

J.S. Bach
Cantata No. 8
Liebster Gott, wenn werd ich sterben

The musical score consists of six staves of music. The top two staves are for soprano and alto voices, both in treble clef. The bottom four staves are for basso continuo, with two staves in bass clef and two in alto clef. The key signature is A major (three sharps). The time signature is common time (indicated by '12'). The vocal parts enter at different times, with the alto entering first, followed by the soprano. The basso continuo provides harmonic support throughout. Various dynamics and performance instructions are included, such as 'Ped.' (pedal) and 'tr.' (trill).

A SOPRANO.
ALTO.
TENOR.
BASS.

Lieb - ster Gott, wann werd' ich
 Lieb - ster Gott, wann
 Lieb - ster Gott, wann
 Lieb - ster Gott, wann
 ster - - - - - ben?
 werd' ich ster - - - - - ben?
 werd' ich ster - - - - - ben?
 werd' ich ster - - - - - ben?
 Mein - ne Zeit läuft im -
 Mein - ne Zeit läuft
 Mein - ne Zeit läuft
 Mein - ne Zeit läuft im - mer

A musical score for voice and piano, page 3. The vocal line consists of four staves of German lyrics: "mer hin," repeated three times, followed by "immer hin," and then "immer hin," again. The piano accompaniment features a bass line with sustained notes and chords, and a treble line with eighth-note patterns. The score is in common time, with a key signature of two sharps. The vocal parts are in soprano range, and the piano parts are in bass and treble clef.

mer hin,
im - mer hin,
im - mer hin,
im - - mer hin,



B

SOPRANO.

und des

A musical score for voice and piano. The vocal line consists of three staves of German lyrics, each ending with a fermata. The piano accompaniment features harmonic patterns and a final dynamic instruction 'Fl.' followed by sixteenth-note patterns.

de - - - - nen ich auch bin,
un - ter de - nen ich auch bin,
un - ter de - nen ich auch bin,
un - ter de - nen, un - ter de - nen ich auch bin,

tr.

Fl.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have a tempo of quarter note = 120. The music consists of two measures of complex sixteenth-note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of three sharps). The music consists of sixteenth-note patterns. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic.

The musical score for the 'C' section of the chorale prelude consists of five staves. The top staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a soprano vocal line with lyrics: 'ha - ben dies zum Va - - - ter theil,' followed by a piano accompaniment. The second staff starts with a bass clef and continues the piano accompaniment. The third staff begins with a treble clef and lyrics: 'ha - ben dies zum Va - - - ter theil,' followed by piano. The fourth staff begins with a bass clef and lyrics: 'ha - ben dies, dies zum Va - - - ter theil,' followed by piano. The fifth staff begins with a treble clef and lyrics: 'ha - ben dies zum Va - - - ter theil,' followed by piano.

A musical score for piano and voice. The top two staves are for the voice, showing lyrics in German: "dass sie ei - ne klei - ne". The bottom two staves are for the piano, featuring complex chords and arpeggiated patterns. The score is in common time, with a key signature of four sharps.

Weil arm und
 Weil
 Weil
 Weil

e - - - lend sein auf Er - -
 arm und e - - lend sein auf Er - -
 arm und e - - lend sein auf Er - -
 arm und e - - lend sein auf Er - -

den,
 den,
 den,
 den,

D

SOPRANO.

Soprano: und den

Alto: sel ber Er

Tenor: und dann sel - ber Er - de wer

Bass: und dann sel - ber Er - de

de wer - den.

den.

den.

wer - den.

Oboe d'amore.

Bassi pizz. *sempre staccato.*

This section of the score features two staves. The top staff is for the Oboe d'amore, showing a continuous line of eighth-note patterns. The bottom staff is for Bassi pizz., with a bassoon-like line below it. The instruction 'sempre staccato.' is placed between the two staves.

This section shows a single tenor line with grace notes and slurs. The key signature changes from G major to A major at the end of the page.

TENOR.

