

J.S. Bach  
Cantata No. 27

Wer weiß, wie nahe mir mein Ende

(Coro.)

(Larghetto ♩ = 60.)

Pianoforte.

First system of the piano introduction, featuring a treble and bass clef with a 3/4 time signature. The music begins with a *mf* dynamic and includes trills in the right hand.

Second system of the piano introduction, continuing the melodic and harmonic development.

Third system of the piano introduction, showing the continuation of the piano accompaniment.

Soprano. **A**

Alto. Wer weiss, wie na - - he

(CORO.) Tenore. Wer weiss, wie na - he

Basso. Wer weiss, wie na - - he

Wer weiss, wie na - - he

Choral vocal parts with lyrics and a section marked **A**.

Fourth system of the piano introduction, concluding the piece with a final cadence.

Recit.

mir mein En - - - de? Das weiss der lie-be Gott al-

mir mein En - - - de?

mir mein En - - - de?

mir mein En - - - de?

The first system of the recitative consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (right and left hand). The lyrics are: "mir mein En - - - de? Das weiss der lie-be Gott al-". The music is in a recitative style with a simple harmonic accompaniment.

lein, ob mei-ne Wallfahrt auf der Er-den kurz o-der länger mö-ge

The second system continues the recitative with the lyrics: "lein, ob mei-ne Wallfahrt auf der Er-den kurz o-der länger mö-ge". The vocal staves and grand staff continue the musical setting.

**B** sein. Hin - geht die Zeit, her - kommt der *tr*

Hin - geht die Zeit, her - kommt der

Hin - geht die Zeit, her - kommt der

Hin - geht die Zeit, her - kommt der

**B** *mf*

The third system begins with a section marked **B**. The lyrics are: "sein. Hin - geht die Zeit, her - kommt der". The vocal staves and grand staff continue. The section ends with a **B** marking and a *mf* dynamic marking in the grand staff.

Tod. Recit.  
Tod, der Tod, her - kommt - der Tod, und  
Tod, der Tod, her - kommt - der Tod.  
Tod, der Tod, her - kommt - der Tod.

Ach,  
end - lich kommt es doch so weit, dass sie zusammentreffen werden. Ach,  
Ach,  
Ach,  
Ach,

wie ge - - schwin - - de und be - - hen - -  
wie ge - - schwin - - de und be - - hen - -  
wie ge - - schwin - - de und be - - hen - -  
wie ge - - schwin - - de und be - - hen - -

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

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

noth! Recit.  
noth! Wer weiss, ob heu.te nicht mein Mund die letz.ten Wor - te  
noth!

spricht? Drum bet' ich al.le

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

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

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

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

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

mei - hem En - de gut!  
mei - - nem En - de gut!  
- de gut!

First system of the piano introduction. The right hand features a melodic line with trills (tr) and a grace note (b). The left hand provides a rhythmic accompaniment with chords and single notes.

Second system of the piano introduction. The right hand continues the melodic line with trills and grace notes. The left hand maintains the accompaniment.

Third system of the piano introduction. The right hand features a melodic line with trills and grace notes. The left hand provides a rhythmic accompaniment.

**Recitativo.**

Tenore.

First system of the recitativo. The vocal line (Tenore) is written in a single staff with lyrics. The piano accompaniment is shown in two staves below.

Mein Le - ben hat kein an - der Ziel, als dass ich mö - ge se - lig

Second system of the recitativo. The vocal line continues with lyrics. The piano accompaniment is shown in two staves below.

ster - ben und meines Glau - bens An - theil er - ben. Drum leb' ich

Third system of the recitativo. The vocal line continues with lyrics. The piano accompaniment is shown in two staves below.

al - le - zeit zum Gra - be fer - tig und be - reit, und was das Werk der Hän - de

thut, ist gleichsam ob ich si - cher wüs - te, dass ich noch heu - te ster - ben

müs - te; denn En - de gut, macht Al - les gut.

**Aria.**  
(Moderato ♩ = 116).

*mf*

*mf*

*mf*

*mf*



The first system of the piano accompaniment, consisting of two staves. The right hand features a complex texture with many beamed sixteenth notes and chords, while the left hand plays a simpler, more rhythmic line with some grace notes.

The second system of the piano accompaniment, continuing the intricate texture of the first system with similar rhythmic patterns and chordal structures.

The third system of the piano accompaniment, showing further development of the musical themes in both hands.

Alto.

