

J.S. Bach  
Cantata No. 138

Warum betrübst du dich, mein Herz

Für Sopran-, Alt-, Tenor-, Baß-Solo und Chor

(Vers 1.) (Coro.)  
(Larghetto  $\text{♩} = 100$ )

First system of the musical score, measures 1-4. It features a treble and bass staff in G major (one sharp). The tempo is marked 'Larghetto' with a quarter note equal to 100 beats. The music begins with a piano (p) dynamic. The treble staff contains a complex, flowing melody with many sixteenth and thirty-second notes, while the bass staff provides a simpler harmonic accompaniment.

Second system of the musical score, measures 5-8. It is labeled '(Choral.)' in the middle of the system. The treble staff continues the intricate melodic line, and the bass staff continues the accompaniment. The key signature remains G major.

Third system of the musical score, measures 9-12. It is labeled 'A Tenore.' at the beginning. The treble staff shows the tenor vocal line with lyrics in German and English. The bass staff continues the instrumental accompaniment. The lyrics are: 'War-um be-trüb-st du dich, mein Herz, warum be-trüb-st du' and 'What is - it - trou - bles thee, my - heart? Ah what? what trou - bles'. The key signature remains G major.

8 (NB. Der Cantus firmus: „Warum betrübst du dich, mein Herz“ im Sopran.)

**Soprano.**  
 War - um be - trübst du dich, mein Herz?  
 What is it trou - bles thee, my heart?

**Alto.**  
 War - um be - trübst du dich, mein Herz, mein  
 What is it trou - bles thee, my heart, my

dich, mein Herz? War - um be - trübst du dich, mein Herz, mein  
 thee, my heart? What is it trou - bles thee, my heart, my

**Basso.**  
 Warum be - trübst du dich, betrübst du dich, mein  
 What is it trou - bles thee, what trou - bles thee, my

11

Herz?  
 heart?

Herz?  
 heart?

Herz?  
 heart?

1511

B

be\_kümmerst  
so woe-be-

16

dich und trä-gest Schmerz, be-küm-merst dich und  
- gone and sad thou art, so woe-be-gone and

18

be - küm - merst dich und trä - gest Schmerz  
so woe - be - gone and sad - thou art,

be - küm - merst dich und trä - gest Schmerz  
so woe - be - gone and sad thou art,

trä - gest Schmerz, be - küm - merst dich und trä - gest Schmerz  
sad thou art, so woe - be - gone and sad thou art,

bekümmerst dich und trä - gest Schmerz, und trägest  
so woe - be - gone and sad - thou art, and sad thou

21

Schmerz  
art,

23

23

25

25

nur um das zeit - li - che, das zeit - li - che  
 why mourn earth's tran - si - ent, earth's tran - si - ent

nur  
why

nur  
why

Gut, nur um das zeitliche, das zeitliche Gut, nur  
joys? why mourn earth's tran-sient, earth's tran-sient joys? why

nur um das  
why mourn earth's

(Recit.)

um das zeitliche Gut?  
mourn earth's tran-sient joys?

um das zeitliche Gut, das zeitliche Gut? Ach! ich bin  
mourn earth's tran-sient joys, earth's tran-sient joys? Ah, I am

um das zeitliche Gut, das zeitliche Gut?  
mourn earth's tran-sient joys, earth's tran-sient joys?

zeitlich, das zeitlich, nur um das zeitliche Gut?  
tran-sient, earth's tran-sient, why mourn earth's tran-sient joys?

(Recit.)

32 **Alto.**

arm, mich drücken schwere Sorgen. Vom Abend bis zum Morgen währt  
 poor, and o ver-whelmed with sor-row, and ev-er on the mor-row my

35

meine liebe Noth. Dass Gott erbarm! wer wird mich noch erlösen vom Leibe dieser  
 troubles mul-ti-ply. God, pi-ty me! who is there now to save me from they who would

38

bösen und argen Welt? Wie elend ist's um mich be-stellt! Ach!  
 - slave me here on the earth? Ah, what a wret-ched one am I! Oh,

Ver -  
Thy -

wär' ich doch nur todt!  
would that I might die!

Tenore.

Basso.

Ver -  
Thy -

Ver - trau' -  
Thy - great -

**D** (a tempo)

trau du dei - nem Her - ren Gott, der al - le Ding' er -  
great cre - a - tor Lord a - dore, Al - might - y God for -

trau' du dei - nem Her - ren Gott, der al - le Ding' er -  
great cre - a - tor Lord a - dore, Al - might - y God for -

trau' du dei - nem Her - ren Gott, der al - le Ding' er -  
great cre - a - tor Lord a - dore, Al - might - y God for -

— du — dei - nem Her - ren — Gott, der — al - le — Ding' er -  
— cre - a - tor Lord — a - dore, — Al - might - y — God — for -



schaf - fen hat.   
 - ev - - er - - more.

schaf - - - - - fen hat.   
 - ev - - - - - er - more.

schaf - - - - - fen hat.   
 - ev - - - - - er - more.

schaf - - - - - fen hat.   
 - ev - - - - - er - more.

