

Johann Sebastian
BACH

Ach Gott, wie manches Herzeleid

○ God, what glut of care and pain

BWV 3

Kantate zum 2. Sonntag nach Epiphania
für Soli (SATB), Chor (SATB)

2 Oboen d'amore, Horn (Zink), Posaune
2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the 2nd Sunday after Epiphany
for soli (SATB), choir (SATB)

2 oboes d'amore, horn (cornett), trombone
2 violins, viola and basso continuo
edited by Reinhold Kubik
English version by Jean Lunn

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



Carus 31.003

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.003), Studienpartitur (Carus 31.003/07), Klavierauszug (Carus 31.003/03),
Chorpartitur (Carus 31.003/05), komplettes Orchestermaterial (Carus 31.003/19).

The following performance material is available for this work:
full score (Carus 31.003), study score (Carus 31.003/07), vocal score (Carus 31.003/03),
choral score (Carus 31.003/05), complete orchestral material (Carus 31.003/19).

Vorwort

Die Kantate *Ach Gott, wie manches Herzeleid* BWV 3 entstand für den 2. Sonntag nach Epiphania am 14. Januar 1725 und ist Bestandteil des sogenannten Choralkantaten-Jahrganges, den Bach in seinem zweiten Amtsjahr als Leipziger Thomaskantor begonnen hatte. Das Vorhaben zielte auf einen alle Sonn- und Festtage des Kirchenjahres umfassenden Zyklus von Kantaten, die jeweils auf einem Kirchenlied basieren – meist auf dem Wochenlied des betreffenden Sonn- bzw. Feiertages. Dabei erklingen die Rahmenstrophen des Liedes in unveränderter Text- und Melodiegestalt: Im Eingangssatz der Kantate als figurierte Choralbearbeitung, bei der drei Chorstimmen mit Imitationen die einzelnen Kirchenliedzeilen vorbereiten, die dann in der vierten Stimme (meist im Sopran) in vergrößerten Notenwerten zu hören ist, und am Schluss als schlichter Kantionalsatz. Die Binnenstrophen werden in den dazwischenliegenden Rezitativen und Arien paraphrasiert.

Welcher Dichter die madrigalischen Texte von Bachs Choralkantaten verfasste, ist nicht bekannt. Vielleicht handelt es sich um den ehemaligen Konrektor der Thomaschule Andreas Stübel (*1653), der auch dichterisch tätig war und am 31. Januar 1725 überraschend starb.¹ Unklar ist auch, was Bach überhaupt zu seiner ambitionierten Unternehmung veranlasste. Möglicherweise wollte der Komponist an die lutherische Tradition der Liedpredigt anknüpfen. Im Jahre 1690 hatte der Thomaspastor Johann Benedikt Carpozov (1639–1699) ein ähnliches Projekt angekündigt: Er plane, in jeder seiner künftigen Predigten ein „gut, schön, alt, evangelisches und lutherisches Lied“ zu erklären, das Johann Schelle (1668–1701), Bachs Vorvorgänger im Amt des Thomaskantors, jeweils „in eine anmutige music“ bringen und „vor der Predigt [...] hören“ lassen würde.²

Bach hat den Choralkantaten-Jahrgang nicht zu Ende geführt. Mit der Aufführung der Kantate *Wie schön leuchtet der Morgenstern* BWV 1 am Sonntag Mariae Verkündigung, den 25. März 1725, brach die Serie nach vierzig Werken unvermittelt ab.

Textliche Grundlage von *Ach Gott, wie manches Herzeleid* ist das gleichnamige, 1587 entstandene Lied des in Schlesien und Sachsen wirkenden Kantors und Pfarrers Martin Moller (1547–1606), verbunden mit der Melodie „O Jesu Christ, meins Lebens Licht“. Der unbekannte Kantatendichter hat drei der insgesamt 18 Strophen unverändert übernommen (Sätze 1, 2 und 6) und die Strophen 3–16 in den Binnensätzen verarbeitet. Eine inhaltliche Beziehung des Kantatentextes zum Sonntagsevangelium (Hochzeit zu Kana; Joh. 2,1–11) fehlt allerdings; im Mittelpunkt steht vielmehr Jesus als Tröster und Helfer in der Not.

Anlage und Besetzung des Eingangssatzes folgen dem erwähnten Modell. Hier ist es der Bass (verstärkt durch die Posaune), der den Cantus firmus abschnittsweise vorträgt und dabei von einem Ensemble aus zwei Oboi d'amore, Streichern und Basso continuo begleitet wird. Im Ritornell und in den Zeilenzwischenspielen exponieren die beiden Oboen ein ausdrucksvolles Motiv, das in seinem Kern aus einem chromatisch absteigenden Quartgang besteht – ein Topos der Klage – und das in den Chorabschnitten von den drei Oberstimmen aufgenommen wird, um damit den Cantus firmus des Basses zu kommentieren.

Ein wichtiges Stilmittel in Bachs Choralkantaten ist die Technik der Tropierung. Im ersten Rezitativ der Kantate demonstriert der Komponist eine von vielen Varianten dieses Verfahrens: Die im vierstimmig-homophonen Chorsatz vorgetragenen Kirchenliedzeilen erklingen im Wechsel mit frei gedichteten Versen, die einer der vier Solostimmen zugewiesen sind. Vereinheitlicht werden die heterogenen Satztypen durch eine verkleinerte Variante der Chormelodie, die anfangs durch ein kurzes Ritornell im Basso continuo etabliert wird, später die einzelnen Kirchenliedzeilen begleitet und abschließend auch in die Begleitung der rezitativischen Passagen einfließt.

Im 3. Satz, einer Continuo-Arie für Bass, stellt Bach der chromatisch eingefärbten und dissonanzenreich harmonisierten „Höllenangst“ weitgespannte Melismen des Vokalsolisten gegenüber, die der Hoffnung auf die Hilfe Jesu Ausdruck verleihen. Auch das anschließende Secco-Rezitativ beginnt mit einem chromatischen Abstieg, der aber jäh abbricht, sobald von der Beziehung der Gläubigen zu Jesu die Rede ist.

Das anschließende Duett für Sopran und Alt ist in Dacapo-Form komponiert. Den Satz prägt ein Motiv, das von den unisono geführten Oboen und Violinen in einer neuen Klangfarbe vorgetragen und von den beiden Vokalsolistinnen aufgenommen wird. Ein bewegter Choralatz beschließt das Werk.

Die Kantate ist in autographischer Partitur und einem vollständigen, von Bach teils revidierten, teils selbst geschriebenen Stimmensatz überliefert. Die erste kritische Ausgabe des Werkes wurde 1851 von Moritz Hauptmann innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 1). Im Jahr 1975 besorgte Marianne Helms die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/5).

Hamburg, Sommer 2016

Sven Hiemke

¹ Vgl. Hans-Joachim Schulze, „Texte und Textdichter“, in: *Die Welt der Bach-Kantaten*, Bd. 3: *Johann Sebastian Bachs Leipziger Kirchenkantaten*, hg. von Christoph Wolff und Ton Koopman, Stuttgart–Weimar und Kassel etc. 1999, S. 109–126, hier S. 116.

