

# Cantate

Am Osterfeste

„In du mit deinem Munde bekennest Jesum.“

№ 145



## Festo Paschatos.

„So du mit deinem Munde bekennest Jesum.“

## CHORAL.

Soprano.

Auf, mein Herz! Des Her-ren Tag hat die Nacht der Furcht ver-trie-ben:  
Chri-stus, der im Gra-be lag, ist im To-de nicht ge-blie-ben.

Alto.

Auf, mein Herz! Des Her-ren Tag hat die Nacht der Furcht ver-trie-ben:  
Chri-stus, der im Gra-be lag, ist im To-de nicht ge-blie-ben.

Tenore.

Auf, mein Herz! Des Her-ren Tag hat die Nacht der Furcht ver-trie-ben:  
Chri-stus, der im Gra-be lag, ist im To-de nicht ge-blie-ben.

Basso.

Auf, mein Herz! Des Her-ren Tag hat die Nacht der Furcht ver-trie-ben:  
Christus, der im Gra-be lag, ist im To-de nicht ge-blie-ben.

Nun - mehr bin ich recht ge - tröst't, Je - sus hat die Welt er - löst.

Nun - mehr bin ich recht ge - tröst't, Je - sus hat die Welt er - löst.

Nun - mehr bin ich recht ge - tröst't, Je - sus hat die Welt er - löst.

Nun - mehr bin ich recht ge - tröst't, Je - sus hat die Welt er - löst.

**CHOR.**

Tromba.   
 Violino I.   
 Violino II.   
 Viola.   
 Soprano.   
 Alto.   
 Tenore.   
 Basso.   
 Continuo.

So du mit deinem Munde bekennest Je - sum, dass er der Herr sei, dass er der Herr sei, Herr,   
 So du mit deinem Munde bekennest

6 6 6 6      7 6 7 5      5      6 7      6 6 5 # 6 #      6 7 6

Herr, so du mit deinem Munde bekennest Je - sum, dass er der Herr sei, dass er der Herr sei, Herr, Herr, so du mit deinem

6 7      6 6      6 6      6 7      6 6 # #

Herr sei, Herr, und glaubest in deinem Herzen, und glaubest in deinem Munde bekennest Je-sum, dass er der Herr sei, und glaubest in deinem Herzen,

7 6 7 6 6 7

Herzen, dass ihn Gott von den Tod-ten auf-er-we- und glaubest in deinem Herzen, und glaubest in deinem Herzen, dass ihn Gott von den

6 3 2 2

- cket, auferwecket hat, und glaubest in deinem Herzen,  
 Tod - ten auf - er - we - cket, auferwecket hat, und glaubest in deinem

# 7 # 7 5 6 # 5 6 5 7 7 2 6 7 7

und glaubest in deinem Herzen, und glaubest in deinem Herzen, dass ihn Gott von den  
 Herzen, dass ihn Gott von den Tod - ten auf - er - we -

7 6 4 3 6 5 # 7 5 6

First system of a musical score. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Tod - ten auf - er - we -". The piano part features a complex texture with multiple staves, including a prominent sixteenth-note pattern in the right hand and a bass line in the left hand. Fingering numbers (1, 2, 3, 7) are visible below the piano part.

Second system of the musical score. The vocal line continues with lyrics: "- cket, auf - er - we - cket hat, dass ihn Gott auf - er - we - cket hat, so wirst du". The piano accompaniment continues with similar textures. Fingering numbers (2, 4, 6, 6, 4, 5, 6, 6, 6, 6, 6, 6, 5, 6, 4) are visible below the piano part.

se - - - - - lig, se - lig, se - - - - -  
so wirst du se - - - - -

6 7 6 5 3 5 6 # 7 #

- lig, se - lig, se - - - - -  
- lig, se - lig, se - - - - -  
So wirst du se - - - - -

6 # 5 #



- lig, se - lig, se -  
 - lig, se - lig, se -  
 - lig, se - lig, se -  
 So wirst du se -

- lig, se - lig, se - lig, so wirst du  
 - lig, se - lig, se - lig,  
 - lig, se - lig, se - lig, se -  
 - lig, se - lig, se - lig,

The first system of the musical score consists of seven staves. The top staff is a vocal line with lyrics: "se - lig, se - lig, so wirst du se -". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: "se - lig, se - lig, so wirst du". The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics: "se - lig, se - lig,". The sixth staff is a piano accompaniment. The seventh staff is a vocal line with lyrics: "se -".

