

J.S. Bach
Cantata No. 168
Tue Rechnung! Donnerwort

Aria.

(Maestoso ♩ = 100.)

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, starting with a forte dynamic marking. The lower staff is in bass clef and features a rhythmic accompaniment with triplets and sixteenth notes.

The second system of the musical score consists of two staves. The upper staff continues the chordal texture from the first system. The lower staff continues the rhythmic accompaniment, featuring a prominent triplet pattern.

The third system of the musical score consists of two staves. The upper staff introduces a melodic line with triplets. The lower staff continues the rhythmic accompaniment with a steady eighth-note pattern.

The fourth system of the musical score consists of two staves. The upper staff continues the melodic line with triplets. The lower staff continues the rhythmic accompaniment with a steady eighth-note pattern.

The fifth system of the musical score consists of two staves. The upper staff continues the melodic line with triplets. The lower staff continues the rhythmic accompaniment with a steady eighth-note pattern.

8

Basso.

Thu - e Rech - nung! thu - e

p

This system contains measures 8, 9, and 10. The vocal line (Basso) begins with a rest in measure 8, followed by the lyrics 'Thu - e Rech - nung!' in measure 9 and 'thu - e' in measure 10. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A piano dynamic marking (*p*) is present in measure 10.

9^{II}

Rech - nung! thu - e Rech - nung! Don - - - - -

This system contains measures 11, 12, and 13. The vocal line has rests in measures 11 and 12, with the lyrics 'Rech - nung!' in measure 11, 'thu - e Rech - nung!' in measure 12, and 'Don -' in measure 13. The piano accompaniment continues with a similar rhythmic pattern. Trill ornaments (marked with a '3') are present in the vocal line in measure 13.

11

- nerwort, Don - - - - - - nerwort, Don -

This system contains measures 14, 15, and 16. The vocal line has rests in measures 14 and 15, with the lyrics '- nerwort,' in measure 14, 'Don -' in measure 15, '- nerwort,' in measure 16, and 'Don -' in measure 16. The piano accompaniment continues with a similar rhythmic pattern.

12^{II}

- - - - - - nerwort, das die Fel - sen selbst zer -

This system contains measures 17, 18, and 19. The vocal line has rests in measures 17 and 18, with the lyrics '- nerwort,' in measure 17, 'das die Fel - sen' in measure 18, and 'selbst zer -' in measure 19. The piano accompaniment continues with a similar rhythmic pattern.

14

spal - tet, thu_e Rech - nung! Don -

15^{II}

- nerwort, thu_e Rech - nung! Don - _nerwort, thu_e

17

Rech - nung! Don - _nerwort, Don -

18^{II}

- nerwort, das die Felsen selbst zerspal -

20

-tet, das die Felsen selbst zer.spal - -tet, Wort,

21ff

wovon mein Blut er - kal -

23

-tet, thu - e Rechnung! See - le, fort, See - le,

24ff

fort, thu - e Rech - nung! fort, fort, See - - - le,

26

fort! Ach, ach, du

27II

musst Gott wieder - ge - ben sei - ne Gü - ter, Leib und

29

Le - ben, du' musst Gott wie - der - ge - ben sei - ne

30II

Gü - ter, Leib und Le - ben, ach, du musst Gott wie - der -

32

ge - ben - sei - ne Gü - ter, Leib und Le - ben. Thu e

33^{II}

Rech - nung! thu - e Rech - nung!

35

thu - e Rech - nung! Don - ner - wort, ach, du

36^{II}

musst Gott wie - der - ge - ben sei - ne Gü - ter, Leib und

38

Le - ben, thu - e Rech - nung! thu - e Rech - nung! Don -

39^{II}

- nerwort, Don -

41

- nerwort, Don - - - - nerwort, thu - e

42^{II}

Rech - nung! Donner - wort!

Dal Segno. *

Recitativo.

Tenore.

