

Kantate zum 2. Sonntag nach Epiphany

Ach Gott, wie manches Herzeleid

BWV 3

Corno, Trombone

Oboe d'amore I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo, Organo

Ach Gott, wie manches Herzeleid

BWV 3

1. Adagio

The musical score is arranged in a system with the following parts from top to bottom:

- Trombone**: Bass clef, 2/4 time signature, rests throughout.
- Oboe d'amore I**: Treble clef, rests throughout.
- Oboe d'amore II**: Treble clef, melodic line with a trill (tr) in the second measure.
- Violino I**: Treble clef, melodic line with a long note in the second measure.
- Violino II**: Treble clef, accompaniment line.
- Viola**: Bass clef, accompaniment line.
- Soprano**: Treble clef, rests throughout.
- Alto**: Treble clef, rests throughout.
- Tenore**: Treble clef, rests throughout.
- Basso**: Bass clef, rests throughout.
- Continuo (2x) / Organo (bez.)**: Bass clef, accompaniment line with two "tasto solo" markings.

3

This musical score is for a piano piece, likely in the key of D major (two sharps) and 3/4 time. It features a complex arrangement of staves. The top system consists of a bass staff (labeled '3'), followed by three treble staves and two bass staves. The middle system contains three treble staves and two bass staves. The bottom system is a single bass staff with figured bass notation. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The figured bass at the bottom includes figures such as 6/5, 9/7, 5, 9/7, 5, 9/7, and #.

6

Musical score for a piece with multiple staves. The score includes a bass line at the top, followed by two systems of three staves each, and a final bass line at the bottom. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first system contains the most active musical material, including a complex melodic line in the top staff and a rhythmic accompaniment in the lower staves. The second system continues the melodic and rhythmic themes. The third system consists of empty staves. The final bass line at the bottom contains a few notes and rests, with measure numbers 74, 9, 74, and 64 written above it.

9

The musical score for page 194, system 9, is composed of 11 staves. The first three staves feature a complex melodic line with many sixteenth notes and a trill. The next three staves contain a rhythmic accompaniment with eighth notes and rests. The last four staves are empty. A bass line with figured bass notation is at the bottom.

Figured Bass Notation: 6 5, 5b 4, 6 5 4, 4, 9 4 # 6, 9 7, 5, 9 7, 5, 9 7, 8

12

Ach Gott, wie man - ches Her - ze -

Ach Gott, wie man - ches Her - ze - leid, wie man - ches Her - ze - leid, wie man -

Ach Gott, wie

14

leid, wie man-ches Her - ze-leid, wie man-ches Her - ze - leid, wie man-ches Her - ze - leid, ach Gott, wie
 - - ches Her - ze - leid, wie man-ches Her - ze - leid, ach Gott, wie man - - -
 man - ches Her - ze-leid, wie man - - - ches Her - ze - leid, ach
 Ach Gott, wie man - ches

8 7 6 5 8

16

man - ches Her - ze-leid, ach Gott _____, wie man - - ches Her - ze -
 - ches Her - ze-leid, wie man - ches Her - ze-leid, man-ches Her - ze -
 Gott, wie man - ches Her - - ze - leid, wie man - ches Her - ze -
 Her - - ze - - leid _____

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

18

The musical score for page 198, system 18, consists of several staves. At the top, a bass staff contains a few notes. Below it, a grand staff (treble and bass clefs) contains the piano accompaniment. The piano part includes various rhythmic patterns, including sixteenth and thirty-second notes, and trills marked 'tr'. The vocal line, consisting of three staves, has the word 'leid' written under the first staff. The bottom-most staff of the system contains figured bass notation with numbers such as 5, 6, 7, 9, and 5, along with sharp signs (#) indicating specific notes.

21

be - geg - net mir zu die - ser Zeit, be - geg - net

be - geg - net mir zu die - ser Zeit, be - geg - net mir, be - geg - net mir zu

be - geg - net mir zu die - ser

be - - - geg - net

4 # 5 6 6 4

mir, be-geg-net mir zu die-ser Zeit, be-geg-net mir zu die-ser Zeit!
 die-ser Zeit, be-geg-net mir, be-geg-net mir zu die-ser Zeit!
 Zeit, be-geg-net mir zu die-ser Zeit, be-geg-net mir zu die-ser Zeit!
 mir zu die-ser Zeit!