² *Sebastian Knüpfer, Johann Schelle, Johann Kuhnau. Ausgewählte Kirchenkantaten*, hg. und eingeleitet von Arnold Schering, Leipzig 1918 (Denkmäler deutscher Tonkunst, 1. Folge, Bd. 58/59), S. XX–XIII.

Foreword

The cantata *Ach Gott, wie manches Herzeleid* (O God, what glut of care and pain) BWV 3 was composed for the 2nd Sunday after Epiphany on 14 January 1725 and is part of the so-called annual cycle of chorale cantatas which Bach began in his second year of service as Thomaskantor in Leipzig. The objective was to include all the Sundays and feast days of the liturgical year in one cycle of cantatas, each of which was based on a hymn – usually the Hymn of the Day for the Sunday or feast day in question. In the process, the framing verses of the hymn are performed with the text and melody unchanged: In the opening movement of the cantata they appear as a figured chorale arrangement in which three choral voices with imitations prepare the individual hymn lines which are then heard in the fourth voice (mostly the soprano) in augmented note values, and at the end as a setting in the cantional style. The inner verses are paraphrased in the intervening recitatives and arias.

The author of the madrigal-like texts for Bach's chorale cantatas remains unknown. It is possible that it was Andreas Stübel (born 1653), the former deputy headmaster of St. Thomas's School, who was also active as a poet and died suddenly on 31 January 1725.¹ It is also unclear what prompted Bach to take on this ambitious venture. It is possible that the composer wanted to make a connection with the Lutheran tradition of sermons based on hymns. Benedikt Carpzov (1639–1699), the pastor of St. Thomas's Church, announced a similar project in 1690: He planned to explain a "good, beautiful, old, Protestant and Lutheran hymn" in all his future sermons which Johann Schelle (1668–1701), Bach's predecessor as Thomaskantor, would, in each case, convey "as graceful music" to "be heard before the sermon."²

Bach never completed the annual cycle of chorale cantatas. The series was abruptly broken off after forty works with the performance of the cantata *Wie schön leuchtet der Morgenstern* BWV 1 on Annunciation Sunday, which was 25 March 1725.

The textual basis of *Ach Gott, wie manches Herzeleid* is the eponymous hymn that was written in 1587 by Martin Moller (1547–1606), who was active both as a Kantor and pastor in Silesia and Saxony, combined with the melody "O Jesu Christ, meins Lebens Licht." The unknown librettist adopted three of the overall 18 verses unchanged (movements 1, 2 and 6) and reworked verses 3–16 in the inner movements. However, a relationship between the contents of the cantata text and the Sunday's Gospel (The Wedding at Cana, John 2:1–11) is lacking; the central focus is much more on Jesus as comforter and helper of those in need.

¹ cf. Hans-Joachim Schulze, "Texte und Textdichter," in: *Die Welt der Bach-Kantaten*, vol. 3: *Johann Sebastian Bachs Leipziger Kirchenkantaten*, ed. by Christoph Wolff and Ton Koopman, Stuttgart–Weimar and Kassel etc., 1999, pp. 109–126, here p. 116.

² *Sebastian Knüpfer, Johann Schelle, Johann Kuhnau. Ausgewählte Kirchenkantaten*, ed. and introduced by Arnold Schering (Denkmäler deutscher Tonkunst, 1st series, vol. 58/59), Leipzig, 1918, p. XXXIII.

The structure and instrumentation of the opening movement follow the aforementioned model. Here the bass (reinforced by the trombone) presents the cantus firmus section by section and is accompanied in the process by an ensemble consisting of two oboes d'amore, strings and basso continuo. In the ritornello and the interludes, the two oboes unfold an expressive motive which essentially consists of a chromatically descending scale covering the interval of a fourth – a topos of lamentation – which is taken up by the three upper voices in the choral sections, thus commenting on the cantus firmus in the bass.

An important stylistic device in Bach's chorale cantatas is the troping technique. In the first recitative of the cantata, the composer demonstrates one of many variants of this procedure: The lines of the hymn, which are presented in four-part homophonic choral settings, are heard in alternation with verses of free poetry which have been assigned to one of the four solo voices. The heterogeneous types of setting are unified by a variant of the chorale melody in diminution which is established at the beginning by a short ritornello in the basso continuo and which later accompanies the individual hymn lines, finally flowing into the accompaniment of the recitative passages.

In the 3rd movement, a continuo aria for bass, Bach contrasts the chromatically tinged and dissonantly harmonized "Höllenangst" (fear of Hell) with the expansive melismas of the vocal soloists which express the hope for help from Jesus. The subsequent secco recitative also begins with a chromatic descent which breaks off abruptly as soon as the relationship of the believer to Jesus is mentioned.

The following duet for soprano and contralto was composed in da capo form. The movement is characterized by a motive which is presented in a new timbre consisting of unison oboes and violins which is then taken up by the vocal soloists. A lively chorale setting closes the work.

The cantata is extant as an autograph score and as a complete set of parts which Bach revised in part and also partially copied. The first critical edition of the work was produced by Moritz Hauptmann in 1851 as part of the complete edition of the Bach-Gesellschaft (BG 1). In 1975 Marianne Helms presented an edition of the cantata as part of the Neue Bach-Ausgabe (NBA I/5).

Hamburg, summer 2016
Translation: David Kosviner

Sven Hiemke

Ach Gott, wie manches Herzeleid

O God, what glut of care and pain

BWV 3

1. Coro

Johann Sebastian Bach

1685–1750

Adagio

Trombone

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

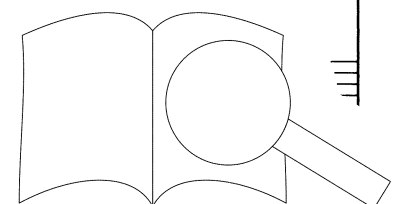
Soprano

Alto

Tenore

Basso

tasto solo



Aufführungsdauer/Duration: ca. 27 min.

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Herausgeber und
Generalbassbearbeiter:

Reinhold Kubik

English version by Jean Lunn

Musical score for the first system, featuring a bass clef staff at the top and three treble clef staves below. The music includes various rhythmic patterns, rests, and accidentals.

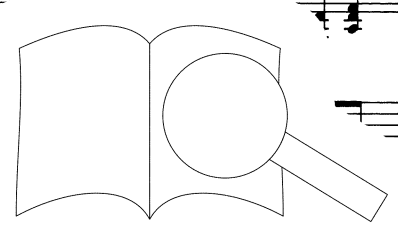
Musical score for the second system, featuring a treble clef staff at the top and a bass clef staff below. The music includes various rhythmic patterns, rests, and accidentals.

Musical score for the third system, featuring a treble clef staff at the top and a bass clef staff below. The music includes various rhythmic patterns, rests, and accidentals.

Musical score for the fourth system, featuring a treble clef staff at the top and a bass clef staff below. The music includes various rhythmic patterns, rests, and accidentals.

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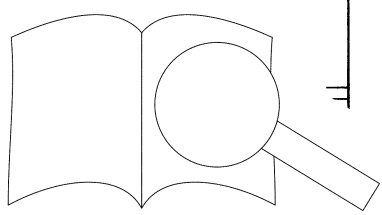
Musical notation for measures 6-8. The first staff is a bass clef with a key signature of two sharps (F# and C#). The second and third staves are treble clefs with the same key signature. Measure 6 contains rests in the bass and treble staves. Measure 7 features a melodic line in the second treble staff and accompaniment in the first treble and bass staves. Measure 8 continues the melodic and accompanimental patterns.