The second system of the musical score consists of seven staves. The top staff is a piano accompaniment. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a vocal line with lyrics: "se - lig, se - lig, se -". The fifth staff is a piano accompaniment. The sixth staff is a vocal line with lyrics: "se - lig, se - lig, se -". The seventh staff is a piano accompaniment.

- lig, so wirst du se -  
 - - - - - lig, se -  
 - - - - - lig, se -  
 - - - - - lig, se -

- lig, se - lig, se - - - - - lig.  
 - - - - - lig, se - - - - - lig.  
 - - - - - lig, se - - - - - lig.  
 - - - - - lig, se - - - - - lig.

ARIE. Duett.

(Violino.)

Soprano.

Tenore.

Continuo.

*piano*

Ich le - be, — mein Her - ze, zu dei - nem Er - götzen, mein

*piano*

Du

le - best, — mein Je - su, zu mei - nem Er - gö - tzen, dein Le -  
 Le -  
 Le -  
 6 4 2 4 6 6 3 5 6 6 6 5 5 6 5 4 2 6

- ben er - he - bet dein Le - ben em - por, du le - best, — mein Je - su, zu  
 -  
 -  
 5 4 3 7 6 5 1 3 7 5 3 6 8 4 3

mei - nem — Er - gö - tzen, dein Le -  
 -  
 -  
 6 8 6 7 6 5 6 5 6 6 (7) 6 5 5 6 5

*forte* por. *forte*  
 por. *forte*  
 por. *forte*  
 6 5 6 7 8 6 6 5 7 6 5 7 6 5 7 6 5

Die kla - gende Handschrift ist völ - lig zer - ris - sen, der Frie - de - ver - schaf - fet ein ru - hig Ge - wis - sen und

Die kla - gende Handschrift ist völ - lig zer - ris - sen, der Frie - de - ver - schaf - fet ein ru - hig Ge - wis - sen und

*piano*

*mf* ris - sen, der Frie - de - ver - schaf - fet ein ru - hig Ge - wis - sen und

*piano* ris - sen, der Frie - de - ver - schaf - fet ein ru - hig Ge - wis - sen und

öff - net den Sün - dern das himm - li - sche Thor,

öff - net den Sün - dern das himm - li - sche Thor,

*forte*

5 3 # 6 7 5 6 5 (5) 7 #

die kla - gen - de Handschrift ist völ - lig zer - ris - sen, der  
 die kla - gen - de Handschrift ist völ - lig zer - ris - sen, - der Frie - de - ver -  
 piano piano

6 5 # 6 4 6 5 5 6 5 5 6 #

Frie - de - ver - schafft ein ru - hig Ge - wis - sen und öff - net - den Sün - dern das  
 schaf - fet ein ru - hig - Ge - wis - sen - und öff - net den Sün - dern das

6 5 6 # (5) # 6 # 5 (4 3) 2 4 2 3 #

himm - li - sche Thor.  
 himm - li - sche Thor. Ich  
 forte forte

6 6 5 5 (4 3) 6 5 7 8 6 6 7 8 5

*piano*  
 Du le - best, — mein Je - su, zu  
 le - be, — mein Her - ze, zu dei - nem Er - götzen, mein Le -

5 4 6 6 5 6 6 5 6 4 6 4 6 6 5 6

3 2 4 4 5 4 5 4 2 6 2 4 3 - 6

mei - nem Er - gö - tzen, dein Le -  
 - ben er - he - bet dein Le - ben em - por, — mein Le - - ben er - he - bet dein

6 5 6 5 7 6 5 4 3

5 4 # 3 3 6 5 4 3

- ben er - he - bet mein Le - ben em - por, dein Le - - ben er - he - bet mein  
 Le - - ben em - por, mein Le - -

7 6 5 6 7 6 5 6

4 4 4 4 4 4 4 4

Le - - ben em - por; du le - best, — mein Je - su, zu mei - nem — Er -  
 - ben er - he - bet dein Le - ben em - por; ich le - be, — mein Her - ze, zu dei - nem — Er -

5 9 8 4 5 6 3 6 6 5

3 4 3 4 4 4 4 4 4 4



gö - tzen, dein Le - ben er - he - bet mein Le - ben em -  
 gö - tzen, mein Le - - - - - ben er - he - bet dein Le - ben em -

7 5 (6) 5 6 3 6 5 6 5 6 6 6 4 3

*forte*  
 por.  
 por. *forte*

6 5 5 6 7 5 6 6 6 6

6 6 6 6 6 6 6 6

*tr*

6 3 6 4 6 5 3 3 6 5 6 5 4 3

RECITATIV.

