

J.S. Bach  
Cantata No. 127  
Herr Jesu Christ, wahr' Mensch und Gott

(Coro.)  
(Lento ♩ = 60.)

*mf* (Choral: „Christe, du Lamm Gottes.“)

The first system of the musical score for the choral part. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The music is marked *mf* (mezzo-forte) and includes the instruction "(Choral: „Christe, du Lamm Gottes.“)". The upper staff contains a complex texture of sixteenth-note chords and arpeggiated figures, while the lower staff provides a steady bass line with some rhythmic variation.

The second system of the musical score. It continues the complex texture of the first system, with the upper staff featuring dense sixteenth-note chords and the lower staff providing a supporting bass line. The notation includes various accidentals and rests, maintaining the slow, solemn character of the piece.

The third system of the musical score. This system introduces a melodic line in the upper staff, which is likely the vocal part, characterized by a series of eighth and sixteenth notes. The lower staff continues with its rhythmic accompaniment. The overall texture remains dense and intricate.

The fourth system of the musical score. It concludes the section with a final cadence. The upper staff features a melodic line that resolves to a final chord, while the lower staff provides a solid harmonic foundation. The piece ends with a clear sense of closure.

7

First system of piano accompaniment, featuring a treble and bass clef with a 7-measure rest at the beginning.

Second system of piano accompaniment.

Third system of piano accompaniment.

Fourth system of piano accompaniment.

**A**

**C O R O.**

Soprano.

Alto. Herr Je - - su

Tenore. Herr Je - su Christ, wahr'r Mensch und Gott, Herr

Herr Je - su Christ, wahr'r Mensch und Gott, Herr Je - su Christ, wahr'r Mensch und

Basso. Herr Je - su Christ, wahr'r Mensch und

Chorus vocal parts with lyrics.

**A**

Fifth system of piano accompaniment, starting with a piano (*p*) dynamic marking.

Christ, wahr'r Mensch und Gott,  
Je - su Christ, wahr'r Mensch und Gott, Herr Je - su Christ, wahr'r Mensch und  
Gott, wahr'r Mensch, wahr'r Mensch und Gott, Herr Je - su Christ, wahr'r Mensch und  
Gott, wahr'r Mensch und Gott, wahr'r Mensch und

The first system of the musical score consists of four vocal staves and a grand staff for piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Gott, wahr'r Mensch und Gott,  
Gott, wahr'r Mensch und Gott,  
Gott, wahr'r Mensch und Gott,

The second system continues the vocal and piano parts. The vocal parts have a more melodic line with some rests. The piano accompaniment includes a *mf* dynamic marking and continues with its characteristic rhythmic texture.

The third system shows the continuation of the piano accompaniment. It features complex chordal textures and rhythmic patterns, including some sixteenth-note runs in the right hand and a steady bass line in the left hand.

**B**

der du litt'st  
der du litt'st Marter, Angst und  
der du litt'st Marter, Angst und  
der du litt'st Mar-ter,

**B**

Mar - - ter, Angst und Spott,  
Spott, Mar - - ter, Angst und Spott, der du litt'st Mar-ter, Angst und  
Spott, Mar - - ter, Angst und Spott,  
Angst, der du litt'st Mar-ter, Angst und Spott, und Spott, der du litt'st

Spott, und Spott, Angst und Spott.  
der du litt'st Mar-ter, Angst und Spott,  
Mar-ter, Angst und Spott, Angst und Spott.

*mf*

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line with quarter notes and rests.

Vocal line with lyrics: für mich am  
für mich am Kreuz auch end - lich  
für mich am

Piano accompaniment for the second system, featuring a treble and bass clef. The right hand continues the complex rhythmic pattern, and the left hand maintains the bass line. A dynamic marking *p* is present in the right hand.

Vocal line with lyrics: Kreuz auch end - lich starbst,  
starbst, für mich am Kreuz, am Kreuz  
Kreuz auch end - lich, end - lich starbst, für mich am Kreuz  
für mich am Kreuz auch end - lich starbst,

Piano accompaniment for the third system, featuring a treble and bass clef. The right hand continues the complex rhythmic pattern, and the left hand maintains the bass line.

J.S. Bach - Church Cantatas BWV 127

The image displays a musical score for J.S. Bach's Church Cantata BWV 127. It consists of four systems of music. The first system includes three vocal staves and a keyboard accompaniment. The lyrics are: "auch end - lich starbst," (top two staves) and "für mich am Kreuz auch end - lich starbst," (bottom staff). The second system continues the keyboard accompaniment. The third system continues the keyboard accompaniment. The fourth system continues the keyboard accompaniment. The score is written in G major and 4/4 time. The vocal parts are in soprano, alto, and tenor/bass staves. The keyboard part is in grand staff notation. The lyrics are in German.

