



Bach, J.S., Cantata No. 58: Ach Gott, wie manches Herzeleid

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Sunday after New Year

Walter B. Hewlett, ed.

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Choral und Aria

Musical score for orchestra and continuo, Adagio section. The score includes parts for Oboe I, Oboe II, Tialle, Violin I, Violin II, Viola, Soprano, Basso, and Continuo. The Continuo part is written in basso continuo style with a basso staff and a treble staff for the harpsichord. The score shows various time signatures including common time, 3/4, and 6/4, with changes indicated by measure numbers and time signature markings above the staff. The music consists of six staves of musical notation.



Choral und Aria

Adagio §

1 2 3 4 5 6 7 8 9 10

$\frac{6}{5}$ $\frac{9}{5}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{7}{6}$ $\frac{5}{4}$ $\frac{3}{2}$ $\frac{7}{6}$ $\frac{\sharp}{5}$ $\frac{6}{5}$



14

Ach Gott, wie manches Herzeleid

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

21

leid

Nur Geduld, Geduld, mein Herz, Geduld, Geduld, mein Herz, nur Geduld

$\frac{6}{4}$ 2 6 5 7b 4b 3 6 5 4 6 7 6 4 3



27

be -
duld __, nur Ge - duld __, nur ge - duld, Ge-duld, mein Her - ze, Ge-duld __, Ge-duld, mein

4 3 5 6 5 4 6 6 5 6 5 1
34

geg - - net mir zu die - ser Zeit!
Her - ze, Ge - duld __, Ge-duld, mein Her - ze, es ist ei - ne bö - - -

6 6 # 5 1
7 5
6 4 6 2
6 4 5 5 2
9 8
7 b 5



A page from a musical score featuring six staves of music for orchestra and choir. The top three staves are for strings (Violin I, Violin II, Cello), the fourth staff is for Double Bass, and the bottom two staves are for soprano and alto voices. The music consists of measures 40 through 47. Measure 40 starts with a dynamic of *f*. Measures 41-42 show eighth-note patterns with grace notes. Measures 43-44 continue with eighth-note patterns. Measures 45-46 show eighth-note patterns with grace notes. Measure 47 begins with a bassoon solo. The lyrics "se, ei - ne bö - se, bö - se Zeit!" are written below the bassoon part. Measure 48 starts with a dynamic of *ff*.



54

Der schma - le Weg ____ ist

61

Trüb - - sals - voll,

Doch der ____ Gang zur Se - lig - keit, zur Se - - - - lig - - - - keit, doch der ____ Gang ____



67

zur Se - lig - keit, zur Se - lig - keit, der Gang zur Se - lig -

67

73

den ich zum Himm - mel wan - dern

keit führt zur Freu - de nach den



79

soll.

Schmer - ze, zur Freu - de nach dem Schmer - ze, nur Ge - duld, Ge - duld, mein

$\frac{4}{4}$ $\frac{5}{b}$ $\frac{7}{b}$ $\frac{6}{b}$ $\frac{7}{b} \frac{6}{b}$ $\frac{6}{b}$ $\frac{6}{b}$ $\frac{7}{\#}$ $\frac{9}{8}$ $\frac{8}{7}$ $\frac{7}{5}$

85

Dal Segno.

Dal Segno.

Dal Segno.

Dal Segno.

Dal Segno.

Dal Segno.

Her - ze, es ist ei - ne bö - se Z

Dal Segno.

$\frac{7}{b}$ $\frac{6}{4\sharp}$ $\frac{7}{b}$ $\frac{4}{b}$ $\frac{2}{4}$ $\frac{6}{b}$ $\frac{5}{3}$

Dal Segno. $\frac{8}{7}$

