

J.S. Bach
Cantata No. 54
Widerstehe doch der Sünde

1. Aria

The first system of the 1. Aria is written in G minor, 3/4 time. It features a treble clef with a key signature of two flats and a common time signature. The melody in the right hand begins with a quarter rest, followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes.

The second system of the 1. Aria starts at measure 3, indicated by a box with the number '3'. The melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent.

The third system of the 1. Aria starts at measure 5, indicated by a box with the number '5'. The melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent.

The fourth system of the 1. Aria starts at measure 7, indicated by a box with the number '7'. The melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent. A trill (tr) is marked above the final note of the system.

The fifth system of the 1. Aria starts at measure 9, indicated by a box with the number '9'. The melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent. Trills (tr) are marked above the final notes of both the right and left hands.

11

Alto

Wi - der - ste - he doch der Sün - de,
Chris - tian, ne'er let sin o'er - power thee!

wi - der -
Chris - tian,

piano

18

ste - he doch der Sün - de, sonst er - grei - - fet dich ihr
ne'er let sin o'er - power thee! Poi - son in its plea - - sure

16

Gift, sonst er - grei - fet dich ihr Gift, sonst er - grei - - fet dich ihr Gift;
lurks! Poi - son in its plea - sure lurks. Poi - son in its plea - sure lurks.

18

wi - der - ste - he doch der Sün - de,
Chris - tian, ne'er let sin o'er - power thee!

20

musical score for measures 20-21, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment consists of a treble and bass clef with chords and moving lines.

wi - der - ste - he doch der Sün - de, sonst er -
Chris - tian, ne'er let sin o'er - power thee! Poi - son

22

musical score for measures 22-23, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment consists of a treble and bass clef with chords and moving lines.

grei - fet dich ihr Gift, wi - der - ste - - - -
in its plea - sure lurks! Chris - tian, ne' - - - -

24

musical score for measures 24-25, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment consists of a treble and bass clef with chords and moving lines.

he,
er,

wi - der -
Chris - tian,

26

musical score for measures 26-27, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment consists of a treble and bass clef with chords and moving lines.

ste - he doch der Sün - de, sonst er - grei
ne'er let sin o'er - power thee! Poi - son in

28

fet dich ihr Gift, wi - der - ste
 its plea - sure lurks. Chris - tian, ne'

30

er he doch der Sün - de, sonst er -
 let sin o'er - power thee! Poi - son

32

gri-fet dich ihr Gift.
 in its plea - sure lurks.

34

37

89

42

Laß dich nicht den Sa - tan blen - den, denn die
Let not Sa - tan's arts de - ceive thee! He who

44

(Fine)

Got - tes Eh - re schän - den, trifft ein Fluch, der töd - lich ist.
tar - nish-eth God's glo - ry draws a curse that dead - ly works!

46

48

Laß dich nicht den Sa - tan blen - den, denn die
Let not Sa - tan's arts de - ceive thee! He who

60

Got - tes Eh - re schän - den, trifft ein Fluch, der töd - lich ist.
 tar - nish - eth God's glo - ry draws a curse that dead - ly works!

(7/8) (6) 4/2 5⁷ 6 #

62

64

da capo

2. Recitativo

Alto

Die Art ver-ruch-ter Sün-den ist zwar von au-ßen wun-der-schön, al-
 The hardened race of sin-ners, 'tis true, do pros-per seem-ing-ly. But

Continuo

6 6 7b

4

lein, man muß her-nach mit Kum-mer und Ver-druß viel Un-ge-mach emp-fin-den. Von
 comes the day at last when pen-al-ty they'll pay of tor-tur-ing disenchant-ment. Though

6 6 5b 7b

7

au-ßen ist sie Gold, doch will man wei-ter gehn, so zeigt sich nur ein lee - rer
gold's a glitter-ing toy, yet with-er doth it tend? 'Tis but a sub-stance vain — and

6 6 6 5b

10

Schat-ten und ü-ber-tünch - tes Grab. Sie ist den So-doms-äpfeln gleich, und die sich
hol - low, a dec-o - rat - ed tomb. Its fruit is bit - ter to the taste; none but the

7b (b) (b) (b) b 4/2 6

13

mit der-sel-ben gat-ten, ge - lan-gen nicht in Got - tes Reich. Sie ist als
fools its poi-son swal-low; they have in heav-en above no place. It threat-ens,

7 6 4 6

15

wie ein schar-fes Schwert, das uns durch Leib und Seel',
like a sharp-ened sword, our life and soul, our life —

6b 7b b

17

— durch Leib und See - - le fährt.
— and soul with lust ab - horred.

