

J.S. Bach
Cantata No. 138

Warum betrübst du dich, mein Herz

Für Sopran-, Alt-, Tenor-, Baß-Solo und Chor

(Vers 1.) (Coro.)
(Larghetto $\text{♩} = 100.$)

The first system of the musical score shows a piano accompaniment. The treble clef staff contains a complex, flowing melodic line with many sixteenth and thirty-second notes. The bass clef staff provides a steady harmonic accompaniment with quarter and eighth notes. The key signature is one sharp (F#) and the time signature is common time (C).

The second system of the musical score continues the piano accompaniment. It is marked with a '3II' in the upper left corner. The treble clef staff continues the intricate melodic line, while the bass clef staff maintains the harmonic support. The tempo and key signature remain the same as in the first system.

The third system of the musical score introduces a vocal line. The treble clef staff is labeled 'A Tenore.' and contains the vocal melody. Below the staff, the lyrics are written in German and English. The piano accompaniment continues in the bass clef staff. The lyrics are: 'War-um be-trüb-st du dich, mein Herz, warum be-trüb-st du' and 'What is - it - trou - bles thee, my - heart? Ah what? what trou - bles'. The system is numbered '6' in the upper left corner.

(NB. Der Cantus firmus: „Warum betrübst du dich, mein Herz“ im Sopran.)

8

Soprano.

War - um be - trübst du dich, mein Herz?

What is it trou - bles thee, my heart?

Alto.

War - um be - trübst du dich, mein Herz, mein

What is it trou - bles thee, my heart, my

dich, mein Herz?

War - um be - trübst du dich, mein Herz, mein

thee, my heart?

What is it trou - bles thee, my heart, my

Basso.

Warum be - trübst du dich, betrübst du dich, mein

What is it trou - bles thee, what trou - bles thee, my

The piano accompaniment for measures 8-10 features a complex texture. The right hand plays a series of sixteenth-note patterns, often beamed in groups of four, with frequent chromaticism. The left hand provides a steady harmonic foundation with chords and moving lines, including some sixteenth-note accompaniment.

11

Herz?

heart?

Herz?

heart?

Herz?

heart?

The piano accompaniment for measures 11-13 continues the intricate sixteenth-note patterns from the previous section. The right hand's melodic line is highly active, while the left hand maintains a consistent harmonic support with chords and rhythmic accompaniment.

13¹¹

B

be.kümmerst
so woe-be -

16

dich und trä - gest Schmerz, be - küm - merst dich und
- gone and sad thou art, so woe - be - gone and

18

be - küm - merst dich und trä - gest Schmerz
 so woe - be - gone and sad - thou art,

be - - küm - merst dich und trä - gest Schmerz
 so woe - be - gone and sad thou art,

trä - - gest Schmerz, be - - küm - merst dich und trä - gest Schmerz
 sad thou art, so woe - be - gone and sad thou - art,

bekümmertest dich und trä - gest Schmerz, und trägest
 so woe - be - gone and sad - thou art, and sad thou

21

Schmerz
 art,

28

Musical score for measures 28-31. The score is in G major (one sharp) and common time. It features a vocal line and a keyboard accompaniment. The vocal line is mostly silent in these measures, with a few notes appearing in measure 31. The keyboard accompaniment consists of a flowing sixteenth-note melody in the right hand and a bass line in the left hand.

25

Musical score for measures 25-28. The score is in G major (one sharp) and common time. It features a vocal line and a keyboard accompaniment. The vocal line includes the following lyrics:
nur um das zeit - li - che, das zeit - - - li - che
why mourn earth's tran - si - ent, earth's tran - - - si - ent
The keyboard accompaniment consists of a flowing sixteenth-note melody in the right hand and a bass line in the left hand. A common time signature 'C' is present at the beginning of the section.

27

nur
why

nur—
why—

Gut, nur um das zeit - li - che, das zeit - li - che Gut, nur
joys? why mourn earth's tran - si - ent, earth's tran - si - ent joys? why

nur um das
why mourn earth's

29

(Recit.)

um das zeit - li - che Gut?
mourn earth's tran - si - ent joys?

um - das zeit - li - che Gut, das zeit - li - che Gut? Ach! ich bin
mourn earth's tran - si - ent joys, earth's tran - si - ent joys? Ah, I am

um - das zeit - li - che Gut, das zeit - li - che Gut?
mourn earth's tran - si - ent joys, earth's tran - si - ent joys?

zeitlich, das zeitlich, nur um das zeit - li - che Gut?
tran-sient, earth's tran-sient, why mourn earth's tran - si - ent joys?

(Recit.)