Musical notation for measures 9-11. The first two staves are treble clefs, and the third is a bass clef. Measure 9 shows a melodic line in the first treble staff and accompaniment in the second treble and bass staves. Measure 10 continues the melodic and accompanimental patterns. Measure 11 features a melodic line in the first treble staff and accompaniment in the second treble and bass staves.

Musical notation for measures 12-14, consisting of empty staves for two treble clefs and one bass clef.

Musical notation for measures 15-16. The first two staves are treble clefs. Measure 15 features a melodic line in the first treble staff and accompaniment in the second treble staff. Measure 16 continues the melodic and accompanimental patterns. The page number '7' is printed below the second staff.

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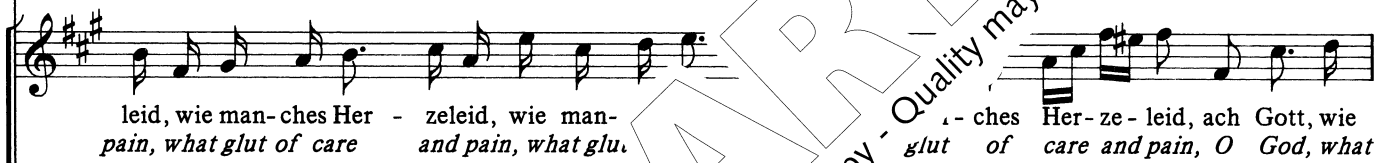
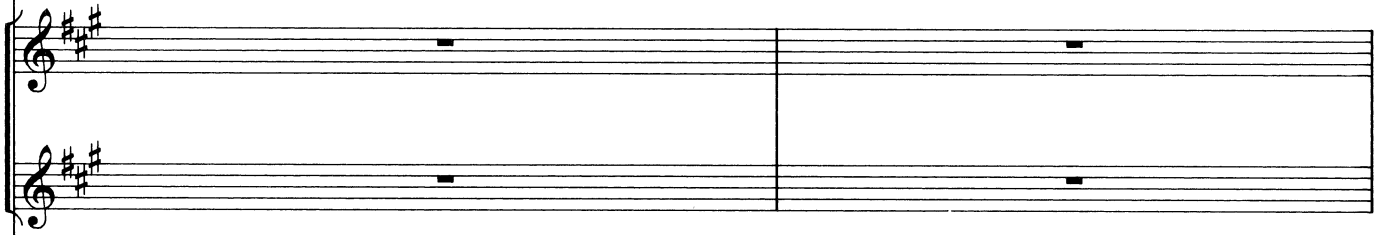
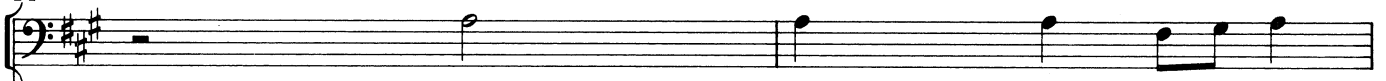
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wie man - ches - Her - ze -
what glut of - care and

Ach Gott, wie man - ches - Her - ze - leid, wie man - -
O God, what glut of care - glut of care - and - pain, what glut - -

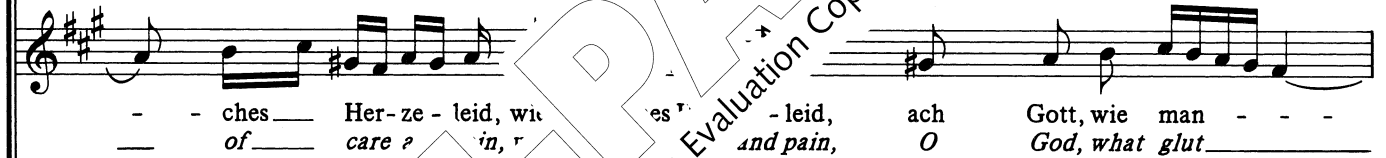
Ach Gott, wie
O God, what

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leid, wie man-ches Her - zeleid, wie man-
pain, what glut of care and pain, what glu.

man-ches Her-ze-leid, ach Gott, wie
glut of care and pain, O God, what



- - ches Her-ze-leid, wie
of care and pain,

es - - - - - leid, ach
and pain, O

Gott, wie man - - -
God, what glut

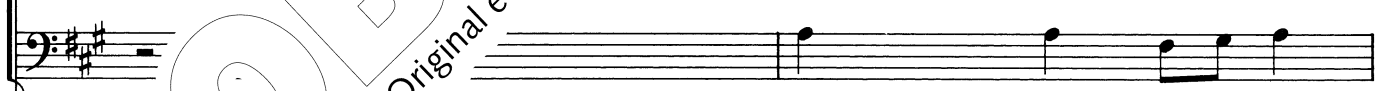


man - ches
glut of

hat

man - - - - - ches
glut of

Her-ze-leid, ach
care and pain, O



Ach
O

Gott,
God,

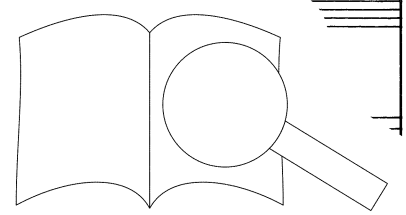
wie man - ches
what glut of



8

7/4

6/4



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man - ches Her - ze - leid, ach Gott, - - - ches Her - ze -
 glut of care and pain, O God, of care and

- - ches Her - ze - leid. nes Her - ze - leid, manches Her - ze -
 of care and p of care and pain, glut of care and

Gott, wie ze - leid, wie man - ches Her - ze -
 God, what and pain, what glut of care and

id pain

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First system of musical notation, featuring a bass staff and two treble staves. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns and melodic lines.

Second system of musical notation, featuring two treble staves and one bass staff. The key signature remains two sharps. The music continues with complex rhythmic and melodic structures.

Third system of musical notation, featuring four staves. The top two staves are treble clef and the bottom two are bass clef. The lyrics "leid pain" are written under the first two staves. The music includes rests and melodic fragments.

Fourth system of musical notation, featuring two staves. The bottom staff includes a large graphic element resembling a stylized letter 'R' or a similar symbol. The music includes rhythmic patterns and melodic lines.

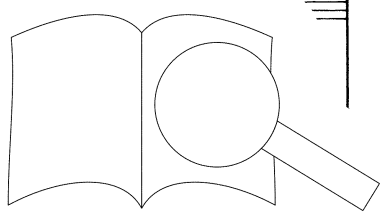
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be - ge - net mir zu die - ser Zeit, be - geg - net
 op - press - es me in this hard time, op - press - es

be - geg - net mir zu die - ser Zeit, be - geg - net mir, be - geg - net mir zu
 op - press - es me in this hard time, op - press - es me, op - press - es me in

be - geg - net mir zu die - ser
 op - press - es me in this hard

be - geg - net
 op - press - es



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Musical staff with bass clef and treble clef, containing notes and rests.

Musical staff with treble clef, containing notes and rests.

