

J.S. Bach
Cantata No. 70
Wachet! betet! betet! wachet

Prima Parte.

(Coro.)
(Tempo ordinario ♩ = 72.)

Pianoforte.

The image displays a musical score for the first part of Cantata No. 70 by J.S. Bach. The score is written for piano and is divided into five systems. The first system includes the tempo and performance instructions: "(Coro.) (Tempo ordinario ♩ = 72.)" and "Pianoforte." The music is in G major and 3/4 time. The first system shows the beginning of the piece with a forte dynamic. The second system continues the piece with a mezzo-forte dynamic. The third system features a piano dynamic. The fourth system includes a crescendo marking. The fifth system concludes the first part of the piece. The score is written in a standard musical notation with a grand staff (treble and bass clefs) and includes various musical symbols such as notes, rests, and dynamic markings.

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Piano accompaniment for the first system. The right hand features a melodic line with grace notes and a 'cresc.' marking. The left hand provides a rhythmic accompaniment with a 7-measure rest.

Piano accompaniment for the second system, continuing the melodic and rhythmic patterns from the first system.

Soprano.
Wa - chet, wa - chet, wa - chet, wa - chet, wa -
Watch _____ ye, watch ye, watch ye, watch ye, watch _____

Alto.
Wa - chet, wa - chet, wa - chet, wa - chet, wa -
Watch _____ ye, watch ye, watch ye, watch ye, watch _____

Tenore.
Wa - chet, wa - chet, wa -
Watch _____ ye, watch ye, watch _____

Basso.
Wa - chet, wa - chet, wa -
Watch _____ ye, watch ye, watch _____

Piano accompaniment for the third system, concluding the piece with a final melodic flourish in the right hand.

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chet, be tet, be
ye, pray ye, pray

chet, be tet, be
ye, pray ye, pray

chet, be tet, be
ye, pray ye, pray

chet, be tet, be
ye, pray ye, pray

mf

tet, wa chet, wa chet,
ye, watch ye, watch ye,

tet, wa chet, wa chet,
ye, watch ye, watch ye,

tet, wa chet, wa chet,
ye, watch ye, watch ye,

tet, wa chet, wa chet,
ye, watch ye, watch ye,

p

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- chet, be - tet, wa
- ye, pray ye, watch

- chet, wa
ye, watch

wa - chet, wa - chet, wa -
watch ye, watch ye, watch

wa chet, wa - chet, wa
watch ye, watch ye, watch

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is the piano accompaniment, showing the right and left hand parts.

- chet, wa - chet, wa - chet,
ye, watch ye, watch ye,

- chet, wa - chet, wa - chet,
ye, watch ye, watch ye,

- chet, wa - chet, wa - chet,
ye, watch ye, watch ye,

- chet, wa - chet, wa - chet,
ye, watch ye, watch ye,

L.H. L.H. *mf*

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment, with 'L.H.' markings above the right hand part and a dynamic marking of '*mf*' at the end.

reit, seid bereit, seid bereit al-le-zeit, al-le-
 pray, watch and pray, watch and pray, night and day, night and

seid bereit al-le-zeit, seid be-reit, seid bereit al-le-zeit, al-le-zeit, seid be-
 watch and pray, night and day, watch and pray, watch and pray, night and day, night and day, watch and

reit, seid bereit al-le-zeit, seid bereit al-le-zeit,
 pray, watch and pray, night and day, watch and pray, night and day,

reit, seid bereit al-le-zeit, seid bereit al-le-zeit, al-le-
 pray, watch and pray, night and day, watch and pray, night and day, night and

pp

zeit, seid bereit al-le-zeit, al-le-zeit, seid be-reit, seid bereit al-le-zeit, al-le-zeit, seid be-
 day, watch and pray, night and day, night and day, watch and pray, watch and pray, night and day, watch and pray for to -

reit, seid bereit al-le-zeit, al-le-zeit, seid be-
 pray, watch and pray, night and day, watch and pray for to -

seid bereit al-le-zeit, seid be-reit, seid bereit al-le-
 watch and pray, night and day, watch and pray, watch and pray, watch and

zeit, seid bereit al-le-zeit, seid bereit al-le-zeit, seid be-
 day, watch and pray, night and day, watch and pray, watch and pray for to -

pp

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reit, bis der Herr ——— der Herrlich - keit, der Herr der
 day, God may call ——— our - souls a - way, may call our

reit, bis der Herr der Herrlich - keit, der Herr der
 day, God may call our souls a - way, may call our

zeit, bis der Herr der Herrlich - keit, der Herr der
 day, God may call our souls a - way, may call our

reit, bis der Herr der Herrlich - keit, der Herr der
 day, God may call our souls a - way, may call our

cresc.

