du Welt - ge - tüm-mel, gu - te Nacht, gu - te

*cresc.*

Nacht, du Welt-ge - tüm - - - mel, gu - te Nacht!

*dim.* *mf*

The first system shows the piano introduction. The right hand features a complex, flowing melodic line with many accidentals, while the left hand provides a steady, rhythmic accompaniment with eighth notes.

Jetzt mach' ich mit dir — Be - schluss; ich steh' — schon mit einem

The second system contains the first line of the vocal line. The vocal line is written in a single staff, and the piano accompaniment continues with similar textures to the introduction.

Fuss, — ich steh' — schon mit einem Fuss — bei dem lie - ben Gott —

The third system contains the second line of the vocal line. The piano accompaniment features some dynamic markings, including a 'p' (piano) in the right hand.

— im Him - mel, ich steh' — schon mit einem Fuss —

The fourth system contains the third line of the vocal line. The piano accompaniment continues with a consistent rhythmic pattern.

— bei dem lie - ben Gott im — Him - mel.

The fifth system contains the final line of the vocal line. The piano accompaniment concludes with a final cadence.

Gu - te Nacht, du Welt - ge - tüm -

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. The lyrics "Gu - te Nacht, du Welt - ge - tüm -" are written below the vocal line.

- mel, gu - te Nacht, du Welt - ge -

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains its intricate texture. The lyrics "- mel, gu - te Nacht, du Welt - ge -" are written below the vocal line.

tüm - mel, gu - te Nacht, gu - te Nacht, du Welt - ge -

The third system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with its characteristic texture. The lyrics "tüm - mel, gu - te Nacht, gu - te Nacht, du Welt - ge -" are written below the vocal line.

tüm - - - mel, gu - te Nacht!

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with its characteristic texture. The lyrics "tüm - - - mel, gu - te Nacht!" are written below the vocal line. The system ends with a fermata over the final note of the vocal line and a *mf* dynamic marking in the piano part.

Piano introduction for the Choral section, featuring a treble and bass clef with a key signature of one flat and a common time signature. The music consists of arpeggiated chords and a steady bass line.

**Choral.**

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Welt, a - de! ich bin dein mü - de, ich will nach dem

Welt, a - de! ich bin dein mü - de, ich will nach dem

Welt, a - de! ich bin dein mü - de, ich will nach dem

Welt, a - de! ich bin dein mü - de, ich will nach dem

Welt, a - de! ich bin dein mü - de, ich will nach dem

Piano accompaniment for the Choral section, featuring a treble and bass clef with a key signature of one flat and a common time signature. The music consists of arpeggiated chords and a steady bass line.

Himmel zu, da wird sein der rech-te Frie - de und die ew' - ge, stol - ze

Him-mel zu, da wird sein der rech-te Frie - de und die ew' - ge, stol - ze

Himmel zu, da wird sein der rech-te Frie - de und die ew' - ge, stol-ze

Himmel zu, da wird sein der rech-te Frie - de und die ew'ge, stol - ze

Himmel zu, da wird sein der rech-te Frie - de und die ew'ge, stol - ze

Piano accompaniment for the second Choral section, featuring a treble and bass clef with a key signature of one flat and a common time signature. The music consists of arpeggiated chords and a steady bass line.

Ruh'. Welt, bei dir ist Krieg und Streit, nichts, denn lau - ter Ei - tel - keit;

Ruh'. Welt, bei dir ist Krieg und Streit, nichts, denn lau - ter Ei - tel - keit;

Ruh'. Welt, bei dir ist Krieg und Streit, nichts, denn lau - ter Ei - tel - keit;

Ruh'. Welt, bei dir ist Krieg und Streit, nichts, denn lau - ter Ei - tel - keit;

Ruh'. Welt, bei dir ist Krieg und Streit, nichts, denn lau - ter Ei - tel - keit;

in dem Him - mel al - le - zeit Frie - de, Freud' und Se - lig - keit.

in dem Him - mel al - le - zeit Frie - de, Freud' und Se - lig - keit.

in dem Him - mel al - le - zeit Frie - de, Freud' und Se - lig - keit.

in dem Him - mel al - le - zeit Frie - de, Freud' und Se - lig - keit.

in dem Him - mel al - le - zeit Frie - de, Freud' und Se - lig - keit.