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Johann Sebastian Bach's Werke

No. 161-170

Bach, Johann Sebastian

Leipzig, [1887]

Thue Rechnung! Donnerwort (BWV 168)

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Am neunten Sonntage nach Trinitatis:

„Thue Rechnung! Donnerwort.“

Cantate

für Sopran, Alt, Tenor und Bass.

№ 168.

Dominica 9 post Trinitatis.
„Thue Rechnung! Donnerwort“.

149

ARIE.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

B.W. XXXIII.

First system of musical notation, featuring a piano accompaniment with treble and bass staves. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

Second system of musical notation, featuring a piano accompaniment with treble and bass staves. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

unisono

Thu - e Rech - nung! thu - e Rech - nung! thu - e

piano

Third system of musical notation, featuring a piano accompaniment with treble and bass staves. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

piano

piano

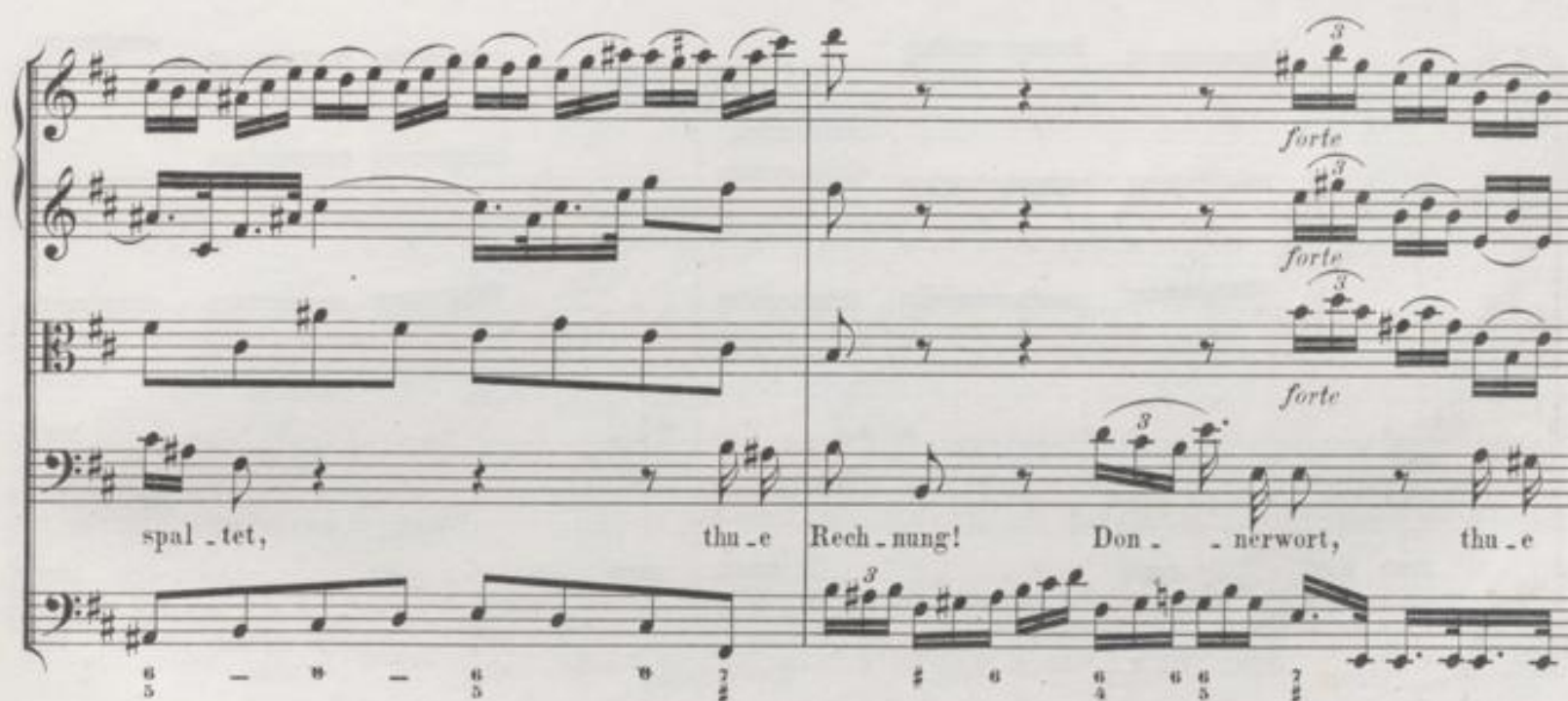
piano

Rech - nung! Don - - - - - nerwort, Don - - - - -

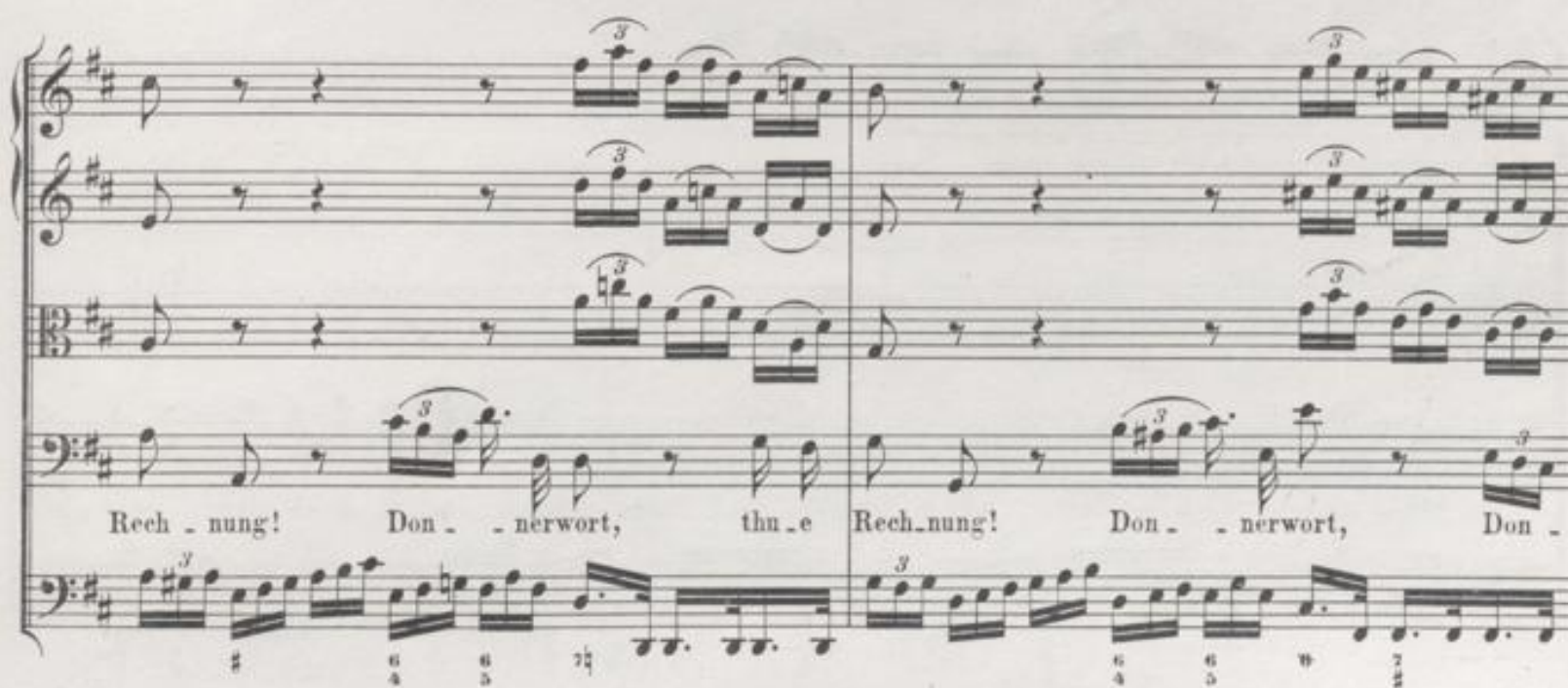
B.W. XXXIII.



First system of the musical score. It consists of five staves: two treble staves, a middle C-clef staff, and two bass staves. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns with many triplets. The lyrics are: "nerwort, Don - nerwort, das die Fel - sen selbst zer -".



Second system of the musical score. It continues with five staves. The lyrics are: "spal - tet, thu - e Rech - nung! Don - nerwort, thu - e". The word "forte" is written above the treble staves in the second measure of this system.



Third system of the musical score. It continues with five staves. The lyrics are: "Rech - nung! Don - nerwort, thu - e Rech - nung! Don - nerwort, Don -".

B.W. XXXIII.

First system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melody starting with a quarter rest, followed by eighth and sixteenth notes. The bass staff has a more complex rhythmic pattern with triplets. The key signature is one sharp (F#). The tempo/mood is marked "piano".

piano

piano

piano

- nerwort, das die Fel-sen selbst zer-spal -

Second system of the musical score. It continues the piano introduction. The treble and bass staves show further development of the melodic and rhythmic themes. The key signature remains one sharp (F#).

