

J.S. Bach
Cantata No. 114
Ach, lieben Christen, seid getrost

No 1. (Coro.)

Vivace. ($\text{♩} = 100.$)

The first system of the musical score is written for piano. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a dynamic marking of *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A fermata is placed over the first measure of the right hand.

The second system continues the piano accompaniment. It maintains the same key signature and time signature. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. A fermata is placed over the first measure of the right hand.

The third system of the musical score features trills in the right hand. The right hand has a melodic line with trills marked 'tr' over several measures. The left hand continues with a rhythmic accompaniment. A fermata is placed over the first measure of the right hand.

The fourth system concludes the piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A fermata is placed over the first measure of the right hand.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat and a 3/4 time signature. The music consists of flowing sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

Soprano.
 Ach, lie - ben
Keep up your

Alto.
 Ach, lie - ben Chri - sten, ach, lie - ben
Keep up your cour - age, keep up your

Tenore.
 Ach, lie - ben Chri - sten, ach, lie - ben
Keep up your cour - age, keep up your

Basso.
 Ach, lie - ben Chri - sten, ach, lie - ben
Keep up your cour - age, keep up your

Piano accompaniment for the first system of the vocal parts, continuing the sixteenth-note texture from the introduction.

Chri - sten, seid ge -
cour - age, Chris - tian

Chri - sten, seid getrost, lie - ben Chri - sten, seid ge - trost, seid ge -
cour - age, Chris - tian folk, up - your - cour - age, Chris - tian folk, Chris - tian

Chri - sten, seid getrost, lie - ben Chri - sten, seid ge - trost, seid ge -
cour - age, Chris - tian folk, up your cour - age, Chris - tian folk, Chris - tian

Chri - sten, seid getrost, lie - ben Chri - sten, seid ge - trost, seid ge -
cour - age, Chris - tian folk, up - your - cour - age, Chris - tian folk, Chris - tian

Piano accompaniment for the second system of the vocal parts, including a fermata over a chord in the right hand.

trost,
folk,

trost,
folk,

trost,
folk,

trost,
folk,

mf

This system contains the first four vocal staves and the beginning of the piano accompaniment. Each vocal staff has the lyrics "trost, folk," written below it. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

wie
why

wie
why

This system contains the second four vocal staves and the continuation of the piano accompaniment. The vocal staves have the lyrics "wie why" written below them. The piano accompaniment continues with similar rhythmic and melodic patterns, maintaining the mezzo-forte dynamic.

thut ihr so ver
are ye thus de

thut ihr so ver za
are ye thus de spair

wie thut ihr so ver za
why are ye thus de spair

wie thut ihr so ver
why are ye thus de

p

tr (*tr*)

za gen!
spair ing?

za
spair

tr

gen!
ing?

gen!
ing?

gen!
ing?

mf

This system contains the first vocal entries and the beginning of the keyboard accompaniment. The vocal parts (Soprano, Alto, and Tenor) enter with the lyrics "gen! ing?". The keyboard part begins with a mezzo-forte (*mf*) dynamic and features a complex texture with arpeggiated chords and moving lines in both hands.

This system continues the keyboard accompaniment from the first system. The texture remains dense with intricate patterns in both the treble and bass staves, including arpeggiated figures and sustained chords.

(*tr*) (*tr*) (*tr*)

This system shows a section of the keyboard accompaniment characterized by repeated rhythmic patterns. The treble staff features slurs and accents (*tr*) over groups of notes, while the bass staff continues with a steady, rhythmic accompaniment.

This system concludes the keyboard accompaniment on this page. It features a continuation of the rhythmic patterns seen in the previous system, with slurs and accents in the treble staff and a consistent bass line.

First system of the cantata, featuring a piano introduction with a treble and bass clef. The music is in G minor and 3/4 time. It begins with a series of chords and moving lines, ending with a fermata over a chord. A small '(tr)' marking is present above the final chord.

A

Weil uns der heim - su - chen thut,
It was the Lord im - posed this yoke,

Weil uns der Herr heim - su - chen thut,
It was the Lord im - posed this yoke,

Weil uns der Herr heim - su - chen thut,
It was the Lord im - posed this yoke,

Weil uns der Herr heim - su - chen thut,
It was the Lord im - posed this yoke,

Second system of the cantata, featuring a piano accompaniment with a treble and bass clef. The music continues from the first system, with a piano (*p*) dynamic marking. It includes various rhythmic patterns and chordal textures.

