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Johann Christoph  
**BACH**

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Meine Freundin, du bist schön  
Hochzeitsdialog

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**BACH**

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**Meine Freundin, du bist schön**  
Hochzeitsdialog

für vier Singstimmen (Solo und Tutti)  
Violine, 3 Violen [2 Violinen, 2 Violen] und Cembalo  
herausgegeben von Hans Bergmar

My beloved, you are fair  
Wedding dialogue for four voices, 4 string instruments and continuo  
edited by Hans Bergmar

**BACH-Ausgaben**  
in praktischen Ausgaben  
A: Bach-Archiv  
Mitgliedern der Musikerfamilie Bach  
urter, der Arnstädter und der Fränkischen Linie  
zelter weiterer Familienangehöriger  
3. Gruppe: Arnstädter Linie

Partitur/Full score



Carus 30.503

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aus der

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# Preface

Johann Christoph Bach (1642-1703) stands out among the earlier representatives of the Bach family as an exceptionally talented composer. In his family chronicles of 1735, Johann Sebastian Bach noted that he "was a profound composer", and Carl Philipp Emanuel Bach added 40 years later; "This is the great and expressive composer". Both the St. Thomas cantor and his son the Hamburg music director not only admired J.C. Bach, but also studied and performed his works.

Johann Christoph Bach grew up in Arnstadt and seems to have studied exclusively with his father [Heinrich Bach (1615-1692)]. In 1663 he became organist at the palace church of his native city. Two years later, the Eisenach city council appointed him municipal organist there. In Eisenach, he also joined the Ducal court orchestra as a harpsichordist. However, he does not seem to have had any official duties as composer.

Early documents relating to his life and works — particularly the Eisenach municipal records — convey an ambivalent impression of his personality. They conjure up the image of a sensitive, irritable and apparently self-opinionated artist; a man who felt isolated and whose creative powers were given too few challenges, who was stifled by the pettiness of the Eisenach society and was constantly on the verge of financial disasters, which were abetted by a chaotic domestic situation; a man who kept restlessly moving from one house to another, who wrote memorandums and petitions, and was continually at odds with the city council. But despite his difficult character, he seems to have been esteemed and appreciated: his appointment to the post of city organist in Schweinfurt, which he had already accepted, fell through in 1686 because the court and the city fathers of Eisenach did not want to let him go. The city officials even complied with his request for a new organ by ordering the construction of a sizable new instrument in St. George's church. Moreover, the court repeatedly helped him financially.

Only few of his works have survived: organ music and without chorale melodies, several variations for harpsichord and about 15 vocal compositions, some occasional works for special events such as "Meine Freundin, du bist schön", a work to celebrate the election of a city council member, and, above all, burial motets and cantatas.

*Meine Freundin, du bist schön* (BWV 1000), which once made up the first part of the collection *Archiv*, a collection of works by Johann Sebastian Bach, was first printed in 1703 by Johann Sebastian Bach (Johann Sebastian Bach) and Johann Sebastian Bach and Johann Sebastian Emanuel Bach in Berlin. The collection was destroyed in 1845.

Our new edition was thus based in the modern edition prepared by Max Schneider<sup>3</sup>, who was still able to use the source for his work. This was a performance material consisting of altogether 14 parts: *Violino, Viola 1, Viola 2, Viola 3, Cant., Alt., Tenor, Bass., Violon., Continuo*. According to Schneider the copyist of these parts was Ambrosius Bach, who also wrote up the *Description of This Piece*. We have placed this description at the end of our new edition so as not to detract from the score. The remaining parts were written by an unknown copyist: *Cantus pro Capella, Altus pro Capella, Tenor pro Capella, Bassus pro Capella*. On the outer, more recent cover was the inscription: *Tempore Nuptiarum. Dialogus Cantic: | a | 4 Voci Concert. | 4 Ripieni | 1 Violino | 3 Violone | e | Continuo | di | J.C. Bach. | S | Organredo. The inner, earlier cover has the inscription: *Freundin du bist schön. | a 12: | 1. | 1. Violon. | 4. Concer: | 4. Capell | Christoph Bach. org.: Schneid | either Johann Sebastian or**

Editorial additions in italics, and by dots incorporated throughout. This source (according to Schneider) has not been used.

