

J.S. Bach
Cantata No. 26
Ach wie flüchtig, ach wie nichtig

1. Coro

Corno
Fl. trav.
Ob. I, II, III
Viol. solo
Viol. I, II
Va.
Continuo

Musical score for the first system of the first chorus. It features a horn part on a single staff and a string part on a grand staff (treble and bass clefs). The horn part begins with a melodic line, and the strings provide a rhythmic accompaniment. The word "Tutti" is written below the string staff.

Musical score for the second system of the first chorus. It features a violin solo part on a single staff and a string part on a grand staff. The violin solo part is marked with a '7' (seventh finger) and a 'y' (pizzicato). The string part continues the accompaniment.

Musical score for the third system of the first chorus. It features a violin solo part on a single staff and a string part on a grand staff. The violin solo part is marked with a '7' and a 'y'. The string part continues the accompaniment.

Musical score for the fourth system of the first chorus. It features a violin solo part on a single staff and a string part on a grand staff. The violin solo part is marked with a '7' and a 'y'. The string part continues the accompaniment.

10

Fl. Ob. Viol. Va.

13

Archi Fl. Ob.

Soprano (col Corno)

Ach wie flüch - - - tig,
 Ah! how wea - - - ry,
 Om - - - bre vai - - - ne,

Alto

Ach wie flüchtig,
 Ah! how wea - ry,
 Ombre vai - ne,

Tenore

Ach wie flüchtig,
 Ah! how wea - ry,
 Ombre vai - ne,

Basso

Ach wie flüchtig,
 Ah! how wea - ry,
 Ombre vai - ne,

ach wie flüchtig, ach wie
 ah! how wea - ry, ah! how
 om-bre vai - ne, fu - gi -

ach wie flüchtig, ach wie
 ah! how wea - ry, ah! how
 om-bre vai - ne, fu - gi -

ach wie flüchtig, ach wie
 ah! how wea - ry, ah! how
 om-bre vai - ne, fu - gi -

16

Archi Fl. Ob. Viol.

19

ach wie
ah! how
fu - - - gi - - -

nich - tig,
fleet - ing,
ti - ve,

ach wie nichtig,
ah! how fleet ing,
fu - gi - ti - ve,

nich - tig,
fleet - ing,
ti - ve,

ach wienichtig,
ah! how fleet ing,
fu - gi - ti - ve,

nich - tig,
fleet - ing,
ti - ve,

ach wienichtig,
ah! how fleet ing,
fu - gi - ti - ve,

22

nich - - - - - tig
fleet - - - - - ing,
ti - - - - - ve,

ach wie flüch - tig, ach wie nichtig,
ah! how wea - ry, ah! how fleet - ing,
om - bre vai - ne, fu - gi - ti - ve,

ach wie flüch - tig, ach wie nichtig,
ah! how wea - ry, ah! how fleet - ing,
om - bre vai - ne, fu - gi - ti - ve,

ach wie flüch - tig, ach wie nichtig,
ah! how wea - ry, ah! how fleet - ing,
om - bre vai - ne, fu - gi - ti - ve,

ist der Men - - - schen
is the life we
 telle est no - - - tre

ach wie flüchtig, ach wie
ah! how wea - ry, ah! how
 om - bre vai - ne, fu - gi -

ach wie flüchtig, ach wie flüchtig, ach wie
ah! how wea - ry, ah! how
 om - bre vai - ne, om - bre vai - ne fu - gi -

ach wie flüchtig, ach wie nichtig, ach wie nichtig,
ah! how wea - ry, ah! how fleet - ing, ah! how fleet - ing
 om - bre vai - ne, fu - gi - ti - ve, fu - gi - ti - ve,

24

Le - - - ben!
cher - - - ish!
 vi - - - e!

