

J.S. Bach
Cantata No. 56
Ich will den Kreuzstab gerne tragen

Arie.

The piano accompaniment for the Arie section consists of four systems of music. Each system has a treble and bass staff. The music is in G minor, 3/4 time. The first system shows the beginning of the piece with a treble staff featuring a complex, rhythmic melody and a bass staff with a steady accompaniment. The second system continues the melody with more intricate figures. The third system features a more melodic line in the treble staff with some slurs. The fourth system concludes the piano part with a final cadence.

Bass.

Ich will den Kreuz-stab — ger - ne tra -
I will my cross - staff — glad - ly - car -

The Bass section includes a vocal line and piano accompaniment. The vocal line is written on a single bass staff and begins with the lyrics. The piano accompaniment consists of two systems of music. The first system is a treble staff with a piano (*p*) dynamic marking, providing harmonic support for the vocal line. The second system continues the piano accompaniment, ending with a final chord.

gen, den
ry, my

Kreuz-stab, _____ ich will den Kreuzstab, den Kreuz-stab ger - ne tra - - -
cross - staff, _____ I will - my - cross-staff, my cross - staff- glad - ty car - - -

- - - - gen, er kommt, er kommt von Got - tes lie - ber Hand,
ry; it comes, - it comes from God's be - lov - ed hand

er kommt von Got - - - - tes lie - ber Hand, ich will den
it comes from God's _____ be - lov - ed hand, I will my

Kreuz - stab — ger - ne tra -
cross - staff — glad - ly - car

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in the bass clef, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, including some triplet markings.

gen, er kommt von Go -
ry; it comes from God's

The second system continues the vocal and piano parts. The vocal line has a longer note value, possibly a half note, before moving to the next phrase. The piano accompaniment maintains its rhythmic texture, with some chordal changes and melodic movement in both hands.

tes lie - ber Hand;
be - lov - ed - hand;

The third system shows the vocal line with a longer note value, likely a half note, before the next phrase. The piano accompaniment continues with its characteristic rhythmic pattern, providing harmonic support for the vocal line.

The fourth system of the musical score shows the vocal line and piano accompaniment continuing. The vocal line has a longer note value, possibly a half note, before the next phrase. The piano accompaniment maintains its rhythmic texture, with some chordal changes and melodic movement in both hands.

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G major and 4/4 time. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady accompaniment of eighth notes.

The second system begins with a vocal entry on a single staff. The lyrics are: "der füh-ret mich nach mei-nen" (it leads me safe through all-my-). The piano accompaniment continues with the same texture as in the first system, supporting the vocal line.

The third system features a piano accompaniment. The lyrics "Pla-trou" are written above the treble staff. The piano part continues with its characteristic sixteenth-note patterns in both hands.

The fourth system contains a vocal entry with the lyrics: "gen, der füh-ret mich" (ble, it leads me safe-). The piano accompaniment continues to provide harmonic support for the vocal line.

nach meinen Pla - - - - - gen, zu Gott, zu Gott, in das
 through all my_ trou - - - - - ble to God, — to God in His_

ge - lob - te Land, der füh - ret mich — nach meinen Pla - - -
 long prom - ised land, it leads me_ safe — through all_ my_ trou - - -

- gen zu Gott, — in das ge - lobte Land, der füh - ret mich nach —
 - ble_ to_ God — in His long prom - ised land, it leads me safe through_

— mei - nen Pla - - - - -
 — all — my_ trou - - - - -

gen zu Gott, in das ge-lob-te Land.
ble-to-God-in-His-long-prom-ised land.

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a series of eighth notes, followed by a quarter note and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

The second system of the musical score continues the piano accompaniment from the first system. It features a complex texture with multiple voices in the right hand and a strong bass line in the left hand.

The third system of the musical score continues the piano accompaniment. It features a complex texture with multiple voices in the right hand and a strong bass line in the left hand.

Da leg'ich den Kummer auf
There will I en-tomb all my

The fourth system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a series of eighth notes, followed by a quarter note and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

einmal in's Grab, da wischt mir die Thränen mein Hei-land selbst ab,
sor-row and sighs, my Sav - iour will wipe all the tears from my eyes,

da leg' ich den Kummer auf einmal in's Grab, da wischt mir die Thränen mein Heiland selbst
there will I en-tomb all my sor-row and sighs, my Sav - iour will wipe all the tears from my

ab;
eyes;

da leg' ich den Kummer auf einmal in's Grab, da wischt mir mein Heiland die
there will I en-tomb all my sor-row and sighs, my Sav - iour will wipe all the

Thränen selbst ab, da leg' ich den Kummer auf einmal in's Grab, da wischt
 tears from my eyes, there will I en-tomb all my sor-row and sighs, — my Sav -

— mir die Thränen mein Heiland selbst ab, da wischt
 - iour will wipe all the tears from my eyes, my Sav -

— mir die Thrä - - - - - nen mein Heiland selbst
 - iour will wipe - - - - - all the tears from my

ab.
 eyes.

Recitativ.

Bass.

Mein Wan-del auf der Welt ist ei-ner Schiffahrt
My jour - ney through the world is like a ship - at

con Pedale.
Vcl.

gleich; lle - trüb - - niss, Kreuz und Noth sind
sea. Af - flic - - tion, woe, and want are

Wel - - - len, welche mich be - de - cken und auf den Tod mich
bil - - - lows ris - ing high to smite me, and which with death each

täg - lich schrecken. Mein Anker a - ber, der mich hält,
day af - fright me. The an - chor that will hold me fast

— ist die Barm - her - zig - keit, womit mein Gott mich oft er - freut.
— is His com - pas - sion vast, where - by He oft de - lights my soul.