Bar 28-31: realization like this in (from the 4th beat respectively)

Upper note on the 2nd beat reads c' at the figure of each 2nd note respectively

5th note c', 3rd note a'. Indication *Sinistrâ manu p̄ctm tractari p̄t. si placet.* (= Sinistra manu per octavam tractari potest si placet) 4th note c' (perhaps e b' was meant?) all notes a fifth lower

482	Alto	
521/522	Alto, Alto ripieno	
537	Viola 2, 3	all notes a fifth lower
566	Viola 1	slur and tie instead of
567	Alto	1st note without b; 2nd note c'
583	Viola 3	3rd note a
	Viola 3	2nd note a
	Violino	2nd and 3rd as well as 6th and 7th notes each f''
587	Alto	2nd note f''; however, alto ripieno has d'

Freiburg in Breisgau, February 1987 English translation: Hans Bergmann Roger Clement

<sup>2</sup> *Verzeichnis des musikalischen Nachlasses des verstorbenen Capellmeisters C.P.E Bach, Hamburg 1790*. Reprint in the *Bach-Jahrbuch* 35 (1938), 36 (1939) and 37 (1940-48).

<sup>3</sup> *Reichsdenkmale* Vol. 2, No. 9, p. 91-135, sources and comments on p. 139-142.

# Meine Freundin, du bist schön

Hochzeitsdialog für Sopran, Alt, Tenor, Baß (Solo und Tutti),  
Violine, 3 Violen [2 Violinen, 2 Violen] und Generalbaß

Johann Christoph Bach  
1642–1703

*Violino (I)*

*Viola I (Violino II)*

*Viola II (I)*

*Viola III (II)*

*Soprano solo*

*Alto solo*

*Tenore solo*

*Basso solo*

*Soprano ripieno*

*Alto ripieno*

*Tenore ripieno*

*Basso ripieno*

*Basso co'*

Freun-din, du bist schön,  
lov-ed, you are fair,

6 b # 6 6 b 4 # 4 2 4 2 3

Aufführungsdauer / Duration: ca. 22 min.

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Herausgeber und  
Generalbaßaussetzung:

Hans Bergmann

English version by Vernon and Jutta Wicker

6 **Soprano**

**Basso**

mei - ne Freun - din, du bist schön, wen - - - de dei - ne Au - gen von mir,  
 my be - lov - ed, you are fair; turn, and look no long - er at me,

6 4+ 2 6 4 # # 6

11

denn sie ma - chen mich brün - stig, denn sie ma - chen mich '  
 for your gaze stirs my pas - sion, for your gaze stirs mv

Oh, stig. sion.

6 # 6 6

16

daß ich dich, au - ßen fin - de und dich küs - sen müß - te, o  
 that I f out in na - ture and would have to kiss you, oh

6 # 5 6b # 4 # 6 6

21

daß ich dich, mein Bru-der, drau - ßen, drau - ßen fin - de und dich küs - sen muß - te,  
 that I find my broth-er, find you out in na - ture and would have to kiss you

6 5 # 5 6 6 # b

25

daß mich nie-mand höh - ne - te, daß mich nie-mand höh - ne  
 and that no one scoffs at me, and that no one scoffs

# 6 b 6 4+ 2 4 b 6

30

O daß ich dich, mein Bru-der,  
 Oh that I find my broth-er,

un-din, du bist schön, mei - ne Freun-din, du bist  
 lov - ed, you are fair, my be - lov - ed, you are

4 2 4 2 3 6 6 5 # 6 4+ 2

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o daß ich dich, mein Bru-der, drau - ßen, drau - ßen fin - de,  
 oh that I find my\_ broth-er, find you out\_ in na - ture,

schön,  
 fair,

wen - - - - - de dei - ne  
 turn\_ and look no

6 6 5 # 5 6 6

o daß ich dich, mein Bru - der,  
 oh, that I find my\_ broth-er,

Au - gen von mir,  
 long - er at me,

wen - - - - -  
 turn\_

o  
 oh

Au - gen von mir,  
 no long - er at me,

b 6 6 5 4 6 6

daß ich  
 that I

wen - - - - - de dei - ne Au - gen von mir,  
 turn\_ and look no long - er at me,

o daß ich dich, mein  
 oh that I find my\_

6 6 6 5 #

45

Bru-der, o daß ich dich, mein Bru-der, drau-ßen, drau - ßen fin - de  
 broth-er, oh that I find my broth-er, find you out in na - ture

wen - - - - de dei - ne  
turn and look no

6 6 6 # 5 6b 6

49

und dich kü - ßen  
and would

Au - gen von mir, denn sie ma - chen mich brün -  
long - er at me, for your gaze stirs my pas -

- stig,  
- sion,

6 5 4 #

53

ich küs - sen müß - te, daß mich nie-mand höh - ne - te,  
would have to kiss you and that no one scoffs at me,

- stig.  
- sion.

