

J.S. Bach
Cantata No. 199
Mein Herze schwimmt im Blut

1. Recitativo

Soprano

Mein Her - ze schwimmt im Blut, weil mich der

3

Sünden Brut in Got - tes heiligen Augen zum Un - ge - heu - er macht. Und mein Ge -

6

wis - sen füh - let Pein, weil mir die Sün - den nichts als Höl - len - hen - ker

8

sein. Ver - haß - te Lasternacht! Du, du al - lein hast mich in sol - che Not ge -

11

bracht! Und Du. du bö-ser A-dams-sa-men raubst mei-ner

13

See-len al-le Ruh, und schlie-Best ihr denHimmel zu! Ach!

16

Un-er-hör-terSchmerz! Mein aus-ge-dorr-tes Herz will fer-ner

18

mehr kein Trost be-feuch-ten; und ich muß mich vor dem ver-

20

stecken, vordemdie En-gelselfst ihr An-gesicht ver-dek-ken.

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13
(58)

Kla - gen, ihr mögt mei - ne Schmerzen sa - gen, weil der Mund ge - schlos -

15
(60)

sen ist; stum - me Seuf - zer, stil - le -

17
(62)

Kla - gen, ihr mögt mei - ne Schmerzen sa - gen, weil der Mund ge - schlos - sen

19
(64)

ist, weil der Mund ge - schlos - sen ist.

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22 (67)

6 6 5 4 6 5 6

24 (69)

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

26 (71)

Und ihr

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

(Fine)

29

nassen Trä.nen-quellen könnt ein sich-res Zeug-nis stel-len, wie mein

piano

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

31

sünd-lich Herz ge-büßt. Und ihr

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

33

nas-sen Trä-nen-quellen könnt ein sich-res Zeug-nis stellen, wie mein

35

sünd-lich Herz ge-büßt, mein sünd-lich Herz ge-büßt, wie mein

37

sünd-lich Herz ge-büßt, _____ meinsündlichHerzge-

39 **Recitativo**

büßt. Mein Herz ist itzt ein Trä-nen-brunn, die Au-gen

Continuo

hei-ße Quellen. Ach Gott! Wer wird dich doch zu frie-den stellen?

6 4 2 6 6b 6 4 2 *da capo*

3. Recitativo

Soprano

Doch Gott muß mir ge-nä-dig sein, weil ich das Haupt mit Asche,

4

das An-ge-sicht mit Tränen wasche, mein Herz in Reu und Leid zer-schlage und

7

vol-ler Weh-mut sa-ge: Gott sei mir Sün-der gnä-

10

dig! Ach ja! Sein Herz bricht, und mei-ne See-le spricht:

Andante

First system of the piano accompaniment, measures 1-5. The music is in G minor, 3/4 time, and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

6
(150)

Second system of the piano accompaniment, measures 6-11. The texture continues with the eighth-note bass line and the treble melody.

12
(156)

Third system of the piano accompaniment, measures 12-17. The accompaniment remains consistent in texture.

18
(162)

Fourth system of the piano accompaniment, measures 18-23. This system includes trills (tr) in the treble part.

24
(168)

Soprano

Tief ge - bückt und vol. ler Reu - - - -
In the — dust, bowed down with weep - - - -

tr Cont. Viol. I tr

p Cont. p sempre

Fifth system of the score, including the vocal line and piano accompaniment, measures 24-29. The vocal line is for Soprano. The piano accompaniment includes trills (tr) and dynamics (p) for the Continuo and Violin I parts. Fingerings are indicated at the bottom of the piano part.

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(174)

- - e, und voll er Reu e lieg ich, - - -

35
(179)

- - lieb-ster Gott, vor Dir. Tief ge-bücht und voll er

40
(184)

Reu e, und voll er Reu - - - - -

46
(190)

- - - - - e, tief ge-bücht und voll er Reu e lieg

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52
(196)

— ich, lieg — ich lieb - ster Gott vor Dir. Tief ge.

Musical score for measures 52-57. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "— ich, lieg — ich lieb - ster Gott vor Dir. Tief ge."

58
(202)

bückt, tief gebückt und voll er Reu - e lieg — ich, liebster

Musical score for measures 58-63. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "bückt, tief gebückt und voll er Reu - e lieg — ich, liebster". The piano part includes trills (tr) in measures 61 and 62.

64
(208)

Gott, lieg ich, lieb - ster Gott, — vor — Dir.

Musical score for measures 64-68. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "Gott, lieg ich, lieb - ster Gott, — vor — Dir.". The piano part includes a trill (tr) in measure 66 and a forte dynamic marking in measure 67.

69
(213)

Musical score for measures 69-73. The piano accompaniment is in the lower two staves. The music features a steady eighth-note pattern in the right hand and a more active bass line.

74
(218)

Musical score for measures 74-78. The piano accompaniment is in the lower two staves. The music continues with the eighth-note pattern in the right hand.