32

Alto.

arm, mich drücker schwere Sorgen.
poor, and o ver-whelmed with sor-row,

Vom Abend bis zum Morgen währt
and ev-er on the mor-row my

35

meine liebe Noth.
troubles mul-ti-ply.

Dass Gott erbarm! wer wird mich noch er-lösen vom Leibe dieser
God, pi-ty me! who is there now to save me from they who would

38

bösen und argen Welt?
- slave me here on the earth?

Wie elend ist's um mich be-stellt!
Ah, what a wret-ched one am I!

Ach!
Oh,

41

Soprano. **D** **(a tempo)**

Ver -
Thy -

wär' ich doch nur todt!
would that I might die!

Tenore. Ver -
Thy -

Basso. Ver - trau'
Thy - great

42

trau du dei - nem Her - ren Gott, der al - le Ding' er -
great cre - a - tor Lord a - dore, Al - might - y God for -

trau' du dei - nem Her - ren Gott, der al - le Ding' er -
great cre - a - tor Lord a - dore, Al - might - y God for -

trau' du dei - nem Her - ren Gott, der al - le Ding' er -
great cre - a - tor Lord a - dore, Al - might - y God for -

— du — dei - nem Her - ren Gott, der — al - le — Ding' er -
— cre - a - tor Lord — a - dore, — Al - might - y — God — for -

47

schaf - fen hat.
ev - er more.

schaf - fen hat.
ev - er more.

schaf - fen hat.
ev - er more.

schaf - fen hat.
ev - er more.

Recitativo.

Basso.

Ich bin verachtet, der Herr hat mich zum Leiden am
De-spied am I, in wrath did God cre-ate me, my

8

Tage seines Zorns gemacht; der Vorrath, Haus zu halten, ist ziemlich klein; man schenkt
tri-bu-la-tions mul-ti-ply; of earth-ly goods I have but a scan-ty store; none pours

6

— mir für den Wein der Freuden den bitteren Kelch der Thränen ein. Wie kann ich nun mein
 — for me the wine of glad-ness, my cup of tears doth o - ver - flow. How can I serve my

9

Amt mit Ruh' verwalten? wenn Seufzer meine Speise und Thränen das Getränke sein.
 God in wor - thy fash-ion, when weep - ing is my ra - tion, with naught to drink but tears of woe?

(Vers 2.) (Coro.)
 (Tempo giusto ♩ = 69.)

(Attacca.)

Soprano.
 Er kann und will dich las - sen nicht, er weiss gar wohl, was
 Thy God will not a - ban - don thee, He knows thy needs, the

Alto.
 Er kann und will dich las - sen nicht, er weiss gar wohl, was
 Thy God will not a - ban - don thee, He knows thy needs, the

Tenore.
 Er kann und will dich las - sen nicht, er weiss gar wohl, was
 Thy God will not a - ban - don thee, He knows thy needs, the

Basso.
 Er kann und will dich las - sen nicht, er weiss gar wohl, was
 Thy God will not a - ban - don thee, He knows thy needs, the

(Tempo giusto.)

mf

5

dir ge-bricht, Ru - ler He Him-mel und Erd' ist sein!
of earth and sky and sea!

dir ge-bricht, Ru - ler He Him-mel und Erd' ist sein!
of earth and sky and sea!

dir ge-bricht, Ru - ler He Him-mel und Erd' ist sein!
of earth and sky and sea!

dir ge-bricht, Ru - ler He Him-mel und Erd' ist sein!
of earth and sky and sea!

8

(Recit.)
Soprano.

Ach! wie? Gott sorget freilich für das Vieh, er giebt den Vögeln seine Speise, er
But lo, the Lord in-deed pro-pects His flock, to ba-by birds their food suppli-eth, the

11

sät-ti-get die jun-gen Ra-ben, nur ich, ich weiss nicht auf was Wei-se, ich
lit-tle ra-vens sat-is-fi-eth, but I, am lone-ly, un-be-friend-ed, in

1311

ar-mes Kind, mein bischen Brot soll haben, wo ist Jemand, der sich zu meiner Rettung
 po-ver-ty my life will soon be end-ed; for who is there to suc-cor and de-liv-er

16

A (a tempo)

findt? Dein Va-ter und dein
 me? Thy Fa-ther and thy

Alto. Dein Va-ter und dein Herre-Gott, der
 Thy Fa-ther and thy God will heed and

Tenore. Dein Va-ter und dein Her-re Gott, der dir bei- steht in
 Thy Fa-ther and thy God will heed and suc-cor thee in

Basso. Dein Va-ter und dein Her-re Gott, der dir bei- steht
 Thy Fa-ther and thy God will heed and suc-cor thee

A (a tempo)

19

Her - re Gott, der dir bei -
 God will heed and suc - cor
 dir bei - steht in al - ler
 suc - cor thee in ev - ry
 al -
 ev -
 in al -
 in ev -

