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## **Johann Sebastian Bach's Werke**

No. 21 - 30

**Bach, Johann Sebastian**

**Leipzig, 1855**

Partitur

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Dominica 24 post Trinitatis.  
„Ach wie flüchtig, ach wie nichtig.“

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Flauto traverso.  
Oboe I.

Oboe II.

Oboe III.

Violino I.

Violino II.

Viola.

Soprano.  
Corno col Soprano.

Alto.

Tenore.

Basso.

Organo e Continuo.

B. W. V.



Handwritten musical score for two systems, each with six staves. The notation includes treble and bass clefs, various rhythmic values, and fingerings. The second system includes the signature "B. W. V." in the bottom right corner. The manuscript shows complex polyphonic textures with many sixteenth and thirty-second notes.



Ach wie flüch - - - tig,  
 Ach wie flüchtig, ach wie flüchtig, ach wie nichtig,  
 Ach wie flüchtig, ach wie flüchtig, ach wie nichtig,  
 Ach wie flüchtig, ach wie flüchtig, ach wie nichtig.

ach wie nich - - - tig  
 ach wie nichtig, ach wie flüchtig, ach wie nichtig,  
 ach wie nichtig, ach wie flüchtig, ach wie nichtig,  
 ach wie nichtig, ach wie flüchtig, ach wie nichtig.

B. W. V.



ist der Men - - - - - sehen  
 ach wie flüchtig, ach wie  
 ach wie flüchtig, ach wie flüch-tig, ach wie  
 ach wie flüchtig, ach wie nich-tig, ach wie nich-tig

Le - - - - - ben!  
 nich-tig ist der Menschen Le - - - - - ben, ach wie flüchtig, ach wie nichtig!  
 nich-tig ist der Menschen Le - - - - - ben, ach wie flüchtig, ach wie nichtig!  
 ist der Menschen Le - - - - - ben, ach wie flüchtig, ach wie nichtig!

B. W. V.



The first system of the piano accompaniment consists of six staves. The upper four staves are treble clef, and the lower two are bass clef. The music is highly rhythmic, with frequent sixteenth and thirty-second notes, and complex chordal textures. The key signature has one sharp (F#) and the time signature is 3/4.

The second system contains the vocal line and piano accompaniment. The vocal line is written on a single staff with a soprano clef. The piano accompaniment consists of five staves (three treble clef, two bass clef). The lyrics are as follows:

Wie ein Ne - bel bald ent - ste - het, und auch wie - der bald ver - ge - het,  
 Wie ein Ne - bel bald ent - ste - het, und auch wie - der bald ver - ge - het,  
 Wie ein Ne - bel bald ent - ste - het, und auch wie - der bald ver - ge - het,

At the bottom of the system, the text "B. W. V." is printed, along with some numerical figures (6, 4, 5, 6) likely indicating fingering or performance instructions.



ste - - - het, und auch  
 wie ein Nebel bald ent - stehet, wie ein Nebel  
 wie ein Nebel bald ent - stehet, wie ein Nebel  
 wie ein Nebel bald ent - stehet, wie ein Nebel

wie - - - der bald ver - - - ge - - - het,  
 bald entste - het, und auch wie der bald ver - ge - het, und auch wieder bald ver - ge - het,  
 bald entste - het, und auch wie der bald ver - ge - het, und auch wieder bald ver - ge - het,  
 bald entste - het, und auch wie der bald ver - ge - het, und auch wieder bald ver - ge - het,

B.W. V.



so ist un - - - ser Le - - - ben,  
 so, so, so ist unser Le - ben, se-het, unser Leben, se -  
 so, so, so ist unser Le - ben, se-het, unser Leben, se -  
 so, so, so ist unser Le - ben, se-het, unser Leben, se -

se - - - het!  
 het, so ist un - ser Le - ben, se - het!  
 het, so ist un - ser Le - ben, se - het!  
 het, so ist un - ser Le - ben, se - het!

R.W.V.





The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first staff is a treble clef with a melodic line. The second and third staves are treble clefs with accompaniment. The fourth and fifth staves are treble clefs with dense chordal accompaniment. The sixth staff is a bass clef with a melodic line. The seventh, eighth, and ninth staves are empty. The tenth staff is a bass clef with a melodic line. The music is in a common time signature and features complex rhythmic patterns.



