

Heinrich
BACH

Ach, daß ich Wassers gnug hätte

Lamento für Alt solo
Violine, 4 Violen da Gamba (3 Violen, Violoncello) und Orgel

herausgegeben von / edited by
Traugott Fedke

Stuttgarter Bach-Ausgaben

Partitur / Full score



Carus 30.401

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 30.401),
komplettes Orchestermaterial (Carus 30.401/19).

The following performance material is available for this work:
full score (Carus 30.401),
complete orchestral material (Carus 30.401/19).

Vorwort

Heinrich Bach, der Bruder von Johann Sebastian Bachs Großvater Christoph Bach (1613–1661) und Begründer der Arnstädter Linie der Musikerfamilie, wurde 1615 in Wechmar bei Gotha geboren. Er starb 1692 in Arnstadt, wo er 1641 als Stadtmusikus und Organist der Barfüßer- und Liebfrauenkirche angestellt worden war.

Das hier vorgelegte Lamento *Ach, daß ich Wassers gnug hätte* ist handschriftlich in der Universitätsbibliothek Uppsala erhalten und hier ausdrücklich als Werk Heinrich Bachs bezeichnet. In dem 1790 gedruckten Verzeichnis des Nachlasses von Carl Philipp Emanuel Bach ist es jedoch in eine Gruppe von Kompositionen seines Sohnes Johann Christoph (1642–1703) eingeordnet¹. Welche der beiden Autorangaben eine Fehlzusweisung darstellt, ist heute nicht mehr mit Sicherheit zu entscheiden, doch liegt die Vermutung zumindest näher, daß das Verzeichnis von 1790 mit seinen oft recht pauschalen Angaben hier irrt. In der jüngeren Literatur ist das Werk verschiedentlich Johann Christoph Bach zugeschrieben worden, freilich mit wenig stichhaltigen und jedenfalls Heinrich Bachs Autorschaft nicht ausschließenden stilistischen Argumenten².

Bei der Uppsalaer Quelle handelt es sich um eine in deutscher Orgeltabulatur geschriebene Partitur (Signatur: 3:1) und einen inhaltlich mit dieser voll übereinstimmenden Stimmensatz (Signatur: i hs. 3:1) aus 11 einzelnen Stimmlättern³. Der Titel lautet: „Lamento / Ach daß ich waßers gnug hette / Alto è Violino / con 4 Complimenti / ad placitum / Autore [so der Stimmensatz; die Tabulatur, deren Titel sonst nur geringfügig orthographisch abweicht, hat statt „Autore“: „di“] Heinrich Bach“. Zu Beginn der Tabulaturaufzeichnung steht: „Lamento Alto solo Con 4 Viole / Ach daß Ich waßerß gnug / Heinrich Bach“.

In T. 33 lautet die dritte Note in Continuo und Violone in der Quelle *c* statt *d*, in T. 42 hat die Viola I *f*¹ statt *fis*¹. Im Blick auf die praktische Bestimmung dieser Ausgabe wurden einige in den Handschriften offensichtlich vergessene Binde- und Haltebögen ergänzt; sie sind durch Punktierung als Zusatz gekennzeichnet. Die Generalbaßaussetzung ist als Vorschlag des Herausgebers zu verstehen. Der Singtext, eine Zusammenstellung aus Jeremia 9,1, Psalm 38,5 und Klagelieder Jeremiae 1,16/22/12, wird in moderner Rechtschreibung wiedergegeben, entspricht im übrigen jedoch der Vorlage. Die abschließende Wiederholung des ersten Teils ist nur in der Continuo-Stimme ausgeschrieben, die übrigen Stimmen und die Tabulatur haben stattdessen Repetitionsvermerke wie „Repetatur ab initio“ und „da Capo“.

Für die Überlassung von Fotokopien dankt der Herausgeber der Universitätsbibliothek Uppsala verbindlichst.

Berlin, im Sommer 1973

Traugott Fedtke

¹ Vgl. BJ 1939, S. 95.

² Vgl. Max Schneider, BJ 1907, S. 108, u. Vorwort zu RD I/1, S. VI, sowie Karl Geiringer, *Die Musikerfamilie Bach. Leben und Wirken in drei Jahrhunderten*, München 1958, S. 33, Anm. 1, u. S. 60.

³ Nicht für unsere Ausgabe herangezogen wurde die Handschrift Mus. ms. P 864 der Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz in Berlin. Es handelt sich dabei um eine um 1900 von Max Schneider anhand der Uppsalaer Vorlagen gefertigte Sparte.

Preface

Heinrich Bach was the brother of Johann Sebastian Bach's grandfather, Christoph Bach (1613–1661) and the founder of the Arnstadt line of the Bach family. He was born in 1615 in Wechmar near Gotha and died in 1692 in Arnstadt, where he had been appointed town-musician and organist of the Barfüsser- und Liebfrauenkirche in 1641.

