

Cantate

Am zweiten Sonntage nach Trinitatis

„Meine Kreuzer, meine Thränen.“

№ 13.

Dominica 2 post Epiphaniäs.
„Meine Seufzer, meine Thränen.“

ARIA.

Flauto I.

Flauto II.

Oboe di caccia.

Tenore.

Continuo.

Mei - ne Seufzer, mei - ne

Thränen kön - nen nicht zu zäh - len sein,

9 8 4 3 6 9 8 7 5 9 7 6 8 7 4 4 7 9 8 7 1 3 2

mei - ne Seuf - zer, mei - ne Thränen kön - nen nicht zu zäh - len sein, mei - ne Seuf - zer,

5 6 6 5 6 5 9 8 4 3 6 9 8 7 5 9 7 6 8 7 4 4 7 9 8 7 1 3 2

mei - ne Thränen, mei - ne Seuf - zer, mei - ne Thrä - nen kön - nen nicht zu zäh - len

9 8 4 3 6 9 8 7 5 9 7 6 8 7 4 4 7 9 8 7 1 3 2 6 6 6 4 8 6 5 9 8 3 7 6 3

Treble staff: Melodic line with eighth and sixteenth notes, slurs, and ties.
 Middle staves: Accompanying textures for the right hand, including arpeggiated chords and sixteenth-note patterns.
 Bass staff: Bass line with eighth and sixteenth notes, slurs, and ties.
 Lyrics: sein, — mei-ne Seuf-zer, mei-ne Thrä

Treble staff: Continuation of the melodic line.
 Middle staves: Continuation of the right-hand accompaniment.
 Bass staff: Continuation of the bass line.
 Lyrics: — nen kön-nen nicht zu zäh-len sein, meine Seuf-zer, meine Thrä-nen können nicht zu zäh-len

Treble staff: Continuation of the melodic line, ending with a fermata.
 Middle staves: Continuation of the right-hand accompaniment.
 Bass staff: Continuation of the bass line, ending with a fermata.
 Lyrics: sein;

First system of musical notation. It consists of five staves: two treble clefs (top two), two bass clefs (bottom two), and a grand staff (middle). The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. Trills are marked with 'tr'. The bass line includes figured bass notation: 6 7 4 #, 6 7 6 6, 7 6 6 4 6 5 7.

Second system of musical notation. It follows the same five-staff structure as the first system. The music continues with similar rhythmic complexity. A piano dynamic marking 'p' is present in the second measure of the top treble staff. The bass line includes figured bass notation: 6 6 5 6, 6 5 6 6 5 4, 6 7 6 7 7 7.

wenn sich tuglich Wehmuth

Third system of musical notation. It follows the same five-staff structure. The music continues with similar rhythmic complexity. The piano dynamic marking 'p' is present in the first measure of the top treble staff. The bass line includes figured bass notation: 4 b 6 5 2 6, 9 8 6 5 9 8 7, 4 7 6 9 8 7 6 5 4.

fin - det,

und der Jammer nicht ver - schwindet,

ach! so muss uns die - se Pein schonden Weg zum To - de bah -

9 8 6 7 6 6 7 6 6 6 7 5 6 6 6 5

nen, wenn sich täg - lich Wehmuth fin - det, und der Jam - mer nicht ver -

6 6 5 6 5 9 8 6 6 5 9 8 9 8 7 6 5

schwim - - - - - det, ach! so muss uns die - se Pein

9 8 7 7 4 7 7 7 4 7 3 6 6 6

schon den Weg zum To - de bah - - - - - nen, ach! so muss

uns die - se Pein schon den Weg zum To - - - de bah - - - - - nen.

Dal Segno.

RECITATIVO.

Alto.

Mein liebster Gott lässt mich an - noch ver - gebens rufen, und mir in mei - nem Wei - nen noch

Continuo.

kei - nen Trost er - scheinen. Die Stun - de läs - set sich zwar wohl von fer - ne se - hen, al -

lein ich muss doch noch ver - gebens fle - - - - - hen.

CHORAL.

Violino I.

Violino II.

Viola.

Alto.
Flauti ed Oboe di caccia
coll' Alto.

Continuo.

The first system of the musical score includes five staves. The top staff is Violino I, followed by Violino II, Viola, Flauti ed Oboe di caccia coll' Alto, and Continuo. The Continuo staff contains figured bass notation: 6 4 4 2, 6 5 7 5 2, 6 5, 6 5 6 4 6 2, 6 4.