The second system of the musical score also consists of ten staves, with the same layout as the first system. The top five staves are grouped by a brace. The first staff is a treble clef with a melodic line. The second and third staves are treble clefs with accompaniment. The fourth and fifth staves are treble clefs with dense chordal accompaniment. The sixth staff is a bass clef with a melodic line. The seventh, eighth, and ninth staves are empty. The tenth staff is a bass clef with a melodic line. The music continues with similar complex rhythmic patterns. At the bottom of the system, there are several small annotations: "B.A.V.", "3/2", "6", "3/2", "6", "3/2", "6".



The image displays a page of musical notation, numbered 199 in the top right corner. It consists of two systems of staves. Each system includes a grand staff with five treble clef staves and one bass clef staff. The upper four staves of each system contain complex melodic and harmonic lines, while the fifth staff in each system is a single bass clef staff. Below the grand staves, there is a separate bass clef staff containing a series of numbers, characteristic of figured bass notation. The notation is dense and appears to be a technical exercise or a short piece. At the bottom center of the page, the text "B.W.V." is printed.



ARIA.

Flauto traverso Solo.

Violino Solo.

Tenore.

Continuo.

The musical score is arranged in four systems. The first system shows the Flauto traverso Solo, Violino Solo, Tenore, and Continuo parts. The second and third systems continue the instrumental parts. The fourth system includes the vocal line with lyrics 'So schnell ein rau - - - schend' and the Continuo part. The score is marked with 'piano' and 'B. W. V.'

B. W. V.



Was - ser schießt,

so schnell ein rau - - - schend

Was - ser schießt, so ei - - -

len un - ser's Le - - bens Ta - - - ge, un - ser's Le - - bens

B. W. V.





Musical score system 1, featuring vocal lines and piano accompaniment. The lyrics are: Ta - - ge, un - ser's Le - bens



Musical score system 2, featuring vocal lines and piano accompaniment. The lyrics are: Ta - - ge. *forte*



Musical score system 3, featuring vocal lines and piano accompaniment.



Musical score system 4, featuring vocal lines and piano accompaniment. The lyrics are: So schnell, so schnell, *piano*

B. W. V.



so schnell ein rau - schend

Was - ser schießt, so ei - len un - ser's

Le - bens Ta - ge, so ei - len

un - ser's Le - bens Ta - ge, so schnell, so schnell, so schnell ein rau

B. W. V.



schend Was - - - ser - - - schiest, so - - - ei - - -

- - - - - len un - ser's Le - bens Ta - - - ge,

un - - ser's Le - - bens Ta - - -

- - - ge, un - - ser's Le - - bens Ta - - - ge.

B. W. V.



Die Zeit ver - geht,

die Stun - den ei - - - - len wie sich die Tropfen

plötzlich thei - - - - - len, wenn Al - - - - -

- les in den Ab - - - - - grund schiesst.

B. W. V.



First system of musical notation. It consists of three staves: a treble clef staff with a melodic line, a piano staff with accompaniment, and a bass clef staff with a bass line. The music is in a key with one sharp (F#) and a 3/4 time signature.

Second system of musical notation. It consists of three staves. The treble staff continues the melody. The piano staff provides accompaniment. The bass staff has lyrics: "Die Zeit ver - geht,".

Third system of musical notation. It consists of three staves. The treble staff continues the melody. The piano staff provides accompaniment. The bass staff has lyrics: "die Stun - den ei - - - - - len wie sich die Tropfen".

Fourth system of musical notation. It consists of three staves. The treble staff continues the melody. The piano staff provides accompaniment. The bass staff has lyrics: "plötzlich thei -".

B. W. V.



ARIA.

Oboe I.

Oboe II.

Oboe III.

Basso.

Organo e Continuo.

The first system of the musical score includes five staves. The top three staves are for Oboe I, Oboe II, and Oboe III, all in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Basso part is in bass clef with the same key signature and time signature. The Organo e Continuo part is also in bass clef with the same key signature and time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs.

The second system continues the musical score with five staves. The notation for the Oboe parts and the Basso part is consistent with the first system. The Organo e Continuo part features more complex rhythmic patterns and phrasing.

The third system concludes the musical score on this page with five staves. The notation for all parts remains consistent with the previous systems.