**D**

und mir dein's  
und mir dein's

**D**

Va - - ters Huld er - - - warbst,  
Va - - ters Huld er - - - warbst, und mir dein's  
und mir dein's Va - - ters Huld er - - - warbst, und mir dein's  
und mir dein's Va - - ters Huld er - - - warbst, und mir dein's

*p*

Va - - ters Huld er - - - warbst,  
Va - - ters Huld er - - - warbst,  
Va - - ters Huld er - - - warbst,

*mf*

First system of the piano introduction, featuring a treble and bass clef with complex chordal textures and rhythmic patterns.

Second system of the piano introduction, continuing the intricate keyboard texture.

**E**

Vocal entry for the first voice part, with lyrics: *ich bitt' durchs bitt' - re Lei - den dein, durchs bitt' - re Lei - - - den*

**E**

Third system of the piano accompaniment, providing harmonic support for the vocal entry.

Second system of the vocal entry, with lyrics: *ich bitt' durchs dein, durchs bitt' - re - - - den, ich bitt' durchs bitt' - re Lei - den*

Fourth system of the piano accompaniment, concluding the section with sustained chords.



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bitt' - re Lei - den dein:  
dein, durchs bitt' - re Lei - den dein,  
dein, durchs bitt' - re Lei - den  
dein, ich bitt' durchs bitt' - re Lei - den

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass/Tenors) with lyrics in German. The bottom two staves are the piano accompaniment, showing a complex texture with many sixteenth notes and chords. The key signature has one flat (B-flat), and the time signature is common time (C).

ich bitt' durchs bitt'-re Lei - den dein:  
dein, ich bitt' durchs bitt'-re Lei - den dein:  
dein, ich bitt' durchs bitt'-re Lei - den dein:

The second system continues the vocal and piano parts. The vocal lines have lyrics in German. The piano accompaniment features a prominent melodic line in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the piano part. The system concludes with a double bar line.

The third system of the musical score consists of two staves, both of which are piano accompaniment. The right hand features a highly decorative and technically demanding melodic line with many sixteenth-note runs and ornaments. The left hand provides a steady harmonic and rhythmic foundation. The system concludes with a double bar line.

F  
Du wollst mir  
Du wollst mir Sün-der gnä-dig  
Du wollst mir

Sün-der gnä-dig sein,  
sein, mir Sün-der gnä-dig sein, du wollst mir Sün-der, mir Sünder gnä-dig  
Sünder gnä-dig, gnä-dig sein, du wollst mir Sünder gnä-dig  
Du wollst mir Sünder gnä-dig sein, du wollst mir Sünder gnä-dig

sein,  
sein,  
sein.

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G major and 3/4 time. The treble staff begins with a series of chords, followed by a melodic line. The bass staff provides a rhythmic accompaniment with eighth notes. A dynamic marking of *mf* is present in the first measure.

The second system contains the vocal and piano parts. It features four staves: two for the vocal line (Soprano and Bass) and two for the piano accompaniment (Treble and Bass). The vocal line begins with the lyrics "du wollst mir Sün - der gnä - dig". The piano accompaniment starts with a series of chords and a melodic line. A dynamic marking of *p* is present in the first measure. The system concludes with a fermata over the final notes.

The third system continues the vocal and piano parts. It features four staves: two for the vocal line (Soprano and Bass) and two for the piano accompaniment (Treble and Bass). The vocal line continues with the lyrics "du wollst mir Sün - der gnä - dig sein, mir gnä - - - dig sein!". The piano accompaniment continues with a series of chords and a melodic line. A dynamic marking of *p* is present in the first measure. The system concludes with a fermata over the final notes.

**Recitativo.**

Tenore.

Wenn Al - les sich zur letz - ten Zeit ent - set - zet und wenn ein

kal - ter To - desschweiss die schon er - starren Glieder netzet, wenn meine Zunge nichts als

nur durch Seuf - zer spricht und die - ses Her - ze bricht: ge - nug, dass da der Glaube weiss, dass

Je - sus bei mir steht, der mit Ge - duld zu seinem Leiden geht und diesen schweren

Weg auch mich ge - leitet und mir die Ru - - he zu - be - reitet.

Aria.

(Larghetto  $\text{♩} = 24.$ )

*p* *Mel. poco marcato.*

The piano accompaniment consists of three systems of two staves each. The first system includes the tempo and dynamic markings. The music is in G minor, 3/4 time, and features a steady eighth-note accompaniment in the bass and a more active treble part with chords and moving lines.

Soprano.