Tenore.

Continuo.

Nun for-dre, Mo-ses, wie du wilt, das dräu-en-de Ge-setz zu

üben, ich habe meine Quittung hier mit Je-su Blut und Wunden un-ter-schrieben. Dieselbe gilt, ich bin er-

löst, ich bin be-freit, und le-be nun mit Gott in Fried' und Ei-nig-keit, der Klä-ger wird an mir zu

Adagio.

Schan-den, dein Gott ist auf-er-stan-den. Mein Herz, das mer-ke-dir.

ARIE.

Tromba.

Flauto traverso.

Oboe d'amore I.

Oboe d'amore II.

Violino I.

Violino II.

Basso.

Continuo.

The first system of the musical score consists of seven staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef with a key signature of two sharps (F# and C#). The third and fourth staves are piano accompaniment in bass clef with a key signature of one flat (Bb). The fifth and sixth staves are piano accompaniment in treble clef with a key signature of two sharps. The seventh staff is a piano accompaniment in bass clef with a key signature of two sharps. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is marked above a note in the third measure of the third staff. A flat (b) is placed above a note in the fourth measure of the third staff. A fermata is placed over a note in the fourth measure of the second staff. A '6' is written below the first measure of the seventh staff.

The second system of the musical score consists of seven staves, continuing the composition from the first system. It features the same vocal line and piano accompaniment parts. The music continues with similar rhythmic and melodic motifs. A '5' is written below the first measure of the seventh staff. A '7' is written below the second measure of the seventh staff. A '6' is written below the third measure of the seventh staff. A '5' is written below the fourth measure of the seventh staff.

The first system of the musical score consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second and third staves are the right and left hands of the piano, both with treble clefs and a key signature of one sharp. The fourth and fifth staves are the right and left hands of the piano, both with bass clefs and a key signature of one sharp. The sixth staff is the vocal line, starting with a bass clef and a key signature of one sharp. The seventh staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The music features various ornaments, including trills (tr.) and grace notes. The tempo is marked with a 7/8 time signature. The lyrics "Mer - ke, mein" are written below the vocal line. Performance markings include "dolce" and "piano".

Mer - ke, mein

The second system of the musical score consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp. The second and third staves are the right and left hands of the piano, both with treble clefs and a key signature of one sharp. The fourth and fifth staves are the right and left hands of the piano, both with bass clefs and a key signature of one sharp. The sixth staff is the vocal line, starting with a bass clef and a key signature of one sharp. The seventh staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The music features various ornaments, including trills (tr.) and grace notes. The tempo is marked with a 7/8 time signature. The lyrics "Her - ze, be - stän - dig nur dies," are written below the vocal line. Performance markings include "piano" and "forte".

Her - ze, be - stän - dig nur dies,

(piano)  
piano  
piano  
piano  
piano  
mer - ke, mein Her - ze, be - stän - dig nur dies, mer - ke, mein  
piano

Her - ze, be - stän - dig, be - stän - dig nur dies,  
6 8 4 5

wenn du al - les sonst ver - gisst, dass dein Hei - land le - bend

7 # 6 4 2 # # 6 #

ist; mer - ke, mein Her - ze, be - stän - dig nur dies, mer - ke, mein Her - ze, be -

7 # 6 5 6 # 6 # 5 #

tr. (forte)  
forte  
forte  
forte  
forte  
stän - dig nur dies.  
forte

5

tr.  
tr.  
tr.  
tr.  
tr.  
Las - se die - ses dei - nem Glau -  
piano  
6 6 6 5 4 (6) 6  
B. W. XXX.

This system contains the first six measures of the piece. The piano accompaniment consists of five staves: three for the right hand and two for the left hand. The vocal line is on a single staff. The tempo is marked *piano*. The lyrics are:

- - ben ei - nen Grund und Ve - - ste blei - - ben, mer - ke, mein Her - - ze, nur dies,

Fingerings are indicated by numbers 1-5 below the notes.

This system contains the next six measures. The piano accompaniment continues with five staves. The tempo is marked *forte*. The lyrics are:

dass dein Hei - - - - land le - bend ist.