R. W. V.



*piano*

An ir - dische Schätze das Her - ze zu hängen ist ei - ne Verfüh - rung der

*forte*

*piano*

thö - richten Welt, ist ei - ne Verfüh - rung, ist ei - ne Ver - füh - rung. An

*piano*

*forte*

ir - dische Schä - tze das Her - ze zu hän - gen ist ei - ne Ver - füh - rung der thö - rich - ten Welt, ist

B. W. V.



*piano*  
*forte*  
*forte*  
*piano*  
*piano*

ei - ne Ver - füh - rung, ist ei - ne Ver - füh - rung der thö - rich - ten Welt. An

*forte*  
*forte*  
*forte*  
*forte*  
*forte*

ir - di - sche Schä - tze das Her - ze zu hän - gen ist ei - ne Ver - füh - rung der thö - rich - ten Welt.

*piano*  
*forte*  
*forte*  
*piano*  
*piano*

B. W. V.



Wie leichtlich ent - ste - - hen ver -

zeh - - ren - de Glu - - then, wie rau - - schen und rei - - ssen die wal - - len - den Flu - - then, bis

Al - les zer - schmet - - tert in

B.W.V.







First system of musical notation, consisting of five staves. The top two staves are treble clefs, the middle two are bass clefs, and the bottom staff is a bass clef. The music is in G major and 3/4 time. The first staff has a complex melodic line with many slurs and ties. The second and third staves provide harmonic support. The fourth and fifth staves are mostly rests, with some notes in the fifth staff.

Second system of musical notation, consisting of five staves. Similar to the first system, it features a complex melodic line in the top staff and harmonic support in the middle staves. The bottom staff continues with a bass line.

Third system of musical notation, consisting of five staves. The melodic line in the top staff continues with intricate phrasing. The bottom staff shows a steady bass line.

B. W. V.



*piano* *forte*

*piano* *piano* *piano*

*piano*

An ir - di - sche Schätze das Her - ze zu hän - gen ist ei - ne Ver - füh - rung der thö - rich - ten Welt, ist

*forte* *piano*

*forte* *piano*

ei - ne Ver - füh - rung, ist ei - ne Ver - füh - rung. Au - ir - dische Schät - ze das

*forte* *forte*

*forte*

Her - ze zu hän - gen ist ei - ne Ver - füh - rung der thö - rich - ten Welt, ist ei - ne Ver - füh - rung,

H. W. V.



ist ei - ne Ver - füh - rung, ist ei - ne Verführung der thö - richten Welt, der  
thö - richten Welt, der thö - richten Welt.

*Dal Segno.*

**RECITATIVO.**

Soprano.  
Organo e Continuo.

Die höchste Herrlich - keit und Praecht umhüllt zuletzt des Todes Nacht. Wer gleichsam als ein Gott ge -  
sessen, entgeht dem Staub und Asche nicht, und wenn die letzte Stunde schläget, dass man ihn zu der Er - de  
trä - gel, und sei - ner Ho - heit Grund zer - bricht: wird sei - ner ganz ver - ges - sen.

B. W. V.



CHORAL.

Soprano.  
Corno. Flauto traverso.  
Oboe I. II. Violino I.  
coll' Soprano.

Alto.  
Oboe III. Violino II.  
coll' Alto.

Tenore.  
Viola coll' Tenore.

Basso.

Organo e Continuo.

Ach wie flüchtig, ach wie nieh-tig sind der Menschen Sa- - chen! Al - les, Al - les,

Ach wie flüchtig, ach wie nieh-tig sind der Menschen Sa- - chen! Al - les, Al - les,

Ach wie flüchtig, ach wie nieh-tig sind der Menschen Sa- - chen! Al - les, Al - les,

Ach wie flüchtig, ach wie nieh-tig sind der Menschen Sa- - chen! Al - les, Al - les,

Ach wie flüchtig, ach wie nieh-tig sind der Menschen Sa- - chen! Al - les, Al - les,

was wir se - hen, das muss fal - len und ver - ge - hen; wer Gott fürcht't, bleibt e - wig ste - hen.

was wir se - hen, das muss fal - len und ver - ge - hen; wer Gott fürcht't, bleibt e - wig ste - hen.

was wir se - hen, das muss fal - len und ver - ge - hen; wer Gott fürcht't, bleibt e - wig ste - hen.

was wir se - hen, das muss fal - len und ver - ge - hen; wer Gott fürcht't, bleibt e - wig ste - hen.

was wir se - hen, das muss fal - len und ver - ge - hen; wer Gott fürcht't, bleibt e - wig ste - hen.

B. W. V.