

J.S. Bach  
Cantata No. 57  
Selig ist der Mann

**Aria.**  
(Lento ♩ = 100.)

Pianoforte.

The first system of the Aria is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The key signature has one flat (B-flat). The dynamic marking is *mf*. The music begins with a treble clef staff containing a melodic line with a 7-measure rest at the start, followed by a series of eighth and sixteenth notes. The bass clef staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the Aria. The treble clef staff features a melodic line with various intervals and a 7-measure rest. The bass clef staff continues with a consistent eighth-note accompaniment.

The third system of the Aria shows the continuation of the melodic and accompanimental lines. The treble clef staff has a melodic line with a 7-measure rest, and the bass clef staff has a steady eighth-note accompaniment.

The fourth system of the Aria continues the melodic and accompanimental lines. The treble clef staff has a melodic line with a 7-measure rest, and the bass clef staff has a steady eighth-note accompaniment.

*Jésus. Heu - - - reux; heu - - - reux.*

*Jesus. Se - - - lig, se - - - lig,*

The seventh system of the Aria continues the melodic and accompanimental lines. The treble clef staff has a melodic line with a 7-measure rest, and the bass clef staff has a steady eighth-note accompaniment. The dynamic marking is *p*.

J.S. Bach - Church Cantatas BWV 57

heu - - - reux, heu - reux est ce - - lui, est ce -  
se - - lig, se - lig ist der Mann, ist der

lui qui sur - mon - - te, sur - mon -  
Mann, der die An - fech - - tung er dul -

- - - te la - - ten - ta - - ti - on, - la ten - ta - ti -  
- - - det, der die An - fech - tung er dul -

on quand il au - ra prou - vé -  
det; denn, nach dem er be - wä -

sa — foi, qu'il au - ra prou - vé

ret — ist, nach dem er be - wäh -



The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'sa' followed by a melodic phrase for 'foi, qu'il au - ra prou - vé'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

sa — foi, qu'il au - ra prou - vé

ret — ist, nach dem er be - wäh -



The second system continues the vocal and piano parts. The vocal line has a fermata over the final note of 'vé'. The piano accompaniment includes a section labeled 'R.H.' (Right Hand) in the lower right staff, indicating a specific fingering or articulation.

sa foi, prou - - vé sa —

ret ist, be - wäh - ret —



The third system shows the vocal line with a trill (tr) on the note 'vé'. The piano accompaniment continues with its characteristic rhythmic texture.

foi — Il re - ce - vra — la cou - ron - - ne de

ist, — wird er die Kro - - ne des Le - - bens em -



The fourth system concludes the page. The vocal line has a fermata over the final note of 'ne de'. The piano accompaniment ends with a final chord.

vi - e, la cou - ron - ne de vi - e, de -

pfan - gen, wird er die Kro - ne des Le - bens em -

vi - e, quand il au - ra prou -

- pfan - gen, denn, nach dem er be -

vè sa foi Il re - ce - vra la cou - ron - ne de vi - e, de vi -

wäh - ret ist, wird er die Kro - ne des Le - bens em - pfan - gen, die Kro -

e, la cou - ron - ne de vi - e.

- ne des Le - bens empfan - gen.

The image displays a page of musical notation for J.S. Bach's Church Cantata BWV 57. It features a vocal line and a piano accompaniment. The lyrics are in both German and French. The German lyrics are: "pfan - gen, wird er die Kro - ne des Le - bens em - pfan - gen, die Kro - ne des Le - bens empfan - gen." The French lyrics are: "vi - e, la cou - ron - ne de vi - e, de -", "vi - e, quand il au - ra prou -", "vè sa foi Il re - ce - vra la cou - ron - ne de vi - e, de vi -", and "e, la cou - ron - ne de vi - e." The piano part includes dynamic markings such as *f* and *p*. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line is in a soprano or alto register, and the piano accompaniment is in a standard grand piano format.

