

Johann Sebastian  
**BACH**

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**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



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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.<sup>1</sup> 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.<sup>2</sup>

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 unbekanntes 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 Zeilenzwischenpielen 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

<sup>1</sup> 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.

<sup>2</sup> *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.<sup>1</sup> 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."<sup>2</sup>

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.

<sup>1</sup> 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.

<sup>2</sup> *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

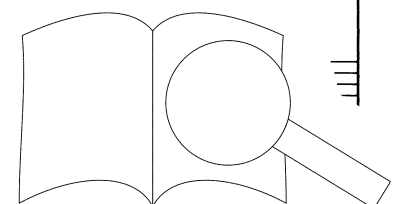
Soprano

Alto

Tenore

Basso

tasto solo



Aufführungsdauer Duration: ca. 27 min.

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Herausgeber und  
Generalbassbearbeiter:

Reinhold Kubik

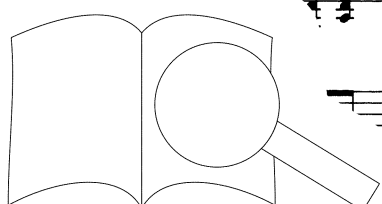
English version by Jean Lunn

The first system of music consists of three staves. The top staff is a bass line with a few notes. The middle and bottom staves are treble clefs containing complex melodic lines with many sixteenth and thirty-second notes, some with ornaments.

The second system consists of two staves. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a supporting line. Both staves contain various rhythmic patterns and ornaments.

The third system consists of four empty staves, likely for additional instruments or voices that are not present in this version of the score.

The fourth system consists of two staves. The top staff is a treble clef and the bottom is a bass clef. Both contain notes with fingerings: 6, 5, 9, 7, 5.



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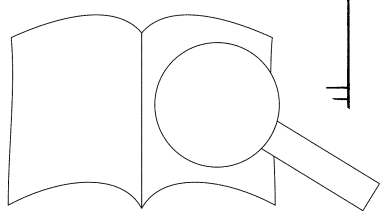
Musical notation for measures 6-8. The first staff is a bass clef with a key signature of two sharps (F# and C#). The second and third staves are treble clefs with the same key signature. Measure 6 contains rests in the bass and treble staves. Measure 7 features a melodic line in the second treble staff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

Musical notation for measures 9-11. The first three staves are treble clefs, and the fourth is a bass clef. All have a key signature of two sharps. Measure 9 shows a melodic line in the first treble staff and a bass line in the fourth staff. Measure 10 continues the melodic and bass lines. Measure 11 features a melodic line in the second treble staff and a bass line in the fourth staff.

Musical notation for measures 12-14, consisting of empty staves for the first three treble clefs and the fourth bass clef.

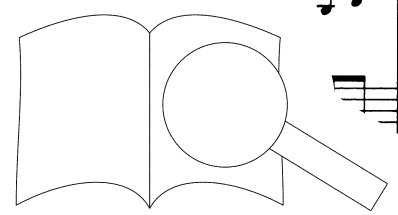
Musical notation for measures 15-16. The first two staves are treble clefs, and the last two are bass clefs. All have a key signature of two sharps. Measure 15 shows a melodic line in the first treble staff and a bass line in the fourth staff. Measure 16 continues the melodic and bass lines. The page number '7' is printed at the end of the first staff.

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Musical score for page 9, featuring multiple staves with musical notation, including treble and bass clefs, and various rhythmic patterns. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page.

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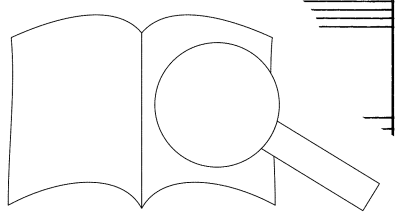


leid, wie man-ches Her - zeleid, wie man-ches Her-ze-leid, ach Gott, wie  
 pain, what glut of care and pain, what glu. glut of care and pain, O God, what

- - ches Her-ze-leid, wie es - - - - - - - - - - - - - - - - - -  
 of care in, r - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -  
 - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

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

Ach O Gott, wie man - ches  
 O God, what glut of



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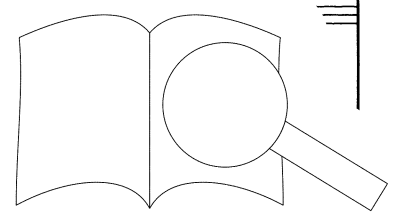
man-ches Her - ze-leid, ach Gott, - - - ches Her - ze -  
 glut of - care and pain, O God, - of care - and

- - 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

8 # 6 5 4 6 4 2 5



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The first system of music consists of three staves. The bottom staff is a bass clef staff with a key signature of two sharps (F# and C#). The two upper staves are treble clef staves with the same key signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of music consists of three staves. The top two staves are treble clef staves with a key signature of two sharps. The bottom staff is a bass clef staff with the same key signature. The music continues with similar rhythmic and melodic motifs.