Musical staff with treble clef, containing notes and rests.

Musical staff with treble clef, containing notes and rests.

mir, be-geg - net mir zu die - ser 7 mir zu die - ser Zeit!
me, oppress - es me in this hard ti. me in this hard time!

Musical staff with treble clef, containing notes and rests.

die - ser Zeit, be-geg - - net mi. h - geg - - net mir zu die - ser Zeit!
this hard time, op-press press - es me in this hard time!

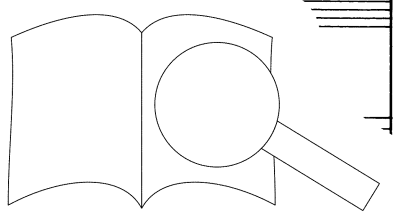
Musical staff with treble clef, containing notes and rests.

Zeit, die - ser Zeit, be-gegnet mir zu die - ser Zeit!
time, this hard time, op-presses me in this hard time!

Musical staff with bass clef, containing notes and rests.

Zeit!
er hard time!

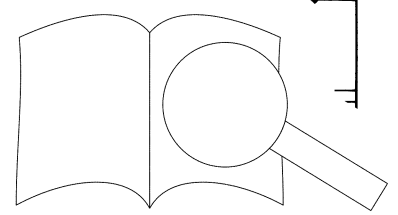
Musical staff with bass clef, containing notes and rests.



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solo

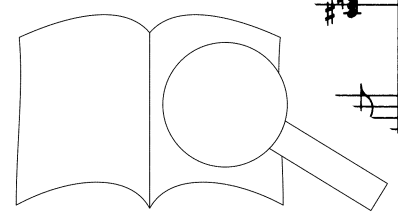
6 5 9 4 5 9 7



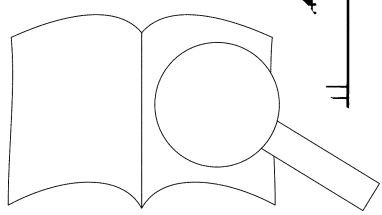
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Musical score for page 30, featuring multiple staves with musical notation in G major. The score includes a bass line and several treble clef staves. The notation includes various note values, rests, and dynamic markings. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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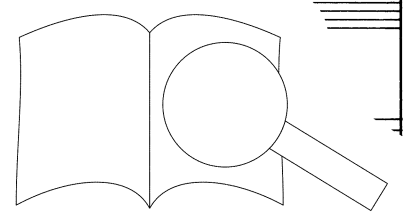
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Der schma - le Weg ist trüb - sal -
 The nar - row way is full of

ist trüb - sal - voll, der schmale Weg ist trüb - sal -
 ay is full of grief, the nar - row way is full of

Der schma¹ schmale Weg ist trüb - sal - voll, trüb - - - - sal -
 The nar - row way is full of grief, full of



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voll, der schma-le Weg ist trüb-sal - voll,
grief, the nar-row way is full of grief,

voll, trüb - - - sal -
of grief, full of

voll, trüb - - - sal - -
grief, full

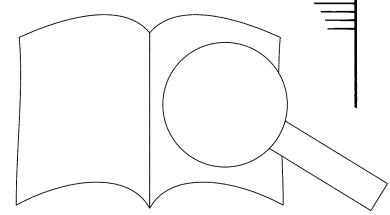
of sal - voll, der schmale Weg ist trüb-sal-
grief, the narrow way is full of

voll, ist trüb-sa'
grief, is full

der schmale Weg ist trübsal - voll, der schmale Weg ist trüb-sal-
the narrow way is full of grief, the narrow way is full of

D- le Weg ist trüb - sal - voll,
row way is full of grief

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Musical staff (bass clef) with notes and rests.

Musical staff (treble clef) with notes and rests.

Musical staff (treble clef) with notes and rests.

Musical staff (treble clef) with notes and rests.

voll, der schmale Weg ist trüb-sal - voll
grief, the nar-row way is full of grief

Musical staff (treble clef) with notes and rests.

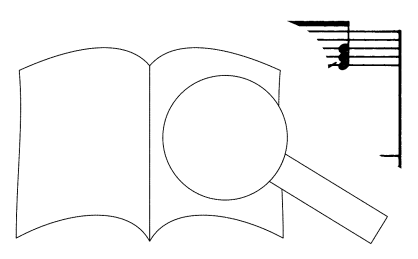
voll, trüb - - - sal -
grief, full - - -

Musical staff (treble clef) with notes and rests.

voll,
grief, *ll*,
grief

Musical staff (bass clef) with notes and rests.

Musical staff (bass clef) with notes and rests.



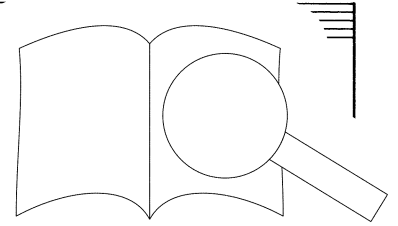
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den ich zum
that leads to

den ich zum Him-mel wan - dern
that leads to ev - er - last - ing

zum Himmel wan-dern soll, den ich zum Him - - - mel
ds to ev-er - last - ing life, that leads to ev - - - er - -

5 9 6 #
tasto solo



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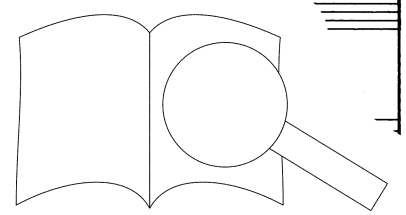
Him - mel wan - dern soll, zum Hi
 ev - er - last - ing life, ev - -

soll, den ich zum Him - me de - oll, den ich zum Him - mel
 life, that leads to - - life, that leads to ev - er - -

wan - - den ich zum Him - mel wan - dern
 last - - that leads to ev - er - last - ing

den that ich leads zum
 that leads to

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Musical staff (bass clef) with notes and rests.

Musical staves (treble clef) with notes and rests.

Musical staves (treble clef) with notes and rests.

Musical staff with lyrics: soll, den ich zum Him - - - m / life, that leads to ev - - - e.

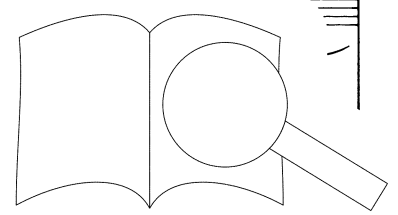
Musical staff with lyrics: wandern, zum Him - mel wan - - / last-ing, to ev - er - las - - den ich zum Him - mel wan - dern / that leads to ev - er - last - ing

Musical staff with lyrics: soll, den ich / life, that lea - - - dern soll, / ing life, den ich zum Him - mel / that leads to ev - er

Musical staff (bass clef) with notes and rests.

H: .st - - - dern soll. / ing life.

Musical staves (bass clef) with notes and rests.