This present elegy “Ach, dass ich Wassers gnug hätte” has survived in manuscript in the University Library, Uppsala and is ascribed explicitly to Heinrich Bach. However in the printed list of the estate left by Carl Philipp Emanuel Bach (1790) the work is given amongst those ascribed to his son, Johann Christoph (1642–1703)¹. Which of these two ascriptions is inaccurate can no longer be determined with any degree of certainty. However it seems on the face of it more reasonable to look upon the list of 1790 as likely to be the more unreliable, with its preference for large groupings under single composer headings. In more recent times the work has been tended to be ascribed to Johann Christoph Bach, on grounds of style which are in themselves not conclusive and certainly not such as to exclude Heinrich Bach as the possible composer².

The Uppsala source takes the form of a score in German organ tablature (No: 3:1) and 11 part sheets which correspond exactly to the score (No: i. hs. 3:1)³. The title reads: “Lamento / Ach daß ich wassers gnug hette / Alto è Violino / con 4 Complimenti / ad placitum / Autore Heinrich Bach”. This is the formulation of the set of parts. The title of the score contains a few minor variants of spelling and instead of “Autore” has simply “di”. The tablature is also preceded by the caption “Lamento Alto solo Con 4 viole / Ach daß Ich waßerß gnug / Heinrich Bach”.

In the source the 3rd note of bar 33 in both the continuo and violone parts is given as c instead of d; in bar 42 the Viola I has f¹ instead of f[#]¹. Since the present edition is also meant to serve practical purposes a few slurs and ties omitted in the manuscripts have been inserted and are presented here with dotted lines. The realization of the basso continuo is likewise editorial. The vocal text, a conflation from Jeremiah 9, v 1, Psalm 38, v 4 and Lamentations 1, vv 16, 22, 12, is given in modern spelling but otherwise corresponds exactly to source. The final repeat of the first section is written out in the source only in the continuo part; all other parts and the tablature contain repeat directions such as “Repetatur ab initio” and “da Capo”.

The Editor is indebted to the University Library, Uppsala for kindly placing photo-copied material at his disposal.

Berlin, Summer 1973

Traugott Fedtke

(English translation by Derek McCulloch)

¹ cf Bach-Jahrbuch, 1939, p 95.

² cf Max Schneider, Bach-Jahrbuch, 1907, p 108 and the Preface to Reichsdenkmale I/1, p VI and Karl Geiringer, “Die Musikerfamilie Bach. Leben und Wirken in drei Jahrhunderten”, Munich 1958, p 33 Note 1, and p 60.

³ The manuscript Mus. ms. P 864 in the Music Department of the Staatsbibliothek Preussischer Kulturbesitz in Berlin was not used for this edition, since it was made by Max Schneider c. 1900 from the same source material in Uppsala.

Ach, daß ich Wassers gnug hätte

Violino
3

Violino
(e¹ - c³)

Viola da Gamba I
Viola 1.
(a - c²)

Viola da Gamba II
Viola 2.
(c - f¹)

Viola da Gamba III
Viola 3.
(c - e¹)

Viola da Gamba IV
Violone
(C - e)

Alto
(h - c²)

Or.
-ont.

PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The musical score is arranged in a system with six staves. The top staff is for Violino (Violin), followed by four staves for Viola da Gamba (Viola) I, II, III, and IV (Violone). The bottom staff is for Alto. The music is written in a single system with a common time signature. The key signature has one sharp (F#). The score includes a large watermark 'PROBEPARTITUR' and a magnifying glass icon. The text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is also present.

Aufführungsdauer/Duration: ca. 5 min.

© 1976/1995 by Carus-Verlag, Stuttgart – CV 30.401

Vervielfältigungen jeglicher Art sind gesetzlich verboten./Any unauthorized reproduction is prohibited by law.
Alle Rechte vorbehalten /All rights reserved / 2019 / Printed in Germany / www.carus-verlag.com

Herausgeber und
Generalbassaussetzung: Traugott Fedtke
English version by Derek McCulloch

5

5

3 3 4 3 3 4 3 4

10

Was - - sers gnug, Was - - sers gnug, Was - -
 at tears — e - nough, tears — e - nough, tears —

nem
 n this

3 3 4 3 3 4 3 4 3 4 3 4 3 4

14

Musical score for measures 14-17. The vocal line (treble clef) features a melody with eighth and sixteenth notes, including two triplet markings. The piano accompaniment (left hand, bass clef) consists of a steady eighth-note bass line, while the right hand plays chords and single notes.

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

14

Piano accompaniment for measures 14-17. The left hand plays a bass line with chords, and the right hand plays chords and single notes. Chord symbols are indicated below the staff: 7, #, #, #.

18

Musical score for measures 18-21. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

quel - len wä - ren, Tag
 liv - ing wa - ter, t zy

Piano accompaniment for measures 18-21. The left hand plays a bass line with chords, and the right hand plays chords and single notes. Chord symbols are indicated below the staff: #, #, 3, #, 6.