21^u

(Recit.)
 steht in al - ler Noth.
 thee in ev - ry need.
 Noth, in al - ler, al - ler, al - ler Noth. Ich bin ver -
 need, in ev - ry, ev - ry, ev - ry need. I am for -
 - - - - - ler, al - ler Noth.
 - - - - - ry, ev - - - - - ry need.
 - - - - - ler Noth, in al - ler Noth.
 - - - - - ry need, in ev - ry need.
 (Recit.)
 p

24. **Alto.**

las-sen, es scheint, als woll-te mich auch Gott bei mei-ner Ar-muth hassen, da - sak-en, it seems as though my sor-ry lot no pi-ty will a-wak-en in

27.

ers doch im-mer gut mit mir ge-meint. Ach Sor-gen, Sor-gen, God who ev-er was so good to me. Ah sor-row, sor-row,

30.

ach! wer-det ihr denn al-le Morgen und al-le Ta-ge wie-der neu? So klag'ich immer- ah, might it cease up-on the mor-row! but no it comes each day a-new. I cry, with an-quist

33.

fort: Ach, Armuth! har-tes Wort, wer steht mir denn in meinem Kummer bei? fraught: Ah, pi-ty, bit-ter though, what friend have I, in need for-ev-er true?

Basso.

Dein Thy (a)

96 **tempo**
B Soprano.
 Dein Va - ter
 Thy Heav'n - ly

Tenore.
 Dein Va - ter und dein Her - re - Gott, der steht dir bei
 Thy Heav'n - ly Fa - ther, God the - Lord in this thy need

Va - ter und dein Her - re - Gott, dein Va - ter und dein Her - re - Gott, der steht dir
 Heav'n - ly Fa - ther, God the - Lord, thy Heav'n - ly Fa - ther, God the - Lord in this thy

B tempo)
mf

3811
 und dein Her - re - Gott, der
 Fa - ther, God the Lord in

Her - re - Gott, der steht dir bei in al -
 God the - Lord in - this thy need will help

in al -
 will help

bei in al -
 need will help

41

steht dir bei in al-ler Noth.
 this thy need will help af-ford.

-ler Noth, in al-ler Noth, in al-ler Noth.
 af-ford, will help af-ford, will help af-ford.

-ler Noth, in al-ler Noth.
 af-ford, will help af-ford.

-ler Noth, in al-ler Noth.
 af-ford, will help af-ford.

Recitativo.

Tenore.

Ach süsser Trost! Wenn Gott mich nicht ver-las-sen und nicht ver-säumen
 Ah, com-fort sweet! for God will not for-sake me un-mind-ful of my

will, sokann ich in der Still' und in Geduld mich fassen. Die Welt mag immerhin mich hassen, so
 lot, se-secure a-gainst de-feat I bear my fate with pa-tience. Nor heed I mor-tal de-tes-tation; I'

6

werf ich meine Sorgen mit Freuden auf den Herrn; und hilft er heute
 cast my load of sor-row with glad-ness on the Lord, and help will He af-

9

nicht, so hilft er mir doch morgen. Nun leg' ich herzlich gern die
 - ford, to bring a joy-ous mor-row. And so with hap-py heart I

12

Sorgen unter's Kissen und mag nichts mehr als dies zu meinem Troste wissen:
 put a-way re-pin-ning, for Faith and Hope at last have ri-sen and are shin-ing.

(Attacca.)

Aria.

(Allegro moderato ♩ = 100.)

mf

6 (L.O.)

9 (153)

13 (157)

17 (161)

21 **Basso.**

Auf Gott steht mei - ne Zu - ver - sicht,
 In God the Lord — I — put — my trust,

26

auf Gott steht mei - ne Zu - ver - sicht,
 in God the Lord — I — put — my trust,

30

mein Glau - be lässt ihn wal -
stead - fast in faith con - fid -

34

- ten, auf Gott steht
- ing, in God the

38

mei - - ne Zu - - ver - sicht, mein Glaube lässt ihn
Lord I put my trust, with stead-fast faith con -

42

wal - - ten.
- fid - - ing.

mf

47

52

57

Nun kann mich kei - ne Sor - - - ge
 No sor - row now can come - - - to

61

na -
 vex

65

- gen, nun kann mich auch kein Armuth pla -
 me, nor care nor pov - er - ty - per - plex

70

- gen.
me.

mf

75

79

Auf Gott steht
In God the

p

83

mei - ne Zu - ver - sichts,
Lord - I - put - my trust,

auf Gott steht
in God the

88

mei - - ne Zu - - ver - sichts!
Lord - - I - put - - my trust!