**Recitativo.**  
**Basso.**

Ich bin ver-acht, der Herr hat mich zum Lei-den am  
De-spied am I, in wrath did God cre-ate me, my

Tage seines Zorns gemacht; der Vorrath, Haus zu halten, ist ziemlich klein; man schenkt  
tri-bu-lations mul-ti-ply: of earth-ly goods I have but a scan-ty store; none pours

6

mir für den Wein der Freuden den bitteren Kelch der Thrä - nen ein. Wie kann ich nun mein  
 — for me the wine of glad-ness, my cup of tears doth o - ver-flow. How can I serve my

9

Amt mit Ruh' verwalten? wenn Seufzer meine Speise und Thränen das Getränke sein.  
 God in wor - thy fash-ion, when weep-ing is my ra-tion, with naught to drink but tears of woe?

(Vers 2.) (Coro.)  
 (Tempo giusto ♩ = 69.)

(Attacca.)

Soprano.

Er kann und will dich las - sen nicht, er weiss gar wohl, was  
 Thy God will not a - ban - don thee, He knows thy needs, the

Alto.

Er kann und will dich las - sen nicht, er weiss gar wohl, was  
 Thy God will not a - ban - don thee, He knows thy needs, the

Tenore.

Er kann und will dich las - sen nicht, er weiss gar wohl, was  
 Thy God will not a - ban - don thee, He knows thy needs, the

Basso.

Er kann und will dich las - sen nicht, er weiss gar wohl, was  
 Thy God will not a - ban - don thee, He knows thy needs, the

(Tempo giusto.)

5

dir ge-bricht, Him-mel und Erd' ist sein!  
 Ru - ler He of earth and sky and sea!

dir ge-bricht, Him-mel und Erd' ist sein!  
 Ru - ler He of earth and sky and sea!

dir ge-bricht, Him-mel und Erd' ist sein!  
 Ru - ler He of earth and sky and sea!

dir ge-bricht, Him-mel und Erd' ist sein!  
 Ru - ler He of earth and sky and sea!

8 (Recit.)  
 Soprano.

Ach! wie? Gott sorget freilich für das Vieh, er giebt den Vögeln sei-ne Speise, er  
 But lo, the Lord in-deed pro-TECTS His flock, to ba-by birds their food suppli-eth, the

11

sät-ti-get die jun-gen Ra-ben, nur ich, ich weiss nicht auf was Wei-se, ich  
 lit-tle ra-vens sat-is-fi-eth, but I, am lone-ly, un-be-friend-ed, in

1311

ar-mes Kind, mein bischen Brot soll haben, wo ist Jemand, der sich zu meiner Rettung  
 po-ver - ty my life will soon be end-ed; for who is there to suc-cor and de-liv-er

16

A(a tempo)

findt?  
 me?                      Dein Va-ter und dein  
                                  Thy Fa-ther and thy

Alto.  
                                  Dein Va-ter und dein Her-re Gott, der  
                                  Thy Fa-ther and thy God will heed and

Tenore.  
 Dein Va-ter und dein Her-re Gott, der dir bei- steht in  
 Thy Fa-ther and thy God will heed and suc - cor thee in

Basso.  
 Dein Va-ter und dein Her-re Gott, der dir bei- steht  
 Thy Fa-ther and thy God will heed and suc - cor thee

A(a tempo)  
 mf

Her - re Gott, der dir bei -  
 God will heed and suc - cor

dir bei - steht in al - ler  
 suc - cor thee in ev - 'ry

al -  
 ev -

in al -  
 in ev -

(Recit.)

steht in al - ler Noth.  
 thee in ev - 'ry need.

Noth, in al - ler, al - ler, al - ler Noth. Ich bin ver -  
 need, in ev - 'ry, ev - 'ry, ev - 'ry need. I am for -

ler, al - ler Noth.  
 'ry, ev - 'ry need.

ler Noth, in al - ler Noth.  
 'ry need, in ev - 'ry need.

(Recit.)

24. **Alto.**

las-sen, es scheint, als woll-te mich auch Gott bei mei-ner Ar-muth has-sen, da  
 - sak-en, it seems as though my sor-ry lot no pi-ty will a-wak-en in

27.

er's doch im-mer gut mit mir ge-meint. Ach Sor-gen, Sor-gen,  
 God who ev-er was so good to me. Ah sor-row, sor-row,

30.

ach! wer-det ihr denn al-le Mor-gen und al-le Ta-ge wie-der neu? So klag'ich immer-  
 ah, might it cease up-on the mor-row! but no it comes each day a-new. I cry, with an-quish

33.

fort: Ach, Armuth! har-tes Wort, wer steht mir denn in mei-nem Kummer bei?  
 fraught: Ah, pi-ty, bit-ter though, what friend have I, in need for-ev-er true?