6 6 6 4 # # 6 b b 6 4+ 2

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58

*p*  
daß mich nie - mand höh - ne - te.  
and that no one scoffs at me.

63

*f*  
Mein, mein Freund kom-me in sei-nen Gar - ten,  
My, my friend, come down in-to your gar - den,

meine Schwe-ster, lie - be  
my sis - ter, dear - est

67

Freund kom-me,  
friend, come down,

mein Freund kom-me,  
my friend, come down,

- ten,  
- den

ich komm, mei-ne Freun-din,  
I come, my be - lov - ed,

ich komm, mei-ne  
I come, my be -

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70

mein Freund kom-me in sei-nen Gar - - ten. O daß ich dich, mein Bru-der, drau - ßen,  
 my friend, come down in-to your gar - - den. Oh, that I find my broth-er, find you,

Freun-din, in mei-nen Gar - - - - ten, in mei-nen  
 lov - ed; in this my gar - - - - den, in this my

6 6 6 6b 7 6 5 6 6 5 # 5 6b  
 4 2 b 5 b

74

drau - ßen, drau - ßen, drau - ßer sen  
 find you, find you out a. re to

Gar-ten, in mei-nen Gar-ten, in mei-nen Gar-  
 gar - den, in this my gar-den, in this my g

5b b # #

78

müß - t mein Bru-der, mein Freund, komm, komm, mein Bru-der,  
 kiss my broth-er, my friend, come, come, my broth-er,

mei-ne Freun-din, mei-ne Schwe-ster, mei-ne Freun-din, ich komm, mei-ne  
 my be-lov - ed, oh my sis - ter, my be-lov - ed, I come, oh my

4 # # 4 # 6 6b

81

komm, komm, mein Freund, komm, komm, mein Freund, mein Bru - der, in  
*come, come, my friend, come, come, my friend, my broth - er, in -*

Schwe - ster, ich komm, mei - ne Freun - din, ich komm, ich komm, mei - ne Schwe - ster, in mei - nen  
*sis - ter, I come, my be - lov - ed, I come, I come, oh my sis - ter, in this my*

5 # 6 6 b 6 6 6 6 b

(83)

sei - nen Gar - ten, komm, komm, mein Freund, komm, komm, me' u -  
*to your gar - den, come, come, my friend, come, come, d,*

Gar - - ten, ich komm, mei - ne Freun - din, nm, nm, mei - ne Schwe - ster,  
*gar - - den, I come, my be - lov - come, oh my sis - ter,*

5 # 6 4 5 # # 6 6 6 6 b

86

nm, komm, mein Bru - der, komm, komm, komm, komm. c  
*come, come, my broth - er, come, come, come, come.*

- ten, ich komm, mei - ne Schwe - ster, ich komm, ich komm.  
*- den, I come, oh my sis - ter, I come, I come.*

b # 5 # 6 4 5 # # 6 5 4 # 5 4 #

Ciaccona d  
89 Adagio

Musical score for measures 89-96. It features four staves: two for strings (Violin I and Violin II) and two for piano accompaniment (Right and Left Hand). The strings play a rhythmic pattern of eighth notes. The piano accompaniment consists of chords and single notes. Dynamics include piano (p).

Musical score for measures 89-96. It features two staves: Soprano and piano accompaniment (Right and Left Hand). The Soprano part is mostly rests. The piano accompaniment continues with chords and single notes. Dynamics include piano (p).

# 6 6 4 # 6 4 #

Musical score for measures 97-104. It features four staves: two for strings (Violin I and Violin II) and two for piano accompaniment (Right and Left Hand). The strings play a rhythmic pattern of eighth notes. The piano accompaniment consists of chords and single notes. Dynamics include forte (f) and piano (p).

Musical score for measures 97-104. It features two staves: Soprano and piano accompaniment (Right and Left Hand). The Soprano part is mostly rests. The piano accompaniment continues with chords and single notes. Dynamics include piano (p).