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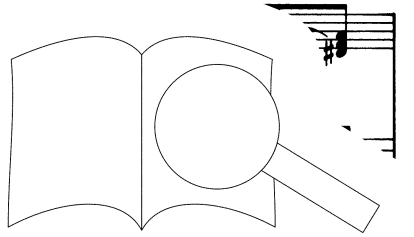
--- dern soll.
--- ing life.

soll, zum Himmel wan - dern soll.
life, to ev - er - last - 'ife.

wan - -
last - -

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6 4 3b
6 5 5b 9

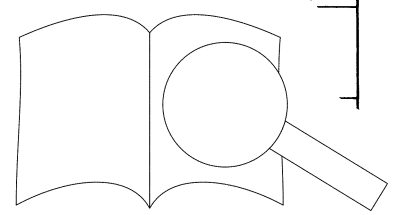


The first system of music features a bass line with a steady pulse and two treble staves. The upper treble staff contains a melodic line with slurs and trills, while the lower treble staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the musical themes. It includes a bass line and two treble staves. The upper treble staff has a melodic line with slurs, and the lower treble staff has a rhythmic accompaniment. A large watermark is visible across this system.

The third system consists of several empty staves, likely representing a section where the music is not present or is a placeholder.

The fourth system shows musical notation with notes and fingerings. The bass line has notes with fingerings 5, 7, 6, and #. The upper treble staff has notes with slurs. The lower treble staff has notes with slurs. A large watermark is visible across this system.



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5 7 5

5 5 6 5

Empty bass staff with treble clef and key signature of two sharps.

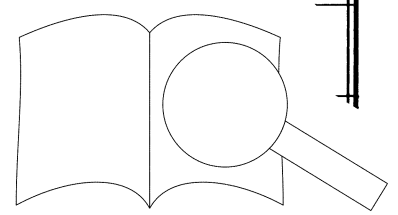
Two treble staves with musical notation, including eighth and sixteenth notes, and a fermata.

Four staves (two treble, two bass) with musical notation, including eighth notes and rests.

Four empty staves (two treble, two bass) with clefs and key signature.

Two staves with musical notation and fingerings (6, 6, 9, 5, 9, 7, 5, 9, 7) below the notes.

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2. Recitativo

Soprano

Wie schwer - lich
How hard it

Alto

Wie schwer - lich
How hard it

Tenore

Wie schwer - lich
How h

Basso

Basso continuo

läßt sich Fleisch und Blut
is for flesh and blood

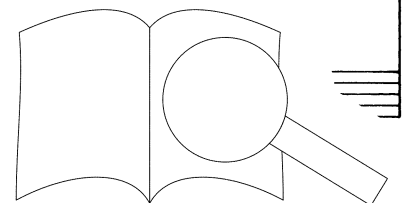
läßt sich Fleisch und Bl
is for flesh and

läßt sich
is for

so nur nach Ir - di - schem und Eit - lem
which on - ly looks for vain and earthly

läßt sich Fleisch und Blut
is for flesh and blood

6 6 6 6 # 6 5 7 6



7

zwin - gen zu dem e - -
to cleave to the e - -

zwin - gen zu dem e - -
to cleave to the e - -

trachtet und we - der Gott noch Him-mel achtet,
pleasure and scorns both God and heav'n-ly treasure,

zwin - gen zu dem e - -
to cleave to the e - -

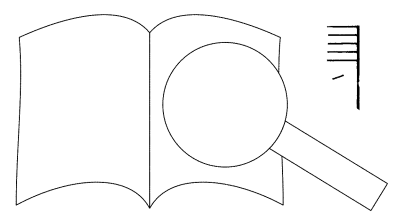
zwin - gen
to cleave

10

wi - gen Gut.
ter - nal good!

wi - gen Gut. Da
ter - nal good! su, nun mein al-les bist, und doch mein Fleisch so
art my on-ly prize, but still my flesh is

wi - gen Gut.
ter - nal good...



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14



Wo soll ich mich denn wen - den hin?
Where shall I go, - where turn, O where?



wi - der - spen - stig ist, wo soll ich mich denn wen - den hin?
stubborn and perverse, where shall I go - where turn, O where?



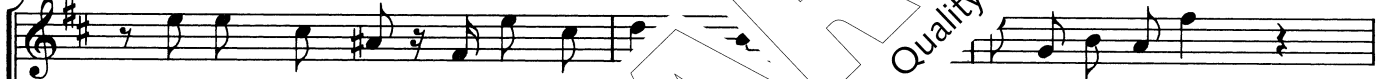
Wo soll ich - mich denn wen - den hin?
Where shall I - go, where turn, O where?



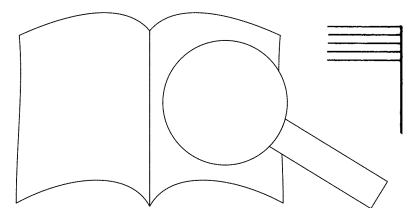
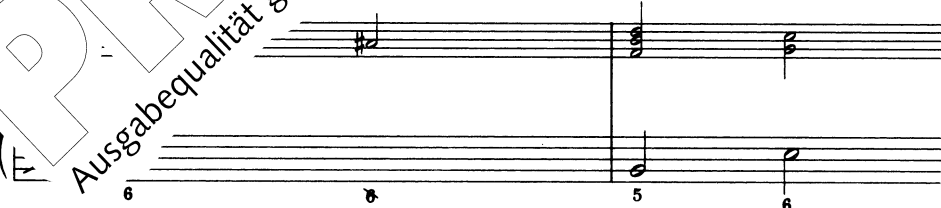
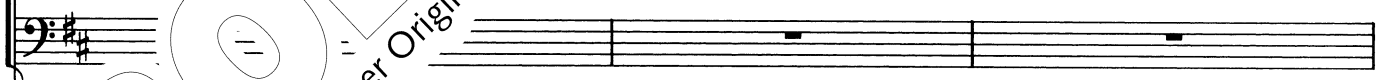
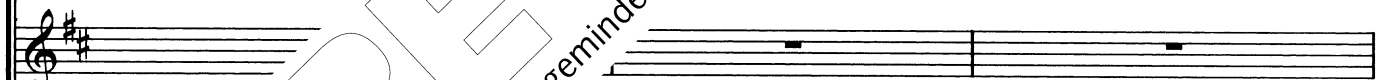
Wo soll ich mich denn wen - den
Where shall I go, - where turn, O



18



Das Fleisch ist schwach, doch will der G... , der du mein Her - ze weißt.
The flesh is weak, the spir - it, to whom I do be - long.



Zu dir, o Je - su, steht mein Sinn.
 For thee, O Christ, is my de - sire.

Zu dir, o Je - su, steht mein Sinn.
 For thee, O Christ, is my de - sire.

Zu dir, o Je - su, steht mein Sinn.
 For thee, O Christ, is my de - sire.

Zu dir, o Je - su, steht mein Sinn.
 For thee, O Christ, is my de - sire.