nichtig ist der Menschen Le - - - ben, ach wie flüchtig, ach wie
fleet - ing is the life we cher - - - ish!
ah! how wea - ry, ah! how
 ti - ve, telle est no - tre vi - - - e, om - bre vai - ne, fu - gi -

nichtig ist der Menschen Le - - - ben, ach wie flüchtig, ach wie
fleet - ing is the life we cher - - - ish!
ah! how wea - ry, ah! how
 ti - ve, telle est no - tre vi - - - e, om - bre vai - ne, fu - gi -

ist der Menschen Le - - - ben, ach wie flüchtig, ach wie
is the life we cher - - - ish!
ah! how wea - ry, ah! how
 telle est no - tre vi - - - e, om - bre vai - ne, fu - gi -

27

nich.tig!
flee.t.ing!
ti - ve!

nich.tig!
flee.t.ing!
ti - ve!

nich.tig!
flee.t.ing!
ti - ve!

29

[A]

Wie ein
As a
Comme un

Wie ein Ne. .bel
As a va. .pour
Comme un brouil. lard

Wie ein Ne. .bel
As a va. .pour
Comme un brouil. lard

Wie ein Ne. .bel
As a va. .pour
Comme un brouil. lard

[A]

32

Ne - - - bel bald ent - - -
 va - - - *pour* it ap - - -
 brouil - - - lard naît sur

bald ent - ste - het und auch wie - der bald ver - ge - het
it ap - pear - eth, and as swift - ly dis - ap - pear - eth,
 naît sur l'heu - re, et sur l'heu - re se dis - si - pe,

bald ent - ste - het und auch wie - der bald ver - ge - het
it ap - pear - eth, and as swift - ly dis - ap - pear - eth,
 naît sur l'heu - re, et sur l'heu - re se dis - si - pe,

bald ent - ste - het und auch wie - der bald ver - ge - het
it ap - pear - eth, and as swift - ly dis - ap - pear - eth,
 naît sur l'heu - re, et sur l'heu - re se dis - si - pe,

34

ste - - - het,
 pear - - - eth,
 l'heu - - - re,

wie ein Ne - bel bald ent - ste - het,
as a va - pour it ap - pear - eth,
 comme un brouillard naît sur l'heu - re,

wie ein Ne - bel bald ent - ste - het,
as a va - pour it ap - pear - eth,
 comme un brouillard naît sur l'heu - re,

wie ein Ne - bel bald ent - ste - het,
as a va - pour it ap - pear - eth,
 comme un brouillard naît sur l'heu - re,

36

und auch wie - - - - der
and as swift - - - - ly
 et sur l'heu - - - - re

wie ein Ne - bel bald ent - ste - het und auch
as a va - pour it ap - pear - eth, and as
 comme un brouil - lard naît sur l'heu - re, et sur

wie ein Ne - bel bald ent - ste - het und auch
as a va - pour it ap - pear - eth, and as
 comme un brouil - lard naît sur l'heu - re, et sur

wie ein Ne - bel bald ent - ste - het und auch
as a va - pour it ap - pear - eth, and as
 comme un brouil - lard naît sur l'heu - re, et sur

39

bald ver - - - ge - - - het,
dis - - - ap - - - pear - - - eth;
 se dis - - - si - - - pe,

wie - der bald ver - ge - het, und auch wieder bald ver - ge - het,
swift - ly dis - ap - pear - eth, and as swift - ly dis - ap - pear - eth;
 l'heu - re se dis - si - pe, et sur l'heu - re se dis - si - pe,

wie - der bald ver - ge - het, und auch wieder bald ver - ge - het,
swift - ly dis - ap - pear - eth, and as swift - ly dis - ap - pear - eth;
 l'heu - re se dis - si - pe, et sur l'heu - re se dis - si - pe,

wie - der bald ver - ge - het, und auch wieder bald ver - ge - het,
swift - ly dis - ap - pear - eth, and as swift - ly dis - ap - pear - eth;
 l'heu - re se dis - si - pe, et sur l'heu - re se dis - si - pe,