The third system of music consists of four staves. The top three staves are treble clef staves with a key signature of two sharps, each containing the lyrics "leid" and "pain" on separate lines. The bottom staff is a bass clef staff with the same key signature. The lyrics are positioned below the first three staves.

The fourth system of music consists of two staves. The top staff is a treble clef staff with a key signature of two sharps. The bottom staff is a bass clef staff with the same key signature. Below the bottom staff, there are several numbers: 5, 3, 5, 5, 6, 7, 6, 5, 9, 7, 5. To the right of the staves is a large, stylized graphic element that resembles a magnifying glass or a large letter 'R'.

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be - ge  
op - press

... d time,

be - geg - net  
op - press - es

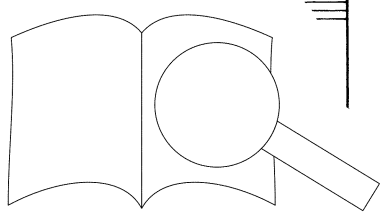
be - geg - net mir zu die - ser Zei  
op - press - es me in this hard tir

be - geg - net mir,  
op - press - es me,

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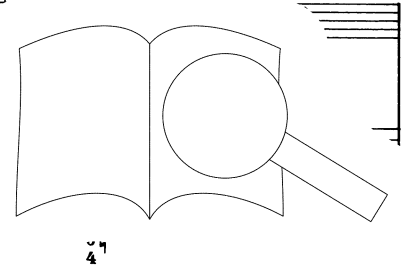
mir, be-geg-net mir zu die-ser 7 mir zu die-ser Zeit!  
 me, oppress-es me in this hard ti. me in this hard time!

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

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

er hard Zeit!  
 hard time!

