

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

Nº 1. (Coro.)

Vivace. ($\text{J} = 100.$)

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature is one flat, and the time signature is common time. The tempo is Vivace, indicated by $\text{J} = 100.$ The dynamics include *mf* (mezzo-forte) and *tr* (trill). The notation features various note values including eighth and sixteenth notes, and rests. The vocal parts are likely for four voices, as indicated by the four staves. The score is divided into systems by vertical bar lines, with each system containing two measures of music.

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

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

trost,
folk,

trost,
folk,

trost,
folk,

trost,
folk,

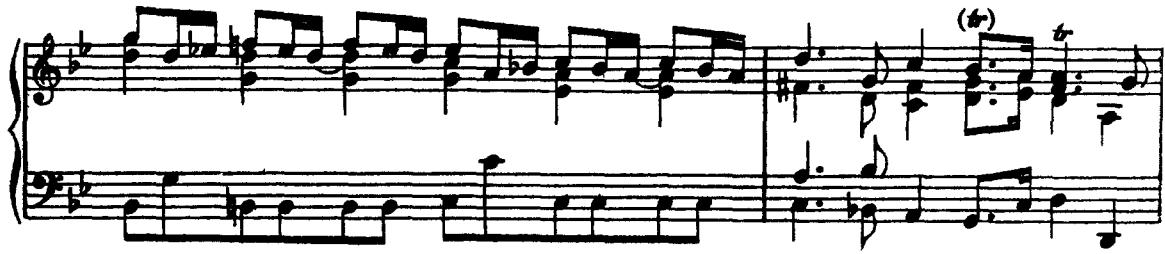
wie
why

wie
why

J. S. Bach — Cantata No. 114

that
are ihr
ye so
thus ver
de -
 — that ihr so ver za -
 — are ye thus de spair -
 wie that ihr so ver za -
 why are ye thus de spair -
 wie that ihr so ver
 why are ye thus de

The musical score consists of seven staves of music. The top four staves represent the vocal parts, each with a clef (G, C, C, G) and a key signature of one flat. The lyrics "gen!
ing?" are written above the first three staves. The bottom three staves represent the piano accompaniment, with a bass clef and a key signature of one flat. The music is divided into measures by vertical bar lines. Measure 1: All staves play eighth notes. Measure 2: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 3: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 4: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 5: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 6: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 7: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 8: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 9: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 10: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 11: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 12: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 13: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 14: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 15: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 16: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 17: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 18: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 19: The vocal parts play eighth notes, and the piano part has eighth-note chords. Measure 20: The vocal parts play eighth notes, and the piano part has eighth-note chords.



A

Weil uns der
It was the

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,

A

Herr heim - su chen
Lord im - posed this

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

weil uns der Herr heimsu chen
it was the Lord im - posed this

thut,
yoke,

thut.
yoke,

thut,
yoke,

thut,
yoke,

lasst
so uns von
bear it

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

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

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

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

gen:
ing:gen:
ing:gen:
ing:gen:
ing:

(*)

B

Die
"This"

Straf' wir wohl ver -
 pun ish ment de -

 Die Straf' wir wohl ver - die - net -
 "This pun - ish - ment de - serve - we -

 Die Straf' wir wohl ver - die - net han, die Straf' wir
 "This pun - ish - ment de - serve - we - all, this pun - ish -

 Die Straf' wir wohl ver - die .. net -
 "This pun - ish - ment de - serve we -

die - - net ha'n,
serve we all,

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

J. S. Bach — Cantata No. 114

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the basso continuo. The lyrics are written below the notes in a three-line system, corresponding to each staff respectively.

Soprano (Top Staff):

- solch's on
- muss each
- be 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, on

Alto (Middle Staff):

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

Basso Continuo (Bottom Staff):

- Accompanimental patterns consisting of eighth and sixteenth note figures.

The musical score consists of eight staves. The top four staves represent four voices (three upper voices and one bass voice) singing in unison. The lyrics "mann,
fall," are written above each of these four staves. The bottom four staves represent a basso continuo part, indicated by a bass clef and a bass staff, with a keyboard (pedal) staff positioned above it. The basso continuo part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings like *mf* (mezzo-forte) and *f* (forte). The score is set in common time.

Nie - - mand darf
a like we

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

Nie - - mand darf
a like we

Nie -

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

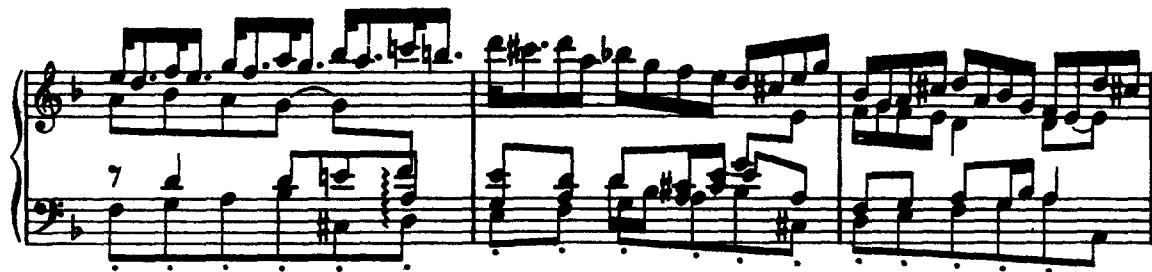
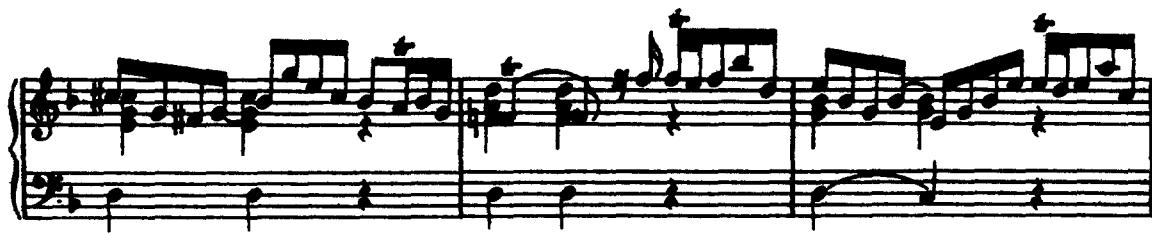
The musical score consists of six staves of music. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom two staves are for piano. The vocal parts have lyrics in German. The piano part includes dynamic markings like *mf* and *tr*.