41

so ist un - ser
when, and where no
 tels nos jours, hé - - -

so, so, so ist un.ser Le.ben,
when, where, when and where, no mor.tal
 tels, tels, tels nos jours s'é.cou.lent,

so, so, so ist un.ser Le.ben,
when, where, when and where, no mor.tal
 tels, tels, tels nos jours s'é.cou.lent,

so, so, so ist un.ser Le.ben,
when, where, when and where, no mor.tal
 tels, tels, tels nos jours s'é.cou.lent,

44

Le - - - ben, se - - - het!
mor - - - tal know - - - eth!
 las, s'é - - - cou - - - lent!

se.het, un.ser Le.ben, se.het, so ist un.ser Le.ben, se.het!
know.eth, when no mor.tal know.eth, when and where, no mor.tal know.eth!
 hé.las, tels nos jours s'é.cou.lent, tels nos jours, hé.las, s'é.cou.lent!

se.het, un.ser Le.ben, se.het, so ist un.ser Le.ben, se.het!
know.eth, when no mor.tal know.eth, when and where, no mor.tal know.eth!
 hé.las, tels nos jours s'é.cou.lent, tels nos jours, hé.las, s'é.cou.lent!

se.het, un.ser Le.ben, se.het, so ist un.ser Le.ben, se.het!
know.eth, when no mor.tal know.eth, when and where, no mor.tal know.eth!
 hé.las, tels nos jours s'é.cou.lent, tels nos jours, hé.las, s'é.cou.lent!

47

50

Measures 50-52 of the Cantata No. 26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in G major and 3/4 time. Measure 50 features a complex texture with sixteenth-note runs in both hands. Measure 51 continues with similar rhythmic patterns. Measure 52 shows a change in the bass line with a half-note rest.

53

Measures 53-55 of the Cantata No. 26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 53 is characterized by dense sixteenth-note passages in both hands. Measure 54 continues with similar rhythmic intensity. Measure 55 features a more active bass line with sixteenth-note runs.

56

Measures 56-58 of the Cantata No. 26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 56 shows a change in texture with more block chords in the upper voice. Measure 57 continues with similar harmonic structures. Measure 58 features a more active bass line with sixteenth-note runs.

59

Measures 59-61 of the Cantata No. 26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 59 features a change in texture with more block chords in the upper voice. Measure 60 continues with similar harmonic structures. Measure 61 features a more active bass line with sixteenth-note runs.

62

Measures 62-64 of the Cantata No. 26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 62 features a change in texture with more block chords in the upper voice. Measure 63 continues with similar harmonic structures. Measure 64 features a more active bass line with sixteenth-note runs.

2. Aria

Fl. Viol. §

Fl. trav.
Viol. solo
Continuo

Musical score for Flute and Violin, measures 1-4. The flute part features a continuous eighth-note pattern. The violin part provides a harmonic accompaniment with a similar rhythmic motif.

Musical score for Flute and Violin, measures 5-8. The flute part continues with the eighth-note pattern, while the violin part maintains the accompaniment.

Musical score for Violin, measures 9-12. The violin part continues with the eighth-note pattern, while the flute part provides a harmonic accompaniment.

Tenore

A

So schnell ein rau - schend
 As swift as rush - ing
 Tor - rent qui rou - les

piano

Musical score for Tenor and Continuo, measures 13-16. The tenor part begins with the lyrics. The continuo part provides a harmonic accompaniment.

Was - ser schießt,
 wa - ters flow,
 vers - la - mer,

forte

Musical score for Tenor and Continuo, measures 17-20. The tenor part continues with the lyrics. The continuo part provides a harmonic accompaniment.

so schnell ein rau schend
 as swift as rush ing
 tor-rent qui rou-les

20 *piano*

Was serschießt, so ei-
 wa-ters flow, so hast-
 vers la mer, nos jours

24

- - - len un-sers Le-bens Ta- - - ge, un-sers Le-bens
 - - - ens life's short jour-ney on- - - wards, life's short jour-ney
 res-semblent à tes on- - - des, res-semblent à tes

28

Ta- - - ge, un-sers Le-bens
 on- - - wards life's short jour-ney
 on- - - des, à tes

32

B

36

Ta - ge.
on - wards.
on - des.