**Recitativo.**

*L'âme. Ah! cet es-poir si doux vient a - pai-ser mon cœur, qui sans ta sain-te*

*Die Seele. Ach! dieser sü-sse Trost erquickt auch mir mein Herz, das sonst in Ach und*

*voix gé - mi-rait dans la pei-ne et se-rait comme un ver se tordant de souf-*

*Schmerz sein e-wig Leiden fin-det und sich als wie ein Wurm in seinem Blu-te*

*france. Je dois comme un agneau vi-vre par - mi les loups cruels, Je suis u -*

*windet. Ich muss als wie ein Schaf bei tausend rauhen Wölfen leben; ich bin ein*

J.S. Bach - Church Cantatas BWV 57

*ne pauvre bre-bis qui doit se ré-sig-ner à cette hor-ri-ble vi-e. Ce*

recht verlassnes Lamm und muss mich ihrer Wuth und Grausamkeit er - geben. Was

*qu'Abel sup-por-ta, je le sup-porte aus-si a - vec des larmes. Ah! Jé - sus, si je*

Abel dort betraf, er - presset mir auch die-se Thränen-fluth. Ach! Je - su, wüsst'ich

*ne sa - vais qu'en toi mon cœur bri - sé trouve un re - fu-ge je ne pourrais que di - re:*

hier nicht Trost von dir, so müsste Muth und Herze brechen und vol - ler Trauer sprechen:

**Aria.**  
(Larghetto ♩ = 80.)

*mf*

The piano introduction for the first system features a treble clef with a key signature of one flat (B-flat major) and a 3/4 time signature. The right hand plays a series of eighth-note chords and single notes, while the left hand provides a steady accompaniment of quarter notes.

*L'âme. J'ap-pel-le-rai la mort,— j'ap-pel-le-rai la mort,—*

*Die Seele. Ich wünschte mir den Tod,— ich wünschte mir den Tod,—*

The piano accompaniment for the first vocal line continues with a treble clef and a key signature of one flat. It includes a *pp* (pianissimo) dynamic marking. The right hand features a melodic line with some grace notes, and the left hand continues with a steady accompaniment.

*j'ap-pel-le-rai la mort, la mort,— j'ap-pel-le-rai la*

*ich wünschte mir den Tod,— den Tod,— ich wünschte mir den*

The piano accompaniment for the second vocal line continues with a treble clef and a key signature of one flat. It includes a *mf* (mezzo-forte) dynamic marking. The right hand features a melodic line with some grace notes, and the left hand continues with a steady accompaniment.

*mort, la mort,— si tu ne m'ai-mais Sei-gneur Jé-sus,*

*Tod,— den Tod,— wenn du, mein Je-su, mich nicht liebtest,*

The piano accompaniment for the third vocal line continues with a treble clef and a key signature of one flat. It includes a *p* (piano) dynamic marking. The right hand features a melodic line with some grace notes, and the left hand continues with a steady accompaniment.

*j'ap-pel-le-rai la mort, j'ap-pel-le-rai la mort,— j'ap-pel-le-rai la*

*ich wünschte mir den Tod, ich wünschte mir den Tod,— ich wünschte mir den*

The piano accompaniment for the fourth vocal line continues with a treble clef and a key signature of one flat. It includes a *mf* (mezzo-forte) dynamic marking. The right hand features a melodic line with some grace notes, and the left hand continues with a steady accompaniment.

J.S. Bach - Church Cantatas BWV 57

*mort, — la mort, — j'ap - pel - le - rais la mort, la mort, —*  
 Tod, — den Tod, — ich wünschte — mir den Tod, — den Tod, —

*si tu ne m'aimais Sei - gneur Jé - sus, j'ap - pel - le - rais la mort, — la*  
 wenn du, mein Je - su, mich nicht liebtest, ich wünschte mir den Tod, — den

*mort, — la mort, — si toi mon Jé - sus, mon Jésus tu ne m'aimais plus.*  
 Tod, — den Tod, — wenn du, mein Je - su, mein Jesu, mich nicht lieb - test.

*Ô Jé - sus si tu me — dé - lais - - sais*  
 Ja, wenn du mich an - noch — be - trüb - - test,



J.S. Bach - Church Cantatas BWV 57

*je res - sen - ti - rais un sup - pli - ce plus fort que ce - lui des*  
ja, wenn du mich an - noch be - trüb - test, so hätt'ich mehr als Höl -



*En - fers! Je sen - ti - rais, je senti - rais un sup - pli - ce*  
- - len - noth, ja, wenn du mich an - noch be - trüb - test,



*plus fort que ce - lui des En - fers.*  
so hätt'ich mehr als Höl - len - noth.