- tet, das die Fel-sen selbst zer-spal - - tet, Wort, wo-von mein Blut er-

Third system of the musical score. It shows the continuation of the piano introduction. The treble and bass staves are filled with intricate musical notation, including triplets and various note values. The key signature is one sharp (F#).

kal - - tet, thu-e Rech-nung! See-le,

B.W. XXXIII.

The image shows a page from a musical score for 'Die Schöne Müllerin' by Franz Schubert. It features a piano accompaniment and a vocal line. The piano part is written for the right and left hands, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment. The vocal line is written in a single staff, with lyrics in German. The score includes fingerings for the piano accompaniment, indicated by numbers 1-5 below the notes. The lyrics are: 'fort, See-le, fort, thu-e Rech-nung! fort, fort, See - - - le,'.

piano

piano

piano

fort, See-le, fort, thu-e Rech-nung! fort, fort, See - - - le,

5 5 5 5 5 7 5 5 5 5 5

Musical score for the vocal part of "Die Schöne Heide". The score is in G major (one sharp) and 3/4 time. It consists of two systems. The first system has three staves: two treble staves and one bass staff. The second system has two staves: one treble and one bass. The vocal line is in the bass staff of the second system. The lyrics are: "Ach, ach, du mußt Gott wieder-". The score includes dynamic markings such as *forte* and *fort!*, and articulation marks like slurs and accents. There are also fingerings indicated by numbers 1-5.

B.W. XXIII.

ge-ben sei-ne Gü-ter, Leib und Le-ben, ach, du musst Gott wie-der-

ge-ben sei-ne Gü-ter, Leib und Le-ben. *piano* Thu-e Rech-nung!

thu-e Rech-nung! Don-ner-

B.W. XXXIII.

wort, ach, du musst Gott wie - der - ge - ben sei - ne Gü - ter, Leib und

Le - ben, thu - e Rech - nung! thu - e Rech - nung! Don -

- nerwort, Don -

B.W. XXXIII.

Oboe d'amore I.

Oboe d'amore II.

Tenore.

Continuo.

Muth und Blut, und Amt und Stand ist meines Gottes Gabe; es ist mir zum Verwalten, und treulich damit Haus zu



hal-ten, von ho-hen Hän-den an-ver-traut. Ach, a-ber ach! mir graut, wenn ich in mein Ge-wis-sen

ge-he und mei-ne Rech-nun-gen so voll De-fe-cte-se-he: ich ha-be Tag und Nacht die

Gü-ter, die mir Gott ver-lie-hen, kalt-sin-nig durch-ge-bracht! Wie kann ich dir, ge-

rech-ter Gott, ent-flie-hen? Ich ru-fe fle-hent-lich: ihr Ber-ge, fallt, ihr Hü-gel, de-cket

B.W. XXXIII.

mich vor Gottes Zornge - rich - te und vor dem Blitz von sei - nem An - gesich - te.

ARIE.

Oboe d'amore I. II.

Tenore.

Continuo.

Ca - pi - tal - und In - ter - es - sen

Ca - pi - tal - und In - ter - es - sen

Ca - pi - tal - und In - ter - es - sen

Ca - pi - tal - und In - ter - es - sen

B.W. XXXIII.

mei - ner Schul - den gross und klein müs - sen einst ver - rech -

- - net - sein, Ca - pi - tal - und In - ter - es - sen, Ca - pi -

tal - und In - ter - es - sen mei - ner Schul - den gross und

klein müs - sen einst ver - rech - net - sein.

forte

B.W. XXXIII.

First system of the musical score. It features a treble and bass staff in G major (two sharps). The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a more active line with eighth notes and rests. A *piano* marking is present above the treble staff. The system ends with a fermata on the final note of the treble staff.

Second system of the musical score. The treble staff continues the melody. The bass staff has a steady eighth-note accompaniment. The lyrics are: "les, was ich schul - dig blie - ben, ist in Got - tes".

Third system of the musical score. The treble staff has a melodic line with a trill (tr) on the final note. The bass staff has a steady eighth-note accompaniment. The lyrics are: "Buch ge - schrie - ben als mit Stahl und De - mant - stein,".

Fourth system of the musical score. The treble staff has a melodic line with a trill (tr) on the final note. The bass staff has a steady eighth-note accompaniment. The lyrics are: "als mit Stahl und De - mant - stein,".