Fl. Viol.
forte

40

44

So schnell, _____ so schnell, _____
As swift, _____ as swift, _____
Tor - rent, _____ tor - rent, _____

48

— so schnell _____ ein rau - - schend
— as swift _____ as rus - - - ing
— tor - rent _____ qui rou - - - les

C

Was ser schießt, so ei
 wa ters flow, so hast
 vers la mer, nos jours

52

len un sers Le bens Ta ge, so ei
 ens life's short jour ney on wards so hast
 res sem blent à tes on des, nos jours

55

len un sers Le bens
 ens, life's short jour ney
 res sem blent à tes

58

Ta ge, so schnell, so schnell, so schnell ein rau
 on wards, as swift, as swift as rush
 on des, tor rent, tor rent, tor rent qui rou

61

64

schend Was - ser schießt, so ei -
 - ing wa - ters flow, so hast -
 - les vers la mer, nos jours

67

len -
 - ens -
 res -

70

un - sers Le - bens Ta - ge, un - sers Le - bens
life's short jour - ney - on - wards, life's short jour - ney
 sem - blent à tes on - des, res - semblent, à tes

73

Ta - ge,
 on - wards,
 on - des,

D

un - sers Le - bens Ta - - ge.
life's short journey on - - wards.
 ressemblent à - - tes on - - des.

77

Die Zeit ver - geht, ——— die
The days de - part ——— be -
 Le temps s'en - fuit, ——— les

81

(Fine)

Stun - den ei - - - - len, wie sich die Trop - fen
yond re - call - - - - ing, as wa - ter from the
 heu - res pas - - - - sent, les gout - tes ain - si

85

plötzlich tei - - - - len, wenn al -
mountains fall - - - - ing, is lost
 tombent et se dis - per - - - - sent, quand l'eau

88

E

les in den Ab - - - grund schießt.
 with in the lake be - low.
 sen goufre dans l'a - bî - - me.

92

95

98

F

Die Zeit ver - geht,
 The days de - part
 Le temps s'en - fuit,

101

die Stun - den ei - len, wie
 be - yond re - call - ing, as
 les heu - res pas - sent, les

104

sich die Trop - fen plötz - lich tei -
 wa - ter from the moun - tains fall -
 gout - tes ain - si tom - bent et se dis - per -

107

- len, wenn al
 - ing, is lost
 - sent, quand l'eau

110

- - - les in - den Ab - - - grund schießt.
 with in the lake be - low.
 s'en gouf fre dans l'a - bi - me.

114

dal segno

3. Recitativo

Alto

Die Freu - - - - - de wird zur Traurigkeit, die
Our joy - - - - - *is turned to mourning, and*
 La joi - - - - - e de-vient tris-tesse, la

Continuo

6 7^b
5

Schön - heit fällt als ei - ne Blu - me, die groß - te Stär-ke wird ge-schwächt, es
beau - ty, fad-eth as a flow'r; the strong, be-come as lit-tle children, good
 beau - té tom-be comme une fleur, la for - ce s'af-fai-blit et meurt, for -

3

6 6 6
4 4 4
2 2 2

än-dert sich das Glük-ke mit der Zeit, bald ist es aus mit Ehr und Ruh-me, die
for-tune and suc-cess must have an end, e'en so it is with fame and hon-our, with
 tu - ne, tes fa-veurs ne sont qu'un mot, honneur et gloi-re que men - son-ge: la

5

6 6 6
4 4 4
2 2 2

Wis-senschaft, und was ein Mensche dichtet, wird endlich durch das Grab vernichtet.
know-ledge, and all of mans in-vention. All, all within the grave must perish.
 science hu-maine, la pensée al-tiè-re dans l'ombre de la mort s'é-teignent.