*Jap - pel - le - rais la mort, jap - pel - le - rais la mort, jap - pel - le - rais la -*  
Ich wünschte mir den Tod. — ich wünschte mir den Tod, — ich wünschte mir den -



J.S. Bach - Church Cantatas BWV 57

*mort, la mort, j'ap - pel - le - rais la mort, la mort, —*  
Tod, — den Tod, — ich wünsch - te mir den Tod, — den Tod, —

*si tu ne m'aimais Sei - gneur Jé - sus, j'ap - pel - le - rais la mort, la*  
wenn du, mein Je - su, mich nicht liebtest, ich wünsch - te mir den Tod, — den

*p*

*mort, la mort, — si toi mon Jé - - sus, mon Jésus, tu ne m'aimais plus.*  
Tod, — den Tod, — wenn du, mein Je - su, mein Jesu, mich nicht lieb - test.

*dim.*

*f*

**Recitativo.**

Jesus.  
*Jésus.*

Die Seele.  
*L'âme.*

Ich rei\_che dir die Hand, und auch da\_mit das Herze. Ach! süs\_ses, liebes  
*J'étends vers toi la main, je fais ces\_ser ta plainte. Jé\_sus, mondoux Sau-*

Pfand, du kannst die Fein\_de stür\_zen und ih\_ren Grimm ver\_kür\_zen.  
*veur, l'en\_ne\_mi tu peux vain\_cre, ré\_dui\_re a rien sa\_ra\_ge.*

**Aria.**

Vivace. (♩ = 60.)

The Aria section consists of three systems of piano accompaniment. Each system features a complex, rhythmic pattern in the right hand, often with sixteenth-note runs and grace notes, while the left hand provides a steady, rhythmic accompaniment. The tempo is marked 'Vivace' with a quarter note equal to 60 beats per minute.

*Jésus.*      *Oui, je bat-trai les en-ne-mis, les en-*  
*Jesus.*      *Ja, ja, ich kann die Fein-de schla-*  
*-ne mis,*  
*-gen,*  
*oui, je battrai les en-ne-mis, les en-*  
*ja, ja, ich kann die Feinde schla-*  
*-ne-mis,*      *tous les en-ne-mis qui tac-ca-bient tous*  
*-gen,*      *die dich nur stets bei mir ver-klagen, die*

The musical score is written in G minor and 3/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a busy, rhythmic pattern in the right hand and a more melodic line in the left hand. The lyrics are in French and German, with the French text above and the German text below. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system starts with a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The piano accompaniment is marked with a piano (*p*) dynamic and a forte (*f*) dynamic. The vocal line is marked with a piano (*p*) dynamic. The score is written in a standard musical notation with a treble clef for the piano and a bass clef for the vocal line. The lyrics are written in a standard font with hyphens indicating syllables across measures.

J.S. Bach - Church Cantatas BWV 57

*les en - ne - mis qui tac - ca - blent, es - prit troublé res - sai - sis - toi re - prends.*

dich nur stets bei mir ver - kla - gen, drum fas - se dich, bedrängter Geist, fas - se



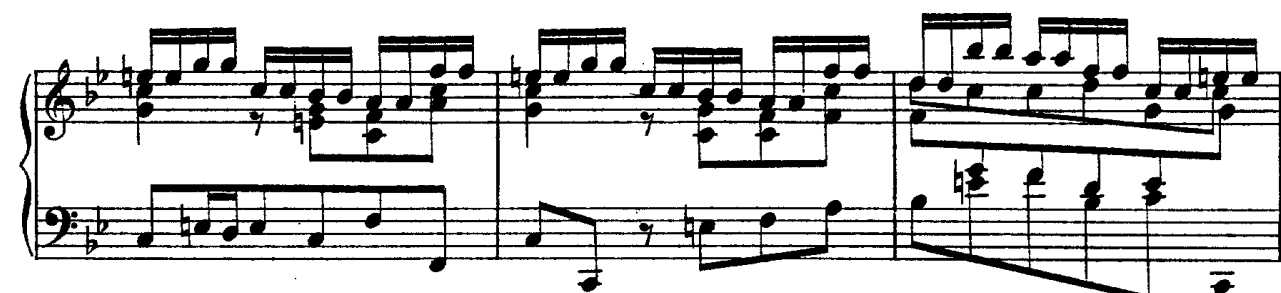
*toi, es - prit trou - blé, es - prit trou - blé, oui! Es - prit troublé res - sai - sis -*

dich, bedräng - ter Geist, bedräng - ter Geist, drum, drum fas - se dich, bedräng - ter



*toi!*

Geist!