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



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solo

6

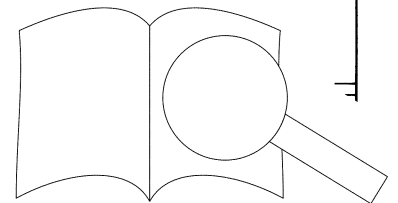
5

9

5

9

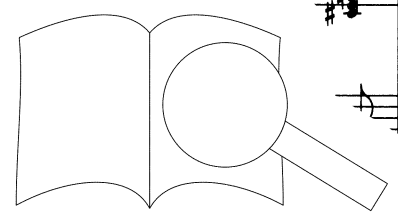
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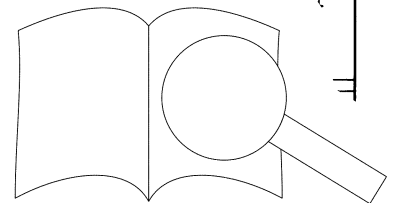
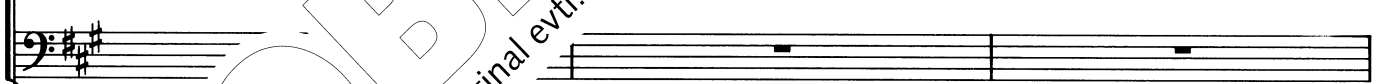
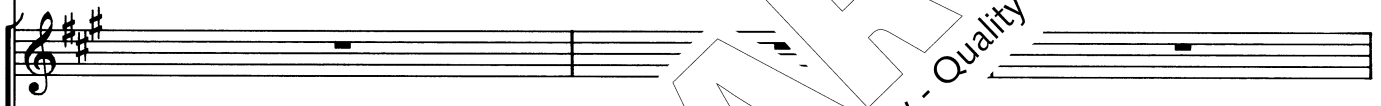
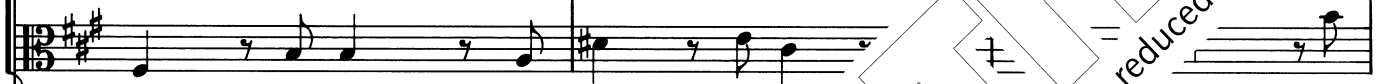
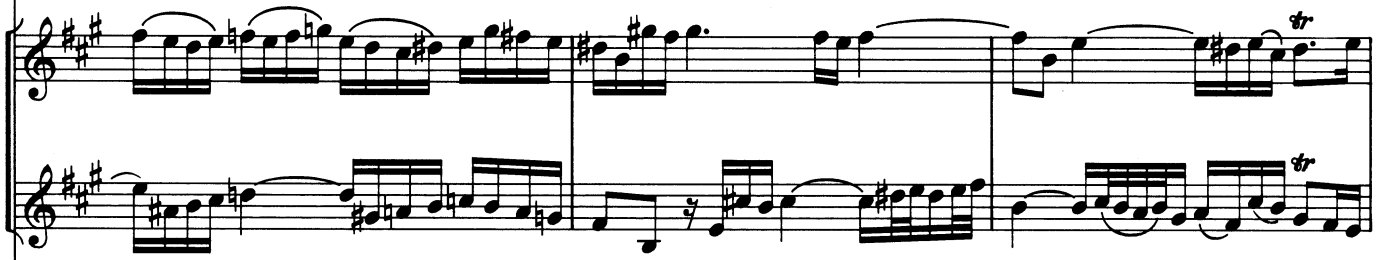
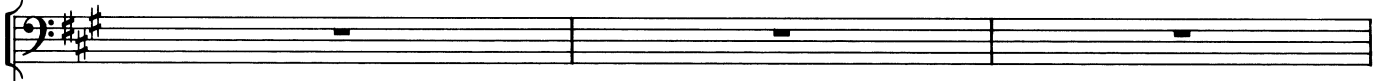
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Musical score for page 30, featuring multiple staves with musical notation in G major. The score includes a bass line and several treble clef staves. The notation includes various note values, rests, and articulation marks. A large watermark 'PROBE-PARTITUR'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

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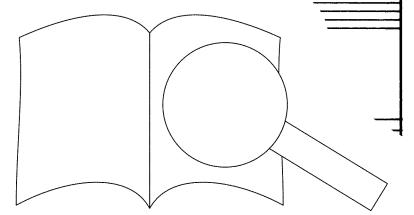


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Der schma - le Weg ist trüb - sal  
 The nar - row way is full of

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

Der schma<sup>1</sup> schmale Weg ist trüb-sal - voll, trüb - - - - sal -  
 The nar- row way is full of grief, full \_\_\_\_\_ of



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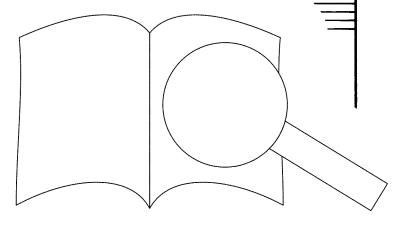
voll, der schma-le Weg ist trüb-sal - voll,      voll, trüb - - - sal -  
 grief, the nar-row way is full of grief,      of grief, full of

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

voll, ist trüb-sa<sup>1</sup>      der schmale Weg ist trübsal - voll, der schmale Weg ist trüb-sal-  
 grief, is full      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 \_\_\_\_\_

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



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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 - - -

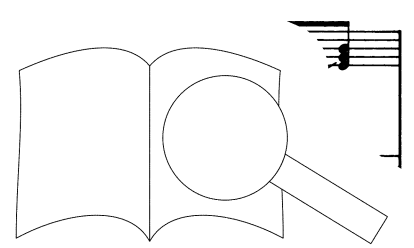
Musical staff (treble clef) with notes and rests.

voll,  
grief, *ll*,  
*grief*

Musical staff (bass clef) with notes and rests.

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Musical staff (bass clef) with notes and rests.



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 #  
7 5

tasto solo

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 and bass clef) with notes and rests.

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

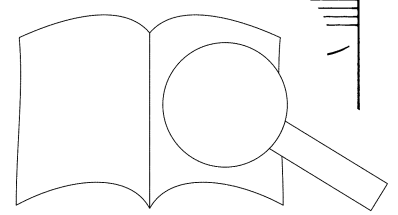
Musical staff with lyrics: wandern, zum Him - mel wan - - / last-ing, to ev - er - las - - den ich zum Him - mel wan - dern / that leads to ev - er - last - ing

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.

