

J.S. Bach
Cantata No. 82
Ich habe genug

ARIE

Oboe.

piano sempre

The image displays a musical score for the aria 'Ich habe genug' from J.S. Bach's Cantata No. 82. The score is written for Oboe and Piano. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/8. The piano part is marked 'piano sempre'. The score is divided into four systems, each with a grand staff (treble and bass clefs). The first system includes a repeat sign and a first ending bracket. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents. The overall texture is light and elegant, characteristic of the Baroque style.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical development from the first system, maintaining the intricate texture of the upper staff and the supporting accompaniment in the lower staff.

The third system shows further melodic and harmonic progression, with the upper staff continuing its complex melodic patterns and the lower staff providing a steady accompaniment.

BASS.

Ich ha - be ge - nug,
I ask for no more,

The piano accompaniment for the first vocal entry, featuring a treble and bass clef with various musical notes and rests.

ich ha - be ge - nug, ge -
in peace I de - part, de -

The piano accompaniment for the second vocal entry, featuring a treble and bass clef with various musical notes and rests.

nug, ich ha - - be ge - - nug, ich
part, in - peace I de - - part, mine

ha - be - den Hei - land, das Hof - - fen der Frommen, auf mei - ne - be -
eyes have - be - held Him, have seen Thy sal - va - tion, the - hope and the -

ge - ri - gen Ar - - me ge - - nom - - men; ich ha - - be ge -
Sav - iour of - all Thy cre - - a - - tion in - peace I de -

nug, — ich ha - be - den Heiland, das Hoffen,
part, — mine eyes have - be - held Him, have seen Him,

das — Hoffen der From - men, ich ha - be den Hei - land, das
 have — seen Thy sal - va - tion, mine eyes have be - held Him, have

Hof - fen der From - men, auf mei - ne be - gie - ri - gen Ar - me ge -
 seen Thy sal - va - tion, the hope and the Sav - iour of all Thy cre -

nommen; ich ha - be ge - nug!
 a - tion; in peace I — de - part!

Ich hab' ihn er - blickt,
 Mine eyes have be - held,
 mein Glau - be hat
 be - held the sal -

Je - sum an's Her - ze ge - drückt, ich
 va - tion that - Thou hast pre - pared, mine

hab' ihn er - blickt, mein Glau - be hat Je - sum an's
 eyes have be - held, be - held the sal - va - tion that

Her - ze ge - drückt, nun wünsch ich noch
 Thou - hast pre - pared; and I in - my

heu - te mit Freu -
 arms with re - joice

den von hin-nen zu schei-den: ich ha-be ge-nug!
 - ing, have tak-en my Sav-iour: in peace I-de-part!

Ich hab' ihn er-blickt,
 Mine eyes have be-held,

mein Glau-be hat Jesum an's Her-ze ge-drückt, ich
 be-held the sal-va-tion that Thou hast pre-pared; e

ha - be ge - nug, ich ha - be ge - nug,
nough have I here, *e - nough have I here,*

ich ha - be ge - nug, nun wünsch' ich noch
in peace I de - part, *and I in my*

heu - te mit Freu -
arms, with re - joice

- - den von hin - nen zu scheiden: ich ha - be ge - nug!
- - ing, have tak - en my Sav - iour: in peace I - de - part.

D. S. al

RECITATIV.

BASS.

Ich habe genug! Mein Trost ist nur allein, dass Jesus mein und ich sein eigen möchte
I ask for no more, for I am whol-ly Thine, my joy, O Je - sus, is that I may call Thee

sein. Im Glauben halt' ich ihn, da seh' ich auch mit Si-me-on die Freude jenes Lebens
mine. By faith am I sus-tained, that I may know, like Si-me-on, the joy that lies in heav-en

Arioso.
Andante.

Recitativ.

schon. Lasst uns mit diesem Manne ziehn! Ach! möchte mich von meines Leibes
yon. Ah, let us be like Si-me-on! Yea, Lord, from these my bod-y's irk-some

Ket-ten der Herr er-ret-ten. Ach! wä-re doch mein Abschied hier, mit
jet-ters, do Thou, now free me. Oh, that my part-ing soon may be, with

Andante.