7^h 6 6 6 7^h 6 7^h 7^h 6 7^h 6^h 8
 # 3 4 2 3 4 4 8

27

The musical score on page 27 consists of several systems of staves. The top system includes a bass staff with a whole rest, followed by two treble staves with complex melodic and harmonic lines. The second system continues with two treble staves and one bass staff, featuring various rhythmic patterns and rests. The third system is a large block of empty staves, indicating a section where the instrument is silent. The bottom system is labeled "tasto solo" and features a single bass staff with a sequence of notes and chords, including figured bass notation such as 6/5, 9/7, 5, 9/7, 5, 9#/7, 6/5, and #.

30

Musical score for page 202, starting at measure 30. The score consists of 11 staves. The first four staves contain musical notation for the first system, and the last four staves contain notation for the second system. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The bottom-most staff includes measure numbers 5, 7, 9, 7, and 5.

33

This page contains a musical score for page 33. It features a system of six staves. The top staff is a bass line, which is mostly empty. The second and third staves contain complex melodic lines with many sixteenth and thirty-second notes, some with slurs and accents. The fourth and fifth staves contain simpler melodic lines with eighth and quarter notes. The sixth staff is a bass line with figured bass notation, including numbers like 6, 5, 6, 5, 6, 5, 9, 7, 5, 9, 7, 5, 9, 7, and a sharp sign (#). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

36

Der schma - le Weg ist trüb - sal -

Der schma - le Weg ist trüb - sal - voll, der schma - le Weg ist trüb - sal -

Der schma - le Weg ist trüb - sal - voll, der schma - le Weg ist trüb - sal - voll, trüb - - - sal -

8 64

39

voll, der schma-le Weg ist trüb-sal - voll, trüb - - sal - voll, trüb - - sal -
 voll, trüb - - sal - voll, trüb - - sal - voll, der schma-le Weg ist trüb-sal -
 voll, ist trüb-sal - voll _____, der schma-le Weg ist trüb-sal - voll, der schma-le Weg ist trüb-sal -
 Der schma - le Weg ist trüb - sal - voll _____

8 7 6 5 7 6 5 6 6 9 8 9# 7
 h h # 7 6 # h h # h # h #

42

42

voll, der schma-le Weg ist trüb - sal - voll,

voll, trüb - - - sal - voll,

voll, ist trüb - sal - voll,

6₄ 3 7₄ 5 6 7 7_# 6 6 9₇ 5

45

The musical score consists of 12 staves. The first system contains the first six staves, and the second system contains the remaining six staves. The key signature is three sharps (F#, C#, G#). The first system includes a bass line, two treble staves, and two more treble staves. The second system includes a treble staff, two more treble staves, and a bass line. The lyrics "den ich zum Him - mel wan - dern" are written under the second treble staff of the second system. The figured bass notation at the bottom of the page is: $\frac{9}{7}$ 5 $\frac{9}{7}$ $\frac{6}{5}$ #. The instruction "tasto solo" is placed to the right of the figured bass notation.

47

den ich zum Him - mel wan - dern soll, zum Him - mel
den ich zum Him - mel wan - dern soll, den ich zum Him - mel wan - dern
soll, den ich zum Him - mel wan - dern soll,

6

49

wan-tern, den ich zum Him - mel wan - dern soll, den ich zum Him - - - mel
 soll, den ich zum Him - mel wan - dern, zum Him - mel wan - - - dern
 den ich zum Him - mel wan - dern soll, den ich zum Him - mel wan - dern
 den ich zum Him - mel wan - dern

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

51

Musical score for page 210, starting at measure 51. The score is written in G major (one sharp) and 4/4 time. It features a bass line at the top and several vocal staves with lyrics in German. The lyrics include:

- - - - - dern - - - - - soll.
 soll, den ich zum Him-mel wan - dern soll, zum Him-mel wan - dern soll.
 soll, den ich zum Him-mel wan - - - - - dern soll.
 soll

The score includes various musical notations such as notes, rests, trills (tr.), and slurs. The bottom staff shows a bass line with some fingerings indicated by numbers like 6, 5, 4, 2, 6, 5, 5, 4, 3, 2.

54

This musical score page, numbered 54, contains several systems of staves. The top system includes a bass staff with a whole rest, followed by two treble staves with melodic lines. The second system consists of six staves, with the top two containing melodic lines and the bottom four containing rhythmic accompaniment. The third system is a large block of five empty staves. The bottom system features a single bass staff with a melodic line and figured bass notation: 9/7, 5, 9/7, 5, 9/7, 6/5, #.