Herr - lichkeit die - ser Welt ein En - de machet, seid be -
 souls ——— a - way There to hear His fi - nal judg - ment, watch and

Herrlich - keit die - ser Welt ein En - de machet, seid be -
 souls ——— a - way There to hear His fi - nal judg - ment, watch and

Herrlich - keit die - ser Welt ein En - de machet, seid be -
 souls ——— a - way There to hear His fi - nal judg - ment, watch and

Herrlich - keit die - ser Welt ein En - de machet, seid bereit
 souls a - way There to hear His fi - nal judg - ment, watch and pray,

p

reit al-lezeit, seid be-reit al-lezeit, al-
 pray, night and day, watch and pray, night and day, watch
 reit, seid bereit al-lezeit, seid be-reit al-lezeit, seid be-
 pray, watch and pray, night and day, watch and pray, night and day, watch and
 reit, seid bereit al-lezeit, seid be-reit al-lezeit, seid bereit al-
 pray, watch and pray, night and day, watch and pray, night and day, watch and pray, watch -
 al-lezeit, seid bereit, seid be-reit al-lezeit, al-
 night and day, watch and pray, watch and pray, night and day, watch

- lezeit, seid be-reit, bis der Herr der Herr-lich-
 and pray, for to-day, God may call our souls a -
 reit al-lezeit, seid be-reit, bis der Herr der Herr-lich -
 pray, watch and pray, for to-day, God may call our souls a -
 - lezeit, seid be-reit, bis der Herr der Herr-lich -
 and pray, for to-day, God may call our souls a -
 - lezeit, seid be-reit, bis der Herr der Herr-lich -
 and pray, for to-day, God may call our souls a -

cresc.

keit, der Herr der Herr lichkeit die ser Welt ein En.de
 way, may call our souls a way There to hear His fi nal

keit, der Herr der Herr lichkeit die ser Welt ein En.de
 way, may call our souls a way There to hear His fi nal

keit, der Herr der Herr lichkeit die ser Welt ein En.de
 way, may call our souls a way There to hear His fi nal

keit, der Herr der Herr lichkeit die ser Welt ein En.de
 way, may call our souls a way There to hear His fi nal

p

machet, die ser Welt ein En de, ein En de
 judg-ment, There to hear His fi nal, His fi nal

machet, die ser Welt ein En de, ein En de
 judg-ment, There to hear His fi nal, His fi nal

machet, die ser Welt ein En de, ein En de
 judg-ment, There to hear His fi nal, His fi nal

machet, die ser Welt ein En de, ein En de
 judg-ment, There to hear His fi nal, His fi nal

p

D

machtet. judg-ment. Wa - chet, wachet, wa - chet, wa_chet,
 Watch ye, watch ye, watch ye, watch ye,

machtet. judg-ment. Wa - chet, wachet, wa - chet, wa_chet,
 Watch ye, watch ye, watch ye, watch ye,

machtet. judg-ment. Wa - chet, wa_chet,
 Watch ye, watch ye,

machtet. judg-ment. Wa - chet, wa_chet,
 Watch ye, watch ye,

D

wa - chet, be - tet, be -
 watch ye, pray ye, pray

wa - chet, be - tet, be -
 watch ye, pray ye, pray

wa - chet, be - tet, be -
 watch ye, pray ye, pray

wa - chet, be - tet, be -
 watch ye, pray ye, pray

mf

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- tet, wa_chet, wa_chet, be_tet, wa_chet, wa_chet, be_tet,
 - ye, watch ye, watch ye, pray ye, watch ye, watch ye, pray ye.