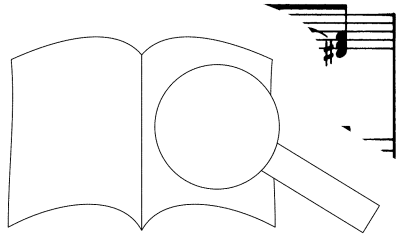
Musical staves with notes and rests, including a large watermark 'PROBEEPARTITUR'.



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

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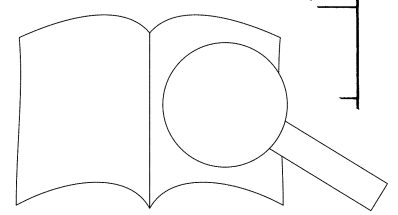
6 4 3b 6 5 5b 9





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A single bass clef staff containing a whole rest.

A treble clef staff with a key signature of two sharps (F# and C#). It contains a melodic line of eighth notes with slurs.

A treble clef staff with a key signature of two sharps (F# and C#). It contains a melodic line of eighth notes with slurs.

A treble clef staff with a key signature of two sharps (F# and C#). It contains a melodic line of quarter notes with slurs.

A treble clef staff with a key signature of two sharps (F# and C#). It contains a melodic line of quarter notes with slurs.

A bass clef staff with a key signature of two sharps (F# and C#). It contains a melodic line of quarter notes with slurs.

An empty treble clef staff with a key signature of two sharps (F# and C#).

An empty treble clef staff with a key signature of two sharps (F# and C#).

An empty treble clef staff with a key signature of two sharps (F# and C#).

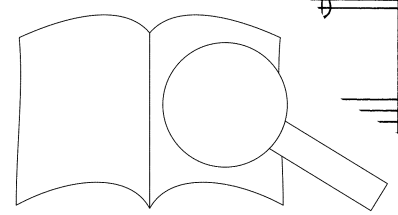
An empty bass clef staff with a key signature of two sharps (F# and C#).

A bass clef staff with a key signature of two sharps (F# and C#). It contains a melodic line of quarter notes with slurs.

A bass clef staff with a key signature of two sharps (F# and C#). It contains a melodic line of quarter notes with slurs.

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

Musical staff with treble clef, key signature of two sharps, and melodic notation.

Musical staff with treble clef, key signature of two sharps, and melodic notation.

Musical staff with treble clef, key signature of two sharps, and melodic notation.

Musical staff with treble clef, key signature of two sharps, and melodic notation.

Musical staff with bass clef, key signature of two sharps, and melodic notation.

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

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

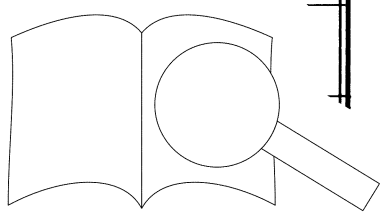
Empty musical staff with treble clef and key signature of two sharps.

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

Musical staff with treble clef, key signature of two sharps, and chordal notation.

Musical staff with treble clef, key signature of two sharps, and chordal notation.

6 6 9 5 9 7 5 9 7



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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 hard it

Basso

Basso continuo

läßt sich Fleisch und Blut  
is for flesh and blood

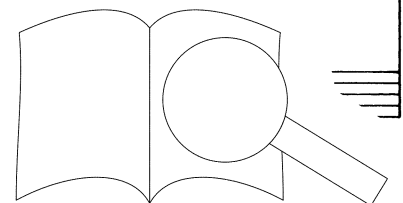
läßt sich Fleisch und Blut  
is for flesh and blood

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

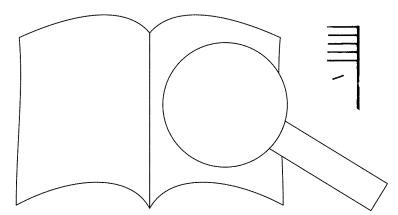
10

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!