Herr heim - su - chen
Lord im - posed this

weil uns der Herr, der Herr heim - su - chen
it was the Lord, the Lord im - posed this

weil uns der Herr, der Herr heim - su - chen
it was the Lord, the Lord im - posed this

Third system of the cantata, featuring a piano accompaniment with a treble and bass clef. The music continues from the second system, with a piano (*p*) dynamic marking. It includes various rhythmic patterns and chordal textures.

thut,
yoke,

thut,
yoke,

thut,
yoke,

thut,
yoke,

mf

lasst uns von Her - zen, lasst uns
so bear it brave - ly, so bear

lasst uns von Her - zen, lasst uns
so bear it brave - ly, so bear

lasst uns von Her - zen, lasst uns
so bear it brave - ly, so bear

lasst uns von Her - zen, lasst uns
so bear it brave - ly, so bear

p

Her - zen sa - - - - -
brave de - - - - - clar - - - - -

von Her - zen, lasst uns von Her - zen, von Her - zen sa - - -
it brave - ly, so bear it *brave - ly,* bear it de - clar - -

von Her - zen, lasst uns von Herzen sa - gen, von Her - zen sa - -
it brave - ly, so bear it *brave de - clar - ing,* bear it de - clar - -

von Her - zen, lasst uns von Herzen sa - gen, von Her - zen sa - -
it brave - ly, so bear it *brave de - clar - ing,* bear it de - clar - -

tr

gen:
ing:

gen:
ing:

gen:
ing:

gen:
ing:

mf

tr

Die
"This

Straf' wir wohl ver Die Straf' wir wohl ver die net Die Straf' wir wohl ver die net han, die Straf' wir Die Straf' wir wohl ver die net

pun ish ment de de net de serve we net han, this pun ish

die - net ha'n,
 serve we all,

ha'n, die Straf' wir wohl ver - die - net, die Straf' wir wohl ver - die - net
 all, this pun - ish - ment de - serve we, this pun - ish - ment de - serve we

wohl ver - die - net ha'n, wohl ver - die - net
 ment de - serve we all, well de - serve we

ha'n, die Straf' wir wohl ver - die - net, wohl ver - die - net
 all, this pun - ish - ment de - serve we, well de - serve we

ha'n,
 all,

ha'n,
 all,

ha'n,
 all,

mf

7

solch's muss be
on each we

- solch's muss be ken
on each we reck

solch's muss be
on each we

solch's muss be ken
on each we reck - - - nen,

ken - - - nen Je - - - der - - -
reck on it must

- nen, be ken - - - nen, be ken - - - nen Je - der -
on, we reck on, we reck on it must

ken - - - nen, be ken - - - nen Je - der - -
reck on, we reck on it must

solch's muss be ken - - - nen, be ken - - - nen Je - der - -
on each we reck on, we reck on it must

The first system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics "mann, fall,". The piano accompaniment is written for a grand piano, with a mezzo-forte (*mf*) dynamic marking. The right hand features a complex texture of chords and moving lines, while the left hand provides a rhythmic and harmonic foundation with eighth and sixteenth notes.

The second system of the musical score continues the vocal and piano parts. The vocal staves are mostly empty, indicating that the vocalists are silent during this section. The piano accompaniment continues with intricate textures, including a prominent seven-note fingering (*7*) in the right hand and a steady eighth-note pattern in the left hand.

Nie - - - mand darf
a - - - like we

Nie - - - mand darf - - - sich aus -
a - - - like we - - - all - are -

Nie - - - mand darf
a - - - like we

Nie -
a -

p

sich aus - - - schlie
all are - - - far - - -

schlie - - - ssen, Nie - - - mand darf sich aus -
far - - - ing, a - - - like we all are

sich aus - - - schlie - - - ssen, Nie - - - mand darf sich aus -
all are far - - - ing, a - - - like we all are

- - - mand darf sich aus - - - schlie - - - ssen, darf sich aus -
- - - like we all are - - - far - - - ing, we all are

ssen.
ing."

schlie
far - - - - - ssen.
ing."

schlie
far - - - - - ssen.
ing."

schlie
far - - - - - ssen.
ing."

mf

tr

tr

tr

tr

tr

No 2. Aria,
(Largo ♩ = 60.)
Mel. poco marcato.

mf

Tenore.