- tet, wa_chet, wa_chet, be_tet, wa_chet, wa_chet, be_tet,
 - ye, watch ye, watch ye, pray ye, watch ye, watch ye, pray ye,

- tet, be_tet, wa_chet,
 - ye, pray ye, watch ye,

- tet, be_tet, wa_chet,
 - ye, pray ye, watch ye,

Piano accompaniment with a *p* dynamic marking.

wa_chet, be_tet, wa_chet, wa_chet, be_tet,
 watch ye, pray ye, watch ye, watch ye, pray ye,

wa_chet, be_tet, wa_chet, wa_chet, be_tet,
 watch ye, pray ye, watch ye, watch ye, pray ye,

wa_chet, be_tet, wa_chet, wa_chet, be_tet, wa_chet,
 watch ye, pray ye, watch ye, watch ye, pray ye, watch ye,

wa_chet, be_tet, wa_chet, be_tet, be_tet, wa_chet,
 watch ye, pray ye, watch ye, pray ye, pray ye, watch ye,

Piano accompaniment with a *p* dynamic marking.

be - - - tet, be - - - tet, wa.chet, be.tet,
 pray ye, pray ye, watch ye, pray ye,

be - - - tet, be - - - tet, wa.chet, be.tet,
 pray ye, pray ye, watch ye, pray ye,

be - - - tet, be - - - tet, wa.chet, be.tet,
 pray ye, pray ye, watch ye, pray ye,

be - - - tet, be - - - tet, wa.chet, be.tet,
 pray ye, pray ye, watch ye, pray ye,

cresc. L.H.

be.tet, wa.chet, be - - -
 pray ye, watch ye, pray

be.tet, wa.chet, be - - -
 pray ye, watch ye, pray

be.tet, wa.chet, be - - -
 pray ye, watch ye, pray

be.tet, wa.chet, be - - -
 pray ye, watch ye, pray

L.H. *cresc.*

- tet, wa- chet, wa - chet, be- tet. be - tet, wa - chet!
 - ye, watch ye, watch ye, pray ye, pray ye, watch ye!

- tet, wa- chet, wa - chet, be- tet, be - tet, wa - chet!
 - ye, watch ye, watch ye, pray ye, pray ye, watch ye!

- tet, wa- chet, wa - chet, be- tet, be - tet, wa - chet!
 - ye, watch ye, watch ye, pray ye, pray ye, watch ye!

- tet, wa- chet, wa - chet, be- tet, be - tet, wa - chet!
 - ye, watch ye, watch ye, pray ye, pray ye, watch ye!

Recitativo.

Basso.

Erschrecket, ihr verstockten Sün-der! Ein Tag bricht
 O trem-ble all ye har-dened sin - ners! The day is

an, vor dem sich Niemand bergen kann. Er eilt mit dir zum strengen Rechte, o!
 near which all the wick-ed right-ly fear. 'Twill swift-ly bring, with e - ven jus - tice, to

sünd-liche Geschlechte, zum ew' - gen Her-ze - lei - de.
 ev - ry e - vil do - er, per - pe - tu - al dam - na - tion.

(a tempo ♩ = 72)

Doch euch, er-wähl-te Gottes-kinder, ist er ein Anfang wah- rer- Freu -
 For you whom God has called His chil-dren, it marks the time of your sal - va -

de. Der Heiland ho - let - euch, wenn Alles fällt und
tion. The Lord will fetch you thence when all in dust is

bricht, vor sein er - höhtes Angesicht: drum za - get nicht!
laid be - fore His might - y pres - ence; hence, be not a - fraid.

Aria.

(Andante ♩ = 60.)

mf *Il Basso marcato.*

p

musical notation for piano introduction, including dynamics *cresc.* and *mf*.

Alto.