Lyrics from the vocal parts:

- Soprano: ssen.
ing."
- Alto: schlie
far
- Tenor: ssen.
ing."
- Bass: schlie
far
- Soprano: ssen.
ing."

Nº 2. Aria,
(Largo $\text{d} = \text{so.}$)
Met. poco marcato.

This section shows the beginning of the second aria. It consists of two staves for the piano. The first staff starts with a forte dynamic (*f*). The second staff begins with a piano dynamic (*p*).



Tenore.

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



Geist - - die Zu - flucht sein.
refuge 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 meinen 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,
 Where,
 wo,
 where,
 wo wird in die sem Jam
 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 Jam . . . mer - tha - le für mei - nen
ah. where in this sad vale — tr of sor - row may I find

Geist die Zu - - flucht sein?
refuge 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,
my de - jec - tion; al -
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 Thy
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 - hän - den will ich mich
a - lone Thy Fa - ther's fond af - fec - tion re - vives my

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

ein;
whole; al -lein zu Je - su Va - ter.
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,
whole, ev - er make me whole, ev - er make me whole,
sonst weiss ich we - der
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.

Da Capo.

Basso.

O Sün - der, trage mit Geduld, was du durch deine 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 ey - 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 verbo'nen Frucht, Gott gleich zu werden; wie oft er. hebst du
 old thy Pride did eat of God's For-bid-den Fruit; like God thou thought thee! so wouldest ex-alt thy -

Andante. ($\text{d} = \text{e}o.$)

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

(Recit.)

musst. 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 se lig 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.

Nº4. Choral (Mel.: „Ach, lieben Christen“.)

(Moderato $\text{d} = 80$.)

Soprano.

Kein' Frucht das Wei - zen -
No fruit the seed of

körn - lein bringt,
wheat can bear,

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

den;
en;

so
so,

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

The image shows four staves of a musical score for J.S. Bach's Cantata No. 114. The music is in common time and consists of soprano, alto, tenor, and bass voices. The lyrics are written below each staff. The first staff contains the text 'muss auch un . ser ird' - scher Leib' with a note 'too, our earth - y forms must change.' The second staff contains 'zu Staub und' with a note 'to dust and'. The third staff contains 'A - schen wer - - den,' with a note 'ash re - turn - - ing;'. The fourth staff contains 'eh' er kommt zu _ der' with a note 'there - by we gain - the'. The music includes various dynamics such as 'mf', 'tr.', and 'p', and features a mix of eighth and sixteenth-note patterns.

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

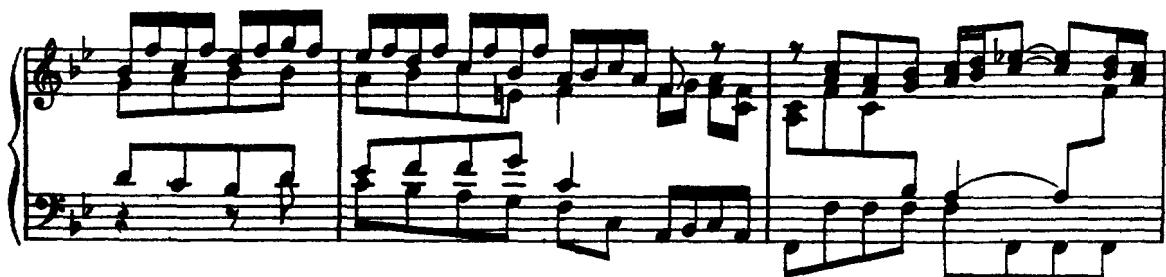
die du, Herr Christ, uns hast be - reit' *mf*
which Christ our Lord has won for us,

durch
to

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



Nº 5. Aria.

(Andante $\text{d} = 60$)

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



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,

The musical score consists of four systems of music. Each system has four staves: Treble, Alto, Bass, and a continuo staff (likely Cello or Double Bass). The music is in common time and includes various dynamics and articulations. The lyrics are integrated into the musical lines, with each section of text appearing above its corresponding musical phrase.

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 Frieden
Like Sim-e - on in peace I now will

fah . ren, mein Heiland will mich in der Gruft be -
 fare me, white in the earth my Sav - iour will pre -

wah
pare

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

rein,
fied,

und ruft mich
one day to

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

Adagio. ($\text{J} = 60.$)

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, gieb dei_nen Leib und dei_ne Gli_e.der 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“)

Soprano.

Wir wa - chen o - der schlaf - en 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 schlaf - en 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 schlaf - en 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 schlaf - en 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.