Die See-le\_

ruht in Je - su Hän-den, die See-le ruht

The vocal line is written on a single staff in soprano clef. It begins with a rest for two measures, then enters with the lyrics. The piano accompaniment continues with the same eighth-note pattern, providing harmonic support for the vocal melody.

in Je - su Händen, wenn Er - de die -

- sen Leib be - deckt, die See - le -

ruht in Je - su Händen, die See - le ruht -

in Je - su Händen, die See - le ruht

in Je - su Hän - den, wenn Er - de die - sen Leib be - deckt, wenn Er - de

die - sen Leib be - deckt, die See - le ruht in Je - su

Hän - den, wenn Er - de die - sen Leib be - deckt.

Ach, ruft mich, ruft mich bald,

ach, ruft mich bald, ihr Ster-be - glock - ken, ich bin zum

Ster - ben, zum Ster - ben un - er - schrocken, ich bin zum

Sterben, zum Sterben uner - schrocken, uner - schrocken,

weil mich mein Je - sus wie - derweckt, weil mich mein Je - sus wie - der weckt.

Da Capo.



Recitativo ed Aria.

Basso.

Wenn ein - stens die Po - sau - nen schal - len und

wenn der Bau der Welt nebst denen Himmels - fe - sten zerschmettert wird zer -

fallen, so den - ke mein, mein Gott, im Be - sten:

Wenn sich dein Knecht einst vors Gerich - te stellt, da die Ge - danken sich ver -

kla - gen, so wollest du al - lein, o Je - su, mein Fürsprecher sein und

Tempo giusto. (♩ = 86.)

mei - ner See - le tröst - lich sa - gen: Für - wahr, für - wahr, euch sa - ge

ich, euch sa - ge ich, für wahr, euch sa - ge ich, für wahr, für wahr, euch

sa - ge ich, euch sa - ge ich, für wahr, für wahr, euch sa - ge

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(♩ = 112.)

ich:

Wenn Himmel und Er - de im - Feu - er ver - - ge - - hen,

wenn Himmel und Er - de im - Feu - er ver - -

ge - - hen, - so - - soll doch ein Gläu - bi - ger e - wig be - -

ste - - - - - hen.

*f*

(♩ = 66.)

Er wird nicht kommen ins Ge-richt und den Tod e - - wig, und den Tod e - -

*mf*

- wig, den Tod e - - - - - wig schmecken nicht, nur

hal - - - te dich, nur hal - - te dich, mein Kind, an mich, nur hal - -

- te dich, mein Kind, an mich, — nur halte dich, mein Kind. — an mich, — nur halte

dich, — mein Kind, an mich; ich bre - che mit

(♩ = 112.)

star - ker und hel - fen - der Hand des To - des ge -

wal - tig ge - schlos - se - nes Band, ich bre - che mit

star-ker und hel-fen-der Hand des To-des ge-

wal-tig ge-schlos-se-nes Band.

(♩ = 66.)  
Fürwahr, fürwahr, euch  
*mf*

(tr)  
sa-ge ich, euch sa-ge ich, fürwahr, euch sa-ge ich, fürwahr, für-

(♩ = 112.)

wahr, euch sa - ge ich:

Wenn Himmel und Er - de im

Feu - er ver - ge - hen, so soll doch ein Gläu - bi - ger e - wig be -

ste - hen.

**Choral.** (Mel: „Herr Jesu Christ, wahr'r Mensch und Gott.“)

**Soprano.**  
Ach Herr, vergieb all' uns - re Schuld, hilf, dass wir war - ten mit Ge - duld, bis

**Alto.**  
Ach Herr, vergieb all' uns - re Schuld, hilf, dass wir war - ten mit Ge - duld, bis

**Tenore.**  
Ach Herr, vergieb all' uns - re Schuld, hilf, dass wir war - ten mit Ge - duld, bis

**Basso.**  
Ach Herr, ver - gieb all' uns - re Schuld, hilf, dass wir war - ten mit Ge - duld, bis

un - ser Stünd - lein kommt her - bei, auch un - ser Glaub' stets wak - ker sei, dein'm

un - ser Stünd - lein kommt her - bei, auch un - ser Glaub' stets wak - ker sei, dein'm

un - ser Stünd - lein kommt her - bei, auch un - ser Glaub' stets wak - ker sei, dein'm

un - ser Stünd - lein kommt her - bei, auch un - ser Glaub' stets wak - ker sei, dein'm

Wort zu trau - en fe - stig - lich, bis wir ein - schla - fen se - lig - lich.

Wort zu - trau - en - fe - stig - lich, bis wir ein - schla - fen se - lig - lich.

Wort zu trau - en fe - stig - lich, bis wir ein - schla - fen se - lig - lich.

Wort zu trau - en fe - stig - lich, bis wir ein - schla - fen se - lig - lich.