Fren - den sagt' ich, Welt, zu dir: Ich ha-be ge-nug!
joy de-clar-ing, World, to Thee: "In peace I de-part!

ARIE.

First system of the piano introduction for the Arie, featuring treble and bass staves with a 6/8 time signature and a key signature of two flats.

Second system of the piano introduction for the Arie, continuing the treble and bass staves.

BASS.

First system of the bass vocal line, starting with a fermata on the first note.

Schlummert ein, ihr mat - ten Au - gen, fal - let sanft und se - lig zu, schlum.
 Close ye now, ye wea - ry eye - lids, - soft - ly - rest - on - wea - ry eyes, close -

First system of the piano accompaniment for the Bass vocal line, including treble and bass staves.

Second system of the bass vocal line.

- - mert ein, schlum - mert ein, schlummert ein, ihr mat - ten Au - gen,
 - in sleep, close - in sleep, close - ye - now, ye wea - ry eye - lids, -

Second system of the piano accompaniment for the Bass vocal line.

Third system of the bass vocal line.

fal - let sanft und se - lig zu, schlum - - - - - mert ein, ihr
 soft - ly rest - on - wea - ry eyes, close - - - - - ye now, ye

Third system of the piano accompaniment for the Bass vocal line.

mat - ten Au - gen, — fal - let sanft und se - lig zu,
 wea - ry eye - lids, — soft - ly rest - on - wea - ry eyes,

fal - - - let sanft — und se - lig zu.
 soft - - - ly rest — on - wea - ry - eyes.

Weit, ich blei - be
 World, with thee I

nicht mehr hier, hab' ich doch kein Theil an dir, das der See - le
 would not - stay, — far from thee - I would a - way, care - be - hind me,

könn - te tau - gen, das — der Seele könnte tau - - gen; Welt, ich
 rest — to find me, care — be - hind me, rest to find — me; World, with

bleibe nicht mehr hier, hab' ich doch kein Theil an dir, das — der Seele könn - te —
 thee I would not stay, far — from thee I would a - way, — care — be - hind me, rest — to —

tau - - gen. Schlummert ein, —
 find — me. slum - ber on, —

schlum - mert ein, schlum - mert ein. schlummert ein, ihr
 slum - ber on, slum - ber on, close — ye now, ye

mat - ten Au - gen, fal - let sanft und se - lig zu, schlum -
 wea - ry eye - lids, soft - ly rest - on wea - ry eyes, close

- - mert ein, ihr mat - ten Au - gen, fal - let sanft und se - lig zu,
 ye now, ye wea - ry eye - lids, soft - ly rest - on wea - ry eyes,

fal - let sanft und se - lig zu.
 soft - ly rest on wea - ry eyes.

Hier muss ich das E - lend bau - en, a - ber dort, dort werd' ich schau - en
 Mis - er - y is here and wail - ing, there, is peace and rest - un - fail - ing.

sü - - ssen Frie - den, stil - le Ruh;
 bless - - ed rest and per - fect peace;

hier muss ich das
 mis - er - y is

E - lend bau - en, a - ber dort, dort werd' ich schauen sü - - ssen Frie - den,
 here and wail - ing, there, is peace and rest un - fail - ing bless - - ed rest and

stil - le Ruh, süssen Frieden, stil - le Ruh.
 per - fect peace, bless - ed rest and per - fect peace.

Adagio.

Da Capo.

RECITATIV.

BASS.

Mein Gott! wann kommt das schö-ne: Nun! da ich in Frie-den fah-ren
 Oh Lord, when may my trou-bles cease? when may I from this world be

wer-de, und in dem San-de kühl-er Er-de, und dort, bei dir, im Schoosse
 fly-ing? my bod-y in the cool earth ly-ing; when, safe with Thee, may I find

**Arioso.
Andante.**

ruhn? Der Abschied ist ge-macht.
 peace? With Thee, Lord, would I dwell.