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

22

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

22

6 6 6 #

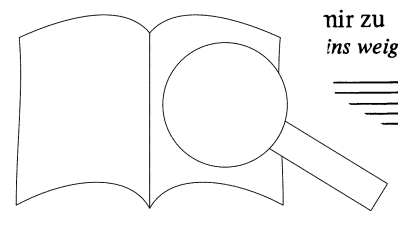
4
Fine #

27

ge - hen ü - ber mein Haupt. Wie ei - ne schwe -
 pass - ed o - ver my head. And like a bur -

nir zu
 ins weigh

b b 6 4 3



PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

32

Musical score for the first system, measures 32-36. It includes vocal staves and piano accompaniment.

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

32

Musical score for the second system, measures 32-36. It includes piano accompaniment with fingerings.

4 5 6 6 6 8 6 6

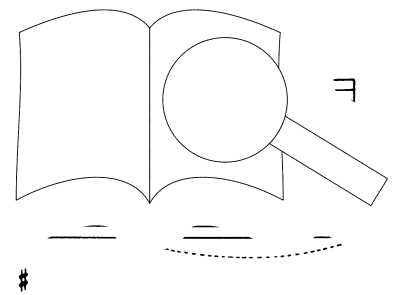
37

Musical score for the third system, measures 37-41. It includes vocal staves and piano accompaniment.

ich so, und mei - ne bei - den
 full sore, and there-fore both mine

Musical score for the fourth system, measures 37-41. It includes piano accompaniment with fingerings.

6 6 8 6 #



41

Musical score for measures 41-44. The vocal line (treble clef) and piano accompaniment (three staves: two alto clefs and one bass clef) feature triplets and various rhythmic patterns. The key signature has one sharp (F#).

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

41

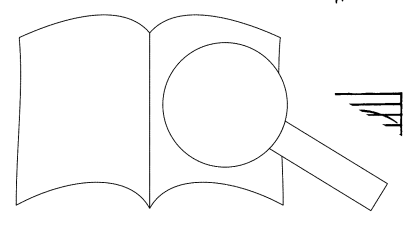
Piano accompaniment for measures 41-44, showing chord progressions and bass lines. Measure numbers 41, 42, 43, and 44 are indicated below the staff.

45

Musical score for measures 45-48. The vocal line and piano accompaniment continue with similar rhythmic and melodic patterns. The key signature remains one sharp.

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

Piano accompaniment for measures 45-48, showing chord progressions and bass lines. Measure numbers 45, 46, 47, and 48 are indicated below the staff.



PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

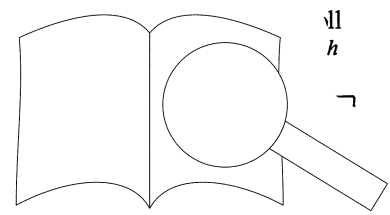
Musical score for measures 50-54. The vocal line is in G major, 4/4 time. The piano accompaniment consists of two staves. The lyrics are: zens ist viel, ing is great, mei-nes Seufzens ist viel, and my sigh-ing is great, und mein and my

zens ist viel, ing is great, mei-nes Seufzens ist viel, and my sigh-ing is great, und mein and my

Piano accompaniment for measures 50-54. The left hand plays a steady bass line with chords, and the right hand plays chords and moving lines. Fingering numbers 6, 6, 6, and b are indicated below the notes.

Musical score for measures 55-60. The vocal line continues with the lyrics: oe - trü - - - bet, denn der Herr, der He; d, op - pres - - - sed, for the Lord hath stri. The piano accompaniment continues with chords and moving lines.

oe - trü - - - bet, denn der Herr, der He; d, op - pres - - - sed, for the Lord hath stri



PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Piano accompaniment for measures 55-60. The left hand plays chords and moving lines, and the right hand plays chords. Fingering numbers 6, 7, 8, #, #, 6, 6, 6 are indicated below the notes.

61

Musical score for measures 61-66. It includes a vocal line and four piano accompaniment staves (treble and bass clefs). The music is in a key with one sharp (F#) and a 6/8 time signature.

Jam - mers, voll Jam - mers ge - macht
 an - guish, with an - guish and woe

61

Piano accompaniment for measures 61-66. The left hand plays a bass line with chords, and the right hand plays chords. Fingering numbers (6, 7) are indicated below the notes.

67

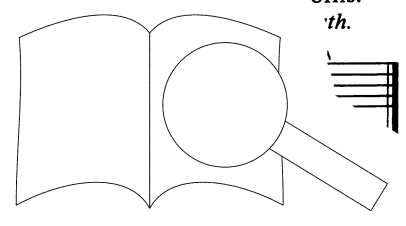
Musical score for measures 67-70. It includes a vocal line and four piano accompaniment staves. The music continues in the same key and time signature.

grimmi - gen Zorns,
 vengeance and wrath,

grimmi - gen Zorns,
 vengeance and wrath,

7 orns.
 th.

Piano accompaniment for measures 67-70. The left hand plays a bass line with chords, and the right hand plays chords. Fingering numbers (6) are indicated below the notes.



6 4 5
 Da Capo