The vocal line for the Alto voice, starting with a rest followed by the lyrics "Will - kom - men! will ich sa - gen, wenn der". The piano accompaniment continues below, with a dynamic marking of *p* (piano) appearing in the second measure.

The vocal line for the Alto voice, continuing with the lyrics "Tod ans Bet - te tritt, — will - kom - men, will - kom - men! will ich —". The piano accompaniment continues below, maintaining the same complex texture.

sa - gen, wenn der Tod ans Bet - te - tritt, will - kom - men! will ich

sa - gen, will - kom - men! will ich sa - gen, wenn der Tod ans Bet - te tritt, - will -

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

Tod, will - kom - men! will ich sa - gen, wenn der Tod ans Bet - te tritt.

*mf*

The first system of the piano accompaniment, consisting of a grand staff with treble and bass clefs. The music is in G minor and 3/4 time, featuring a rhythmic pattern of eighth and sixteenth notes.

The second system of the piano accompaniment, continuing the rhythmic and harmonic patterns from the first system.

The third system, featuring a vocal line in the upper staff and piano accompaniment in the lower staff. The lyrics are: "Fröh - lich will ich fol - gen, fröh - lich will ich". A piano (*p*) dynamic marking is present in the accompaniment.

The fourth system, with the vocal line continuing the previous phrase. The lyrics are: "fol - gen, wenn er ruft, in — die Gruft, fröh - lich folg' ich, fröh -".

The fifth system, concluding the phrase. The lyrics are: "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 mei.ne Pla - gen nehm' ich mit. Will.

kom.men!will ich sa.gen,

will.kommen!will ich sa.gen, wenn der Tod ans Bet.te tritt, - will.

kommen, will kommen! will ich sa-gen, wenn der Tod ans Bet-te tritt,

will kommen! will ich sa-gen, will kommen! will ich sa-gen, wenn der

Tod ans Bet-te tritt, will kommen! will ich sa-gen, will kommen! will ich

sa-gen, wenn der Tod, der Tod, will kommen! will ich sa-gen, wenn der

*tr*  
Tod ans Bet - te tritt.

*mf*

The first system shows the vocal line with a trill (tr) over the word 'tritt'. The piano accompaniment consists of a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The second system continues the piano accompaniment with similar rhythmic patterns. The third system shows the piano accompaniment with some rests in the vocal line. The fourth system concludes the piano accompaniment with a final cadence.

**Recitativo.**

Soprano.

Ach, wer doch schon im Himmel wär! Ich habe Lust zu scheiden und mit dem Lamm,

The recitativo section is written in a simple, rhythmic style. The vocal line is in a soprano part, and the piano accompaniment is in a simple, harmonic style. The text is: 'Ach, wer doch schon im Himmel wär! Ich habe Lust zu scheiden und mit dem Lamm,'

das al-ler Frommen Bräuti-gam, mich in der Se-lig-keit zu wei-den. Flü-gel

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are written below the vocal line. The piano accompaniment features a bass line with a treble clef and a bass line with a bass clef, both in the same key and time signature. The music is in a simple, homophonic style.

her! Flü-gel her! Ach, wer doch schon im Him-mel wär!

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are written below the vocal line. The piano accompaniment features a bass line with a treble clef and a bass line with a bass clef, both in the same key and time signature. The music is in a simple, homophonic style.

**Aria.**  
(Larghetto ♩ = 60).

*mf*

The Aria section begins with a piano accompaniment on two staves. The music is in a 3/4 time signature and a key signature of one flat. The tempo is marked "Larghetto" with a quarter note equal to 60 beats per minute. The dynamics are marked "mf" (mezzo-forte). The music is in a simple, homophonic style.

The middle section of the Aria features a piano accompaniment on two staves. The music is in a 3/4 time signature and a key signature of one flat. The tempo is marked "Larghetto" with a quarter note equal to 60 beats per minute. The dynamics are marked "mf" (mezzo-forte). The music is in a simple, homophonic style.

*cresc.*

The end of the Aria features a piano accompaniment on two staves. The music is in a 3/4 time signature and a key signature of one flat. The tempo is marked "Larghetto" with a quarter note equal to 60 beats per minute. The dynamics are marked "cresc." (crescendo). The music is in a simple, homophonic style.



*dim.*

The piano introduction consists of two staves. The right hand features a complex texture of sixteenth-note chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. The music is in G minor and 3/4 time.

Basso.