Welt! gu-te Nacht!
 World, fare-thee-well

**ARIE.
Vivace.**

Ich
All

p *f* *p*

This system shows the beginning of the piece. The vocal line starts with a whole note rest, followed by a half note G4. The keyboard accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include piano (*p*) and forte (*f*).

freu - - - e mich auf
joy - - - - - ous I, this

This system contains the first line of the vocal melody. The lyrics are "freu - - - e mich auf" and "joy - - - - - ous I, this". The keyboard accompaniment continues with the same rhythmic pattern.

mei - nen Tod, ich freu - - - e mich auf mei-nen Tod!
day - to die, all joy - - - ous I, this day - to die!

This system contains the second line of the vocal melody. The lyrics are "mei - nen Tod, ich freu - - - e mich auf mei-nen Tod!" and "day - to die, all joy - - - ous I, this day - to die!". The keyboard accompaniment continues.

f

This system is a keyboard solo section. It features a more complex rhythmic pattern with sixteenth and thirty-second notes. The dynamic is marked forte (*f*).

p *f*

This system continues the keyboard solo section. It features a more complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include piano (*p*) and forte (*f*).

Ich freu - - - e mich auf meinen Tod, ach!
All joy - - - ous I, this day to die, ah,

hätt' er sich schon — ein - ge - fun - den, ach! hätte' er sich schon —
tar - ry not, come, — death, and find me, ah, tar - ry not, come, —

ein - ge - fun - den, ach! hätte' er — sich schon ein - ge - fun - den;
death and find me, ah, tar - ry — not, come, death, — and find — me;

ich freu - e mich auf mei - nen Tod, ach! hätte' er sich schon ein -
all joy - ous I, this day to die, ah, tar - ry not, come, death,

- ge - fun - den.
and find — me.

Da ent - komm' ich al - ler Noth, da ent -
 For with thee - would I - now go, for with

komm' ich al - ler Noth, die mich noch auf der Welt ge -
 thee would I - now go, leav - ing - this world of woe be -

bun - den, da
 hind - me, for

entkomm' ich al - - ler Noth, die mich noch auf - - der Welt ge -
 with thee would I - - now go, leav - ing - - this world - - of woe be -

bun - - den, auf der Welt
 hind - - - - - me, leav - ing woe

ge - bun - den. Ich
 be - hind me. All

freu - - - - e mich auf
 joy - - - - - - - - - - - I, this

mei - nen Tod, ich freu - - - - e mich auf meinen Tod!
 day - - to die, all joy - - - - - - - - - - - I, this day - - to die!

The first system of the musical score consists of a vocal line in the upper staff and a keyboard accompaniment in the lower staves. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The keyboard accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes, characteristic of Bach's style. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

The second system continues the vocal line and keyboard accompaniment. The vocal line has the following lyrics: *Ich freu - - - e mich auf mei-nen Tod, ach!* and *All joy - - - ous I, this day_ to die, ah,*. The keyboard accompaniment continues with its intricate rhythmic texture.

The third system continues the vocal line and keyboard accompaniment. The vocal line has the following lyrics: *hätt' er sich schon — ein - ge - fun - den, ach! hätt' er sich schon —* and *tar - ry not, come, — death, and find me, — ah, tar - ry not, come, —*. The keyboard accompaniment continues with its intricate rhythmic texture.

The fourth system continues the vocal line and keyboard accompaniment. The vocal line has the following lyrics: *ein - ge - fun - den, ach! hätt' — er sich schon ein - ge - fun - den;* and *death, and find me, — ah, — tar ry not, — come, — death, — and — find — me;*. The keyboard accompaniment concludes with a *p* (piano) dynamic marking.

ich freu - e mich auf mei - nen Tod, ach! hätt' er sich
all joy - ous I, this day to dis, ah, tar - ry not,

pp

schon ein - - ge - fun - den.
come, death, — and find — me.

p

p

p