Wann kommt der Tag, an dem wir zie - hen aus dem Ä - gyp - ten die - ser
 When comes the day for which we're sigh - ing? when bonds of earth we cease _____ to

Welt, wann kommt der Tag, wann kommt der Tag, ach! lasst uns bald aus Sodom
 bear, when comes the day, when comes the day, from So - dom soon let us be

flie - hen, eh' uns das Feu - er ü - ber fällt, ach! lasst uns bald aus
 fly - ing, be - fore the fire _____ con - sumes us there, from So - dom soon let

Sodom fliehen, eh' uns das Feu - er ü - ber-fällt, wann kommt der Tag, wann,
 us - be fly-ing, be-fore the fire - - - con-sumes us there, when comes the day, when,

ach! wann kommt der Tag, an dem wir ziehen aus dem Ä - gypten die - ser Welt,
 ah! when comes the day, for which we're sighing? when bonds of earth we cease to bear,

cresc. *f* *p*

ach! ach! lasst uns bald aus So - dom flie - - -
 Ah! from So - dom soon let us be fly - - -

- - - hen, eh' uns das Feu - - - er ü - ber-fällt.
 - - - ing, be - fore the fire - - - con - sumes us there.

cresc. *f* *mf*

The first system shows the piano introduction. The right hand features a melodic line with grace notes and trills, while the left hand provides a rhythmic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4.

Wacht, Seelen, auf von Si - cherheit und
A - wake, ye souls, from a - pa - thy, for

The second system contains the vocal entry and piano accompaniment. The vocal line begins with a rest followed by a triplet of eighth notes. The piano accompaniment continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic.

glaubt, es ist die letzte Zeit, die letz - te Zeit, wacht auf, wacht, Seelen, auf von Sicher.
this your fi - nal hour, your fi - nal hour may be, a - wake, a - wake, ye souls from a - pa -

The third system continues the vocal and piano parts. The vocal line features a trill and triplet figures. The piano accompaniment includes dynamic markings such as *cresc.*, *mf*, and *tr*.

heit, wacht auf, wacht, See - len, auf von Si - cher - heit und glaubt, — es ist die letz - te.
thy, a - wake, a - wake, ye souls, from a - pa - thy, for this — your fi - nal hour may

The fourth system concludes the vocal and piano parts. The vocal line ends with a triplet of eighth notes. The piano accompaniment features a trill and continues with rhythmic accompaniment.

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Zeit, glaubt, es ist die letzte Zeit, und glaubt, es ist die letzte
 be, this your fi-nal hour may be, for this your fi-nal hour may

cresc.

Zeit. Wann kommt der Tag, an dem wir
 be. When comes the day for which we're

mf

zie-hen aus dem Ä-gyp-ten die-ser Welt, ach! lasst uns bald aus So-dom
 sigh-ing? when bonds of earth we cease to bear, from So-dom soon let us be

tr

flie-hen, eh' uns das Feu-er ü-ber-fällt. Wacht, See-len,
 fly-ing, be-fore the fire consumes us there. A-wake, ye

tr

auf von Si - cherheit und glaubt, — es ist die letz - te Zeit, wachtauf, wacht,
 souls, from a - pa - thy, for this — your fi - nal hour may be, a - wake, a -

Seelen, auf von Si - cherheit, wacht, Seelen, auf von Si - cherheit und glaubt,
 wake, ye souls, from a - pa - thy, a - wake, ye souls from a - pa - thy, for this —

— es ist die letz - te Zeit, wacht auf, es ist die letz - te Zeit!
 — your fi - nal hour may be, yea this your fi - nal hour — may be.

Two systems of piano introduction. The first system consists of two staves with various musical notations including notes, rests, and dynamic markings like 'cresc.' and 'mf'. The second system continues the piano introduction with similar notation and dynamics.

Recitativo.
Tenore.

A vocal recitativo line for Tenor. The melody is written on a single staff with German and English lyrics underneath. Below the vocal line is a piano accompaniment consisting of two staves with chords and bass notes.

Auch bei dem himmli-schen Ver - lan-gen hält un-ser Leib den Geist ge -
 Al-though our souls for Heav'n are year-n-ing our bod-ies back to earth are

A vocal line with German and English lyrics and piano accompaniment. The melody is on a single staff, and the piano accompaniment is on two staves below.

fangen; es legt die Welt durch ih-re Tü-cke den Frommen Netz und Stricke. Der Geist ist
 turn-ing; it holds the right-eous souls en-tan-gled, with-in its toils, and stran-gled. The spir-it

A vocal line with German and English lyrics and piano accompaniment. The melody is on a single staff, and the piano accompaniment is on two staves below.

willig, doch das Fleisch ist schwach: dies presst uns aus ein jammervolles Ach!
 will-ing, yet the flesh is weak: our joy but scant, our fu-ture hope but bleak!