Es ist nur frem . des Gut, was ich in die . sem Le . ben

3 ha . be; Geist, Le . ben, Muth und Blut und Amt und Stand ist meines Got . tes

6 Ga . be; es ist mir zum Ver . wal . ten und treu . lich da . mit Haus zu

8 halten von hohen Händen anver . traut . Ach, aber ach! mir graut, wenn ich in mein Ge . wissen

11

ge-he und mei-ne Rechnungen so voll De-fek-te se-he: ich ha-be Tag und

(von Lük-ken)

13^{II}

Nacht die Gü-ter, die mir Gott ver-lie-hen, kalt - sin-nig durch-gebracht!

16

Wie kann ich dir, ge - rechter Gott, ent-fliehen? Ich ru-fe fle - hent.

18^{II}

lich: ihr Ber-ge, fallt. ihr Hü-gel, dek- ket mich vor Got-tes Zorn-ge-

21

rich-te und vor dem Blitz von sei-nem An - ge-sich-te.

Aria.

(Moderato ♩ = 120.)

25 **Tenore.**

(Al - le Schul - den, die ich ha - be, al - le)
 Ca - pi - tal - und In - ter - es - sen mei - ner Schul - den

31

gross und klein müs_sen einst ver_rech_net_ sein,

37

(al_le Schul_den, die_ich ha_be, al_le Schul_den,
Ca_pi_tal und In_ter_es_sen, Ca_pi_tal und

43

die_ich ha_be, al_le) In_ter_es_sen mei_ner Schul_den gross und klein

49

müs_sen einst ver_rech_net_ sein.

mf

54

60

65

(Was Al- hier un-be-
Al- les, was ich

p R.H.

71

zahlt ge-blie-ben,
schul-dig blie-ben, ist in Got-tes Buch ge-schrie-ben

77

als mit Stahl und De-mant-stein,

83

als mit Stahl und De . mant .

88

stein; (was hier un . be . zahlt ge . blie . ben,) Al - les, was ich schuldig blie - ben, ist in

94

Got - tes Buch ge - schrie - ben als mit Stahl und De . mant .

100

stein.

mf

106

(Was hier
Al - les,

112

un - be - zahlt ge - blie - ben,)
was - ich schul - dig blie - ben, ist in Got - tes Buch - ge -

118

schrie - ben als mit Stahl und De - mant - stein,

123

als mit Stahl und De - mant - stein.

mf

Dal Segno.

Recitativo.

Basso.

Jedoch, erschrocknes Herz, leb' und ver-za-ge nicht, tritt freudig vor Ge-

richt! und ü-ber-führt dich dein Ge-wis-sen, du wer-dest hier ver-stummen

müs-sen, so schau' den Bür-gen an, der al-le Schul-den ab-ge-

than: es ist be-zahlt und (bis auf den letz-ten Rest;) völ-lig ab-ge-führt; was du, o Mensch, in

11

Rechnung schuldig blieben, des Lammes Blut, o grosses Lieben! hat deine Schuld durch-

13^{II}

stri-chen und dich mit Gott ver-gli-chen. Es ist be-zahlt, du bist quit-^{(er-}

16

löst.)
tirt. In-dessen, weil du weisst, dass du Haushal-ter sei'st, so sei be-müht und un-ver-

19

gessen, den Mammon klüglich anzu-wenden, den Armen wohlzu-thun, so wirst du, wenn sich

22

Zeit und Le-ben en-den, in Him-mels Hüt-ten si-cher ruh'n.

Duetto.
(Andante ♩ = 104.)

mf

8

8

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a similar pattern. The music is marked *mf* and has a tempo of ♩ = 104.

4 **Alto.**

Herz, zer-reiss' des Mam-mons Ket-

p

7

The Alto part begins at measure 4. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "Herz, zer-reiss' des Mam-mons Ket-". The piano part is marked *p* and continues the rhythmic pattern from the introduction.

7 **Soprano.**

Herz, zer-reiss'

-te, Herz, zer-reiss'

10

The Soprano part begins at measure 7. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "Herz, zer-reiss' -te, Herz, zer-reiss'". The piano part continues with the same accompaniment.