# 6 6 4 # 6 4 #

Musical score for measures 103-106. The vocal line (treble clef) contains the lyrics: "Mein Freund ist mein und ich bin sein, My friend is mine and I am his,". The piano accompaniment (treble and bass clefs) provides harmonic support.

Mein Freund ist mein und ich bin sein,  
 My friend is mine and I am his,

Musical score for measures 107-110, showing the piano accompaniment for the second system. It includes a grand staff with treble and bass clefs.

6

6  
C  
4

#

#

Musical score for measures 110-113. The vocal line (treble clef) continues with a melodic phrase. The piano accompaniment (treble and bass clefs) features a bass line with a forte dynamic marking 'f'.

Musical score for measures 114-117, showing the piano accompaniment for the second system of the second page. It includes a grand staff with treble and bass clefs.

#

6

6  
C  
4

#

#

115

*p*

mein Freund ist mein und ich bin sein, der  
 my friend is mine and I am his,

6 6 4 # # 6

122

*f*

det, der  
 ing, he

# 6 6 4 # # 6 b 4 #



Musical score for measures 129-132. It includes a vocal line with a trill (tr) at the end of measure 132, and piano accompaniment for strings and woodwinds. The dynamic marking is *p* (piano).

un - ter den Ro - sen wei - : : :  
 is a - mong ros - es dwell - : : :

Musical score for measures 133-136. It includes a vocal line and piano accompaniment. The dynamic marking is *f* (forte).

und ich bin sein, und er hält sich auch zu  
 and I am his, and he stays close by my

Piano accompaniment for measures 133-136, showing chord progressions and melodic lines for the piano.

5 6 6 6 4 # 4 # b b 6 5

141

mir, hält sich auch zu mir.  
side, stays close by my side.

6 4 6 b 6 4 5

148

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5 6 # # 6

152

Musical score for measures 152-158. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The music is in a key with two flats and a 4/4 time signature. The vocal lines contain various note values including eighth and sixteenth notes, and rests. The piano accompaniment features chords and moving bass lines.

Mein Freur  
My fri

Musical score for measures 159-165. It consists of two piano accompaniment staves (bass clef). The music continues with chords and bass lines. A large, diagonal watermark 'PROBEPARTITUR' is overlaid across the page. The publisher's name 'Carus-Verlag' is visible in the bottom right corner.

159

Musical score for measures 166-172. It consists of two piano accompaniment staves (bass clef). The music continues with chords and bass lines. A large, diagonal watermark 'PROBEPARTITUR' is overlaid across the page. The publisher's name 'Carus-Verlag' is visible in the bottom right corner.

Musical score for measures 173-178. It consists of two piano accompaniment staves (bass clef). The music continues with chords and bass lines. A large, diagonal watermark 'PROBEPARTITUR' is overlaid across the page. The publisher's name 'Carus-Verlag' is visible in the bottom right corner.

6 6 4 # # 6 6 4 #

sei - ne Lin - ke  
with his left hand

6 5 # 6

„sei - ne Lin - ke lie - get un - ter mei - nem Haupt,  
ad, with his left hand ly - ing un - der - neath my head,

5 # # 6 5 #

178

Musical score for measures 178-184. It includes a vocal line with lyrics and piano accompaniment. The piano part features chords and arpeggios. Dynamics include *p* and *f*. There are also some markings like *tr* and *sf*.

mein Freund ist mein und ich bin sehr  
 my friend is mine and I am

6 5 6 4 # #

185

Musical score for measures 185-190. It consists of piano accompaniment with chords and arpeggios. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. The watermark also contains the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

189

193

te her - - - - - zet mich, sei - ne Rech - - te her -  
 em - brac - - - - - ing me, with his right - - em - brac -

6 5 6 4 # 6 5 # 6

200

Musical score for measures 200-204. It includes a vocal line with a melodic line and a piano accompaniment with chords and bass notes.

- - zet mich,  
 - - ing me,

Musical score for measures 205-209. It includes a vocal line with lyrics, a piano accompaniment, and a bass line with figured bass notation.

4 #

6 4 5 ##

205

Musical score for measures 205-210. It includes a vocal line with a melodic line and a piano accompaniment with chords and bass notes.

Musical score for measures 211-215. It includes a piano accompaniment and a bass line with figured bass notation.