Aria.

(Tempo ordinario ♩ = 56.)

The first system of the Aria consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a mezzo-forte (mf) dynamic, followed by piano (p) and forte (f) markings. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, while the lower staff provides a steady accompaniment.

The second system continues the Aria with two staves. The upper staff has a dynamic marking of forte (f). The melodic line in the upper staff continues with intricate rhythmic patterns, and the bass line remains accompanimental.

The third system of the Aria consists of two staves. The upper staff has dynamic markings of piano (p) and forte (f). The melodic line continues with its characteristic rapid sixteenth-note passages.

Soprano.

Lass der Spöt-ter_ Zun - gen schmä - hen, es wird doch und muss_ ge -
Though the_ mock - ing_ tongues re - vile us they can - not_ from faith - be -

The first system of the Soprano part consists of two staves. The upper staff contains the vocal line with lyrics, and the lower staff is the piano accompaniment. The dynamic marking is piano (p). The key signature and time signature are consistent with the Aria.

sche - hen, dass wir Je - sum werden se - hen_ auf den Wol - ken, in den
guile us, that one day_ our_ souls we ren - der_ to the Lord on_ high in

The second system of the Soprano part consists of two staves. The upper staff continues the vocal line with lyrics, and the lower staff is the piano accompaniment. The key signature and time signature are consistent with the previous systems.

Hö - hen, es wird doch und muss ge - sche - hen!
splen - dor, - to the Lord on high in splen - dor!

Lass der Spöt - ter Zun - gen
Though the mock - ing tongues re -

schmä - hen, es wird doch und muss ge - sche - hen, dass wir Je - sum wer - den
vile us they can - not from faith be - gile us, that one day our - souls we

se - hen auf den Wol - ken, in - den Hö - hen; lass der Spöt - ter Zun - gen
ren - der to the Lord on - high in - splen - dor, though the mock - ing - tongues re -

schmähen: vile - us es wird doch they can-not und muss from faith ge - sche.hen! be - guile us,

p *f*

Welt und Him.mel mag ver - Earth and Heav - en all - may

mf

ge - hen, Christi Wort muss fest be - ste - hen, Christi - sev - er, God's as - sur - ance stands for - ev - er, God's as -

p *pp* *mf*

tr

Wort muss fest be - ste.hen, sur - ance stands for - ev - er, Welt und Him.mel mag ver - Earth and Heav - en all - may

f *p* *mf*

ge - hen, Chri - sti Wort muss fest be - ste - hen, Chri - sti Wort muss fest be -
sev - er, - God's as - sur - ance - stands for - ev - er, God's as - sur - ance stands for -

ste - hen, Chri - sti Wort muss fest be - ste -
er, God's as - sur - ance stands for - ev -

- hen Lass der Spöt - ter Zun - gen schmähen: es wird doch und muss ge -
er. Though the - mock - ing - tongues re - vile - us they can - not from faith be -

schehen!
guile us!

First system of the piano introduction. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with chords and moving lines. Dynamics include *f* and *p*.

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

Recitativo.

Tenore.

First system of the recitativo for Tenor. The vocal line is in a recitativo style with a simple, rhythmic melody. The piano accompaniment consists of simple chords. The lyrics are: Je-doch! bei dem un - ar - ti - gen Geschlechte denkt Gott an sei - ne A - las! at right-ous men the e - vil rab - ble still foul - ly rave and

Second system of the recitativo for Tenor. The vocal line continues with the same recitativo style. The piano accompaniment features a long, sustained chord in the right hand. The lyrics are: Knechte, dass die se bö - se Art sie fer - ner nicht ver - let - zet, in - dem er sie in bab - ble, but God is our Al - ly, from fur - ther harm will spare us, and in His hand, a -

sei - ner Hand be - wahrt und in ein himmlisch E - den set - zet.
 loft up through the sky to Pa - ra - dise E - ter - nal bear us.