10

des Mam-mons Ket-

des Mammons Ket-

The piano accompaniment continues through measure 10. The lyrics "des Mam-mons Ket-" and "des Mammons Ket-" are shown on the vocal staves, which are mostly empty in this section.

13

Handwritten musical score for measures 13-15. It features three staves: two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are:
- - - - - te, Hän - de, streu - et -
- - - - - te, Hän - de, streu -

16

Handwritten musical score for measures 16-18. It features three staves: two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are:
Gu - tes aus!
et - Gu - tes aus!
mf

19

Handwritten musical score for measures 19-21. It features three staves: two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are:
Ma - - chet sanft mein
p

22

Ma - - chet sanft mein Ster - be - bet - te, mein
Ster - be - bet - te, mein Ster - - - - - be - bet - te, mein

The musical score for measures 22-24 features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line consists of two staves. The piano accompaniment consists of two staves. The lyrics are: "Ma - - chet sanft mein Ster - be - bet - te, mein" on the first staff and "Ster - be - bet - te, mein Ster - - - - - be - bet - te, mein" on the second staff.

25

Ster - - - - - be - bet - te, bau - et - mir -
Ster - - - - - be - bet - te, bau - - - - et - mir -

The musical score for measures 25-27 features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line consists of two staves. The piano accompaniment consists of two staves. The lyrics are: "Ster - - - - - be - bet - te, bau - et - mir -" on the first staff and "Ster - - - - - be - bet - te, bau - - - - et - mir -" on the second staff.

28

- ein fe - stes Haus,
- ein fe - stes Haus,

The musical score for measures 28-30 features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line consists of two staves. The piano accompaniment consists of two staves. The lyrics are: "- ein fe - stes Haus," on the first staff and "- ein fe - stes Haus," on the second staff. A dynamic marking of *mf* is present in the piano accompaniment.

31

das im Him - mel

p

34

e - wig, e - wig blei - - - - - bet,

das im Him - mel e - wig, e - wig

p

37

das im Him - mel e - wig blei - bet, wenn der Er - den

blei - - - - - bet, e - - - - -

p

40

Gut zer-stäu - - - - - wig, das im Himmel e - - - - - wig blei - bet,

43

wenn der Er - den Gut zer-stäu - - - - - bet, wenn, wenn der Er - den Gut zer-stäu - bet.

46

- bet, wenn der Er - den Gut zer-stäu - bet.

49

Choral. (Mel: „Herr Jesu Christ, du höchstes Gut“.)

Soprano.

Stärk' mich mit dei-nem Freu-den-geist, heil' mich mit dei-nen Wun-den,
wasch' mich mit dei-nem To-des-schweiss in mei-nen letzten Stun-den,

Alto.

Stärk' mich mit dei-nem Freu-den-geist, heil' mich mit dei-nen Wun-den,
wasch' mich mit dei-nem To-des-schweiss in mei-nen letzten Stun-den,

Tenore.

Stärk' mich mit dei-nem Freu-den-geist, heil' mich mit dei-nen Wun-den,
wasch' mich mit dei-nem To-des-schweiss in mei-nen letzten Stun-den,

Basso.

Stärk' mich mit dei-nem Freu-den-geist, heil' mich mit dei-nen Wun-den,
wasch' mich mit dei-nem To-des-schweiss in mei-nen letzten Stun-den,

5

und nimm mich einst, wenn dir's ge-fällt, in wah-rem Glau-ben

und nimm mich einst, wenn dir's ge-fällt, in wah-rem Glau-ben

und nimm mich einst, wenn dir's ge-fällt, in wah-rem Glau-ben

und nimm mich einst, wenn dir's ge-fällt, in wah-rem Glau-ben

8

von der Welt zu dei-nen Aus-er-wähl-ten.

von der Welt zu dei-nen Aus-er-wähl-ten.

von der Welt zu dei-nen Aus-er-wähl-ten.

von der Welt zu dei-nen Aus-er-wähl-ten.