**Basso.**

Dein  
 Thy  
 (a)

36 **B** tempo)  
Soprano.

Dein Va - ter  
Thy Heav'n - ly

Tenore.

Dein Va - ter und dein Her - re - Gott, der steht dir bei  
Thy Heav'n - ly Fa - ther, God the Lord in this thy need

Va - ter und dein Her - re - Gott, dein Va - ter und dein Her - re - Gott, der steht dir  
Heav'n - ly Fa - ther, God the Lord, thy Heav'n - ly Fa - ther, God the Lord in this thy

**B** tempo)  
*mf*

38

und dein Her - re - Gott, der  
Fa - ther, God the Lord in

Her - re - Gott, der steht dir bei in al -  
God the Lord in this thy need will help

in al -  
will help

bei in al -  
need will help

steht dir bei in al - ler Noth.  
 this thy need will help af - ford.

ler Noth, in al - ler Noth, in al - ler Noth.  
 af - ford, will help af - ford, will help af - ford.

ler Noth, in al - ler Noth.  
 af - ford, will help af - ford.

ler Noth, in al - ler Noth.  
 af - ford, will help af - ford.

**Recitativo.**  
**Tenore.**

Ach süßer Trost! Wenn Gott mich nicht ver - las - sen und nicht ver - säu - men  
 Ah, com - fort sweet! for God will not for - sake me un - mind - ful of my

will, so kann ich in der Still' und in Geduld mich fassen. Die Welt mag immerhin mich hassen, so  
 lot, se - cure a - gainst de - feat I bear my fate with pa - ti - ence. Nor heed I mor - tal de - tes - ta - tion; I



6  

 werf ich meine Sor-gen mit Freu- - - den auf den Herrn; und hilft er heu-te  
 cast my load of sor-row with glad - - - ness on the Lord, and help will He af-

9  

 nicht, so hilft er mir doch mor-gen. Nun leg' ich herzlich gern die  
 - ford, to bring a joy-ous mor-row, And so with hap-py heart I

12  

 Sorgen unter's Kissen und mag nichts mehr als dies zu meinem Troste wissen:  
 put a-way re-pin-ing, for Faith and Hope at last have ri-sen and are shin-ing.

(Attacca.)

### Aria.

(Allegro moderato ♩ = 100.)

*mf*

6 (1.0)

9 (153)

13 (157)

17 (161)

21 **Basso.**

Auf Gott steht mei - ne Zu - ver - sicht,  
In God the Lord — I — put — my trust,

26

auf Gott steht mei - ne Zu - ver - sicht,  
in God the Lord — I — put — my trust,

30

mein Glau - be lässt ihn wal -  
stead - fast in faith con - fid -

34

- ten, auf Gott steht  
- ing, in God the

38

mei - ne Zu - ver - sicht, mein Glaube lässt ihn  
Lord I put my trust, with stead-fast faith con -

42

wal - ten.  
- fid - ing.

*tr*  
*mf*

41

52

57

Nun kann mich kei - ne Sor - - - ge  
No sor - row now can come - - - to

61

na -  
vex -

65

- gen, - nun kann mich auch - kein' Armuth pla -  
me, - nor care nor pov - er - ty - per - plex -

- gen.  
me.

75

79

Auf Gott steht  
In God the

*p*

83

mei - ne - Zu - ver - sacht,  
Lord - I - put - my trust,

auf Gott steht  
in God the

88

mei - ne - Zu - ver - sacht!  
Lord - I - put - my trust!

Auch mitten in dem gröss.  
My Fa-ther He, my joy -

93

- - - ten Lei - - - de bleibt er - mein  
in sad - - - ness, He ne - ver

97

Va - - - ter, mei - ne Freu -  
faits me, brings me glad - - - -

101

- - - - de, er will mich wun - der -  
- ness, con - tent - ment won - der -

105

lich, wun - der - lich, er will mich wun - derlich er - hal -  
- ful, won - der - ful, con - tent - ment won - der - ful pro - vid -

110

ten, er will mich  
ing, con-tent-ment

115

wun-der-lich,  
won-der-ful,

wun-der-lich er-hal-ten.  
won-der-ful pro-vid-ing.