Choral. (Eigene Melodie.)

Soprano.

Freu' dich sehr, o mei - ne See - le, und ver - giss all' Noth und Qual, }
 weil dich nun Chri - stus, dein Her - re, ruft aus die - sem Jam - mer - thal. }
*Glad re - joice, my spir - it, to - day, cast a - side all care and fears, }
 Christ the Lord now calls you a - way, bids you leave this vale of tears. }*

Alto.

Freu' dich sehr, o mei - ne See - le, und ver - giss all' Noth und Qual, }
 weil dich nun Chri - stus, dein Her - re, ruft aus die - sem Jam - mer - thal. }
*Glad re - joice, my spir - it, to - day, cast a - side all care and fears, }
 Christ the Lord now calls you a - way, bids you leave this vale of tears. }*

Tenore.

Freu' dich sehr, o mei - ne See - le, und ver - giss all' Noth und Qual, }
 weil dich nun Chri - stus, dein Her - re, ruft aus die - sem Jam - mer - thal. }
*Glad re - joice, my spir - it, to - day, cast a - side all care and fears, }
 Christ the Lord now calls you a - way, bids you leave this vale of tears. }*

Basso.

Freu' dich sehr, o mei - ne See - le, und ver - giss all' Noth und Qual, }
 weil dich nun Chri - stus, dein Her - re, ruft aus die - sem Jam - mer - thal. }
*Glad re - joice, my spir - it, to - day, cast a - side all care and fears, }
 Christ the Lord now calls you a - way, bids you leave this vale of tears. }*

Sei - ne Freud' und Herrlich - keit sollst du seh'n in E - wig - keit, mit den
 There with Him in joy to see His ex - alt - ed maj - es - ty 'mid the

Sei - ne Freud' und Herr - lich - keit sollst du seh'n in E - wig - keit, mit den
 There with Him in joy to see His ex - alt - ed maj - es - ty 'mid the

Sei - ne Freud' und Herrlich - keit sollst du seh'n in E - wig - keit, mit den
 There with Him in joy to see His ex - alt - ed maj - es - ty 'mid the

Sei - ne Freud' und Herrlich - keit sollst du seh'n in E - wig - keit, mit den
 There with Him in joy to see His ex - alt - ed maj - es - ty 'mid the

En - geln ju - bi - li - ren, in E - wig - keit trium - phi - ren.
 an - gel con - gre - ga - tion, in e - ter - nal a - do - ra - tion.

En - geln ju - bi - li - ren, in E - wig - keit trium - phi - ren.
 an - gel con - gre - ga - tion, in e - ter - nal a - do - ra - tion.

En - geln ju - bi - li - ren, in E - wig - keit tri - um - phi - ren.
 an - gel con - gre - ga - tion, in e - ter - nal a - do - ra - tion.

En - geln ju - bi - li - ren, in E - wig - keit tri - um - phi - ren.
 an - gel con - gre - ga - tion, in e - ter - nal a - do - ra - tion.

Fine della prima Parte.

Seconda Parte.

Aria.

(Moderato $\text{♩} = 72$.)

f *tr* *mf* *f* *tr* *mf* *f* *tr* *f* *tr*

Tenore.

Hebt eu - er Haupt em - por und seid getrost, ihr
 Hold ye your heads now - high, and be - as - sured, ye

p *tr* *mf*

Frommen, seid ge - trost, _____ seid ge - trost, _____ und seid getrost, ihr From -
 faith - ful, - be as - sured, _____ be as - sured, _____ and be - as - sured, ye faith -

men, seid getrost, seid ge - trost, zu eu - rer See - len - Flor; _____
 ful, be as - sured, be as - sured, your souls will nev - er - die, _____

p

_____ hebt eu - er Haupt em - por und seid ge - trost, ihr From - men, zu _____
 _____ hold ye your heads now - high, and be as - sured, ye faith - ful, _____ your _____

tr

eu - rer See - len Flor. _____ Ihr
 souls will nev - er die, _____ but

f *p*

sollt in E - den grü - nen, Gott e - wiglich zu die - nen, ihr sollt in E - den
 there in heav - en's splen - dor e - ter - nal serv - ice ren - der, but there in heav - en's

grü - nen, Gott e - wig.lich zu die - nen, Gott e - wig.lich zu dienen.
splen - dor_ to God their serv-ice ren - der, _to God their serv-ice ren-der.