5 6 4+ 2 6 4 7 4+ 2



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?*

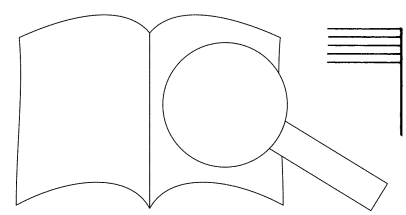
Wo soll ich mich denn wen - den hin?  
*Where shall I go, where turn, O where?*

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

Das Fleisch ist schwach, doch will der G...  
*The flesh is weak, the spir -*

... , der du mein Her - ze weißt.  
*... ie, to whom I do be - long.*

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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 -

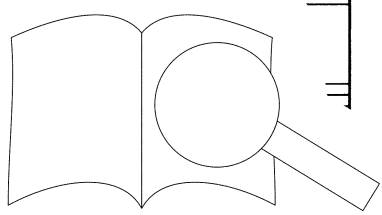
ne auf fal-schen Grund ge-  
 yet been cheat-ed or be-

27

baut trö-  
 stet die

der ganzen Welt zum Trost ge-kom-men  
 our sal-va-tion to this world did bring thee

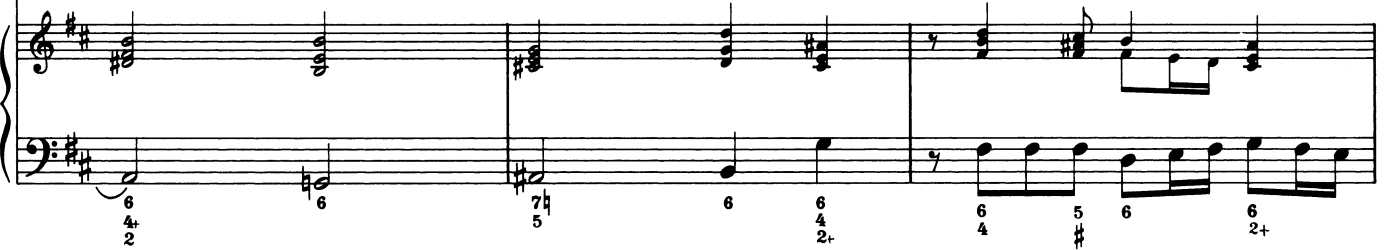
und un-ser Fleisch an dich ge-  
 and our poor flesh thou took'st up-



30



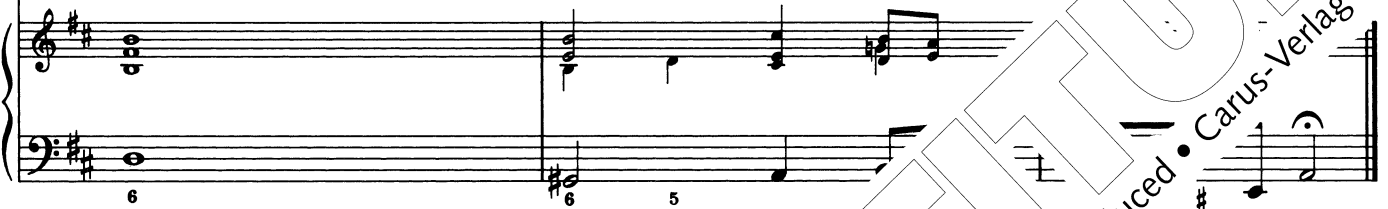
nommen, so ret-tet uns dein Ster-ben vom end-li-chen Ver-der-ben. Drum  
on thee, just so thy death and pas-sion shall save us from de-struction. Then



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



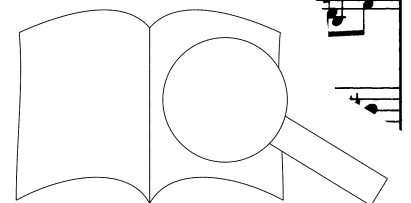
Basso continuo



6



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 staff with bass clef and treble clef, showing a melodic line in the bass and accompaniment in the treble.

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

Musical staff with treble clef and bass clef, showing piano accompaniment.

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

16

Musical staff with bass clef and treble clef, showing a melodic line in the bass and accompaniment in the treble.

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 staff with treble clef and bass clef, showing piano accompaniment.

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

20

Musical staff with bass clef and treble clef, showing a melodic line in the bass and accompaniment in the treble.

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

Musical staff with treble clef and bass clef, showing piano accompaniment.

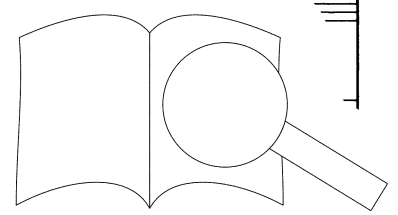
5 6 6 6 6  
4 4 2 4 2 6 6 6 6

24

Musical staff with bass clef and treble clef, showing a melodic line in the bass and accompaniment in the treble.

