

Cantate

Am sechshundert Fünfte Tage nach Trinitatis

„Wer weiß, wie nahe mir mein Ende.“

Ps 27.

Trills (tr) are marked in measures 3 and 4 of the vocal parts.

Wer
Wer
Wer
Wer

Trills (tr) and piano dynamics are marked in measures 9 and 10 of the vocal parts.

Recit.
weiss, wie na - he mir mein En - de? Das
weiss, wie na - he mir mein En - de?
weiss, wie na - he mir mein En - de?
weiss, wie na - he mir mein En - de?

piano

piano

piano

weiss der lie-be Gott al-lein, ob mei-ne Wallfahrt auf der Er-den kurz, o-der län-ger mö-ge

forte

forte

forte

forte

sein. Hin-geht die Zeit, her-kommt der Tod, der Hin-geht die Zeit, her-kommt der Tod, der Hin-geht die Zeit, her-kommt der Tod, der Hin-geht die Zeit, her-kommt der Tod, der

piano

tr

piano

piano

piano

Recit.

Tod, her - kommt der Tod, und end - lich kommt es doch so weit, dass

Tod, her - kommt der Tod.

Tod, her - kommt der Tod.

forte

forte

forte

forte

forte

Ach, wie ge - schwin - de und be -

sie zu - sammen tref - fen werden. Ach, wie ge - schwin - de und be -

Ach, wie ge - schwin - de und be -

Ach, wie ge - schwin - de und be -

B. W. V.

hen - - - de kann kom - - - men mei - - - ne

hen - - - de kann kom - - - men mei - - - ne

hen - - - de kann kom - - - men mei - - - ne

hen - - - de kann kom - - - men mei - - - ne

7 4 2 4 2 6 6 7 4 2 5

To - des - - - noth!

To - des - - - noth, mei - ne To - des - - - noth, To - des - noth! Recit.

To - des - - - noth, mei - ne To - - - des - noth! Wer

To - - - des - noth, mei - ne To - - - des - noth!

4 4 5 6 6 5 7 4 2 B.W.V. 6 6 5 7

piano

piano

piano

weiss, ob heu - te nicht mein Mund die letzten Wor - te spricht ? Drum bet'

4 3 4 2 6 5 7 4 3 2

tr

tr

tr

Mein

Mein

ich al - le Zeit, al - le Zeit, drum bet' ich al - le Zeit: mein Gott,

Mein

7 4 2 4 2 7 4 2 7 4 2

B. W. V.

forte

forte

forte

forte

Gott, ich bitt' durch Chri - sti Blut, mein Gott, ich bitt' durch
 mein Gott, ich bitt' durch Chri - - sti Blut, - - ich bitt' durch
 Gott, ich bitt' durch Chri - - sti Blut, - - ich bitt' durch

6 4 2, 6, 6 5, 3, 6 5 2, 4 2, 6 2

tr

tr

Chri - - sti Blut, mach's nur mit mei - - nem
 Chri - - sti Blut, mach's nur mit mei - - nem En - - de,
 Chri - - sti Blut, mach's nur mit

6 7, 6 5, 2, B.W.V., 1 2, 6 5, 7 4

mei - - - nem En - de gut.

En - de gut, mach's nur mit mei - nem En - - - de

En - - - de gut, mach's nur mit mei - - - nem En - - - de

mei - - - nem En - - - de

6 4 1 4 2 6 4 2 6 4 2 6 4 2 6 4 2

gut.

gut.

gut.

7 4 2 7 4 2 7 4 2 7 4 2 7 4 2 7 4 2 7 4 2

B. W. V.



First system of a musical score, measures 1-4. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment section with three staves (treble, middle, and bass clefs). The piano part features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a simpler bass line. The upper staves contain melodic lines with various ornaments and trills.



Second system of the musical score, measures 5-8. This system continues the melodic and harmonic development. It features prominent trills (marked 'tr') in the upper staves and a more active bass line in the piano accompaniment. The piano part includes a series of chords and moving lines in both hands. The system concludes with a final measure containing a key signature change to one sharp (F#).

RECITATIVO.