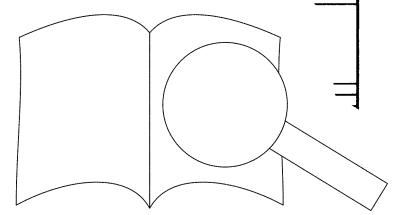
24

Wer dei-nem Rat und dei-ner Hül-fe
 Who trusts thy help and thy e -

ne auf fal-schen Grund ge-
 yet been cheat-ed or be-

27

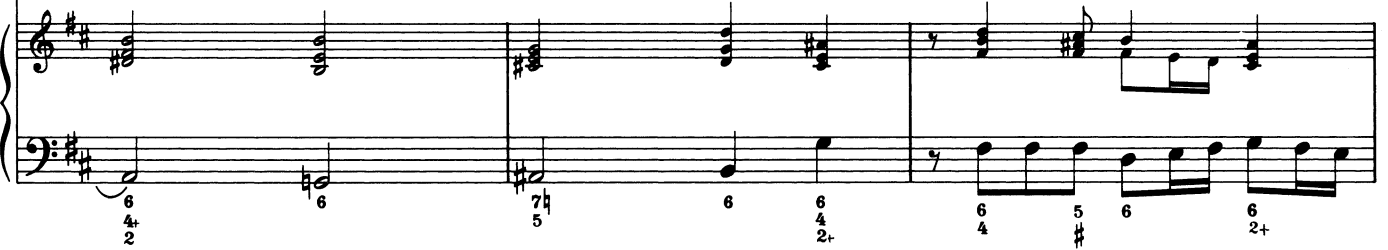
baut tr... u der ganzen Welt zum Trost ge-kom-men und un-ser Fleisch an dich ge-
 our sal-va-tion to this world did bring thee and our poor flesh thou took'st up-



30



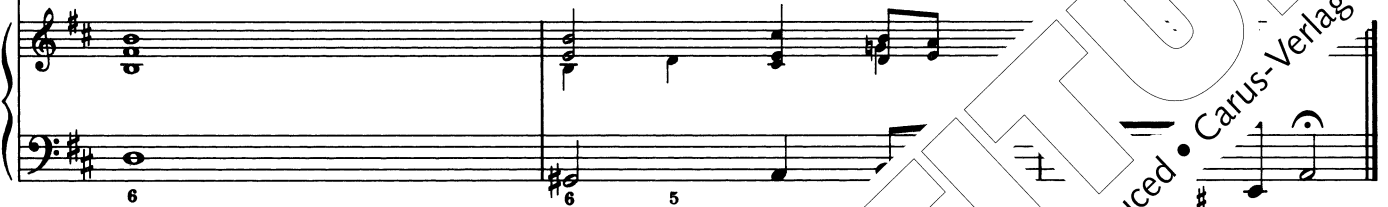
nommen, so ret-tet uns dein Ster-ben vom end-li-chen Ver-der-ben. Drum
on thee, just so thy death and pas-sion shall save us from de-struction. Then



33



schmecke doch ein gläu-bi-ges Ge-mü-te des Heilands Freund-lich-keit
may be-liev-ing souls re-ceive in glad-ness the Saviour's gra-cious-ness

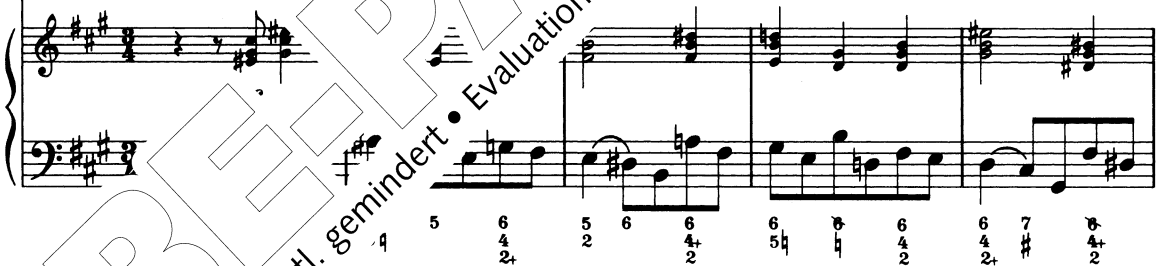


3. Aria

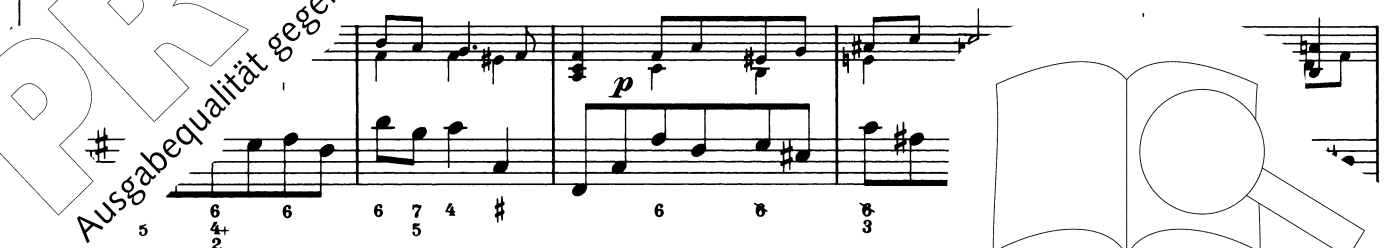
Basso



Basso continuo



Emp-find ich Höl-len-angst und Pein, — emp-find ich
Though I feel hell's great fear and pain, — though I feel



11

Musical notation for the first system, including bass and piano parts.

Höl - len - angst und Pein, Höl - len - angst und Pein,
hell's great fear and pain, hell's great fear and pain,

Musical notation for the piano accompaniment of the first system.

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

16

Musical notation for the second system, including bass and piano parts.

empfind ich Höl - len - angst und Pein, empfind ich Höl - len
though I feel hell's great fear and pain, though I feel hell's

Musical notation for the piano accompaniment of the second system.

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

20

Musical notation for the third system, including bass and piano parts.

Pein, doch muß be - stän - dig in ö der Freu -
pain, there yet re - mains in my precious joy

Musical notation for the piano accompaniment of the third system.

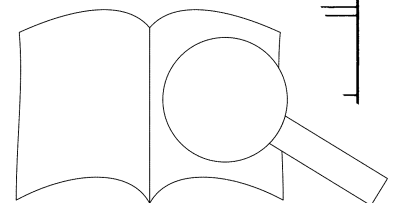
5 6 6 6 6
4 4+ 4 4 4 6

24

Musical notation for the fourth system, including bass and piano parts.

Musical notation for the piano accompaniment of the fourth system.

6 6 6 6
4 4 4 4



27

Musical staff (bass clef) for measures 27-30.

den - him - mel sein,
that reigns in heav'n.

Piano accompaniment for measures 27-30, including fingerings and dynamics like 'f'.

31

Musical staff (bass clef) for measures 31-35.

Piano accompaniment for measures 31-35.

36

Musical staff (bass clef) for measures 36-39.

Höl - len - angst und Pein, emp- und Pein, Höl - len -
hell's great fear and pain, ir and pain, hell's great

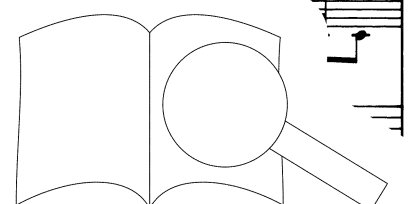
Piano accompaniment for measures 36-39.

40

Musical staff (bass clef) for measures 40-43.

und Pein, emp- find ich Höl - len - angst und
and pain, though I feel hell's great fear and

Piano accompaniment for measures 40-43.