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79
(223)

Musical score for measures 79-83. The system consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

84
(228)

Musical score for measures 84-88. The system consists of a vocal line and a piano accompaniment. The piano part includes trills (tr) in the right hand and a steady eighth-note accompaniment in the left hand.

89
(233)

Musical score for measures 89-93. The system consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Ich be - ken - ne mei - ne". The piano part includes trills (tr) and a steady eighth-note accompaniment. The system ends with the word "(Fine)" and figured bass notation: 5 6 4 7/4 2 6 6 5.

94

Musical score for measures 94-98. The system consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Schuld; a - ber ha - be doch - Ge - duld,". The piano part includes a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

99

Musical score for measures 99-103. The system consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "ha - be doch — Geduld mit mir!". The piano part includes trills (tr) and a steady eighth-note accompaniment. The system ends with figured bass notation: 6 6 6 6 7 5 5# 7 5.

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104

109

114

Ich be - ken - ne

Cont.

119

mei - ne - Schuld; a - ber - ha - be doch Ge -

tutti *tr* *Cont.*

124

duld, ha - be doch Geduld mit mir, Ge - duld,

tutti *p* *sempre* *tr*

129

habe doch Ge-duld! Ich be - ken - ne mei - ne Schuld;

134 **Adagio**

a - ber ha - be doch Ge - duld, Ge - duld, Ge - duld!

140

Ha - be doch Ge-duld mit mir!

più piano

da capo

5. Recitativo

Soprano

Auf die.seSchmerzens - reu fällt mir alsdann dies Trostwort bei:

Cont.

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

6. Choral
Andante

6 6 8 6 6 6 6 6

6 7 6 6 6 6 6 6 6 6

Soprano

Ich, dein be - trüb - tes Kind,

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

werf' al - le mei - ne Sünd;

6 9 5 6 6 5 5 6 6 6 6

so viel ihr in mir stek - ken

9 6 6 6 6 6 6 5 7 4 6 6 6

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15

und mich so heft - tig schrek - ken,

18

in dei - ne tie - fen

20

Wun - - - den, da ich stets Heil ge -

23

fun - den.

7. Recitativo

Soprano

Ich le-gemich in die-se Wunden, als in den rechten Fel-senstein; die

piano

sol - len mei - ne Ruh - statt sein. In die-se will ich

mich im Glau-ben schwingen und drauf ver - gnügt und fröh -

lich sin - gen:

attacca

8. Aria
Allegro (Vivace)

Ob.

3
(32)

6
(35)

9
(38) Soprano

Wie freu_dig ist mein Herz, wie

p Ob.
p Viol.

11
(40)

freu_dig ist mein Herz, wie freu - - - dig, wie

l.H. Ob.

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13
(42)

freu - dig ist mein Herz, da Gott ver - söh - net ist; wie

Viol.
forte

Ob.

Detailed description: This system contains measures 13 and 14. The vocal line is in G minor, starting with a half note G4, followed by quarter notes A4, Bb4, C5, and a half note D5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The word 'freudig' is split across measures 13 and 14. The word 'wie' is at the end of measure 14.

15
(44)

freu - dig ist mein Herz, da Gott ver - söh - - - - - net, da

Viol.
l. H.

Detailed description: This system contains measures 15 and 16. The vocal line continues with quarter notes E5, D5, C5, Bb4, A4, and a half note G4. The piano accompaniment continues with the same rhythmic pattern. The word 'freudig' is split across measures 15 and 16. The word 'net, da' is at the end of measure 16.

17
(46)

Gott ver - söh - net ist, da Gott, da Gott ver - söh - net ist. Und

Ob.
Va.

tr

(Fine)

Detailed description: This system contains measures 17 and 18. The vocal line continues with quarter notes G4, A4, Bb4, C5, and a half note D5. The piano accompaniment continues with the same rhythmic pattern. The word 'Gott' is repeated three times. The word 'Und' is at the end of measure 18. The system ends with the instruction '(Fine)'. There are trills (tr) in the violin part in measure 18.

19

mir nach Reu und Leid nicht mehr die Se - ligkeit noch

Ob.
Va.

tutti

Detailed description: This system contains measures 19 and 20. The vocal line continues with quarter notes E5, D5, C5, Bb4, A4, and a half note G4. The piano accompaniment continues with the same rhythmic pattern. The word 'mir' is at the beginning of measure 19. The word 'nicht mehr die Seligkeit noch' is at the end of measure 20. The system ends with the instruction 'tutti'.

21
 auch sein Herz ver.schließt, — noch auch sein Herz verschließt; und

Viol.
tutti
tr

23
 mir nach Reu und Leid nicht mehr die Se . lig . keit — noch

Cont.

25
 auch sein Herz ver.schließt: — und mir nach Reu und

tutti
Cont.

27
 Leid nicht mehr die Se . lig . keit noch auch sein Herz — verschließt.

da capo