#

6

6 5

6 4

5 ##

mein Freund ist mein und ich bin sein,  
 my friend is mine and I am his,

ist mein und ich bin sein.  
 and is mine and I am his.

6 5 # 6 6 4 #

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6 5 # 6 5 # #

Er er-quickmich mit Blu-men, mit Blu -  
 He re-stores me with flow-ers, with flow -

6 5 # 4 # 6 5 4 #

233

- - men,  
- - ers,

6

5

#

237

#

6

b

6

5

#

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Musical score for measures 241-248. The system includes a vocal line and piano accompaniment. The piano part features a bass line with chords and a treble line with chords. The key signature is one flat (B-flat).

mein Freund ist mein und ich bin sein,  
 my friend is mine and I am his,

Musical score for measures 249-256. The system includes a vocal line and piano accompaniment. The piano part features a bass line with chords and a treble line with chords. The key signature is one flat (B-flat).

6 6 6 5  
 5 4 4 4

6 5 4 4 #

Musical score for measures 249-256. The system includes a vocal line and piano accompaniment. The piano part features a bass line with chords and a treble line with chords. The key signature is one flat (B-flat).

Musical score for measures 257-264. The system includes piano accompaniment. The piano part features a bass line with chords and a treble line with chords. The key signature is one flat (B-flat).

252

und la - bet\_ mich mit Äp - feln, mit Äp - feln  
 and quick - ens\_ me with ap - ples, with ap - p

6 4 # # #

257

und la - bet\_  
 and quick - ens\_

# 6 6 #

mich, und la - bet mich, u  
me, and quick - ens me,

# 6

*p* *p* *p* *p* *f* *p* *p*

and la - bet mich mit Äp - feln, mit  
and quick - ens me with ap - ples, with

6 6 4 # 6 6

272

Musical score for measures 272-277. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat major). The music includes various note values, rests, and dynamic markings.

Äp - feln, und la -  
 ap - ples, and quick

6 4 # 5 6 #

278

Musical score for measures 278-283. It consists of four staves: two vocal staves and two piano staves. The key signature is one flat. The music includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

mit Äp - feln,  
 .s, with ap - ples,

# 6 6 6 4 # #

Musical score for measures 283-288. The score consists of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The music is in a minor key and features a melodic line with eighth and sixteenth notes. Dynamics are marked as piano (p).

mein Freund ist mein und ich — bir  
 my friend is mine and I —

Musical score for measures 289-298. It includes piano accompaniment on the bottom two staves and a vocal line on the top staff. The piano part features chords and moving lines. Dynamics include piano (p) and forte (f).

6 6 # 5 6b 5 5 6 4 #

Musical score for measures 289-298. The piano accompaniment is marked with forte (f) dynamics. The vocal line is also present. The music continues with similar melodic and harmonic patterns.

denn ich bin krank, — bin krank, — bin  
 for I am sick, — am sick, — am

Musical score for measures 299-308. It includes piano accompaniment on the bottom two staves and a vocal line on the top staff. Dynamics include piano (p) and forte (f).

5 6b 6 6 6 4 b b 4 b 6 6 4 b

krank, \_\_\_\_\_ ich bin krank vor Lie - be,  
 sick, \_\_\_\_\_ I am sick with pas - sion,

b 4 b 6 6 b

bin krank, \_\_\_\_\_ ich bin krank, \_\_\_\_\_  
 am sick, \_\_\_\_\_ I am sick, \_\_\_\_\_

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



Musical score for measures 309-315. The vocal line begins with a forte (f) dynamic. The piano accompaniment consists of chords and moving lines in the right and left hands.

mein Freund ist mein und ich bin sein,  
 my friend is mine and I am his,

Musical score for measures 316-322, primarily piano accompaniment. It includes chord symbols: b, h, 6, 6, h, b, 6.

Musical score for measures 323-330. The vocal line continues with a melodic line. The piano accompaniment provides harmonic support.

Musical score for measures 331-338, primarily piano accompaniment. It includes chord symbols: h, b, h, 6, h, b.

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322

Musical score for measures 322-328. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "mein Freund ist mein und ich bin sein, my friend is mine and I am his,". The piano part features chords and arpeggiated figures.

mein Freund ist mein und ich bin sein,  
 my friend is mine and I am his,

6  
4  
2

6

6  
5  
b

4

#

#

6

329

Musical score for measures 329-335. It includes a vocal line and piano accompaniment. The piano part features chords and arpeggiated figures.