Fifth system of the musical score. The treble staff has a melodic line with a trill (tr) on the final note. The bass staff has a steady eighth-note accompaniment. The lyrics are: "stein; al - les, was ich schul - dig blie - ben, ist in Got - tes".

B.W. XXXIII.

Buch ge-schrie-ben als mit Stahl und De-mant-stein. *forte*

Al-les, was ich schul-dig blie-ben, ist in *piano*

Got-tes Buch ge-schrie-ben als mit Stahl und De-mant- *forte*

stein, als mit Stahl und De-mant-stein. *forte* *Dal Segno.*

B.W. XXXIII.

RECITATIV.

Basso. Je_doch, erschrock'nes Herz, leb und ver - za - ge nicht, tritt freu_dig vor Ge -

Continuo.

richt! und ü_berführt dich dein Ge - wissen, du werdest hier verstummen müssen, so schau' den Bür_gen

an, der al_le Schulden ab_ge - than: es ist bezahlt und völ_lig ab - ge_führt; was du, o Mensch, in

Rechnung schuldig blieben, des Lammes Blut, o grosses Lie_ben! hat dei_ne Schuld durchstrichen und

dich mit Gott verglichen. Es ist bezahlt, du bist quit - tirt. In_dessen, weil du weisst, dass du Haus_halter

seist, so sei be_müht und un_ver - ges_sen, den Mam_mon klüg_lieh an_zu - wenden, den Ar_men wohl_zu -

thun, so wirst du, wenn sich Zeit und Le_ben en_den, in Him_mels Hüt - ten si_cher ruh'n.

B.W. XXXIII.

ARIE.

Soprano.

Alto.

Continuo.

Herz, *piano* zer-reiss' des Mam-mons Ket-

Herz, zer-reiss' des Mam-mons Ket-

-te, Herz, zer-reiss' des Mam-mons

Ket-

-te, Hän-de, stren-et Gu-tes aus!

-te, Hän-de, stren-et Gu-tes aus! *forte*

B.W. XXXIII.

Ma - - chet sanft mein
piano

Ster - - be - bet - te, mein Ster - - be - bet - te, mein Ster - - be - bet - te, mein

Ster - - be - bet - te, bau - et mir - bau - et mir -

ein fes - tes Haus,
- ein fes - tes Haus,

das im Him - mel e - - wig, e - - wig blei -
das im Him - mel

B.W. XXXIII.

Treble: *bet, das im Him-mel e-wig blei-bet,*
 Bass: *e-wig, e-wig blei-bet, bet,*

Treble: *wenn der Er-den Gut zer-stäu-e-wig, das im Him-mel e-*
 Bass: *e-*

Treble: *-wig blei-bet, wenn der Er-den Gut zer-stäu-*
 Bass: *-wig blei-bet, wenn der Er-den Gut zer-stäu-*

Treble: *bet, wenn, wenn der Er-den Gut zer-stäu-bet. bet, wenn der Er-den Gut zer-stäu-bet.*
 Bass: *bet, wenn der Er-den Gut zer-stäu-bet.*

Treble: *bet, wenn, wenn der Er-den Gut zer-stäu-bet. bet, wenn der Er-den Gut zer-stäu-bet.*
 Bass: *bet, wenn der Er-den Gut zer-stäu-bet.*

B.W. XXXIII.

CHORAL.

Soprano.
Oboe d'amore I. II.,
Violino I. col Soprano.

Alto.
Violino II. coll' Alto.

Tenore.
Viola col Tenore.

Basso.

Continuo.

Stärk' mich mit dei - nem Freu - dengeist, heil' mich mit dei - nen Wun - den,
 wasch' mich mit dei - nem To - desschweiss in mei - nen letz - ten Stun - den;

7 6 6 6 6 5 2 4 3 2

und nimm mich einst, wenn dir's ge - fällt, in wahrem Glauben von der Welt zu deinen Aus - er - wähl - ten.
 und nimm mich einst, wenn dir's ge - fällt, in wahrem Glauben von der Welt zu deinen Aus - er - wähl - ten.
 und nimm mich einst, wenn dir's ge - fällt, in wahrem Glauben von der Welt zu deinen Aus - er - wähl - ten.
 und nimm mich einst, wenn dir's ge - fällt, in wahrem Glauben von der Welt zu deinen Aus - er - wähl - ten.

5 4 3 2 7 6 5 4 3 2 6 6 (6) 5 4 3 2 6 6 5 4 3 2

B.W. XXXIII.