Was

The tenor part continues with a melodic line. The word 'Was' appears above the staff. The key signature changes from A major to E major.

willst du dich mein Geist ent - set - zen, was willst du dich

p

The tenor part sings the first line of lyrics. The dynamic 'p' is indicated. The key signature changes from E major to B major.

ent - set - zen, was willst du dich mein Geist ent - set - zen, was

The tenor part sings the second line of lyrics. The key signature changes from B major back to E major.

willst du dich mein Geist ent - set - zen, wenn mei-ne letz-te Stun-de

schlägt? Was willst du dich main Geist ent - set - zen, wenn

mei - ne letz - te Stun-de schlägt?

Was willst du dich mein Geist ent - - zen, wenn mei - ne letz - te Stun - de

schlägt?

B

Mein Lieb neigt täg - lich sich zur

p *tr*

Er den, und da muss sei - ne Ruh' statt wer - den, wo-hin

man so viel tau

- send trägt, wo - hin man so viel tau -

send, viel tau - send trägt.

C

Mein

Leib neigt täg - lich sich zur Er - den, mein Leib neigt täg -

lich sich zur Er - den, und da muss sei - ne Ruh' statt

wer - den, sei - ne Ruh' - - - statt, und

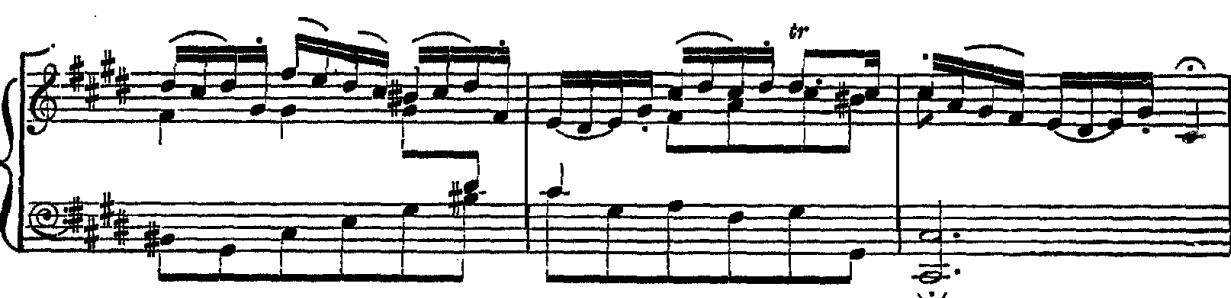
da muss sei - ne Ruh' - statt wer - den, wo-hin, wo - hin man so viel



send trägt. wo



send, viel tau-send trägt.



RECIT. ALTO.

Zwar fühlt mein schwaches Herz Furcht, Sor - gen,

Str.

Schmerz: wo wird mein Leib die Ru - he find-en? wer wird die See-le doch vom aug - ge

leg - ten Sün - den Joch be - frei - en und ent - bin - den? Das

Mei-ne wird zerstreut, und wo - hin wer - den mei - ne Lie - ben in ih - rer

Trau - rig - keit zer - streut ver - trie - ben?

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The time signature is common time (indicated by '8'). Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth notes.

A musical score for piano and basso continuo. The score consists of five systems of music, each with two staves: a treble staff for the piano and a bass staff for the continuo. The music is in common time, with a key signature of one sharp (F#). The vocal part, labeled "BASS.", begins with a melodic line in the bass staff. The lyrics are written below the bass staff in a cursive script. The piano part features various chords and arpeggiated patterns. The basso continuo part provides harmonic support with sustained notes and bassoon-like entries. The vocal line continues through all five systems, with lyrics appearing in the middle of the first system, the beginning of the second, the middle of the third, the beginning of the fourth, and the end of the fifth.

BASS. A

Doch wei - - chet ihr tol - len ver -

geb - lichen Sor - gen,

doch wei - - chet ihr tol - len ver -

geb - - lichen Sor - gen, doch wei - - - - chet, weichet ihr

tol
 len ver-geb-lieh - en Sor
 gen, ver-geb-lieh-en

Sor

gen! Mich ru - fet mein Je-sus: wer soll-te nicht gehn? wer
 soll-te nicht gehn? mich ru - fet mein Je - sus: wer soll-te nicht gehn? wer soll-te nicht

gehn? wer soll-te nicht, wer soll-te nicht? mich ru - fet mein Je - sus: wer soll-te nicht

