

2.  
Ach Gott und Herr.  
Domin: 3 post Trinitatis.

J. N. J. M. Jun. 1711.

Choral.

Hautbois.

Violino primo.

Violino secundo.

Viola.

Canto solo.

Violoncello  
Violone  
Continuo.

*Andante con moto* (♩ = 80)

6 6 5 6 5 7 5 6 5 5 6 6 5 8 5

6 6 6 6 5 3 7 8 6 7 8 6 6 8 6 6 5 5

*cresc.*



System 1: First system of musical notation. It includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth notes. The bass line includes fingerings: 6, 4, 3, 6, 5, 6, 9, 8, 6, 6, 5, 3, 6, 5, 6, 6, 5, 3.

System 2: Second system of musical notation. It includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth notes. The bass line includes fingerings: 7, 5, 6, 6, 4, 6, 5, 3, 6, 4, 6, 5, 5, 3, 6, 5, 3, 6. The word "Ach" is written above the final measure of the bass line. The piano part has a *cresc.* marking and a *p* marking.

System 3: Third system of musical notation. It includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth notes. The bass line includes fingerings: 6, 5, 6, 5, 6, 3, 6, 4, 6, 5, 3, 9, 7, 8, 6, 7, 6, 5. The lyrics "Gott und Herr, wie groß und schwer sind" are written below the bass line.







Accompagnato.

Violino I.

Violino II.

Viola.

Canto.

Violoncello  
Violone  
Continuo.

O Gott, o Gott, was hab ich doch ge-tan, was hab ich doch ge-tan? Die Er-de

*Adagio.* *Recit.*

sie-het mich mit Au-gen voll-er E- kel an. Der Him-mel läs-set sich mit Blitz und Donner hö-ren, ja selbst mein Herz will

Viol. I.

Viol. II.

Viola.

mei-ne Qual ver-meh-ren. O Gott, o Gott, was hab ich doch ge-tan, was hab ich doch ge-tan? Die Brut der

*Adagio.* *Recit.*

Sün-den läs-set mich kein Trost-wort finden. Der Geist wird matt und schwach, und ein be-trän-tes Ach will mir auf die-ser Ba-bels.



Viol. I.  
Viol. II.  
Viola.

er.den ein Trau.er.e.cho wer.den: O Gott, o Gott, was hab ich doch ge.tan, was hab ich doch ge.tan?

*Adagio.*

Die See.le füh.let Höl.len.pain: Gott ist nicht wei.ter mein. O Donner.wort, o Her.zens.schlag,

*Recit.* *Andante.*

o Sün.den.angst, o Jam.mertag! Wie werd ich doch bestehn? Ich kann vor Schmerz

nichts wei.ter spre.chen, die Wor.te sind ge.bro.chen, und ich muß ver.gehn.



Aria.  
Solo.

Hautbois.  
Violino I.  
Violino II.  
Viola.  
Canto.  
Violoncello  
Violone  
Continuo.

Adagio (♩ = 76)

*mf*

Seufzt und weint, ihr mat-ten Augen, ihr



mat - ten Au - gen, Herz und See - le, Herz und See - le brich ent -

6

zwei, brich ent - zwei, Herz und See - le brich ent - zwei.

*mf*

Seufzt und weint, seufzt und weint, ihr matten

5 6 6



Verzierungen der Singstimme.

Au-gen, Herz — und See-le, Herz — und See-le brich ent-zwei, brich ent-zwei, brich entzwei,

Herz — und See-le brich ent-zwei, brich ent-zwei.

*mf* *dimin.*



Recit.

Ich füh.le Pein bei meinen Sündenflam . men, und Gott, und Gott will mich verdammen.

Ach ich muß mit tau.send, mit tau.send Kla.gen un . ter die . sen Seuf.zern sa . gen, daß ich

*a tempo, Adagio.*

Viol. I.

Viol. II.

Viola.

nun ver . lo . ren sei, daß ich nun ver . lo .

ren, ver . lo . ren sei.

*dimin.*



Ver-lo-ren! ja o Zent-ner-Wort, das mir das gan-ze Herz durchbohrt.

6 4 2  
6 5 4

Seufzt und weint, ihr matten Augen

Da capo.

Recitativo.

Canto.

Violoncello  
Violone  
Continuo.

Doch See-le, geh zu-rük-ke, ge-denk an Got-tes Va-ter-blik-ke, wirf dich vor des-sen Ma-je-

6 # 6 #

stät und sprich: Ach Va-ter, Va-ter, nimm mich doch zu Gna-den an! Ich bit-te dich um

4 5 6 7 # 5 6  
3 4 2

pp cresc. p

die durch-grab-nen Fü-ße, die ich in heil-ger An-dacht küs-se. Ver-gib, was ich ge-tan, ver-

6 5 4

cresc.

gib, was ich ge-tan, so wird sein Her-ze bre-chen, und er dir die-sen Trost ver-spre-chen:

6 6 #

attacca:



Aria.

Hautbois.

Violino I.

Violino II.

Viola.

Canto.

Violoncello  
Violone  
Continuo.

*Allegro* (♩ = 84)

Stel - le dich zu - frie - den, an - ge - focht - ne See - le,

Je - sus wird in die - ser Pein auch dein

*p legato*



This system contains the first system of the musical score. It features a vocal line in the middle and piano accompaniment in the top and bottom staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "lieb.ster Trö . . . ster, auch dein lieb.ster Trö.ster sein." The piano accompaniment includes dynamic markings such as *pp* and *p*.

This system contains the second system of the musical score. It features a vocal line in the middle and piano accompaniment in the top and bottom staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line continues with the lyrics "Stel.le dich zu.fria.den, an.ge.focht.ne See.le,". The piano accompaniment includes dynamic markings such as *f*.

This system contains the third system of the musical score. It features a vocal line in the middle and piano accompaniment in the top and bottom staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line concludes with the lyrics "Je.sus wird in die . ser Pein . . . auch dein lie . ber Trö.ster sein." The piano accompaniment includes dynamic markings such as *p legato* and *ritard.*.



Hautb.  
Viol. I.  
Viol. II.  
Viola.

This system contains the first five staves of the score. From top to bottom, they are: Flute (Hautb.), Violin I (Viol. I.), Violin II (Viol. II.), Viola, and Cello/Double Bass. The music is in 2/4 time and D major. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes.

Er wird dir ein sü - ßes La -

rit. p legato

This system contains the next five staves. It includes vocal lines for Soprano, Alto, and Tenor/Bass. The lyrics "Er wird dir ein sü - ßes La -" are written under the vocal lines. The piano accompaniment includes a section marked "rit." (ritardando) and "p legato" (piano legato). The bottom two staves are for the piano accompaniment.

chen, er wird dir ein sü - ßes

pp f pp fort. fort. fort. p p f p

This system contains the final five staves of the score. It includes vocal lines for Soprano, Alto, and Tenor/Bass. The lyrics "chen, er wird dir ein sü - ßes" are written under the vocal lines. The piano accompaniment features dynamic markings: pp (pianissimo), f (forte), and fort. (fortissimo). The bottom two staves are for the piano accompaniment.



La - chen in dem Trau - er - her - zen ma - chen, da - rum trau auf ihn al - lein,

da - rum trau

Hautb.:

Viol. I. *pp* *fort.*

Viol. II. *pp* *fort.*

Viola. *pp* *fort.*

auf ihn al - lein, auf ihn al - lein, auf ihn al - lein, da - rum trau auf ihn al - lein.

*ritard.*

Da capo.