Fingerings are indicated by numbers 1-5 below the notes.



las\_se die - - ses dei - nem Glau - ben ei - nen

*piano*

6 5 # 7 # 6 5 4 3

Grund und Ve - - ste blei - - ben, auf sol - - che be - steht er ge - wiss, be -

*piano*

4 2 (6) 6 8 7 5 # 6 #

steht er ge - wiss, be - steht

4 6 # 2 6 6

Detailed description: This system contains the first six measures of the piece. It features a vocal line in the bass clef with lyrics 'steht er ge - wiss, be - steht'. The piano accompaniment consists of multiple staves, including a grand staff with treble and bass clefs, and a separate bass line. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part includes complex rhythmic patterns with many sixteenth and thirty-second notes.

er, be - steht er ge - wiss.

7 7 # 5 #

*ff*

Detailed description: This system contains the final four measures of the piece. The vocal line continues with the lyrics 'er, be - steht er ge - wiss.'. The piano accompaniment continues with similar complex rhythmic patterns. A fortissimo (*ff*) dynamic marking is present in the piano part. The system concludes with a final cadence. The piano part includes a trill in the bass line in the fourth measure.

Musical score for the first system. It consists of seven staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It begins with a *piano* dynamic and transitions to *forte* in the fourth measure. The second and third staves are bass clefs, with the third staff starting at *forte*. The fourth and fifth staves are treble clefs with two sharps, both starting at *piano* and transitioning to *forte* in the fourth measure. The sixth staff is a vocal line with lyrics: "Mer - ke, mein Her - ze, mer - ke nur dies,". The *piano* dynamic is marked under "Her - ze," and *forte* is marked under "dies,". The seventh staff is a bass clef. Measure numbers 5, 6, and 6 are indicated at the bottom.

Musical score for the second system. It consists of seven staves. The top staff is a treble clef with a key signature of two sharps. The second and third staves are bass clefs. The fourth, fifth, and sixth staves are treble clefs with two sharps. The seventh staff is a vocal line with lyrics: "mer - ke, mein Her - ze, mer - ke nur dies,". The *piano* dynamic is marked under "mer - ke, mein" and "Her - ze, mer - ke". The eighth staff is a bass clef. Measure numbers 6, 5, 6, and 6 are indicated at the bottom.

mer-ke, mein Her-ze, mein Her-ze, mer-ke nur dies,

wenn du al-les sonst ver-gisst, dass dein Hei-land le-bend ist,

mer-ke, mein Her-ze, nur dies, nur dies, mer-ke, mein Her-ze, mer-ke nur dies.

*forte*

*Da Capo.*

**RECITATIV.**

Soprano.

Continuo.

Mein Je-sus lebt, das soll mir Nie-mand neh-men, drum

sterb' ich son-der Grä-men, und bin ge-wiss und ha-be das Ver-trau-en, dass

mich des Gra-bes Fin-ster-niss zur Himmels-Herr-lich-keit er-hebt; mein Je-sus lebt, ich ha-be nun ge-

nug, mein Herz und Sinn will heu-te noch zum Himmel hin, selbst den Er-lö-ser an-zuschauen.

CHORAL.

Soprano. Drum wir auch bil - lig fröh - lich sein, sin - gen das Hal - le -

Alto. Drum wir auch bil - lig fröh - lich sein, sin - gen das Hal - le -

Tenore. Drum wir auch bil - lig fröh - lich sein, sin - gen das Hal - le -

Basso. Drum wir auch bil - lig fröh - lich sein, sin - gen das Hal - le -

Continuo.

6 5 4 6 6 5 # # 6 6 5 6

lu - ja fein, und lo - ben dich, — Herr Je - su Christ; zu

lu - ja — fein, und lo - ben dich, Herr Je - su Christ; zu

lu - ja fein, und lo - ben dich, Herr Je - su Christ; zu

lu - ja — fein, und lo - ben dich, Herr Je - su Christ; zu

6 5 # # 6 5 6 5 6 6 7 #

Trost du uns er - stan - den bist. Hal - le - lu - - ja!

Trost — du uns er - - stan - - den bist. Hal - le - - lu - - ja!

Trost du uns er - - stan - den bist. Hal - le - lu - - ja!

Trost du uns er - - stan - - den bist. Hal - le - lu - - ja!

6 6 6 4 4 #