3. Aria

Viol. I, II
all unis.
Va. I, II
all unis.
Continuo

4

7

Alto

Wer Sün - de
The slave of

10

tut, der ist vom Teu -
sin must serve the dev -

fel,
il,

wer Sün - de
the slave of

5
4

tut, der ist vom Teu - fel,
sin must serve the dev - il,

19

denn die - ser hat sie auf - ge - bracht,
his ru - in Sa - tan doth de - sign,

22

denn die - ser hat sie auf - ge - bracht; doch wenn man
his ru - in Sa - tan doth de - sign. Then break the

6

25

ih - ren schö - den Ban - den mit rech - ter An - dacht wi - der - stan -
 sin - ful - chains — that bind thee! A - mend, put e - vil ways be - hind —

6 6 6 6 7
 4 4 4
 (4)

28

den, mit rech - ter An - dacht
 thee! A - mend put e - vil

6 6
 5 4

30

wi - der - stan - den, hat sie sich gleich da -
 ways — be - hind thee! So shall God's grace a - -

(6)

32

von, da - von, da - von, hat sie sich gleich da -
 gain, a - gain, a - gain, so shall God's grace a -

6 6 6 4+ 4
 6 2 2 (6) 6

84

von, da-von ge - macht;
 gain, a-gain be thine;

86

doch wenn man
 then break the

89

ih - re schön - den Ban - den mit rech - ter An - dacht wi - der -
 sin - fu chains — that bind thee! A - mend, put e - vil ways be -

42

stan - den, mit rech - ter
 hind thee! A - mend put

44

An-dacht wi - - der - stan - - - den, hat sie sich
e - vil ways be - hind thee! So shall God's

8 8 5 4 4 6 4 8 6 6 (b)

47

gleich da - von, da - von, da - von, hat sie sich
grace a - gain, a - gain, a - gain, so shall God's

6 6b 7 b 7 (b) 6 b

49

gleich da - von, da - von ge - macht.
grace a - gain, a - gain be thine.

(6b) (6) (5/3) 6

51

Wer Sün - de
The slave of

6 6b

54

tut, der ist vom Teu -
sin must serve the dev -

5 8 7 6 5 4 8 6 6^b 5 6 7 6

Detailed description: This system contains measures 54, 55, and 56. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'tut, der ist vom Teu - sin must serve the dev -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Measure numbers 5, 8, 7, 6, 5, 4, 8, 6, 6^b, 5, 6, 7, 6 are written below the piano staves.

57

fel,
il,

5 4

Detailed description: This system contains measures 57 and 58. The vocal line continues with the lyrics 'fel, il,'. The piano accompaniment continues with the eighth-note pattern. A measure rest is present in the vocal line for measure 58. A measure number '5 4' is written below the piano staves.

59

wer Sün - de tut, der ist vom Teu -
the slave of sin must serve the dev -

Detailed description: This system contains measures 59 and 60. The vocal line has the lyrics 'wer Sün - de tut, der ist vom Teu - the slave of sin must serve the dev -'. The piano accompaniment continues with the eighth-note pattern. The lyrics are split across two lines.

61

Detailed description: This system contains measures 61 and 62. The vocal line continues with a melodic line. The piano accompaniment continues with the eighth-note pattern.

63

- fel, denn die - ser hat sie auf - ge -
 - il, his ru - in Sa - tan doth de -

65

bracht, denn die - ser
 sign, his ru in

67

hat sie auf - ge-bracht.
 Sa - tan doth de - sign.

70