Musical staff with treble clef and bass clef, showing piano accompaniment.

6 6 6 6  
4 4 2 4 2

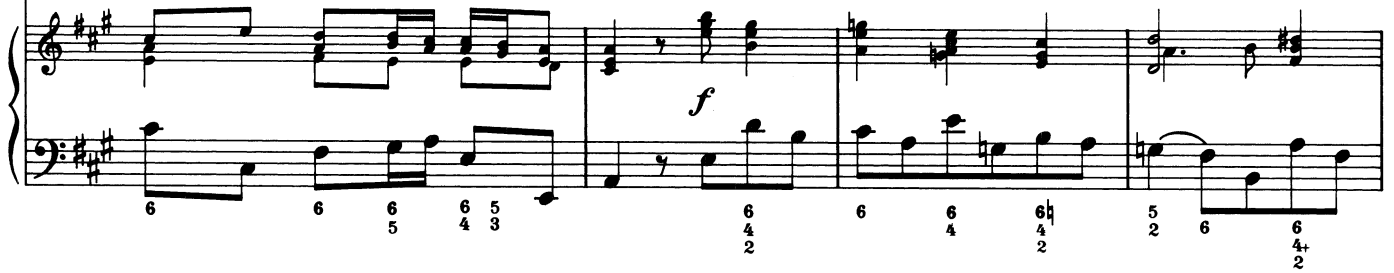


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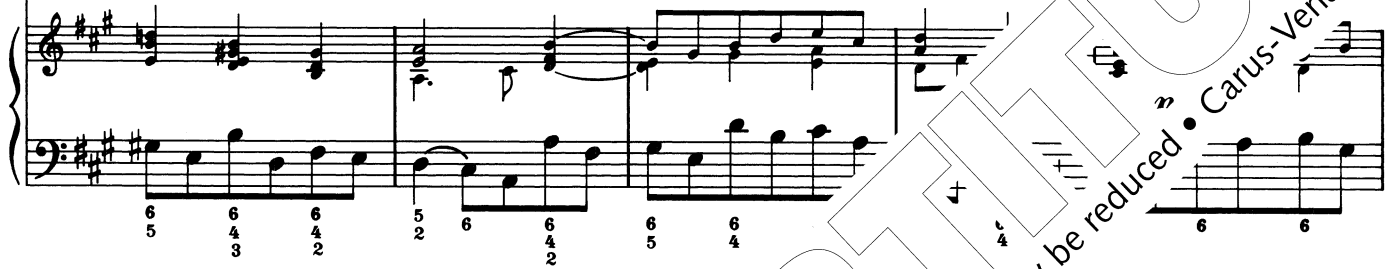
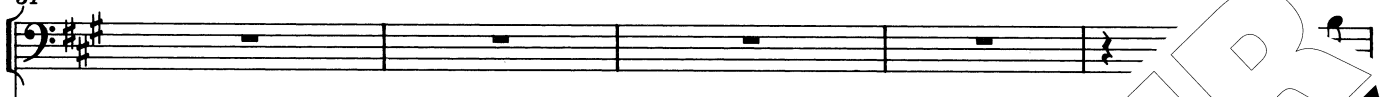
27