4

#

6

6  
5  
4

6  
4

6  
5

333

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335

6   b   4   #

337

meine Freunde sind meine und ich bin sein, ist mein.  
 my friend is mine and I am his, is mine.

meine Freunde sind meine und ich bin sein, ist mein.  
 my friend is mine and I am his, is mine.

5 6 6 6 6 5 6 4 5 6 4 5

345 adagio

5 4 3 # 5 6 4 6 4 # 5 6 3 # 5 6 6 6 4 #

Piano accompaniment for measures 353-355, featuring four staves with chords and melodic lines.

Soprano

Alto

Tenore

Wo ist dein Freund hin - ge - gan - - - - -  
 Where has your friend now de - part - - - - -

Wo ist dein Freund  
 Where has your friend

hin - ge - gan - - - - -  
 now de - part - - - - -

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Piano accompaniment for measures 353-355, featuring grand staff with chords and melodic lines.

5 6 7 8

Musical score for measures 356-360, including vocal lines and piano accompaniment.

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schön - - - ste un - ter den Wei - - - - - bern,  
 beau - - - ti - ful a - mong wom - - - - - en,

ern,  
 om-en, un - ter den Wei - - - - - bern, wo  
 you a - mong wom - - - - - en, and

6 6 7 6 6 6 5 4 #

wo hat sich dein Freund hin - ge-wandt, and where has your dear friend now gone, wo - hin, wo - hin, wo - and where, and where, and

hat sich dein Freund hin - ge-wandt, where has your dear friend now gone, wo - hin, wo - hin, and where, and where, wo - hin, wo - and where and

6 6 6 6 6 4 5 #

Mein Freund ist hin- My friend has gon. in sei - nen Gar - ten, zu den in - to his gar - den, where the

hin? where? hin? where?

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

Würz - gärt-lein, daß er sich wei - de un - ter dem Gar - ten und Ro - sen bre -  
 spice blos-soms, that he is quick-ened with - in the gar - den, the ros - es break -

7 6 6 5 4 3 6 6 5 6 4 2 6 6 5 4

- che.  
 - ing.

Se - r - vus, so wol-len wir mit dir ihn su -  
 so let us go with you to seek

so wol-len wir mit dir, so wol-len wir mit dir ihn  
 so let us go with you, so let us go with you to

4 # 6 b 6b

chen, so wol - len wir mit dir, so  
 him, so let us go with you, so

su - chen, so wol - len wir mit dir, so wol - len wir mit  
 seek him, so let us go with you, so let us

4 3 # 6

wol - len wir mit dir  
 let us go with you

dir, you, le. ihn su - chen.  
 you to seek him.

6 # 4 5 4 # #



376 *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

Basso

# 6 #      b b # #      b b

382

*p* *f*

*p* *f*

*f* *p* *f*

*f* *p* *f*

*b* *b*      6 8

Musical score for measures 388-393. It consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. Dynamic markings 'p' (piano) and 'f' (forte) are placed below the notes in the vocal staves. The piano part features a rhythmic accompaniment with chords and moving lines.

Piano accompaniment for measures 388-393. It shows the right and left hand parts. The right hand plays chords and some melodic fragments, while the left hand has a more active, rhythmic line. The key signature has one flat, and the time signature is 4/4.

Musical score for measures 394-399. It consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. Dynamic markings 'p' and 'f' are present. The piano part continues with its rhythmic accompaniment.

Piano accompaniment for measures 394-399. It shows the right and left hand parts. The right hand plays chords and some melodic fragments, while the left hand has a more active, rhythmic line. The key signature has one flat, and the time signature is 4/4.

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400

g

Musical score for measures 400-405. It includes piano and violin parts. Dynamic markings include 'f' (forte) and 'g' (grace note). The piano part has a '7' marking above a measure.

Musical score for measures 406-408. It includes piano and violin parts. Dynamic markings include 'p' (piano) and 'f' (forte). There are some accidentals (sharps and naturals) under the piano part.

