

Am Sonntag Cantate:

„Wo gehst du hin?“

Cantate

für Alt, Tenor und Bass.

№ 166.

Dominica Cantate. „Wo gehest du hin.“

ARIE.

Oboe. (tr)
Violino I. (tr)
Violino II. tr
Viola.
Basso.
Continuo.

6 4 7 4 2 8 5 3 6 4 2 6 6 6 4 7 4 2 8 5

piano
piano
piano
piano

Wo ge-hest du hin, wo, wo ge-hest du hin, wo. hin, wo

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

ge-hest du hin, wo- hin, wo ge-hest du hin? Wo ge-hest du hin,

7 8 6 6 7 6 7 8 6

2 5 2 6 7 4 3 5 2

wo ge-hest du hin, wo- hin, wo gehest du hin, wo, wo ge-hest du

6 6 7 6 6 6 7 6 6 7 6 6 7 6 7

2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

hin? Wo ge- - - - hest du hin, wohin, wohin, wo, wo

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

4 2 3 3 3 3 4 3 4 3 2 3 3 3

ge - - - - - hest du hin, wo - hin, wo - hin, wo, wo ge - hest du hin, wo - hin,

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

wo ge - - - - - hest du hin, wohin, wo, wo, wo ge - hest du hin, wo -

6 7 6 4 2 6 6 6 6 5b 6 6 5b 5 6

hin, wo gehest du hin?

forte *forte* *forte* *forte*

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

ARIE.

Adagio.

Oboe.

Tenore.

Continuo.

Ich will an den Him - mel denken und der Welt mein Herz nicht schenken, ich will an den Himmel

den - ken und der Welt mein Herz nicht schen - ken.

Ich will an den Him - mel den - ken und der Welt mein Herz nicht schen -

piano

forte

forte
_ken.

9 7 7 9 6 7 # 7 7 9 4 3 7

piano
Ich will an den Him-mel denken und der Welt mein Herz nicht schenken, an den

7 7 5 6 7 7 6 7 7 6

Himmel will ich den-ken und der Welt mein Herz nicht schenken, ich will an den Him-mel

4 # 6 9 7 5b 9 7 7 6 5b 9 6 9 7 #

denken und der Welt mein Herz nicht schen-

9 7 6b 9 6 9 7 9 5 9 # 5 6 6 5 #

forte
ken. Wenn ich ge-he o-der ste-

4 7 7 6 6 7 7 # 5 7 #

piano

- he, wenn ich ge- he o - der ste - - - he, so liegt mir die Frag' im Sinn, die Frag' im

Sinn, so liegt mir die Frag' im Sinn: Mensch, ach Mensch! wo gehst du

hin, wo gehst du hin? Wenn ich ge- he o - der ste - - -

- he, wenn ich ge- he o - der ste - - - he, so liegt mir die Frag' im Sinn: Mensch, ach

Mensch! wo gehst du hin? Mensch, ach Mensch! wo gehst du hin, wo - gehst du hin?

Da Capo.

CHORAL.

Violini,
e Viola.

Soprano.

Continuo.

The first system of music shows the Violini e Viola part with a treble clef and a key signature of two flats. The Soprano part is on a single staff with a soprano clef. The Continuo part is on a bass clef staff. The music is in common time (C) and begins with a rest followed by a series of eighth notes.

The second system continues the instrumental parts. The Violini e Viola part features a more complex rhythmic pattern with sixteenth notes and slurs. The Soprano and Continuo parts continue with their respective melodic lines.

The third system includes the vocal entry. The Soprano part begins with the lyrics "Ich bit - - - te dich, Herr. Je - - - su". The Violini e Viola part is marked *piano* and continues with its melodic line. The Continuo part provides a steady bass accompaniment.

The fourth system continues the vocal line with the lyrics "Christ, halt'". The instrumental parts continue to support the vocal melody.

The fifth system concludes the vocal phrase with the lyrics "mich bei den Ge - - - dan - - -". The instrumental parts end with a final cadence.

ken

This system shows the first three measures of the piece. The vocal line begins with a melodic phrase starting on a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with sixteenth-note patterns.

piano
und lass mich ja zu kei - - - ner

The second system contains measures 4-7. The vocal line continues with the lyrics "und lass mich ja zu kei - - - ner". The piano accompaniment maintains its rhythmic texture, with the right hand playing a series of sixteenth-note chords.

Frist von

The third system covers measures 8-11. The vocal line has the lyrics "Frist von". The piano accompaniment continues with its characteristic eighth-note bass line and sixteenth-note treble line.

die - - - ser Mei - - - nung wan - - - ken,

The fourth system contains measures 12-15. The vocal line has the lyrics "die - - - ser Mei - - - nung wan - - - ken,". The piano accompaniment continues with its characteristic eighth-note bass line and sixteenth-note treble line.