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



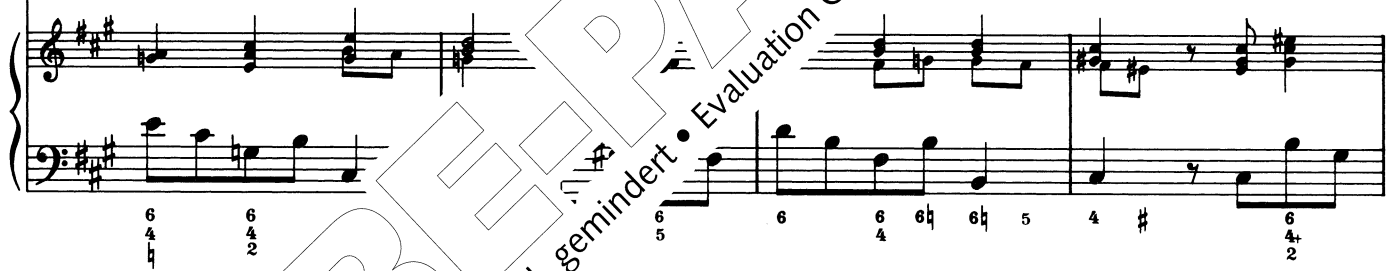
31



36



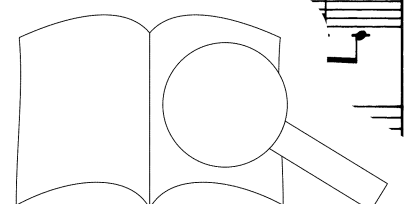
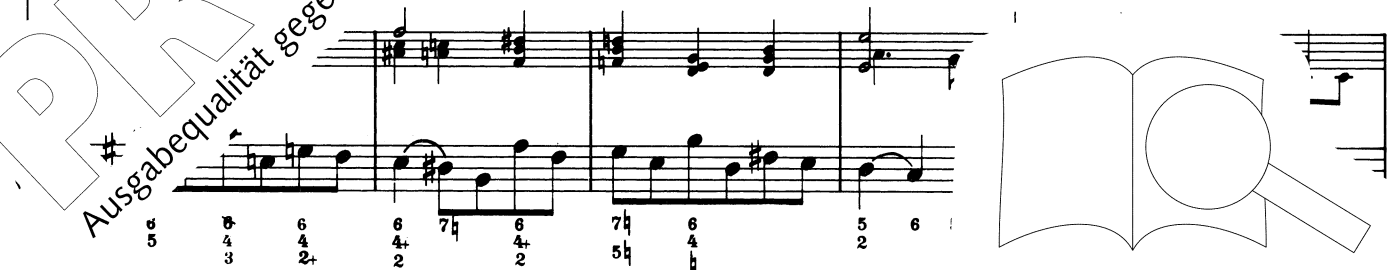
Höl - len - angst und Pein, emp- und Pein, Höl - len -  
hell's great fear and pain, find ich ir and pain, hell's great



40



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



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 -

Fingerings: 5 4, 6 4+ 2, 6 4 3, 6 4+ 3, 6 7 6, 5 4 5, 6, 7 4 3 6 5

49

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

Fingerings: #, 6 4 2, 6, 6, 6, #, 6 4 2

52

den - him - mel  
 that reigns in

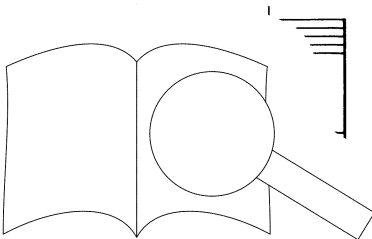
Fingerings: 6 6, 5, 6 #, 6 4 #

55

so.

Fingerings: # 6 4+ 2, 6 5 4, 6, 6 4 2+, 5 2, 6, 6 4+ 2, 6 5 4, 6

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60

*Fine*

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

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

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

*Fine*

65

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

6 6 6 6 6 5 6

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

69

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

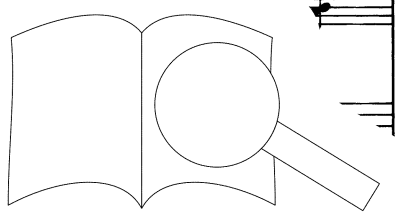
6 6 7 6 5 7 4 # 6 4+ 2

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

73

6 6 5 6 6 6 6 5

4 4 2 2 4+ 2 5 4 3 6 4 2+ 5 2



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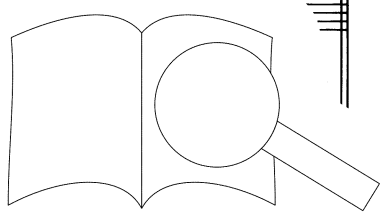
Ich darf nur Je - - su - - Namen nen - - nen, der kann auch  
 I need but call - - up - on my Sav - - iour, for great and

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

- - - - - ten - - Ne  
 that but

nen.  
 ver.

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### 4. Recitativo

Tenore

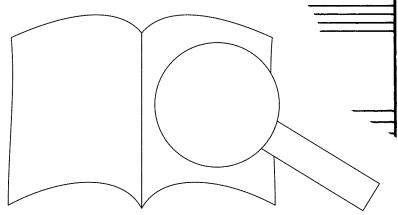
Es mag mir Leib und Geist ver-schmachten, bist du, o Je - su,  
*Though I may fail in flesh and spir - it, if thou, O Lord, art*

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- ev-er-ant 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.