Wo wird in die - - sem - Jammer - tha - - le für mei - nen
Ah, where in this - - sad - - vale of sor - - row may I find

Geist - - die Zu - flucht sein.
ref - - uge for - my - soul,

wo wird in
ah, where in

die - - sem Jammer. tha - le für meinen Geist die Zu. flucht
this - - sad - - vale of sor - row may I find ref - uge for my

sein, wo wird die Zu - flucht, die Zuflucht sein, wo wird in
soul, a place of ref - uge, to hide my soul, ah, where in

die - - sem Jammer - tha - le für mei-nen Geist die Zu - flucht sein,
this - - sad - - vale of sor - row may I find ref - uge for my soul, - -

— wo wird die Zuflucht sein?
— a ref - uge for_ my soul?

Wo, wo, wo wird in — die — — sem Jam — mer —
Where, where, ah, where in — this — — sad vale — of —

tha — — le für meinen Geist die Zu — flucht sein,
sor — — row may I find ref — uge for — — my soul,

wo wird in die - sem Jäm - mer - tha - le für mei - nen
 ah, where in this sad vale — of sor - row may I find

Geist die Zu - flucht sein?
 ref uge for — my soul?

Vivace. (♩ = 72.)

Al - lein zu Je - su Va - ter - hän - den,
 A - lone Thy Fa - ther's fond af - fec - tion,

al - lein zu Je - su Va - ter - hän - den will ich mich in - der
 a - lone Thy Fa - ther's fond af - fec - tion re - vives my weak - ness,

Schwachheit wen - den, al -
 my — de - jec - tion; a -

lein zu Je - su Va - ter - hän - den will ich — mich in — der
 lone Thy Fa - ther's fond af - fec - tion re - vives — my weak - ness,

Schwachheit wen - den, al - lein zu Je - su, zu
 my — de - jec - tion; a - lone Thy Fa - ther's, Thy

Je - su Va - ter - hän - den,
 Fa - ther's fond — af - fec - tion;

al - lein zu Je - su Va - ter - händ - en will ich mich
a - lone Thy Fa - ther's fond af - fec - tion re - vives my

in der Schwachheit wenden, sonst weiss ich we - der aus noch
weak - ness, my de - jec - tion; what else will ev - er make me

ein; al - lein zu Je - su Va - ter -
whole; a - lone Thy Fa - ther's fond af -

händen will ich mich in der Schwachheit wenden, sonst weiss ich we - der aus noch
fec - tion re - vives my weak - ness, my de - jec - tion; what else will ev - er make me

ein, we-der aus noch ein, we-der aus noch ein, sonst weiss ich we-der
whole, ev - er make me whole, ev - er make me whole, what else will ev - er

aus noch ein, sonst weiss ich we-der aus noch ein, we-der
make me whole, what else will ev - er make me whole, ev - er

aus noch ein, sonst weiss ich we-der aus noch ein.
make me whole, what else will ev - er make me whole?

No 3. Recitativo.
 Basso.

Da Capo.

O Sün-der, trage mit Geduld, was du durch dei-ne Schuld dir selber zu-ge-
Thou sin - ner! Pa-tient bear the load thy vic - es have be-stowed and just-ly brought up

zogen; das Unrecht säufst du ja wie Wasser in dich ein, und die-se Sünden-
on thee; for e - vil thirst - ing ev - er, thou hast guz-zled up the Wa - ters of Un -

Wassersucht ist zum Verderben, da und wird dir tödtlich sein. Der
right-eous-ness 'til thou art drop-si - cal and fit for naught but death. Of

Hochmuth ass vordem von der verbotnen Frucht, Gottgleich zu werden; wie oft erhebst du
old thy Pride did eat of God's For-bid-den Fruit; like God thou thought thee! so woulst ex-alt thy -

Andante. (♩ = 60.)

dich mit schwülstigen Geberden, dass du er-nie - drigt wer-den
self! bom-bas-tic af-fec-ta-tion! Full soon hu-mil! - i - ty thou'lt

(Recit.)

muest. Wohl an, bereite deine Brust, dass sie den Tod und Grab nicht scheut, so kommst du
learn. Take heed! In or-der set thine house, that, one day, when thou shalt have died, thy mor-tal

durch ein selig Sterben aus diesem sündlichen Verderben zur Unschuld und zur Herrlichkeit.
fear completely vanished, thou mayst then live, corruption banished, all blame-less and all glo-ri-fied.

№4. Choral (Mel.: „Ach, lieben Christen“.)

(Moderato $\text{♩} = 80$.)

Soprano.