Tenore. Mein Le-ben hat kein ander Ziel, als dass ich mü-ge seelig sterben, und meines Glaubens Antheil
 Continuo.

er-ben. Drum leb' ich al-le-zeit zum Gra-be fer-tig und be-reit, und was das Werk der Hände
 Continuo.

thut, ist gleichsam ob ich sicher wüsste, dass ich noch heute sterben müsste; denn Ende gut, macht Alles gut.
 Continuo.

ARIA.

boe da caccia.

Alto.

gano obligato.

Continuo.



The first system of musical notation consists of five staves. The top staff is a single melodic line in 3/8 time, featuring eighth and sixteenth notes with various accidentals. The second staff is empty. The third and fourth staves are a grand staff (treble and bass clefs) with a piano accompaniment. The bottom staff is another grand staff with a similar piano accompaniment. The key signature has two flats.



The second system of musical notation also consists of five staves. The top staff continues the melodic line with more complex rhythmic patterns. The second staff is empty. The third and fourth staves are a grand staff with piano accompaniment. The bottom staff is another grand staff with piano accompaniment. The key signature has two flats.



The third system of musical notation consists of five staves. The top staff continues the melodic line. The second staff is empty. The third and fourth staves are a grand staff with piano accompaniment. The bottom staff is another grand staff with piano accompaniment. The key signature has two flats.



Will - kom - men! will ich sa - gen, wenn der



Tod an's Bet - te tritt, will - kommen, will - kom - men, will ich sa - gen, wenn der Tod an's Bet - te



tritt, will - kom - men, will ich sa - gen, will - kom - men, will ich sa - gen, wenn der

Tod an's Bet - te tritt, will - kommen, will ich sa - gen, will - kom - men, will ich sa - gen, wenn der

Tod, der Tod, — will - kom - ment will ich sa - gen, wenn der Tod an's Bet - te tritt.

Fröh - lich will ich fol - gen, fröh -

- lich will ich fol - gen, wenn er ruft, in die Gruft, fröh -

- lich will ich fol - gen, wenn er ruft, in die Gruft, wenn er ruft, fröh - lich folg' ich, fröh -



lich folg' ich, wenn er ruft, in die Gruft.



Alle,



al - le mei - ne Pla - - - - - gen nehm' ich mit, alle, al - le mei - ne Pla - - - - -

- gen nehm' ich mit, alle, al -

- le meine Pla - - - - - gen nehm' ich mit. Will - kom-men! will ich sa - gen,

will - kom-men, will ich sa - gen, wenn der

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter in the first measure and continue through the second and third measures of each system.

Tod an's Bet-te tritt, will - kom - men, will - kommen, will ich sa - gen, wenn der Tod an's Bet-te

This system contains the first three measures of the piece. The vocal line (soprano) begins with a rest, followed by a melodic phrase. The piano accompaniment features a continuous sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

tritt, will - kom - men, will ich sa - gen, will - kommen, will ich sa - gen, wenn der

This system contains measures 4 through 6. The vocal line continues the melody, with a slight rise in pitch. The piano accompaniment maintains its rhythmic texture, with the right hand showing some melodic variation.

Tod an's Bet-te tritt, will - kommen, will ich sa - gen, will - kommen, will ich sa - gen, wenn der

This system contains measures 7 through 9. The vocal line includes a trill (tr) in the second measure. The piano accompaniment continues with the same rhythmic foundation, providing harmonic support for the vocal melody.

First system of a musical score. It features a vocal line at the top with lyrics, a piano accompaniment in the middle, and a basso continuo line at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "Tod, der Tod, — will - kom - men! will ich sa - gen, wenn der Tod an's Bet - te tritt."

Tod, der Tod, — will - kom - men! will ich sa - gen, wenn der Tod an's Bet - te tritt.

Second system of the musical score. It continues the vocal line, piano accompaniment, and basso continuo. The piano part features a prominent sixteenth-note arpeggiated figure in the right hand.

Third system of the musical score. It concludes the vocal line, piano accompaniment, and basso continuo. The piano part continues with the arpeggiated figure, ending with a final chord.

RECITATIVO.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

Ach, wer doch schon im Him-mel wär'! ich ha-be Lust zu

scheiden, und mit dem Lamm, das al-ler Frommen Bräu-ti-gam, mich in der See-ligkeit zu

weiden. Flügel her! Flügel her! Ach, wer doch schon im Him-mel wär'!