5 7 5 6 6 5 3 6 5 3

### 5. Aria Duetto

Oboe d'amore I, II  
 Violino I

Soprano

Alto

Basso continuo

*f* *f*

6 4 6 5 6 4 6 5 4

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

8

Wenn Sor  
When trou

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

11

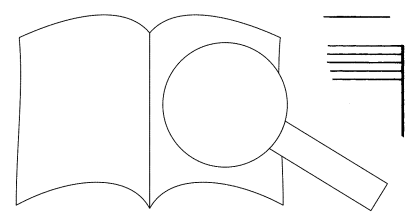
Wenn Sor  
When trou

4 3 4 # 5 # 7 4 3 5 # 7 5+ 2

14

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

4 6 9 7 7 6  
5 5 5





17

keit, in Freu-dig-keit zu mei-nem Je - su - sin - - - - -  
*sing, with glad-ness 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 4 7 6 7 6

20

*f*

gen.  
*me.*

gen.  
*me.*

*f*

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

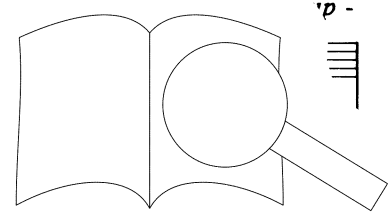
23

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

Wenn *g* auf mich *p*

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

5 2 2 4 # 4 4 5



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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,

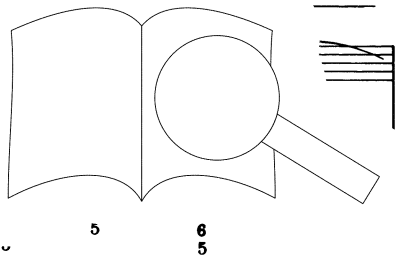
- - - - - gen auf mich drin  
 - - - - - bles weigh up - on -

wenn Sor  
 when *f*

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

drin  
 on

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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

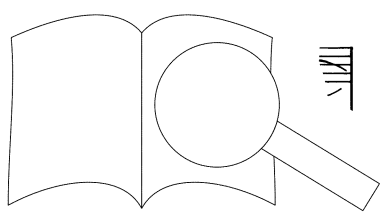
38

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

gen.  
 me.

41

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Musical score for measures 44-46. The vocal line consists of a single melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

Fine

Musical score for measures 47-49. The vocal line includes the lyrics: "Mein Kreuz / My cross, Mein Kreuz hilft Je - sus / My cross, he helps me". The piano accompaniment continues with a similar rhythmic pattern.

Mein Kreuz  
My cross,

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

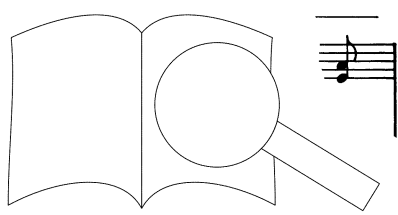
tra - - - - gen,  
ne bear it,

Fine

Musical score for measures 50-52. The vocal line includes the lyrics: "Je - sus tra - - - - gen, / he helps me bear it,". The piano accompaniment features a more complex rhythmic pattern with some triplets.

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

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

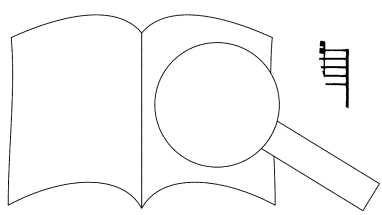


drum will ich gläu - - - - - big - sa - gen: Es dient zum be - - sten  
 - so I in faith de - clare it: God's will is best in

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

al - ev - th.  
 besten al it.  
 best in ev - thing.

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62

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

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

*p*

65

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

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

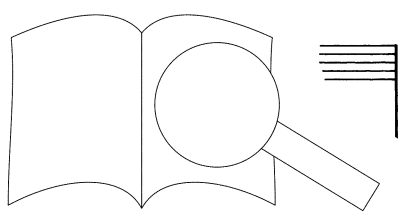
*p*

68

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

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

*p*



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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 #

5 4 3 6 5 7 7 # 5 #

*a capo*

### 6. Choral

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

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

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

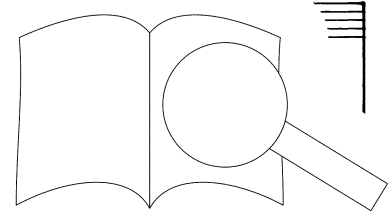
ein Herz im Glau - ben rein, so  
 my heart in thy true faith, that

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

6 5 6

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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