7II

6 6 6
4 4 4
2 2 2

4. Aria

Ob. I, II, III
Continuo

Musical notation for the first system of the Aria, featuring woodwinds and continuo. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The woodwinds play a complex, rhythmic pattern of eighth and sixteenth notes. The continuo part is in the bass clef, providing a steady accompaniment.

Musical notation for the second system of the Aria, continuing the woodwind and continuo parts.

Musical notation for the third system of the Aria, continuing the woodwind and continuo parts.

Basso

A

An ir - di - sche Schät - ze das Her - ze zu hän - gen ist
 Set not thy - heart on the things of the world, for -
 Aux biens de la ter - re, fra - gi - les ri - ches - ses, c'est

Musical notation for the vocal and piano accompaniment of the first vocal line. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part is marked *piano*.

(Fine)

(col oct. bassa ad lib.)

ei - ne Ver - füh - rung der tö - rich - ten Welt, ist ei - ne Ver - füh - rung,
 vain are its pleas - ures and fleet - ing its joys, for vain are its pleas - ures,
 pu - re fo - li - e d'at - ta - cher son coeur, c'est pu - re fo - li - e,

Musical notation for the vocal and piano accompaniment of the second vocal line. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part is marked *forte*.

22

ist ei - ne Ver - füh - rung. An ir - di - sche Schät - ze das
 for. vain are its pleas - ures. Set not thy - heart on the
 c'est pu - re fo - li - e. Aux biens de la ter - re fra -

piano

26

Her - ze zu hän - gen ist ei - ne Ver - füh - rung der tö - rich - ten Welt, ist
 things of the world, for - vain are its pleas - ures and fleet - ing its joys, for
 gi - les ri - ches - ses, c'est pu - re fo - li - e d'at - ta - cher son coeur, c'est

forte

29

ei - ne Ver - füh - rung, ist ei - ne Ver - füh - rung der
 vain are its pleas - ures, for vain are its pleas - ures and
 pu - re fo - li - e, c'est pu - re fo - li - e, d'at -

piano

32

tö - rich - ten Welt. An ir - di - sche Schät - ze das Her - ze zu hän - gen ist
 fleet - ing its joys. Set not thy - heart on the things of the world, for -
 ta - cher son coeur. Aux biens de la ter - re, fra - gi - les ri - ches - ses, c'est

35

ei - ne Ver - füh - rung der tö - rich - ten Welt.
vain are its pleas - ures and fleet - ing its - joys.
 pu - re fo - li - e d'at - ta - cher son coeur.

forte

39

43

B

Wie leicht - lich ent - ste - hen ver -
By world - ly am - bi - tion thy
 La flam - me per - fi - de sur.

piano

46

zeh - ren de Glu - ten, wie rau - schen und rei - ßen die
soul is en - dan - gered, as floods, in the strength and the
 prend ta de - meu - re, les flots en - fu - ri - e - dé -

forte *piano*

wal - len - den Flu - ten, bis al - les zer - schmet -
 might of their fu - ry, de - stroy - ing and rend -
 bor - dent et gron - dent, tout tom - be s'e'f - fon -

48 *forte* *piano*

tert in
 ing, sweep
 dre, tout

50

Trü - mer zer - fällt. Wie
 all things be - fore them. By
 croule à l'in - stant. La

53 *forte*

C

leicht - lich ent - ste - hen ver - zeh - ren - de Glu - ten, wie
 world - ly am - bi - tion thy soul is en - dan - gered, as
 flam - me per - fi - de sur - prend ta de - meu - re, les

56

58

rau - schen und rei - ßen die wal - len - den Flu - ten, bis
floods, in the strength and the might of their fu - ry, de -
 flots en - fu - ri - e dé - bor - dent et gron - dent, tout

60

al - les zer - schmet - tert in Trüm - mer zer -
stroy - ing and rend - ing, sweep all things be -
 tcm - be, s'ef - fon - dre, tout croule à l'in -

piano

D

63

fällt.
fore them.
 stant.

forte

68

72

77

E

An ir-.di.sche Schät-.ze das
 Set not thy—heart on the
 Aux biens de la ter-.re, fra-

piano

col octave bassa ad lib.