45

Pein, — empfind ich Höl-len - angst und — Pein, doch muß be - stän - dig in — dem
 pain, — though I feel hell's great fear and — pain, there yet re - mains — in my — af -

49

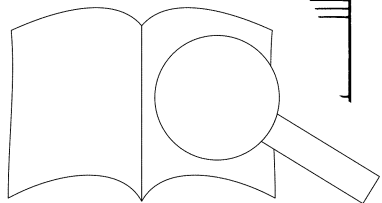
Her - - zen ein rechter Freu - - - - -
 fec - - tions the precious joy — — — — —

52

den - him - mel
 that reigns in

55

so.



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60

Fine

Bass staff for measures 60-64, showing a melodic line with a fermata at the end of measure 64.

Ich darf nur Je - - su Na men nen - - nen, der kann auch
I needbut call up-on my Sav - - iour, for great and

Piano accompaniment for measures 60-64, including a piano (*p*) dynamic marking and a *Fine* marking at the end.

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

5 4+ 2 5 5 5 5 4 4

65

Bass staff for measures 65-68, continuing the melodic line.

un-er - meß - ne Schmer - - - zen als
num-ber - less af - flic - - - tions

Piano accompaniment for measures 65-68.

6 6 6 6 6 5 6 6 6 6 6 6 6 6 6 6

5 5 4+ 2+ 4+ 2 5 5 5 5 5 5 5 5 5 5

69

Bass staff for measures 69-72, including a fermata at the end of measure 72.

Ne - - - - - bel - tren - - - - - nen.
but pass o - - - - - ver,

Piano accompaniment for measures 69-72, including a forte (*f*) dynamic marking.

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

5 6 7 5 4 # 6 4+ 2

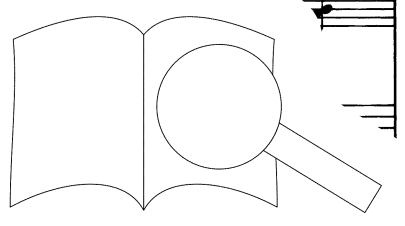
73

Bass staff for measures 73-76, showing a melodic line.

Piano accompaniment for measures 73-76.

6 6 5 6 6 6 6 5

4 4 2 2 4+ 2 5 4 3 4 2+ 2



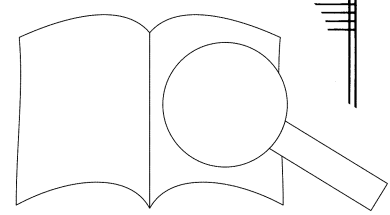
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Ich darf nur Je - - su - - Namen nen - - nen, der kann auch
 I need but call - - up - on my Sav - - iour, for great and

un - er - meß - ne Schmer - - - - - zen
 num - ber - less af - - flic - - - - - tions

- - - - - ten - Ne
 that but

- - - - - nen.
 ver.



4. Recitativo

Tenore



Es mag mir Leib und Geist ver-schmachten, bist du, o Je - su,
Though I may fail in flesh and spir - it, if thou, O Lord, art

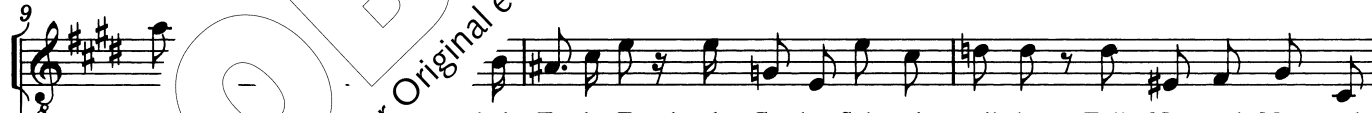
Basso continuo



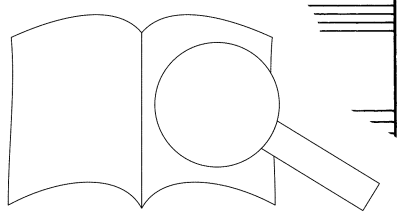
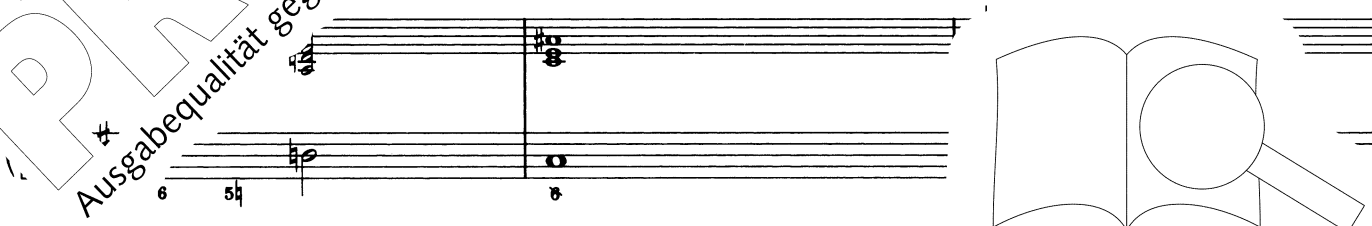
mein und ich bin dein, will ichs nicht ach-ten. Dein treu-er Mund
mine and I am thine, I will not fear it. Thy faithful wo



Lieben, das un-ver-än-dert stets dein' ersten Bund, der mei-ne Brust mit
favor that have remained unchang v-e-nant of old, which fills my soul with



und auch des To-des Furcht, des Gra-bes Schrecken stil-let. Fällt Not und Man-gel
and stills the fear of death and e-ven of de-struction. Though need and pain may



12

gleich von al-len Sei-ten ein, mein Je-sus wird mein Schatz und Reich-tum sein.
 come on me from ev'ry side, my Je-sus shall re-main my sure-re-ward.

7 5_b 6 6 5 3 6 5 3

5. Aria Duetto

Oboe d'amore I, II
 Violino I

Soprano

Alto

Basso continuo

f *p* *f*

6 4 6 5 6 4 6 5_b

5 6 5_b 6 6 4 # 6 5 4 3 6 4 #

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8

Wenn Sor
When trou

11

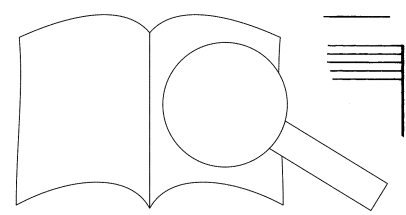
Wenn Sor
When trou

- - gen auf mich drin
- - blesweigh up - on

14

- - gen, will ich in Freu-dig -
- - me, with gladness I shall

wenn Sor - - - gen, wenn Sor - - -
when trou - - - bles, when trou -



17

keit, in Freu-dig-keit zu mei-nem Je - su - sin - - - - -
sing, with gladness sing to him who shall re - deem - - - - -

gen, - - - - - will ich in Freudig - keit zu - meinem Je - su sin -
me, - - - - - with glad-ness I shall sing to - him who shall re-deem

4 6 6 4 4 # 7 4 6 6 7 6 7 6

20

f

gen.
me.

gen.
me.

f

6 4 # 7 4 7 6 5 4 3 6 6 5 5

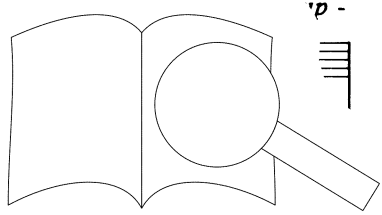
23

Wenn Sor - - - - - gen auf mich drin - - - - - gen,
When trou - - - - - bles weigh up - on - - - - - me,