*Oui, je bat - trai les en - ne - mis, les en -*

Ja, ja, ich kann die Fein - de schla -



*ne-mis,* tous les en-ne-mis qui t'ac - ca -  
 - gen, die dich nur stets bei mir ver - kla -

- blent, tous les en-ne-mis qui t'ac -  
 - gen, die dich nur stets bei mir ver -

ca - blent, tous les en-ne-mis qui t'ac - ca - blent, es - prit troublé res-sai-sis -  
 kla - gen, die dich nur stets bei mir ver - kla - gen, drum fas-se dich, bedrängter

toi, re - prends-toi, es - prit trou - blé, es - prit trou - blé, oui es -  
 Geist, fas - se dich, bedräng - ter Geist, bedräng - ter Geist, drum, drum

J.S. Bach - Church Cantatas BWV 57

*prit troublé, res-sai-sis - toi!*

fas-se dich, bedrängter Geist!

The first system of the score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "prit troublé, res-sai-sis - toi!" and continues with "fas-se dich, bedrängter Geist!". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

The second system continues the piano accompaniment from the first system, maintaining the intricate sixteenth-note patterns in the right hand and the rhythmic bass line in the left hand.

The third system continues the piano accompaniment, showing further development of the sixteenth-note textures and harmonic structure.

The fourth system continues the piano accompaniment, leading towards the end of the instrumental section.

*Es-prit trou-blé* *ces-se de* *dé - ses-pe-rer,* *ces-se de* *dé - ses-pe-rer,*

Bedräng-ter Geist, hör' auf zu wei-nen, hör' auf, hör' auf zu wei-nen, hör' auf,

The fifth system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Bedräng-ter Geist, hör' auf zu wei-nen, hör' auf, hör' auf zu wei-nen, hör' auf,". The piano accompaniment includes a *p* (piano) dynamic marking and continues with the sixteenth-note textures.

*ces-se tes lar-mes, as-sez de pleurs, ces-se tes lar-mes, le*

hör' auf zu wei-nen, bedrängter Geist, hör' auf zu wei-nen, die

The first system of the score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the French lyrics 'ces-se tes lar-mes, as-sez de pleurs, ces-se tes lar-mes, le' and the German lyrics 'hör' auf zu wei-nen, bedrängter Geist, hör' auf zu wei-nen, die'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines.

*so\_lei\_l main\_te\_nant cou\_vert de nu\_a\_ges bril\_le-ra pour toi ra-di\_eux.*

Sonne wird noch hel-le schei-nen, die dir jetzt Kum-mer-wol-ken weist.

The second system continues the vocal and piano parts. The French lyrics are 'so\_lei\_l main\_te\_nant cou\_vert de nu\_a\_ges bril\_le-ra pour toi ra-di\_eux.' and the German lyrics are 'Sonne wird noch hel-le schei-nen, die dir jetzt Kum-mer-wol-ken weist.' The piano accompaniment includes a dynamic marking 'f' (forte) towards the end of the system.

This system shows the piano accompaniment for the third system, which is a continuation of the piece. It features a consistent rhythmic pattern in the bass and treble staves.

*Es-prit trou-ble* *ces-se tes lar-mes, ces-se tes pleurs, ces-se tes*

Bedräng-ter Geist, hör' auf zu weinen, be-drängter Geist, hör' auf zu

The third system of the score features a vocal line and a piano accompaniment. The French lyrics are 'Es-prit trou-ble' and 'ces-se tes lar-mes, ces-se tes pleurs, ces-se tes'. The German lyrics are 'Bedräng-ter Geist, hör' auf zu weinen, be-drängter Geist, hör' auf zu'. The piano accompaniment includes a dynamic marking 'p' (piano) at the beginning.

*lar-mes, le soleil main-te-nant cou-vert de nu-a-ges bril-le-ra pour*

wei-nen, die Sonne wird noch hel-le schei-nen, die dir jetzt Kum-merwol-ken

The fourth system continues the vocal and piano parts. The French lyrics are 'lar-mes, le soleil main-te-nant cou-vert de nu-a-ges bril-le-ra pour' and the German lyrics are 'wei-nen, die Sonne wird noch hel-le schei-nen, die dir jetzt Kum-merwol-ken'.