119

Auf Gott steht mei-ne Zu-ver-sicht,  
In God the Lord I put my trust,

124

auf Gott steht mei-ne Zu-ver-sicht, mein Glaube  
in God the Lord I put my trust, stead-fast in

129

lässt ihn wal-  
faith con-fid-

134

138

-ten, mein Glaube lässt ihn wal-  
-ing, with stead-fast faith con-fid-

142

-ten.  
-ing.

*mf*

Dal Segno.



Alto.

Ei nun! so will ich auch recht sanf.te ruh'n. Euch, Sorgen, sei der  
 'Tis well, now care will cease to mar my peace. Ye sor-row, "fare-ye -

3

Schei-de-brief ge-ge-ben, nun kann ich wie im Him-mel le-ben.  
 - well", at last I bid you, for hap-py I as if in heav-en.

(Vers 3.) Choral. (Mel: „Warum betrübst du dich“.)

(Moderato  $\text{♩} = 104.$ )

*mf*

3

5

7

Soprano.

Alto.

Tenore.

Basso.

Weil  
Since

Weil  
Since

Weil  
Since

Weil  
Since

Weil  
Since

9

du mein Gott und  
Thou my God and

du mein Gott und  
Thou my God and

du mein Gott und  
Thou my God and

du mein Gott und  
Thou my God and

11

Va - - - ter bist,  
Fa - - - ther art,

Va - - - ter bist,  
Fa - - - ther art,

Va - - - ter bist,  
Fa - - - ther art,

Va - - - ter bist,  
Fa - - - ther art,

13

dein Kind wirst  
Thy child with

dein Kind wirst  
Thy child with

dein Kind wirst du ver  
Thy child with in Thy

dein Kind wirst du ver  
Thy child with in Thy

du ver - las - sen  
in Thy Fa - ther's

du ver - las - sen  
in Thy Fa - ther's

las - sen  
Fa - ther's

las - sen  
Fa - ther's

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal parts are in unison, singing the lyrics "nicht, heart,". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand, with some triplets indicated by a '7' over the notes.

nicht,  
heart,  
nicht,  
heart,  
nicht,  
heart,  
nicht,  
heart,

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal parts are in unison, singing the lyrics "du will". The piano accompaniment continues with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand, with some triplets indicated by a '7' over the notes.

du  
will  
du  
will  
du  
will  
du  
will

vä - - - ter - li - ches  
 ne - - - ver be for -

vä - - - ter - li - ches  
 ne - - - ver be for -

vä - - - ter - li - ches Herz!  
 ne - - - ver be for - got!

vä - - - ter - li - ches  
 ne - - - ver be for -

Herz!  
 - got!

Herz!  
 - got!

—  
 —

Herz!  
 - got!

28 **A**

Ich bin ein  
Though I am

Ich bin ein  
Though I am

Ich bin ein  
Though I am

Ich bin ein  
Though I am

30

ar - mer Er - den  
but a low - ly

ar - mer Er - den  
but a low - ly

ar - mer Er - den  
but a low - ly

ar - mer Er - den  
but a low - ly

32

kloss,  
clod,

kloss,  
clod,

kloss,  
clod,

kloss,  
clod,

54.

The image shows a musical score for voice and piano. The top four staves are for the voice, and the bottom two are for the piano. The key signature is D major (two sharps). The time signature is 4/4. The voice part consists of four staves, each with a vocal line. The lyrics are 'auf' and 'I'. The piano part consists of two staves, each with a piano line. The music is in 4/4 time. The first measure of the piano part (measure 54) features a complex arpeggiated figure in the right hand and a simpler bass line in the left hand. This pattern continues through measures 55 and 56.

auf  
I

auf  
I

auf  
I

auf  
I



Er - den weiss ich  
am at one with

Er - den weiss ich  
am at one with

Er - den weiss  
am at one

Er - den weiss ich kei  
am at one with Might -

kei - nen Trost.  
Might - y God.

kei - nen Trost.  
Might - y God.

ich kei - nen Trost.  
with Might - y God.

- nen Trost.  
- y God.

40

Measures 40 and 41 of a musical score. The score is written for four staves (three treble clefs and one bass clef) and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The melody in the top three staves consists of a half note followed by a quarter note, then a quarter note, and finally a quarter note. The grand staff features a complex piano accompaniment with many beamed sixteenth notes and chords. A fermata is placed over the final measure of the piano part.

42

Measures 42 and 43 of the musical score. The notation continues with the same four staves and grand staff. The piano accompaniment in the grand staff is highly active, featuring rapid sixteenth-note passages and complex chordal structures. The melody in the upper staves continues with similar rhythmic patterns.

44

Measures 44 and 45 of the musical score. The notation continues with the same four staves and grand staff. The piano accompaniment remains complex with many beamed sixteenth notes. The melody in the upper staves continues with similar rhythmic patterns. The piece concludes with a double bar line at the end of measure 45.