Ihr sollt in E.den grü.nen, Gott e - wig.lich zu
But there in heav-en's splen-dor_ to God their serv-ice

die - nen, _ hebt eu - er Haupt em - por und seid getrost, ihr Frommen, seid ge -
ren - der, _ hold ye your heads now _ high, and be _ as - sured, ye faith - ful, be as -

trotst! _ _ _ _ _ seid ge.trost! _ _ _ _ _ hebt euer Haupt empor, hebt euer Haupt em -
sured! _ _ _ _ _ Be as - sured! _ _ _ _ _ Hold ye your heads now high, hold ye your heads now

J.S. Bach - Church Cantatas BWV 70

por und seid getrost, ihr From - men!
high, and be as-sured, ye faith - ful!

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music is in a 4/4 time signature. The vocal line begins with a half note 'por' followed by a quarter note 'und', then a half note 'seid' followed by a quarter note 'getrost,'. 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.

mf

The second system of the score is a piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of one sharp. The music is in a 4/4 time signature. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamic marking *mf* (mezzo-forte) is placed at the beginning of the system.

f

The third system of the score is a piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of one sharp. The music is in a 4/4 time signature. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamic marking *f* (forte) is placed at the beginning of the system.

mf

The fourth system of the score is a piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of one sharp. The music is in a 4/4 time signature. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamic marking *mf* (mezzo-forte) is placed at the beginning of the system.

The fifth system of the score is a piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of one sharp. The music is in a 4/4 time signature. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

f

The sixth system of the score is a piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of one sharp. The music is in a 4/4 time signature. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamic marking *f* (forte) is placed at the beginning of the system.

Recitativo.

(Maestoso ♩ = 66.)

Basso.

Ach, soll nicht die-ser gro-esse Tag, der Welt Ver-
 Ah! shall not thought of Judg-ment Day when moun-tains

fall und der Po-sau-ne Schall,
 fall and blar-ing trum-pets call,

Choral.

der un-er-hör-te letz-te Schlag,
 suf-fice to point the bet-ter way?

(Mel: „Es ist gewisslich an der Zeit“)

des Richters aus-gesproch-ne Wor-te,
 Will not the harsh and dread-ed sen-tence

des Hölle - ra - chens off - ne Pforte in meinem Sinn viel Zweifel,
 I will re - ceive, but for re - pen - tence, a - rouse my soul, un - cer - tain,

Furcht und Schrecken, der ich ein Kind der Sün - de bin, er - wecken? Jedoch, es
 weak and shak - en? Will not I still to pen - i - tence a - wak - en? Ah, yes, al -

cresc. *mf*

ge - het mei - ner See - le ein Freu - den - schein, ein Licht des Trostes auf. Der
 read - y to my spir - it a light ap - pears to com - fort all my fears. The

p L.H.

Heiland kann sein Her - ze nicht ver - heh - len, so vor Er - bar - men bricht, so vor Er -
 Sav - iour can - not hide His deep com - pas - sion. He pit - ies now my lot, He pit - ies

L.H. *cresc.*

bar - men bricht, sein Gnaden - arm verlässt mich nicht, sein Gna - den - arm ver - lässt mich
 now — my lot, and in - His grace for - gets me not, and in His grace for - gets me

p *cresc.*

nicht, ver - lässt mich nicht, ver - lässt mich nicht. Wohl - an! wohlan! so - ende ich. so
 not, for - gets - me not, for - gets - me not. 'Tis well! 'tis well! when comes the day, when

p

en - de ich, wohlan! so en - de ich mit Freu -
 comes the day, 'tis well! when comes the day with joy -

R.H. *pp*

- den meinen Lauf, mit Freuden meinen Lauf.
 will I a - way, with joy will I a - way.

(morendo)

Aria.

Adagio. (♩ = 56.)

Basso.