81

Her-.ze zu hän-.gen ist ei-.ne Ver-füh-.rung der tö-.rich-ten Welt, ist
things of the world, for— vain are its pleas-ures and fleet-ing its—joys, for
 gi-.les ri-ches-ses, c'est pu-re fo-li-.e d'at-ta-cher son coeur, c'est

forte

84

ei-.ne Ver-füh-.rung, ist ei-.ne Ver-füh-.rung. An
vain are its pleas-ures, for vain are its pleas-ures. Set
 pu-re fo-li-.e, c'est pu-re fo-li-.e. Aux

piano

ir . di . sche Schät . ze das Her . ze zu hän . gen ist ei . ne Ver . fuh . rung der
 not thy heart on the things of the world, for vain are its pleas . ures and
 biens de la ter . re, fra . gi . les ri . ches . ses, c'est pu . re fo . li . e d'at .

88

tö . rich . ten Welt, ist ei . ne Ver . fuh . rung, ist ei . ne Ver . fuh . rung,
 fleet . ing its joys, for vain are its pleas . ures, for vain are its pleas . ures,
 ta . cher son coeur, c'est pu . re fo . li . e, c'est pu . re fo . li . e,

91

forte

ist ei . ne Ver . fuh . rung der tö . rich . ten Welt, der tö . . .
 for vain are its pleas . ures and fleet . ing its joys, and fleet . . .
 c'est pu . re fo . li . e d'at . ta . cher son coeur, d'at . ta . . .

95

- rich . ten Welt, der tö . . rich . ten Welt.
 - ing its joys, and fleet . ing its joys.
 - cher son coeur, d'at . ta . . cher son coeur.

99

dal segno

5. Recitativo

Soprano

Die höch.ste Herr.lich.keit und Pracht um.hüllt zu . letzt des To . des
Both, high and low, and rich and poor, all in the grave at last must
 Sur l'or et le man.teau des rois, la mort é . ten . dra son lin .

Continuo

6 # 8 5b

3

Nacht. Wer gleich.sam als ein Gott ge . ses . sen, ent . geht dem Staub und A . sche
lie. The great . est mon . arch of the earth, when strikes the hour of his de .
 ceul. Quand tu se . rais un Dieu sur ter . re, qu'es . tu, si non cendre et pous .

6 7b 5b

5

nicht, und wenn die letz . te Stun . de schlä . get, daß man ihn zu der Er . de
part . ure, must lay a . side his crown and scep . tre and to the si . lent grave be
 sière. Quand son . ne . ra le glas fu . nè . bre, ap . pel su . prê . me de la

b 6 4 2 6

7

trä . get, und sei . ner Ho . heit Grund zer . bricht: wird sei . ner ganz ver . ges . sen.
car . ried; na . ked from out the earth we came, and na . ked shall we re . turn .
 tom . be, sur ta gran . deur a . né . an . tie se fe . ra le si . len . ce.

b b 7b 5b # 6 5b 6 5 6 #

6. Choral

Sopr. Ach wie flüch-tig, ach wie nich-tig sind der Men-schen
 Alto Ah! how wea-ry, Ah! how fleet-ing is the life—we-
 Ten. Om-bre vai-ne, fu-gi-ti-ve, telle est no-tre-
 Basso

Corno
 Fl.trav.
 Ob. I, II, III
 Viol. solo
 Viol. I, II
 Va.
 Continuo

Sa-chen! Al-les, al-les, was wir se-hen, das muß fal-len
 cher-ish! Days of la-bour, days of sor-row; here to-day, and
 vi-el Tout est son-ge, rien n'est sta-ble, tout sur ter-re

und ver-ge-hen; wer Gott-fürcht't, bleibt e-wig ste-hen.
 gone to-mor-row, God a-lone can nev-er per-ish.
 meurt et pas-se; l'hom-me jus-te seul de-meu-re.