ARIA.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

Gu - - te Nacht, gu - - te Nacht, gu - - te Nacht, du Welt - ge -

This system contains the first four measures of the piece. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

tüm - - mel, du Welt - ge - tümmel, gu - - te Nacht, du Welt - ge - tümmel, gu - - te

This system contains measures 5 through 8. The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment maintains its rhythmic pattern, with the right hand playing sixteenth-note runs.

Nacht, gu - - te Nacht, du Welt - ge - tüm - - - - - mel, gu - - te

This system contains measures 9 through 12. The vocal line concludes with a half note F5, followed by a half note G5, and then a half note A5. The piano accompaniment features a final flourish in the right hand and a sustained bass line in the left hand.



First system of the musical score. It features a grand staff with five staves. The top four staves (treble and bass clefs) contain complex piano accompaniment with rapid sixteenth-note passages. The bottom staff is the vocal line, which begins with the word "Nacht!" and ends with "Gu - - te".

Nacht! Gu - - te



Second system of the musical score. The piano accompaniment continues with similar rapid passages. The vocal line continues with the lyrics "Nacht, du Welt-ge - tūm - - mel, gu - - te".

Nacht, du Welt-ge - tūm - - mel, gu - - te



Third system of the musical score. The piano accompaniment remains dense with sixteenth-note figures. The vocal line concludes the phrase with "Nacht, du Welt-ge - tūm-mel, gu - - te" and then repeats "Nacht, gu - - te" and "Nacht, du Welt-ge -".

Nacht, du Welt-ge - tūm-mel, gu - - te Nacht, gu - - te Nacht, du Welt-ge -

tüm - - - - - mel, gu - - te Nacht!

Jetzt mach' ich mit dir Be - - schluss;

ich steh' schon mit einem Fuss, - - - - - ich steh' schon mit einem Fuss - - - - -



bei dem lie - ben Gott im Him - mel, ich steh' schon mit einem



Fuss bei dem lie - ben Gott im Him - mel.



Gu - te Nacht, du Weltge - tün - mel.



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and a bass staff. The lyrics are: gu - - te Nacht, du Welt - ge - tūm - mel, gu - - te Nacht, gu - - te.



Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: Nacht, du Welt - ge - tūm - - - - - mel, gu - - te Nacht!



Third system of the musical score. It continues the piano accompaniment with treble and bass staves. The vocal line is not present in this system.

CHORAL.

Soprano I.
Corno. Oboe I. II.
col Soprano I.

Soprano II.
Violino I. col Soprano II.

Alto.
Violino II. coll'Alto.

Tenore.
Viola col Tenore.

Basso.
Continuo col Basso.

Welt, a - de! ich bin dein mü - de, ich will nach dem Himmel zu,

Welt, a - de! ich bin dein mü - de, ich will nach dem Him - mel zu,

Welt, a - de! ich bin dein mü - de, ich will nach dem Himmel zu,

Welt, a - de! ich bin dein mü - de, ich will nach dem Himmel zu,

Welt, a - de! ich bin dein mü - de, ich will nach dem Himmel zu,

da wird sein der rech - te Frie - de und die ew' - ge, stol - ze Ruh. Welt, bei dir ist Krieg und Streit,

da wird sein der rech - te; Frie - de und die ew' - ge, stol - ze Ruh. Welt, bei dir ist Krieg und Streit,

da wird sein der rech - te Frie - de und die ew' - ge, stolze Ruh. Welt, bei dir ist Krieg und Streit,

da wird sein der rech - te Frie - de und die ew'ge, stol - ze Ruh. Welt, bei dir ist Krieg und Streit,

da wird sein der rech - te Frie - de und die ew'ge, stol - ze Ruh. Welt, bei dir ist Krieg' und Streit,

nichts, denn lauter Ei - telkeit; in dem Himmel al - le zeit Frie - de, Freud' und See - lig - keit.

nichts, denn lauter Ei - tel - keit; in dem Himmel al - le zeit Frie - de, Freud' und See - lig - keit.

nichts, denn lauter Ei - telkeit; in dem Himmel al - le - zeit Frie - de, Freud' und See - lig - keit.

nichts, denn lauter Ei - telkeit; in dem Himmel al - le zeit Frie - de, Freud' und See - lig - keit.

nichts, denn lauter Ei - telkeit; in dem Himmel al - le zeit Frie - de, Freud' und See - lig - keit.