57

This musical score is for guitar, featuring a complex arrangement of staves. The top section consists of six staves: a bass staff (treble clef) and five treble staves. The first two treble staves contain dense, fast-moving melodic lines with many slurs and ties. The third and fourth staves have a more rhythmic, sparse texture with many rests. The fifth staff contains a single melodic line. The sixth staff is empty. The bottom section consists of a single bass staff with a treble clef, containing a bass line with some rests and notes. Above this staff are several numbers: 74, 9, 74/5, 54, 6/5, 5b/4, 6/5b, and 4, which likely represent fret numbers for a specific guitar part.

60

This musical score is for guitar, featuring a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The score is divided into two systems. The first system contains six staves: a bass staff, two treble staves, and three more staves. The second system contains four staves: two treble staves and two bass staves. The notation includes various rhythmic patterns, slurs, and accents. At the bottom of the page, there are four chord diagrams for the bass staff, each with a numerical fingering: 9# 6 6 9 7 5, 9 7 5, 9 7 6 5 3, and 9 7 6 5 3.

2. Recitativo

Soprano

Alto

Tenore

Basso

Continuo (2x)
Organo (bez.)
Org.

4

läßt sich Fleisch und Blut

läßt sich — Fleisch und Blut

läßt sich Fleisch und Blut, so nur nach Ir - di - schem und Eit - lem

läßt sich Fleisch und Blut

7

zwin - gen zu dem e -

zwin - gen zu dem e -

trach - tet und we - der Gott noch Him - mel ach - tet, zwin - gen zu dem e -

zwin - gen zu dem e -

10

wi - gen Gut.

wi - gen Gut. Da du, o Je - su, nun mein al - les bist, und doch mein Fleisch so

wi - gen Gut.

wi - gen Gut.

14

Wo soll ich mich denn wen - den hin?

wi - der - spen - stig ist, wo soll ich mich denn wen - den hin?

Wo soll ich mich denn wen - den hin?

Wo soll ich mich denn wen - den hin?

18

Das Fleisch ist schwach, doch will der Geist; so hilf du mir, der du mein Her - ze weißt.

21

Zu dir, o Je - su, steht mein Sinn. Wer dei-nem Rat und

Zu dir, o Je - su, steht mein Sinn. Wer dei-nem Rat und

Zu dir, o Je - su, steht mein Sinn. Wer dei-nem Rat und

Zu dir, o Je - su, steht mein Sinn. Wer dei-nem Rat und

6 5 $\frac{7}{2}$ $\frac{6}{5}$ $\frac{6}{5}$ 6 6 6 5^b

25

dei - ner Hül - fe traut, der hat wohl nie auf fal-schen Grund ge - baut. Da

dei - ner Hül - fe traut, der hat wohl nie auf fal-schen Grund ge - baut. Da

dei - ner Hül - fe traut, der hat wohl nie auf fal-schen Grund ge - baut. Da

dei - ner Hül - fe traut, der hat wohl nie auf fal-schen Grund ge - baut. Da

7 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{3}$ 5

28

du der gan - zen Welt zum Trost ge - kom - men und un - ser Fleisch an dich ge -

du der gan - zen Welt zum Trost ge - kom - men und un - ser Fleisch an dich ge -

du der gan - zen Welt zum Trost ge - kom - men und un - ser Fleisch an dich ge -

du der gan - zen Welt zum Trost ge - kom - men und un - ser Fleisch an dich ge -

6 6 5 4

30

nom-men, so ret-tet uns dein Ster-ben vom end-li-chen Ver-der-ben. Drum

33

schmek-ke doch ein gläu-bi-ges Ge-mü-te des Hei-lands Freund-lich-keit und Gü-te.

3. Aria

Basso

Continuo (2x)
Organo (bez.)
Org.

Emp-find ich Höl-len-angst und Pein, emp-find ich

11

Höl-len - angst und Pein, Höl - len - angst und Pein,

16

emp-find ich Höl-len - angst und Pein, emp-find ich Höl-len - angst und Pein, doch muß be -

21

stän - dig in dem Her - zen ein rech-ter Freu -

25

den - him-mel sein.

29

35

Emp-find ich Höl-len - angst und Pein, emp-find ich Höl-len - angst und Pein, Höl - len -

40
 angst und Pein, empfind ich Höl-len-angst und Pein, empfind ich

46
 Höl-len-angst und Pein, doch muß be-stän-dig in dem Her-zen ein rech-ter

50
 Freu-

53
 -den-him-mel sein.