*toi, bril - le - ra, bril - le - ra pour toi ra - di - eur.*  
 weist, Kum - mer - wol - - ken, die dir jetzt Kum - merwol - ken weist.

Da Capo.

**Recitativo.**

*Jésus. Au - près de moi est le - re - pos, je veux te le don -*  
 Jesus. In mei - nem Schoss liegt Ruh' und Le - ben, dies will ich dir einst

*ner, chère â - me. L'âme. Ah! Jé - sus, dans le froid tombeau que ne suis - je ex - po - sée à*  
 e - wig ge - ben. Die Seele. Ach! Je - su, wär'ich schon bei dir, ach! striche mir der Wind schon

*la bi - se gla - cée, ma peine a - lors se - rait fi - ni - e. Heureux ceux qui sont dans la*  
 ü - ber Gruft und Grab, so könnt'ich alle Noth besiegen. Wohl denen, die im Sarge

*tom - be en at - tendant l'appel des anges. Ah! Jé - sus fais - moi, comme Etienne, voir de mes*  
 lie - gen und auf den Schall der Engel hoffen. Ach! Je - su, ma - che mir doch nur, wie Stepha -

*yeux le ciel ou - vert! Mon cœur est dé - ja prêt à s'en - vo - ler vers toi. Ve -*  
no, den Himmel offen! Mein Herz ist schon bereit zu dir hinauf zu steigen. Komm,



*nez temps dé - si - ré. Où, à tra - vers la mort je ver - rai Dieu lui - même.*  
komm, vergnügte Zeit! du magst mir Gruft und Grab und meinen Je - sum zeigen.



**Aria.**

Allegro. (♩. = 60.)

*mf*



The piano introduction for the first system consists of two staves. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

*L'âme. En - fin je ter - mi - ne ma triste e - xis - ten - ce, en - fin je ter - mi - ne ma*  
 Die Seele. Ich en - de be - hen - de mein ir - disches Le - ben, ich en - de be - hen - de mein

The first system of the vocal part begins with a treble clef and a common time signature. The melody is written in a single line with lyrics underneath. The piano accompaniment continues from the previous system, with a dynamic marking of *p* (piano) in the first measure.

*triste e - xis - ten - ce, et jo - yeu - se - ment pour toi je l'a - ban - don - ne, je*  
 ir - di - sches Leben, mit Freuden zu scheiden ver lang'ich jetzt e - ben, ich

The second system of the vocal part continues the melody. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) in the final measure.

*quit - te la vi - e, en - fin je ter - mi - ne ma triste e - xis - ten - ce, je*  
 en - de be - hen - de, ich en - de be - hen - de mein ir - disches Le - ben, mit

The third system of the vocal part continues the melody. The piano accompaniment features a dynamic marking of *p* (piano) in the final measure.

*quit - te la vi - e, je quit - te la vi - e,*  
 Freuden zu schei - den, mit Freuden zu schei - den,

The fourth system of the vocal part concludes the phrase. The piano accompaniment features a dynamic marking of *p* (piano) in the final measure.

*et joy*

mit Freu

*cresc.* *f*

*eu - se - ment pour toi je*

den zu scheiden ver - lang'

*p* *mf*

*la - ban - don - ne, en - fin je ter - mi - ne ma triste e - vis - ten - ce, je*

ich jetzt e - ben, ich en - de be - hen - de mein ir - di - sches Le - ben, mit

*quit - te la vi - e, je*

Freu - den zu scheiden ver -

*tr* *tr*

*quit - - - - - te lu vi - tr - e.*  
*lang'* - - - - - *ich jetzt e - - ben.*

*Mon â - me ra - vi - e près de toi s'en - vo - le,*  
*Ich en - de be - hen - de mein ir - di - sches Le - ben,*

*mon â - - - - - me ra - vi - e, mon â - me*  
*mit Freu - - - - - den zu scheiden, mit Freu - den*