gehn? wer soll-te nicht gehn? mich ru - fet mein Je-su: wer soll-te nicht gehn? wer
 soll - te nicht gehn?
B
 Nichts, was mir ge-fällt, be - sit - zet die Welt, nichts,
 was mir ge-fällt, be - sit - zet die Welt, be - sit - zet die Welt,
 nichts, nichts, nichts, nichts, was mir ge-fällt, be - sit - zet die Welt! Er -

scheine mir se - li - ger fröh - li - cher Mor - - - gen, er -

 scheine mir se - li - ger fröh - li - cher Mor - - - gen, ver -

 klä - - - - ret und herr - lich vor Je - su zu zu stehn, vor

 Je - su zu zu stehn, vor Je - - - - su zu zu stehn, ver - klä - - -

 ret und herr - lich vor Je - su, vor

Je - - su zu stehn.

The musical score is composed of six systems of music, each containing two staves: a treble clef staff for the upper voice and a bass clef staff for the lower voice. The piano accompaniment is represented by a single staff at the bottom of each system. The key signature is A major (two sharps), and the time signature is common time (indicated by 'C'). The vocal parts feature various note values, including eighth and sixteenth notes, and rests. The piano part includes chords, bass notes, and dynamic markings such as 'f' (fortissimo). The vocal line begins with a sustained note followed by a melodic phrase, and the piano part provides harmonic context throughout the score.

Doch wei - chet ihr tol - len ver
C

 geb - lich - en Sor - gen,

 doch wei - chet ihr tol - len ver -

geb - lich - en Sor - gen, doch wei - - -
 chet, weicht ihr tol - - - len ver-geb-li - chen Sor
 gen, ver-geb-lieh-en Sor
 gen! Mich ru - fet mein Je-sus: wer
 soll-te nicht gehn?_ wer soll-te nicht gehn? mich ru - fet mein Je-sus: wer soll-te nicht gehn?

wer soll-te nicht gehn? wer soll-te nicht, wer soll-te nicht? mich ru - fet mein
 Je-sus: wer soll - te nicht gehn? wer soll-te nicht gehn? mich ru-get mein Je - sus: wer
 soll - te nicht gehn? wer soll - - te nicht gehn? wer soll - te nicht gehn?

No. 5.

SOPRANO.

Be - hal - te nur o Welt das Mei - ne! Du nimmst ja selbst mein
 Str.

Fleisch und mein Ge - bei - ne, so nimm auch mei-ne Ar - muth hin; ge -

nug, dass mir aus Got - tes Ü - ber - fluss das höch - ste Gut noch wer-den

muss, ge - nug, dass ich dort reich und se - lig bin. Was

a - ber ist von mir zu er - ben, als mei-nes Got - tes Va - ter - treu? Die wird ja

al - le Mor - gen neu, und kann nicht ster - - - ben.

SOPRANO.

Herr - scher ü - ber Tod und Le - - - ben, mach' ein

ALTO.

Herr - scher ü - ber Tod und Le - ben,

TENOR.

Herr - scher ü - ber Tod und Le - ben,

BASS.

Herr - scher ü - ber Tod und Le - ben,

mal mein En - - - de gut, lehre mich den

mach' ein - mal mein En - de gut, lehre

mach' ein - mal mein En - de gut, lehre

mach' ein - mal mein En - de gut, lehre

Geist auf - ge - - - ben mit recht wohl - ge - fass - - tem Muth.

mich den Geist auf ge - ben mit recht wohl - ge - fass - tem Muth.

mich den Geist auf ge - ben mit recht wohl - ge - fass - tem Muth.

mich den Geist auf ge - ben mit recht wohl - ge - fass - tem Muth.

12

Hilf, dass ich ein ehr - lich Grab ne - ben from-men
Hilf, dass ich ein ehr - lich Grab ne - ben from-men
Hilf, dass ich ein ehrlich Grab ne - ben from-men
Hilf, dass ich ein ehr-liech Grab ne - ben from - men

Chris - ten hab' und auch end - lich in der Er -
Chris - ten hab' und auch end - lich in der Er -
Chris - ten hab' und auch end - lich in der Er -
Chris - ten hab' und auch end - lich in der Er -

de nim-mer - mehr zu Schau - den wer de.
de nim-mer-mehr zu Schau - den wer de.
de nim-mer-mehr zu Schau - den wer de.
de nim-mer-mehr zu Schau - den wer - de.