57

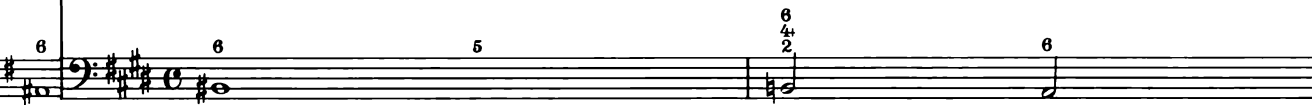
62
 Ich darf nur Je-su Na-men nen-nen, der kann auch un-er-meß-ne

4. Recitativo

Tenore

Continuo (2x)
Organo (bez.)

Org.



mein und ich bin dein, will ichs nicht ach-ten. Dein treu-er Mund und dein un-end-lich

Lie-ben, das un-ver-än-dert stets ge-blie-ben, er-hält mir noch dein' er-sten

Bund, der mei-ne Brust mit Freu-dig-keit er-fül-let und auch des

To-des Furcht, des Gra-bes Schrek-ken stil-let. Fällt Not und Man-gel

gleich von al-len Sei-ten ein, mein Je-sus wird mein Schatz und Reich-tum sein.

5. Aria Duetto

Oboe d'amore I, II
Violino I

Soprano

Alto

Continuo (2x)
Organo (bez.)

14

- gen, wenn Sor - gen, wenn Sor - gen auf mich drin -

17

keit, in Freu - dig - keit zu mei-nem Je - su sin - gen, will ich in Freu - dig - keit zu mei-nem Je - su sin -

20

gen.

23

Wenn Sor - gen auf mich drin - gen, Wenn Sor - gen auf mich

26

wenn Sor - - gen auf mich drin - - - gen, wenn Sor - - -
 drin - - - gen, wenn Sor - - gen auf mich drin - - - gen,

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

29

- - - gen auf mich drin - - -
 wenn Sor - - -

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

32

- - - gen, Sor - - gen, wenn Sor - - gen, wenn Sor -
 - gen auf mich drin - - -

4 3 6 7 4 6 9 7 7 5 6 5

35

- gen auf mich drin - - - gen—, will ich in Freu - dig -
 - gen—, will ich in Freu - dig - keit, in Freu - dig - keit zu mei - nem Je - su sin - -

6 4 3 7 4 6 4 4 3 7 4 6 4 7 6

38

keit zu mei-nem Je - su sin - gen.

gen.

41

44

47

Mein Kreuz - hilft Je - sus tra - gen

Mein Kreuz hilft Je - sus tra - - - - - gen

50

gen, mein Kreuz hilft Je - sus tra - - - gen

meine Kreuz hilft Je - sus tra - -

53

gen, drum will ich gläu - big sa - gen: Es dient zum be - sten

gen, drum will ich gläu - big sa - gen: Es dient zum be - sten, zum

56

al - - - le - zeit.

be - sten al - - - le - zeit.

59

al - - - le - zeit.

62

Mein Kreuz hilft Je - sus tra - - gen

Mein Kreuz hilft Je - sus tra - -

6 6 5⁺ 7 9# 8 6 4⁺ 3 4 3 6 4⁺ 6

65

, mein Kreuz - gen, mein Kreuz hilft Je - sus tra - - gen

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

68

- gen, drum will ich gläu - big sa - gen: Es dient zum be - sten, zum

- , drum will ich gläu - big sa - gen: Es dient zum be - sten

7 6 6 7 7 # 4 # 7

71

be - sten al - - le - zeit.

al - - le - zeit.

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

Da capo

6. Choral

Soprano
Corno
Oboe d'amore I, II
Violino I

Sopr.
Er - halt mein Herz im Glau - ben rein, so leb und sterb ich

Alto
Violino II
Alto
Er - halt mein Herz im Glau - ben rein, so leb und sterb ich

Tenore
Viola
Ten. Va.
Er - halt mein Herz im Glau - ben rein, so leb und sterb ich

Basso
Er - halt mein Herz im Glau - ben rein, so leb und sterb ich

Continuo (2 x)
Organo (bez.)
Org.
6 5 6 5 7 5⁺ 2 6 6 5

4

dir al - lein. Je - su, mein Trost, hör mein Be - gier, o mein Hei - land, wär ich bei dir.

dir al - lein. Je - su, mein Trost, hör mein Be - gier, o mein Hei - land, wär ich bei dir.

dir al - lein. Je - su, mein Trost, hör mein Be - gier, o mein Hei - land, wär ich bei dir.

dir al - lein. Je - su, mein Trost, hör mein Be - gier, o mein Hei - land, wär ich bei dir.

6 4 5 5 2 7 5⁺ 6 6 6 5 5 6 8 7 6 5 7