Auch mitten in dem gröss -
My Fa-ther He, my joy -

93

- - - ten Lei - - - de, bleibt er - mein
in sad - - - ness, He - - - ne - ver

97

Va - - - ter, mei - ne Freu - - - -
fails me, brings me glad - - - -

101

- - - - de, er will mich wun - der - - - -
- - - - ness, con - tent - ment won - der -

105

lich, wun - der - lich, er will mich wun - derlich er - hal - -
- ful, won - der - ful, con - tent - ment won - der - ful pro - vid - -

110

- ten, er will mich
- ing, con-tent - ment

115

wun-der-lich,
won-der-ful,
wun-der-lich er-hal-ten.
won-der-ful pro-vid-ing.

119

Auf Gott steht mei-ne Zu-ver-sicht,
In God the Lord I put my trust,

124

auf Gott steht mei-ne Zu-ver-sicht, mein Glaube
in God the Lord I put my trust, stead-fast in

129

lässt ihn wal-
faith con - fid -

134

138

- ten, mein Glaube lässt ihn wal -
- ing, with stead-fast faith con - fid -

142

- ten.
- ing.

mf

Dal Segno.

Recitativo.

Alto.

Ei nun! so will ich auch recht sanf.te ruh'n. Euch, Sorgen, sei der
Tis well, now care will cease to mar my peace. Ye sor-row, "fare-ye-

3

Schei.de-brief ge-ge-ben, nun kann ich wie im Him-mel le-ben.
- well", at last I bid you, for hap-py I as if in heav-en.

(Vers 3.) Choral. (Mel.: „Warum betrübst du dich“.)

(Moderato $\text{♩} = 104$.)

mf

3

5

7

Soprano. Weil
Since

Alto. Weil
Since

Tenore. Weil
Since

Basso. Weil
Since



9

du mein Gott und
Thou my God and

du mein Gott und
Thou my God and

du mein Gott und
Thou my God and

du mein Gott und
Thou my God and



15

dein Kind wirst
Thy child with

dein Kind wirst
Thy child with

dein Kind wirst du ver
Thy child with in Thy

dein Kind wirst du ver
Thy child with in Thy

17

du ver - las - sen
in Thy Fa - ther's

du ver - las - sen
in Thy Fa - ther's

las - sen
Fa - ther's

las - sen
Fa - ther's

19

nicht,
heart,

nicht,
heart,

nicht,
heart,

nicht,
heart,

21

du
will

du
will

du
will

du
will

24

Musical score for measures 24-28. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are:
Soprano: vä - - - ter - - - li - - - ches
ne - - - - - ver be for - -
Alto: vä - - - ter - li - - - ches
ne - - - - - ver be for - -
Tenor: vä - - - - - ter - li - - - ches Herz!
ne - - - - - ver be for - - got!
Bass: vä - - - - - ter - li - - - ches
ne - - - - - ver be for - -

28

Musical score for measures 28-32. It includes four vocal staves and a piano accompaniment. The lyrics are:
Soprano: Herz!
- got!
Alto: Herz!
- got!
Tenor: —
Bass: Herz!
- got!

28

A

Ich bin ein
Though I am

Ich bin ein
Though I am

Ich bin ein
Though I am

Ich bin ein
Though I am

A

30

ar-mer Er-den
but a low-ly

ar-mer Er-den
but a low-ly

ar-mer Er-den
but a low-ly

ar-mer Er-den
but a low-ly

32

Four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (Piano). The vocal parts are mostly rests, with the lyrics "kloss, clod," written below each staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

34

Four vocal staves and a grand staff. The vocal parts have lyrics "auf" and "I" written below them. The piano accompaniment continues with a similar rhythmic pattern to the previous measures.

36

Er - den weiss ich
am at one with

Er - den weiss ich
am at one with

Er - den weiss
am at one

Er - den weiss ich kei -
am at one with Might -

38

kei - nen Trost.
Might - y God.

kei - nen Trost.
Might - y God.

ich kei - nen Trost.
with Might - y God.

- nen Trost.
- y God.

40

Musical score for measures 40-41. The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (piano accompaniment). The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts feature a simple harmonic setting of a text, with notes marked with a 'y' symbol. The piano accompaniment features a complex, rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes, while the left hand provides a steady bass line.

42

Musical score for measures 42-43. The score continues with the same four vocal staves and grand staff. The vocal parts continue with their simple harmonic setting. The piano accompaniment maintains its complex rhythmic pattern in the right hand and steady bass line in the left hand.

44

Musical score for measures 44-45. The score continues with the same four vocal staves and grand staff. The vocal parts continue with their simple harmonic setting. The piano accompaniment maintains its complex rhythmic pattern in the right hand and steady bass line in the left hand.