J.S. Bach - Church Cantatas BWV 57

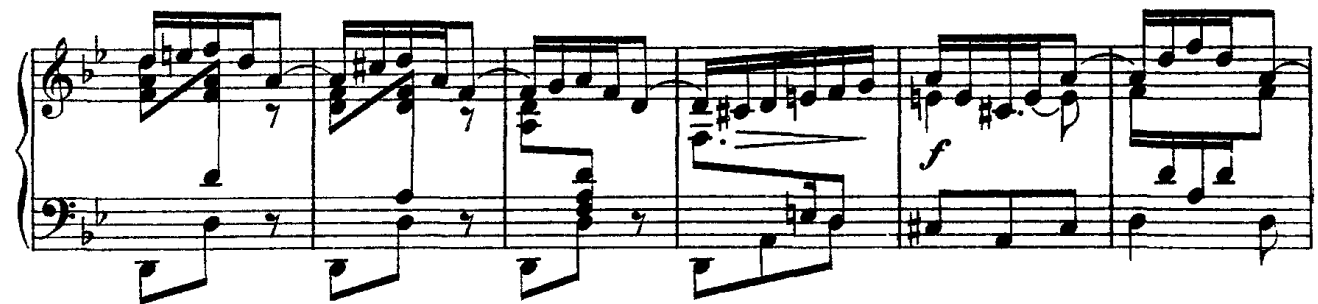
*sen - vo - le. En - fin je ter - mi - ne ma triste e - xis -*  
zu scheiden! Ich en - de be - hen - de mein ir - di - sches



*ten - ce, mon â - - me ra - vi - - e sen - vo -*  
Le - ben, mit Freu - - den zu schei - - den ver - lang'



*le vers - toi!*  
ich jetzt e - ben.



J.S. Bach - Church Cantatas BWV 57

*Je meurs a - vec joi - - e,*  
Mein Hei - - land, ich ster - - be,



*je meurs a - vec joi - - e,*  
mein Hei - - land, ich ster - - be,



*je meurs a - vec joi - e, c'est mon seul dé -*  
mein Hei - land, ich ster - be mit höch - ster Be -



*tr sir, - - c'est mon seul dé - sir, - - em - por - te mon*  
gier, - mit höch - ster Be - gier, - hier hast du die



*â - me, em - por - te mon â - me, c'est mon seul dé - sir, oui,*  
*See - le, hier hast du die See - le, was schenkest du mir, was?*

*oui, oui, em - por - te mon â - me, c'est mon seul dé - sir.*  
*was? was? hier hast du die See - le, was schenkest du mir?*

*Sau - veur a - do - ra - - - ble,*  
*Mein Hei - - land, ich ster - - be,*

*sau - veur a - do -*  
*mein Hei - - land, ich*



*ra - ble, je meurs a - vec*  
*ster - be, mein Heiland, ich*

*joie, c'est mon seul dé - sir, c'est mon seul dé - sir, em -*  
*ster-be mit höchster Be - gier, - mit höchster Be - gier, - hier*

*por-te mon â - me, em - por - te mon â - me là - haut dans le*  
*hast du die See - le, hier hast du die See - le, was schenkest du*

*ciel, oui, oui, oui em - por - te mon â - me là - haut dans le ciel.*  
*mir, was? was? was? hier hast du die See - le, was schenkest du - mir?*

**Choral.** (Mel.: „Lobe den Herren, den mächtigen König“.)

Jesus.

Soprano.

Rich-te dich, Lieb-ste, nach mei-nem Ge-fal-len und gläu-be,  
dass ich dein See-lenfreund im-mer und e-wig ver-blei-be,

Alto.

*A me choi - si - e re - dres - se - toi par ta croy - an - ce,  
que je res - te à ja - mais ton a - mi sûr et fi - dè - le;*

Tenore.

Rich-te dich, Lieb-ste, nach meinem Ge-fal-len und gläu-be,  
dass ich dein See-lenfreund im-mer und e-wig ver-blei-be,

Basso.

*A me choi - si - e re - dres - se - toi par ta croy - an - ce,  
que je res - te à ja - mais ton a - mi sûr et fi - dè - le;*

Piano accompaniment for the first system, featuring a treble and bass clef with a 3/4 time signature and a key signature of one flat (B-flat). The music consists of chords and melodic lines supporting the vocal parts.

Second system of the choral setting, including vocal parts and piano accompaniment. The vocal parts continue with the same text as the first system. The piano accompaniment continues with chords and melodic lines. The system concludes with a double bar line and repeat dots.