Wenn *p* auf mich *p*

6 6 # 6 6 7 6 5 6 6 7 6 7 #

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



wenn Sor - - gen auf mich drin - - - - - gen, wenn Sor - - - - -
 when trou - - bles weigh up - on me, when trou - - - - -

drin - - - - - gen, wenn Sor - - gen auf mich drin - - - - - gen,
 on me, when trou - - bles weigh up - on me,

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

- - - - - gen auf mich drin
 - - - - - bles weigh up - on

wenn Sor
 when

6 4 3 6 4 3 6 6 7
 5 5

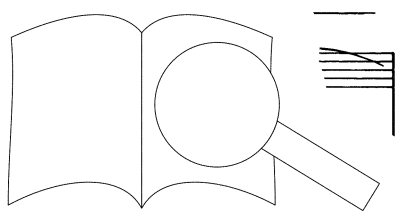
- - - - - gen, wenn Sor - - - - - gen, wenn Sor - -
 u - - - - bles, when trou - - - - bles, when trou - -

drin
 on

4 3 6 7 4 6 9
 5 2

5 6
 5

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35

- gen auf mich drin - - - - - gen, will ich in Freudig -
 - bles weigh up-on - - - - - me, with gladness I shall

- gen, will ich in Freudig - keit, in Freu - dig-keit zu meinem Je - su sin - - - - -
 - me, with gladness I shall sing, with glad-ness sing to him who shall re - deem

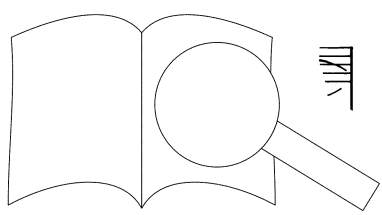
38

keit zu meinem Je - su sin - gen.
 sing to him who shall re-deem me.

gen.
 me.

41

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Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

Musical staff with treble clef and key signature of three sharps.

Musical staff with treble clef and key signature of three sharps.

Piano accompaniment staff with grand staff and key signature of three sharps.

4 3 6 4 # 7 6 5 4 3 6 6 5 6b 5b

Fine

Musical staff with treble clef and key signature of three sharps, starting at measure 47.

Musical staff with treble clef and key signature of three sharps.

Mein Kreuz
My cross,

tra
bear

Musical staff with treble clef and key signature of three sharps.

Mein Kreuz hilft Je - sus gen,
My cross, he helps me it,

Piano accompaniment staff with grand staff and key signature of three sharps.

Fine

6 6 5 9 7 4 3 6 6

Musical staff with treble clef and key signature of three sharps, starting at measure 50.

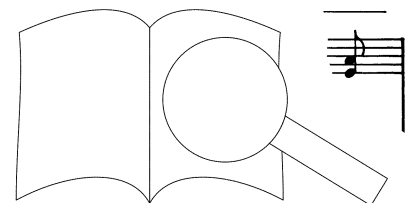
Musical staff with treble clef and key signature of three sharps.

at Je - sus tra - - - - - gen,
he helps me bear it,

Musical staff with treble clef and key signature of three sharps.

Musical staff with treble clef and key signature of three sharps.

7 6 6 5 7b 9 8 4 # 7 6b 5b 4 3 4b



4+
b

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62

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a piano (*p*) dynamic marking.

Mein Kreuz hilft Je - sus tra - - - - - gen,
My cross, he helps me bear it,

Musical staff with treble clef, continuing the melody from the previous staff.

Mein Kreuz hilft Je - sus tra - - -
My cross, he helps me bear

Musical staff with treble clef, continuing the melody.

Piano accompaniment staff with grand staff notation (treble and bass clefs) and a piano (*p*) dynamic marking.

6 6 5+ 7 9# 8 4+ x 7 4 3
4 4 5 6 4 3

65

Musical staff with treble clef, continuing the melody.

— mein Kreuz — tra - - -
— my cross, — me bear

Musical staff with treble clef, continuing the melody.

- gen, mein Kreuz hilft Je - sus - - - - - gen,
- it, my cross, he helps m it,

Musical staff with treble clef, continuing the melody.

Musical staff with treble clef, continuing the melody.

Piano accompaniment staff with grand staff notation.

7 6 6 5 7 9 4 3 6 4

68

Musical staff with treble clef, continuing the melody.

gläu - big - sa - gen: Es dient zum be - - sten, zum
in faith de - clare it: God's will is best, God's will is

Musical staff with treble clef, continuing the melody.

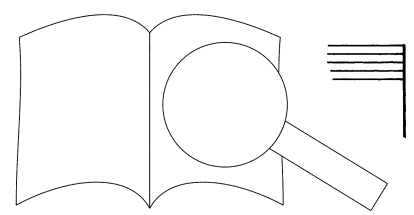
gläu - - - - - big - sa - gen: Es dient sten
faith de - clare it: God's

Musical staff with treble clef, continuing the melody.

Musical staff with treble clef, continuing the melody.

Piano accompaniment staff with grand staff notation.

7 6 6 7 7 5



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besten al - - - - le - zeit.
 best in ev - - - - 'ry - thing.

al - - - - le - zeit.
 ev - - - - 'ry - thing.

4 3 7 6 6 7 7 # 7 5 #

a capo

6. Choral

- Soprano
- Corno (Zink)
- Oboe d'amore I, II
- Violino I
- Alto
- Violino II
- Tenore
- Viola
- Basso

Er - - halt mein He. - - - - ben rein, so
 Up - - hold m' - - - - thy true faith, that

Er - - halt He. - - - - Glau - ben rein, so
 Up hold in thy true faith, that

ein Herz im Glau - ben rein, so
 my heart in thy true faith, that

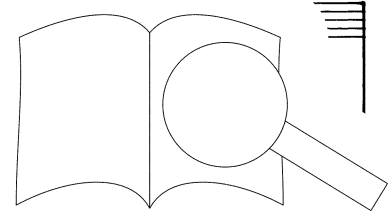
- halt mein Herz im Glau - ben rein, so
 - hold my heart in thy true faith, that

uo

6 5 6

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Ausbequalität gegenüber



3

leb und sterb ich dir al - lein. Je - su, mein Trost, hör
I be thine in life and death. Je - su, my help, O

leb und sterb ich dir al - lein. Je - su, mein Trost, hör
I be thine in life and death. Je - su, my help, O

leb und sterb ich dir al - lein. Je - su, mein Trost, hör
I be thine in life and death. Je - su, my help, O

leb und sterb ich dir al - lein. Je - su, mein Trost, hör
I be thine in life and death. Je - su, my help, O

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

6

mein Be - - gier, o mein Hei - land, wär ich bei dir.
hear my plea: O Sav - iour, would I were with thee.

mein Be - - gier, o Hei - land, wär ich bei dir.
hear my plea would I were with thee.

mein Be Hei - land, wär ich bei dir.
hear iour, would I were with thee.

mei o mein Hei - land, wär ich bei dir.
Sav - - iour, would I were with thee.

6 6 5 5 6 8 7

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