

Ach, daß ich Wassers gnug hätte

Heinrich Bach
1615 - 1692

Violino
3

Violino
(e¹ - c³)

Viola da
Gamba I
(a - c²)

Viola da
Gamba II
(c - f¹)

Viola da
Gamba III
(c - e¹)

Viola da
Gamba IV
(C - e)

Alto
(h - c²)
Ach

Organo
(Cembalo)

Basso cont.

6/4 5 6 5/4

6

Ach, ach,
O, O,

5

3 4 2 3 4 2 3 4 2 # b (7) #

10

ach, ach, daß ich Was - - sers gnug, Was - - sers gnug, Was - - sers gnug hät - te in mei - nem
O, had I but tears e - nough, tears e - nough, tears e - nough, but tears e - nough in this

10

3 4 2 3 4 2 3 4 2

Musical score for measures 14-17. The vocal line (treble clef) begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment (left hand, bass clef) consists of a whole note chord G2-B2-D3 in the first measure, followed by a whole note chord G2-B2-D3 in the second measure, and a whole note chord G2-B2-D3 in the third measure. The right hand (treble clef) plays a series of chords: G4-B4-D5 (quarter), A4-B4-C5 (quarter), B4-A4 (quarter), G4-F4 (quarter), and G4-B4-D5 (quarter). There are triplets of eighth notes in the vocal line at measures 16 and 17.

Haupt - te und mei - ne Au - gen Trä - nen-quel - len wä - ren, und mei - ne
 head of mine, and that mine eyes were springs of liv - ing wa - ter, and that mine

Piano accompaniment for measures 14-17. The left hand (bass clef) plays a whole note chord G2-B2-D3 in the first measure, followed by a whole note chord G2-B2-D3 in the second measure, and a whole note chord G2-B2-D3 in the third measure. The right hand (treble clef) plays a series of chords: G4-B4-D5 (quarter), A4-B4-C5 (quarter), B4-A4 (quarter), G4-F4 (quarter), and G4-B4-D5 (quarter). There are triplets of eighth notes in the vocal line at measures 16 and 17.

Musical score for measures 18-21. The vocal line (treble clef) begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment (left hand, bass clef) consists of a whole note chord G2-B2-D3 in the first measure, followed by a whole note chord G2-B2-D3 in the second measure, and a whole note chord G2-B2-D3 in the third measure. The right hand (treble clef) plays a series of chords: G4-B4-D5 (quarter), A4-B4-C5 (quarter), B4-A4 (quarter), G4-F4 (quarter), and G4-B4-D5 (quarter). There are triplets of eighth notes in the vocal line at measures 18 and 19.

Au - gen Trä - nen-quel - len wä - ren, daß ich Tag und Nacht, Tag
 eyes were springs of liv - ing wa - ter, that by day and night, day

Piano accompaniment for measures 18-21. The left hand (bass clef) plays a whole note chord G2-B2-D3 in the first measure, followed by a whole note chord G2-B2-D3 in the second measure, and a whole note chord G2-B2-D3 in the third measure. The right hand (treble clef) plays a series of chords: G4-B4-D5 (quarter), A4-B4-C5 (quarter), B4-A4 (quarter), G4-F4 (quarter), and G4-B4-D5 (quarter). There are triplets of eighth notes in the vocal line at measures 18 and 19.

8

— und Nacht, Tag — und Nacht be - wei - nen könn-te mei - ne Sün - - - - de!
and night, day — and night I might la - ment my great trans - gres - - - - sions.

22

6 6 6 # 6 6 *Fine* #

27

Mei - ne Sün - den — ge - hen ü - ber mein Haupt. Wie ei - ne schwe - - re Last sind — sie mir zu
For my sins are — pass - ed o - ver my head. And like a — bur - - den do all — my sins weigh

27

b b 6 4 3

Musical score for measures 32-36. The vocal line (top staff) begins with a whole rest, followed by a melodic phrase starting on G4. The piano accompaniment (middle and bottom staves) features a steady bass line and chords in the right hand.

schwer wor - den, dar - um wei - - - ne ich so, dar - um wei -
hea - vi - ly, where - fore weep I full sore, where - fore weep

Musical score for measures 32-36, including piano accompaniment and chord symbols. The piano part consists of chords in the right hand and a bass line in the left hand. Chord symbols are placed below the piano part.

4 2 5 6 6 6 6 6 6 6

Musical score for measures 37-41. The vocal line (top staff) continues the melody from the previous page. The piano accompaniment (middle and bottom staves) features a steady bass line and chords in the right hand.

- - - ne ich so, und mei - ne bei - den Au - gen flie - -
I full sore, and there - fore both mine eyes do run

Musical score for measures 37-41, including piano accompaniment and chord symbols. The piano part consists of chords in the right hand and a bass line in the left hand. Chord symbols are placed below the piano part.

6 6 6 b #

41

Musical score for measures 41-44. The vocal line (treble clef) features a triplet of eighth notes in measure 41, followed by quarter notes. The piano accompaniment (left hand, bass clef) includes a triplet of eighth notes in measure 41 and quarter notes. The right hand (treble clef) plays quarter notes and eighth notes. The key signature has one sharp (F#).

ßen mit Was - ser, flie
 down with wa - ter, run

Piano accompaniment for measures 41-44. The left hand (bass clef) plays a bass line with quarter notes. The right hand (treble clef) plays chords. Measure numbers 41, 42, 43, and 44 are indicated below the staff.

45

Musical score for measures 45-48. The vocal line (treble clef) features a triplet of eighth notes in measure 45, followed by quarter notes. The piano accompaniment (left hand, bass clef) includes a triplet of eighth notes in measure 45 and quarter notes. The right hand (treble clef) plays quarter notes and eighth notes. The key signature has one sharp (F#).

ßen, flie Mei-nes Seuf -
 down, run and my sigh

ßen mit Was - ser. Mei-nes Seuf -
 down with wa - ter, and my sigh

Piano accompaniment for measures 45-48. The left hand (bass clef) plays a bass line with quarter notes. The right hand (treble clef) plays chords. Measure numbers 45, 46, 47, and 48 are indicated below the staff.

61

Musical score for measures 61-66. The score includes a vocal line and piano accompaniment. The piano part features a bass line with a long melisma across measures 61-66 and a treble line with chords. The key signature has one sharp (F#).

Jam - mers, voll Jam - mers ge - macht am Ta - ge sei - nes
 an - guish, with an - guish and woe in the day, the day of his

61

Piano accompaniment for measures 61-66. The bass line contains a long melisma. Chord symbols are provided below the staff: 6/4, 6, 6, 7#, 7#, 7#, 6/4, #, #, #, #, #.

67

Musical score for measures 67-72. The score includes a vocal line and piano accompaniment. The piano part features a bass line with a melisma across measures 67-72 and a treble line with chords. The key signature has one sharp (F#).

grimmi - gen Zorns, grimmi - gen Zorns, grimmi - gen Zorns, sei - nes grimmi - gen Zorns.
 vengeance and wrath, vengeance and wrath, vengeance and wrath, of his vengeance and wrath.

67

Piano accompaniment for measures 67-72. The bass line contains a long melisma. Chord symbols are provided below the staff: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

6 6 6 6 6 6 6 6 6 6