Se - lig - ster Er - quik - kungs-Tag, füh - re - mich zu
Hail - thou - day when I - may - dwell high - a - bove with

dei - nen Zim - mern, füh - re - mich zu dei - nen Zim - mern;
God - in - heav - en. high - a - bove with God - in heav - en;

se - lig - ster Er - quik - kungs-Tag, füh - re - mich zu dei -
hail - thou day when I - may - dwell high - a - bove with God -

- nen Zim - mern, füh - re - mich zu dei - nen Zim - mern!
- in heav - en, high - a - bove with God - in heav - en!

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Presto. (♩ = 100.)

Schalle, schalle, letzter Schlag! Welt und Himmel, geht zu
Crash and crack-le, roar and knell, when cre - a - tion meets de-

Trüm - mern! Schalle, schalle, letzter Schlag!
struc - tion - Crash and crack-le, roar and knell,

Welt und Himmel, geht zu Trüm - mern! Schal - le, schal - le, letz - ter
when cre - a - tion meets de - struc - tion Crash and crack - le, roar and

Schlag, schalle, schalle, letzter Schlag! Welt und Himmel, geht zu
knell, crash and crack - le, roar and knell, when cre - a - tion meets de-

Trüm -
struc

- mern, zu Trümmern, Welt und Him-mel, geht zu
- tion, de - struc - tion, when cre - a - tion meets de -

Trüm - struc

- mern, Welt und Himmel, geht zu Trümmern!
- tion, when cre - a - tion meets de-struc - tion!

Adagio. (♩ = 56.)

Je - sus - füh - ret mich zur - Stil - le, an - den Ort, da
Je - sus - leads me far - from - sad - ness, There - with Him - where

Lust die Fül - le, an den Ort, da Lust die Fül -
 all is glad - ness, there with Him where all is glad -

le; Je - sus führet mich zur Stil - le, an den Ort, da Lust die Fül - le.
 ness; Je - sus leads me far from sad - ness, there with Him where all is glad - ness.

Choral. (Mel.: „Meinen Jesum lass ich nicht“)

Soprano.
 Nicht nach Welt, nach Him - mel nicht mei - ne See - le wünscht und seh -
 Not for heav - en nor the world is my wea - ry spir - it yearn -

Alto.
 Nicht nach Welt, nach Himmel nicht mei - ne See - le wünscht und seh -
 Not for heav - en nor the world is my wea - ry spir - it yearn -

Tenore.
 Nicht nach Welt, nach Him - mel nicht mei - ne See - le wünscht und seh -
 Not for heav - en nor the world is my wea - ry spir - it yearn -

Basso.
 Nicht nach Welt, nach Him - mel nicht mei - ne See - le wünscht und seh -
 Not for heav - en nor the world is my wea - ry spir - it yearn -

net, Je - sum wünsch' ich und sein Licht, der mich hat mit Gott ver - söh - net,
 ing Je - sus pled with God for me, all His wrath to kind - ness - turn - ing;

net, Je - sum wünsch' ich und sein Licht, der mich hat mit Gott ver - söh - net,
 ing Je - sus pled with God for - me, all His wrath to kind - ness turn - ing;

net, Je - sum wünsch' ich und sein Licht, der mich hat mit Gott ver - söh - net,
 ing Je - sus pled with God for - me, all His wrath to kind - ness turn - ing;

net, Je - sum wünsch' ich und sein Licht, der mich hat mit Gott ver - söh - net,
 ing Je - sus - pled - with God for - me, all - His - wrath to - kind - ness turn - ing;

der mich frei macht vom Ge - richt, mei - nen Je - sum lass' ich nicht.
 from His judg - ment set me free; Je - sus mine, I cling to Thee.

der mich frei macht vom Gericht, mei - nen Je - sum lass' ich nicht.
 from His judg - ment set me free; Je - sus mine, I cling to Thee.

der mich frei macht vom Ge - richt, mei - nen Je - sum lass' ich nicht.
 from His judg - ment set me free; Je - sus mine, I cling to Thee.

der mich frei macht vom Ge - richt, mei - nen Je - sum lass' ich nicht.
 from His judg - ment set me free; Je - sus mine, I cling to Thee.