The second system continues the instrumental parts and includes vocal lyrics. The lyrics are: "Der Gott, der mir hat ver - spro - -". The Continuo staff contains figured bass notation: 6 4 4 2, 6 5 7 5 2, 6 5, 6 5 6 4 6 2, 6 4.

The third system continues the instrumental parts and includes vocal lyrics. The lyrics are: "chen sei - nen". The Continuo staff contains figured bass notation: 6 4 4 2, 6 5 7 5 2, 6 5, 6 5 6 4 6 2, 6 4.

Bei - stand je - - der - - zeit,

6 5 6 5 9 6 5 6 4 3 3 7 4 2 3 6 5

der lässt sich ver - -

6 5 6 4 2 6 2 6 4 6 4 6 4 2 7 5 6 4 3 3 6 5

ge - - bens su - - chen

6 5 6 5 7 6 4 3 3 7 4 2 3 6 5

itzt in mei - ner Trau - rig - keit.

Detailed description: This system contains the first three measures of the piece. It features a vocal line in G major with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano accompaniment includes figured bass notation below the bass line. Dynamics include piano (*p*) and forte (*f*). The lyrics are 'itzt in mei - ner Trau - rig - keit.'.

Detailed description: This system contains the next three measures. The piano accompaniment continues with various textures, including sixteenth-note patterns in the right hand and sustained chords in the left hand. The bass line continues with figured bass notation.

Ach! Will er denn für und für

Detailed description: This system contains the final three measures. The vocal line begins with a trill (*tr*) on the word 'Ach!'. The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include piano (*p*) and forte (*f*). The lyrics are 'Ach! Will er denn für und für'.

First system of musical notation. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Dynamics include *f* (forte) and *p* (piano). The lyrics "grau - sam" are written above the bottom staff.

Second system of musical notation. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Dynamics include *f* (forte) and *p* (piano). The lyrics "zur - nen ü - ber mir ?" are written below the bottom staff.

Third system of musical notation. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Dynamics include *f* (forte), *tr* (trill), and *p* (piano). The lyrics "kam und will er" are written above the bottom staff.

First system of musical notation. It consists of five staves: two treble clefs, two bass clefs, and a vocal line. The vocal line contains the lyrics "sich des Ar - - - men". The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like *f*. Below the bass line, there are numerical figures: 6, 6, 5, 6, 4, 5, 7, 2, 6, 5.

Second system of musical notation. It consists of five staves: two treble clefs, two bass clefs, and a vocal line. The vocal line contains the lyrics "itzt nicht wie vor -". The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like *p*. Below the bass line, there are numerical figures: 6, 5, 6, 6, 4, 6, 4, 6, 6, 6, 6, 7, 6, 4, 6, 3, 6, 7, 5, 4, 6, 3, 2.

Third system of musical notation. It consists of five staves: two treble clefs, two bass clefs, and a vocal line. The vocal line contains the lyrics "hin er - bar - - - men?". The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like *f*. Below the bass line, there are numerical figures: 6, 7, 7, 6, 4, 6, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 7, 3, 2.

Figured bass notation for the first system: 6 5, 6 6, 6 4 2, 6 7, 6 4, 6 6 4, 6 4 2, 7 5, 6 4, 5 8.

RECITATIVO.

Soprano.

Mein Kum-mer nim-met zu und raubt mir al-le Ruh, mein Jam-merkrug ist

Continuo.

Figured bass notation for the first system: 6 4 2, 6 3 2, 6 5 7.

ganz mit Thränen an-ge-fül-let und die-se Noth wird nicht ge-stil-let, so mich ganz un-empfindlich macht.

Der Sorgen Kummer-Nacht drückt mein be-klemmtes Herz dar-nieder, drum sing' ich lauter Jammer-lieder;

doch, See-le, mein, sei nur ge-trost in dei-ner Pein: Gott kann den Wernuth-Saft gar leicht in

Freu-den-Wein ver-keh-ren, und dir als-dann viel tau-send Lust ge-wäh-ren.

ARIA.

Violino Solo
Flauti

Basso.

Continuo.