This system shows the final three measures of the piece. The vocal line concludes with a melodic phrase. The piano accompaniment continues with its characteristic eighth-note bass line and sixteenth-note treble line.

son - - - dern da - - - bei ver - - -

har - - ren fest,

bis dass die Seel' aus ih - - rem

Nest

wird in den Him - - - -

mel - kom - men.

RECITATIV.

Basso. Gleichwie die Re-gen - was - ser bald ver - flie - ssen, und man-che

Continuo.

Far-ben leicht verschlissen, so geht es auch der Freu - - - - - de in der Welt, auf wel-che

mancher Mensch so vie - le Stücken hält; denn ob man gleich zu - wei - len sieht, dass sein ge -

wünschtes Glücke blüht, so kann doch wohl in besten Tagen ganz unvermuth die letzte Stunde schlagen.

ARIE.

Oboe.

Violino I.

Violino II.

Viola.

Alto.

Continuo.

piano sempre

piano

piano

piano

Man nehme sich in Acht,

wenn das Ge-lücke lacht,

— wenn das Ge - lü - eke lacht, man neh - me sich in Acht,

wenn das Ge - lü - eke lacht, man neh - me sich in

Acht, man neh - me sich in Acht, wenn - das Ge - lü - eke

lacht,

This system contains the first four measures of the piece. It features a piano introduction with a complex rhythmic pattern of eighth and sixteenth notes in the right hand, and a simple bass line in the left hand. The vocal line begins with the word "lacht,".

wenn das Ge - lü - cke

This system contains measures 5 through 8. The piano accompaniment continues with intricate textures. The vocal line continues with the lyrics "wenn das Ge - lü - cke".

forte

lacht.

This system contains measures 9 through 12. The piano accompaniment is marked *forte* and features a prominent bass line. The vocal line concludes with the word "lacht.".

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a minor key, indicated by a single flat in the key signature. The first staff has a melodic line with a long note followed by eighth-note patterns. The second staff has a similar melodic line. The third staff has a rhythmic accompaniment of eighth notes. The fourth and fifth staves have a bass line with a steady eighth-note accompaniment.

The second system of the musical score features vocal lines and piano accompaniment. The top two staves are treble clefs, and the bottom three are bass clefs. The piano accompaniment is marked *piano* and consists of eighth-note patterns. The vocal lines are in a minor key and include the lyrics: "Denn es kann leicht auf Erden vor Abends anders werden,". The lyrics are written in German and are placed below the vocal staves.

The third system of the musical score features vocal lines and piano accompaniment. The top two staves are treble clefs, and the bottom three are bass clefs. The piano accompaniment is marked *piano* and consists of eighth-note patterns. The vocal lines are in a minor key and include the lyrics: "denn es kann leicht auf Erden vor Abends anders werden,". The lyrics are written in German and are placed below the vocal staves.

als man am Mor-gen nicht gedacht, als man am Mor-gen nicht ge-dacht,

denn es kann leicht auf Er-den vor Abends an-ders

wer-den, — als man am Mor-gen nicht ge-dacht, als man am Mor-gen nicht ge-dacht,

Da Capo.

CHORAL.

Soprano.
Oboe, Violino I.
col Soprano.

Wer weiss, wie na - he mir mein En - de, hin geht die Zeit, her kommt der Tod.
Ach, wie geschwinde und be - hen - de kann kommen mei - ne To - des - noth!

Alto.
Violino II. coll' Alto.

Wer weiss, wie na - he mir mein En - de, hin geht die Zeit, her kommt der Tod.
Ach, wie geschwinde und be - hen - de kann kommen mei - ne To - des - noth!

Tenore.
Viola col Tenore.

Wer weiss, wie na - he mir mein En - de, hin geht die Zeit, her kommt der Tod.
Ach, wie geschwinde und be - hen - de kann kommen mei - ne To - des - noth!

Basso.

Wer weiss, wie na - he mir mein En - de, hin geht die Zeit, her kommt der Tod.
Ach, wie geschwinde und be - hen - de kann kommen mei - ne To - des - noth!

Continuo.

Wer weiss, wie na - he mir mein En - de, hin geht die Zeit, her kommt der Tod.
Ach, wie geschwinde und be - hen - de kann kommen mei - ne To - des - noth!

Mein Gott, ich bitt' durch Chri - sti Blut: mach's nur mit mei - - nem En - de gut!
Mein Gott, ich bitt' durch Chri - sti Blut: mach's nur mit mei - nem En - de gut!
Mein Gott, ich bitt' durch Chri - sti Blut: mach's nur mit mei - nem En - de gut!
Mein Gott, ich bitt' durch Chri - sti Blut: mach's nur mit mei - nem En - de gut!