Kein' Frucht das Weizen
No fruit the seed of

körnlein bringt,
wheat can bear,

es fall' denn in die Erden;
un-til the earth 'tis fall-

den;
en;

muss auch un - ser ird' - scher Leib
 too, our — earth - y forms must change.

zu Staub und —
 to dust and —

A - schen wer - - den,
 ash re - turn - - ing;

eh' er kommt zu — der
 there - by we gain — the

Herr - lich - keit,
bless - ed - ness,

die du, Herr Christ, uns hast be - reit't
which Christ our Lord has won for us,

durch
to

dei - nen Gang zum Va - ter.
lead us to the Fa - ther.

The first system of the piano introduction features a treble clef with a key signature of two flats and a 3/4 time signature. The bass clef part includes trills (tr) in the first and third measures. The music consists of flowing sixteenth-note patterns in both hands.

No 5. Aria.

(Andante ♩ = 60.)

The second system of the piano introduction continues with a treble clef and a key signature of two flats. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The dynamic marking *mf* is present. The music features a mix of eighth and sixteenth notes.

The third system of the piano introduction continues with a treble clef and a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some longer note values in the bass line.

The fourth system of the piano introduction continues with a treble clef and a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some longer note values in the bass line.

Alto.

Du machst, o Tod, — mir nun nicht fer. ner ban. ge, wenn
 I have, O Death, — no fear to cross thy por - tal. To

The fifth system of the piano accompaniment features a treble clef with a key signature of two flats and a 3/4 time signature. The dynamic marking *p* is present. The music consists of flowing sixteenth-note patterns in both hands.

ich durch dich die Freiheit nur er - lan - ge, du machst, o Tod, mir
gain through thee my lib - er - ty im - mor - tal, I have, O Death, no

nun nicht ferner bange, mir nun nicht ferner bange, wenn ich durch dich
fear to - cross thy por - tal, no fear to cross thy por - tal. To gain through thee

die Freiheit nur er - lan - ge, es muss ja so ein - mal ge -
my lib - er - ty im - mor - tal, I know full well that I must

stor - ben sein,
first — have died,

es muss ja so einmal ge - stor - ben sein,
I know full well that I must first — have died,

es muss ja so einmal ge.stor - ben sein.
I know full well that I must first — have died,

Mit Sime - on — will ich in — Frie - den
Like Sim-e - on — in — peace I — now — will —

einst zu sich ver - klärt, ————— verklärt und rein, und ruft mich
 call me to Him - pure ————— and glo - ri - fied, one day to

Adagio. (♩ = 60.)

einst zu sich ver - klärt, ————— zu sich ver - klärt ————— und rein.
 call me to Him pure, ————— yea pure - and - glo - - - ri - fied.

Da Capo.

No 6. Recitativo.

Tenore.

Indess beden - ke dei - ne See - le und stel - le sie dem Heiland
 Thou man, be - think thee of thy soul, — of its sal - va - tion take thou

dar, gib dei - nen Leib und dei - ne Glied - er Gott, der sie dir ge - ge - ben,
 heed and give thy limbs and bod - y back to God; He it was that gave them

wie - der. Er sorgt und wacht, und so wird sei - ner Lie - be
 to thee. He guards thy rest; His might - y Love is man - i -

Macht im Tod und Le - ben of - fen - bar.
 fest in death and po - tent, too, in life.

No 7. Choral. (Mel.: Ach, lieben Christen^a)

Soprano.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
 auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
 When we a - wake or when we sleep the Lord is — our good Pas - tor;
 to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

Alto.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
 auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
 When we a - wake or when we sleep the Lord is — our good Pas - tor;
 to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

Tenore.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
 auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
 When we a - wake or when we sleep the Lord is — our good Pas - tor;
 to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

Basso.

Wir wa - chen o - der schla - fen ein, so sind wir doch des Her - ren;
 auf Christum wir ge - tau - fet sein, der kann dem Sa - tan weh - ren.
 When we a - wake or when we sleep the Lord is — our good Pas - tor;
 to be bap - tised in Him will keep our souls from Hell's dis - as - ter.

Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment

Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment

Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment

Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment

al - ler Noth. Drum lo - ben wir den Her - ren.
saved us all, So praise our Lord and Mas - ter.

al - ler Noth. Drum lo - ben wir den Her - ren.
saved us all; So praise our Lord and Mas - ter.

al - ler Noth. Drum lo - ben wir den Her - ren.
saved us all, So praise our Lord and Mas - ter.

al - ler Noth. Drum lo - ben wir den Her - ren.
saved us all; So praise our Lord and Mas - ter.