5 6^b 5 4 3 2 6 6 7^b 6 4 3 7 6 6 7 6^b 7 7 7^b 6 6^b 4 6 5

5 6 5 6 6 7 5 6 5 6 5 6 5 6 5 6

tr *p*
Aech-zen und er bärml-ich Weinen, Aech-zen und

7 6^b 4 6 4 7 6 5 6^b 7 6 6 7^b 6 4 3 4 5^b 6 7 6

er-bärml-ich Wei- - - - - nen, er-bärml-ich Wei- - - - - nen, Aech-zen und er-

3 4 6^b 4 2 4 7 6 5 6^b 7 8 6 9 8 6 9^b 8 7 4 8 7 6 6 7 6^b 7

bärml-ich Wei- - - - - nen hilft der Sor-gen Krankheit nicht, nicht, Aechzen, Aechzen

7 7^b 6 6^b 5 6 5 6 5 6 6 7 6 7 6 7

und erbärmlich Wei - - - - - nen, und erbärmlich Wei - - - - - nen, er -

bärmlich Wei - - - - - nen, Aech - - - - - zen und er - - - - - bärmlich Wei - - - - - nen hilft der

Sor - - - - - gen Krankheit nicht, nicht, hilft der Sor - - - - - gen Krank

heit, hilft der Sor - - - - - gen Krankheit nicht, nicht, hilft der Sor - - - - - gen Krankheit nicht;

a-ber

wer gen Him - mel sie - het und sich da um Trost be - mü - het, dem kann leicht ein Freuden - licht in der Trau -

- - erbrust er - scheinen, a-ber wer gen Him - mel sie - het

und sich da um Trost be - mü - het, dem kann

leicht ein Freuden - licht in der Trau - erbrust er - scheinen, dem kann leicht ein Freu - denlicht, ein

Freu - den - licht in der Trauer - brust er - schei - neu.

Aech - zen und er -

bärmlich Wei - nen, und erbärmlich Wei - nen, er - bärmlich Wei - nen,

Aech - zen und er - bärmlich Wei - nen hilft der Sor - gen Krank - heit nicht, nicht,

Aechzen, Aechzen und erbärmlich Wei - nen, Aech - zen und erbärmlich Wei -

nen, er - bärnlich Wei - nen, Aechzen und er - bärnlich Wei - nen hilft der

5 6' 7 4 9 8 6 7' 9 8 7 6 6 7 6' 5 7 7' 5 6 4 5 6 7

Sor - gen Krankheit nicht, nicht, hilft der Sor - gen Krank -

5 6 5 6 5 6 5 6 7 6 6 9 7 6 5 9 6'

heit, hilft der, Sorgen Krankheit nicht, nicht, hilft der Sor - gen Krankheit nicht.

6 6' 4 5 6 4 7 6 6 6 4 5 5 4 7 6 6 7 6 4 3

heit, hilft der, Sorgen Krankheit nicht, nicht, hilft der Sor - gen Krankheit nicht.

7 6 6 7 6' 7 7 7 6 6 4 6 4 5 5 6 6 5 6

heit, hilft der, Sorgen Krankheit nicht, nicht, hilft der Sor - gen Krankheit nicht.

6 7 5 6 5 6 5 6 5 6 5 6 5 6 5 6 7 6' 4 6 3

CHORAL.

Soprano.
Flauti. Oboe. Violino I.
col Soprano.

Alto.
Violino II coll' Alto.

Tenore.
Viola col Tenore.

Basso.

Continuo.

So sei nun See-le dei-ne, und trau-e dem al-lei-ne, der dich er-schaf-fen

So sei nun See-le dei-ne, und trau-e dem al-lei-ne, der dich er-schaf-fen

So sei nun See-le dei-ne, und trau-e dem al-lei-ne, der dich er-schaf-fen

So sei nun See-le dei-ne, und trau-e dem al-lei-ne, der dich er-schaf-fen

So sei nun See-le dei-ne, und trau-e dem al-lei-ne, der dich er-schaf-fen

6 6 6 6 5 6 7 6 5 5 5 6

hat. Es ge-he wie es ge-he, dein Va-ter in der Hö-he, der weiss zu al-len Sa-chen Rath.

hat. Es ge-he wie es ge-he, dein Va-ter in der Hö-he, der weiss zu al-len Sa-chen Rath.

hat. Es ge-he wie es ge-he, dein Va-ter in der Hö-he, der weiss zu al-len Sa-chen Rath.

hat. Es ge-he wie es ge-he, dein Va-ter in der Hö-he, der weiss zu al-len Sa-chen Rath.

hat. Es ge-he wie es ge-he, dein Va-ter in der Hö-he, der weiss zu al-len Sa-chen Rath.

6 6 6 9 8 1 5 6 6 6 6 6 6 6 6 6 6 6 6 8 7