Gu - te Nacht, gu - te Nacht, gu - te Nacht, du

*p*

The first system includes the vocal line for the Bass and the piano accompaniment. The vocal line begins with the lyrics "Gu - te Nacht, gu - te Nacht, gu - te Nacht, du". The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of chords and moving lines.

Welt - ge - tün-mel, du Welt-ge - tünmel, gu - te Nacht, du Welt-ge -

The second system continues the vocal and piano parts. The vocal line has the lyrics "Welt - ge - tün-mel, du Welt-ge - tünmel, gu - te Nacht, du Welt-ge -". The piano accompaniment continues with its characteristic rhythmic texture.

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

The third system continues the vocal and piano parts. The vocal line has the lyrics "tüm-mel, gu - te Nacht, gu - te Nacht, du Welt-ge -". The piano accompaniment continues with its characteristic rhythmic texture.

tüm - - - mel, gu - te Nacht!

The fourth system concludes the vocal and piano parts. The vocal line has the lyrics "tüm - - - mel, gu - te Nacht!". The piano accompaniment continues with its characteristic rhythmic texture.

Gu - te - - - Nacht,

*p*

du Welt-ge-tüm - - - mel, gu - te

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

*cresc.*

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

*dim.* *mf*

The first system shows the piano introduction. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady, rhythmic accompaniment with eighth notes.

Jetzt mach' ich mit dir — Be - schluss; ich steh' schon mit einem

The second system contains the first line of the vocal melody. The vocal line is in the bass clef and begins with a half rest. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

Fuss, — ich steh' schon mit einem Fuss — bei dem lie - ben Gott

The third system contains the second line of the vocal melody. The vocal line continues with a half rest. The piano accompaniment features a dynamic marking of *p* (piano) and includes some triplet markings.

— im Him - mel, ich steh' — schon mit einem Fuss —

The fourth system contains the third line of the vocal melody. The vocal line continues with a half rest. The piano accompaniment maintains its rhythmic accompaniment.

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

The fifth system contains the final line of the vocal melody. The vocal line concludes with a half rest. The piano accompaniment ends with a final cadence.

Gu - te Nacht, du Welt - ge - tün -

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

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

tün - mel, gu - te Nacht!

Piano introduction for the first system of the Choral section, featuring a treble and bass clef with a key signature of one flat and a common time signature.

**Choral.**

Soprano I.  
Soprano II. Welt, a - de! ich bin dein mü - de, ich will nach dem  
Alto. Welt, a - de! ich bin dein mü - de, ich will nach dem  
Tenore. Welt, a - de! ich bin dein mü - de, ich will nach dem  
Basso. Welt, a - de! ich bin dein mü - de, ich will nach dem

Vocal staves for Soprano I, Soprano II, Alto, Tenore, and Basso, with piano accompaniment. The lyrics are: "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  
Him - mel zu, da wird sein der rech - te Frie - de und die ew' - ge, stol - ze  
Himmel zu, da wird sein der rech - te Frie - de und die ew' - ge, stol - ze  
Himmel zu, da wird sein der rech - te Frie - de und die ew' - ge, stol - ze  
Himmel zu, da wird sein der rech - te Frie - de und die ew' - ge, stol - ze

Vocal staves for the second system of the Choral section, with piano accompaniment. The lyrics are: "Himmel zu, da wird sein der rech - te Frie - de und die ew' - ge, stol - ze".

Ruh'. Welt, bei dir ist Krieg und Streit, nichts, denn lau - ter Ei - tel - keit;

Ruh'. Welt, bei dir ist Krieg und Streit, nichts, denn lau - ter Ei - tel - keit;

Ruh'. Welt, bei dir ist Krieg und Streit, nichts, denn lau - ter Ei - tel - keit;

Ruh'. Welt, bei dir ist Krieg und Streit, nichts, denn lau - ter Ei - tel - keit;

Ruh'. Welt, bei dir ist Krieg und Streit, nichts, denn lau - ter Ei - tel - keit;

in dem Him - mel al - le - zeit Frie - de, Freud' und Se - lig - keit.

in dem Him - mel al - le - zeit Frie - de, Freud' und Se - lig - keit.

in dem Him - mel al - le - zeit Frie - de, Freud' und Se - lig - keit.

in dem Him - mel al - le - zeit Frie - de, Freud' und Se - lig - keit.

in dem Him - mel al - le - zeit Frie - de, Freud' und Se - lig - keit.