Der ru - fet so zu mir: Ich bin bei dir, ich
He calls out thus to me: "I stand by Thee, and

will dich nicht ver - las - sen, noch ver - säu - men! Und wenn das
I will nev - er leave thee nor for - sake thee." And when at

wü - then - vol - le Schäumen sein En - de hat, so tret' ich aus dem
length is calmed the an - gri - ly rag - ing foam my trust - y ship will

Schiff in mei - ne Stadt, da ist das Himmel - reich, wo - hin ich mit den
sail me safe - ly home, home there in heav - en high, where right - eous ones are

Frommen aus vie - - - ler Trüb - sal wer - de kommen.
dwell - ing care - free, in joy - all - joy ex - cell - ing.

Arie.

Oboe

The first system of the Oboe part consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the Oboe part with similar melodic and harmonic structures, featuring eighth-note runs and sustained notes.

The third system of the Oboe part concludes with a final melodic phrase and harmonic support.

Bass.

End-lich, end - - lich
Joy - ful, — joy - - ful,

The bottom section of the page contains the Bass and keyboard parts. The upper staff is in bass clef and contains the vocal line for the Bass, which includes the lyrics. The lower two staves (treble and bass clefs) provide the keyboard accompaniment, with the bass line featuring a rhythmic pattern of eighth notes.

wird mein Joch,
now am I,

end - - - lich, end - - - lich wird mein Joch wieder
joy - - - ful, joy - - - ful, now am I, for the

von mir wei - chen müs - sen, wieder von mir wei - chen müs - sen,
yoke is light up - on me, for the yoke is light - up - on me,

end - lich, end - - - lich wird mein Joch wie - - - der
joy - ful, joy - - - ful, now am I, for the

von mir wei-
yoke is light

- chen müs - sen.
up - on - me.

Endlich, end - lich wird mein Joch wie - der
Joy-ful, joy - ful, now am - I, for - the -

von mir weichen müssen, endlich, end - lich wird mein Joch — wie - der
 yoke is - light up - on me, — joy - ful, — joy - - ful, now am - I, — for - the -

von mir weichen müssen, endlich, end - lich
 yoke is - light up - on me, — joy - ful, — joy - - ful,

wird mein Joch,
 now am I,

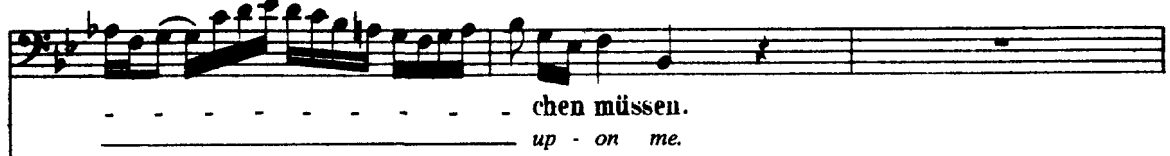
end - lich, endlich wird mein Joch wieder von mir weichen müssen, wieder
 joy - ful, joy - ful, now am - I, for the yoke is light up - on me, for the



von mir weichen müssen, endlich, endlich wird mein — Joch wie — der
yoke is light up - on me, joy - ful, — joy - ful, now am — I, for the —



von mir wei -
yoke is — light —



— — — — — chen müssen.
— — — — — up - on me.



Da krieg' ich in dem Herren Kraft,
On God's de - fense do I re - ly,

da hab' ich Adlers Eigen -
with ea - gle's wings a - loft I

schaft,
fly,

da fahr' ich auf von die - ser Er - den
far up - a - bove the plan - ets soar - ing,

im Lau.fe, sonder matt zu wer - den.
in tire - less ease, the world ig - nor - ing.

O! gesch eh es
O, O - may the

heu.te noch, o! ge.scheh' es heu.te noch, o! gesch eh es
day be nigh, O, O - may the day be nigh, O, O - may the

heu.te, o! gesch eh' es heu.te noch,
day be - nigh, O may the day be nigh,

o! ge.scheh' es
May the - day be

heute, heu.te, ge.scheh' es heute noch!
com - ing, com - ing, O may the day be nigh!

Recitativ.

BASS.

Ich stehe fertig und be.
Here read - y and pre - pared I

Da Capo.

alle

reit, das Erbe meiner Selig - keit mit Sehnen und Ver - langen von Je - su Händen zu em - stand
to take the boon from Je - sus' hand, the boon for which I yearn, and hope that one day I may

pfangen. Wie wohl wird mir geschehn wenn ich den Port der Ruhe werde
earn. Ah, how will I be blest when I at last shall find my port of

Adagio.

sehn. Da leg ich den Kummer auf einmal in's Grab da wischt -
rest! There He will deep bur - y my sor - row and sighs - my Sav -

— mir die Thränen mein Heiland selbst ab, — — — — — dawischt mir die Thrä -
- iour will wipe all the tears from my eyes, — — — — — my Sav - iour will wipe —

nen mein Heiland selbst
all the tears from my

ab.
eyes.

Choral. (Nº 6 des Liedes: „Du, o schönes Weltgebäude“)

Sopran.
Alt.

Komm, o Tod, du Schlafes Bru - der, komm, und füh - re mich nun fort;
lö - se mei - nes Schiffleins Ru - der, brin - ge mich an si - chern Port.
Come, O death, and end my voy - age, make my jour - ney smooth and short,
furl my sails and drop my an - chor, bring me safe - ly in - to port.

Tenor.

Bass.

Es mag, wer da will, dich scheu - en, du kannst mich viel - mehr er -
Oth - ers shun and dread to meet Thee, I with ea - ger joy will

freu - en; denn durch dich komm' ich hin - ein zu dem schön - sten Je - su - lein.
greet Thee; 'tis through death that I may be ev - er, Je - sus mine, with Thee.