

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

**Nº 1. (Coro.)**

**Vivace.** (♩ = 100.)

The first system of musical notation for the chorale. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and moving lines. A fermata is placed over the first measure of the upper staff.

The second system of musical notation, continuing the chorale. It maintains the same grand staff and key signature. The melodic line in the upper staff continues with various rhythmic patterns, including eighth and sixteenth notes. The lower staff continues with its accompaniment. A fermata is present over the first measure of the upper staff.

The third system of musical notation. This system introduces trills, indicated by the 'tr' symbol above the notes in the upper staff. The melodic line continues with these trills and other rhythmic figures. The lower staff continues with its accompaniment. A fermata is present over the first measure of the upper staff.

The fourth and final system of musical notation for this page. It concludes the chorale with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff. A fermata is present over the first measure of the upper staff.

J.S. Bach - Church Cantatas BWV 114

(4)

**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,

*mf*

wie  
why

wie  
why

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

za spair - - - gen! ing?  
za spair - - -

J.S. Bach - Church Cantatas BWV 114

gen!  
ing?

gen!  
ing?

gen!  
ing?

*mf*

7

(1)

(1)

(1)

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The music consists of flowing sixteenth-note patterns in both hands.

**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,

Vocal and piano accompaniment for the first system. The vocal line is in a soprano register. The piano accompaniment includes a section marked 'p' (piano) with a dynamic marking.

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

Vocal and piano accompaniment for the second system. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

thut,  
yoke,

thut,  
yoke,

thut,  
yoke,

thut,  
yoke,

*mf*

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

*p*

J.S. Bach - Church Cantatas BWV 114

Her - zen sa -  
brave de clar

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

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

The first system of the score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are in German with English translations below. The music is in G minor and 3/4 time. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

gen:  
ing:

gen:  
ing:

gen:  
ing:

gen:  
ing:

*mf*

The second system continues the vocal and piano parts. The vocal staves show the continuation of the lyrics. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a fermata over a chord in the right hand. The piano part continues with its characteristic rhythmic accompaniment.

*tr*

The third system shows the continuation of the piano accompaniment. It features a trill (*tr*) in the right hand over a chord. The piano part concludes with a final cadence in the right hand and a sustained bass line.



die - net ha'n,  
serve we all,  
ha'n, die Straf' wir wohl ver - die - net, 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*

*mf*



**mann,**  
*fall,*

**mann,**  
*fall,*

**mann,**  
*fall,*

**mann,**  
*fall,*

*mf*



ssen.  
ing."

schlie  
far - - - - - ssen.  
ing."

schlie  
far - - - - - ssen.  
ing."

schlie  
far - - - - - ssen.  
ing."

*mf*

This system contains the first four staves of the score. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a bass line. The piano accompaniment begins in the fifth staff, featuring a complex texture with chords and moving lines in both hands. A dynamic marking of *mf* is present.

This system contains the fifth and sixth staves of the score, which are part of the piano accompaniment. The texture continues with intricate chordal and melodic patterns in both the treble and bass clefs.

This system contains the seventh and eighth staves of the score, continuing the piano accompaniment. It includes a trill marking (*tr*) in the upper right portion of the system.

**Nº 2. Aria,**  
(Largo  $\text{♩} = \text{to.}$ )  
*Mel. poco marcato.*

This system contains the first two staves of the second aria. The piano accompaniment features a steady, rhythmic pattern in the bass line and a more active line in the treble clef.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical development from the first system, maintaining the intricate texture of the upper staff and the supporting bass line.

The third system features a fermata over a measure in the upper staff. The lower staff has a measure marked with the number '7', indicating a specific point in the piece's structure.

Tenore.

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

The fourth system shows the tenor vocal line (marked 'tr' for trill) and the piano accompaniment. The vocal line is in treble clef and the piano accompaniment is in bass clef.

Geist - - die Zu - flucht sein.  
ref - - uge for - my - soul,

The fifth system continues the vocal and piano parts, with the tenor vocal line and piano accompaniment. The piano accompaniment features a prominent trill in the right hand.

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 mei-nen 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 wird die Zuflucht sein?  
— a ref - uge for\_ my soul?

— wo wird die Zuflucht sein?  
— a ref - uge for\_ my soul?

Wo, wo, wo wird in die - - sem Jam - mer -  
Where, where, 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 Jäm - mer - tha - le für mei - nen  
 ah, where in this sad vale - of sor - row may I find

Geist die Zu - flucht sein?  
 ref uge 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, al -  
my de - jec - tion; 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  
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 wenden, 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, sonst weiss ich we-der  
 whole, ev - er make me whole, ev - er make me whole, 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 dei-ne 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 ev - 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 verbotnen Frucht, Gottgleich 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 woulst ex-alt thy -*

Andante. (♩ = 60.)

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

(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.*

**№4. Choral** (Mel.: „Ach, lieben Christen“.)

(Moderato  $\text{♩} = 80$ .)

mf

Soprano.

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

p

körn - lein bringt,  
wheat can bear,

mf

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

p

den;  
en; so  
so,

mf p

muss auch un - ser ird' - scher Leib  
too, our earth - y forms must change,

*mf*

*tr*

zu Staub und -  
to dust and -

*p*

*tr*

A - schen wer - - den,  
ash re - turn - - ing;

*mf*

*tr*

eh' er kommt zu - der  
there - by we gain - the

*p*

*tr*

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

*mf*

die du, Herr Christ, uns hast be - reit't  
which Christ our Lord has won for us,

*p* *mf*

durch  
to

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

*p* *mf*

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Trills are marked in both hands.

**Nº 5. Aria.**  
(Andante ♩ = 60.)

The second system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking *mf* is present.

The third system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The fourth system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

**Alto.**

The fifth system of the score is a vocal line for the Alto. It consists of a single staff for the voice and two staves for the piano accompaniment (treble and bass clef). The music is in G minor and 3/4 time. The vocal line is in a simple, lyrical style. The piano accompaniment is in a steady, rhythmic pattern of eighth notes. The dynamic marking *p* is present. The lyrics are: "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,*

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 Frie - den  
*Like Sime - on in peace I now will*



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

Adagio. (♩ = 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 Glied - er 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 schla - fen 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 schla - fen 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 schla - fen 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 schla - fen 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.*