406

adagio

h

i

Musical score for measures 406-411. It includes piano and violin parts. Dynamic markings include 'p' (piano) and 'f' (forte). The tempo is marked 'adagio'. There are some markings like 'h' and 'i' above the piano part.

ich ha - be mei - ne Myr - rhen  
 I have my myrrh and fra - grance

samt mei - nem Wür - zen ab - ge - bro - chen,  
 with all my spic - es torn and bro - ken,

Musical score for measures 412-415. It includes piano and violin parts. Dynamic markings include 'p' (piano) and 'f' (forte). There are some markings like 'L' above the piano part.

6  
4  
2

6

6b

6

ich ha - be mei - nes Seims  
I have re-freshed my-self

samt mei-nem Ho - ni - ge ges  
with sweet and fine tast-ing hr

5 6 6 5 6 6

es Weins,  
good wine

samt mei - ner Milch ge - trun - ken.  
and from my milk was drink-ing.

# 6 6 b 6 # #  
4  
2

Es-set, mei-ne Lie - ben, und trin - ket, mei-ne  
Come a - long and eat now and drink with me, m

Es - set, mei - ne Lie - ben, und trin - ket, mei - ne Freun - de,  
Come a - long and eat now and drink with me, my dear ones,

# 6 6 # 6 b 6 #

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Musical score for the first system, featuring a vocal line with a triplet and piano accompaniment.

Musical score for the second system, including vocal lines and piano accompaniment.

es - set, mei - ne  
come a - long r

Musical score for the third system, including vocal lines and piano accompaniment.

ben, und trin -  
now and drink

Musical score for the fourth system, including vocal lines and piano accompaniment.

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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The vocal line begins with a treble clef and contains a triplet of eighth notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

Musical score for the second system, including lyrics. The vocal line continues with a triplet of eighth notes. The lyrics are: *trin - - - - - ket, mei - ne Freun - de.* and *drink - - - - - with me, my dear ones!*

Musical score for the third system, featuring piano accompaniment. The right hand continues with chords, and the left hand plays a bass line. The lyrics from the previous system are repeated here.

Musical score for the fourth system, including lyrics. The lyrics are: *ket, mei - ne Freun - de* and *with me, my dear ones!*

Musical score for the fifth system, featuring piano accompaniment. The right hand continues with chords, and the left hand plays a bass line.

Musical score for the sixth system, featuring piano accompaniment. The right hand continues with chords, and the left hand plays a bass line.

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6 # # 6 #

Musical score system 1, measures 1-4. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a supporting line with quarter and eighth notes.

Musical score system 2, measures 5-8. Includes vocal line with lyrics: "So se - he ich nur" and "So I re-gard ne". Treble clef contains a melodic line, and bass clef contains a supporting line.

Musical score system 3, measures 9-12. Features rests in the vocal line and active accompaniment in the bass clef. A large watermark is visible across the page.

Musical score system 4, measures 13-16. Treble clef contains chords, and bass clef contains a melodic line. Includes a sequence of numbers below the staff: 6, b, 6, 6, #, 6, b, #, 6.



das für gut an, daß es fein sei,  
 this as pre - cious and the fin - est,

daß es fein sei, wenn man  
 and the fin - est, if o ne is ket,  
 ing,

# # 6 7 6 7 8 6

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Musical notation for the first system, consisting of four staves with rests.

is - set und trin - - - ket,  
 eats and is drink - - - ing,  
 wenn man is - set  
 if one eats r

wenn man is - set und trin - -  
 if one eats and is drink - -

Musical notation for the second system, including vocal lines with lyrics and piano accompaniment.

Musical notation for the third system, consisting of four staves with rests.

Musical notation for the fourth system, including piano accompaniment.

7 6 7 8 b b 6 7 6 7 6 6 7 6 7 6 6

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Musical score for measures 440-443, featuring four staves with rests.

und gut's Mut's ist, denn das ist ei-ne Ga - be  
 with good cour - age: sure-ly this is a God - ly.

und gut's Mut's ist,  
 with good cour - age:

-ne Ga - be  
 is a God - ly

Musical score for measures 444-447, including vocal lines with lyrics and piano accompaniment.

Musical score for measures 448-451, featuring four staves with rests.

Musical score for measures 452-455, including piano accompaniment with chords and bass line.

6 #      6      6 5b      6 5b

... den  
...  
denn das ist ei - ne Ga - be,      denn das ist ei - ne Ga -  
sure - ly this is a pres - ent,      sure - ly this is a God -  
G.      ue  
pres - e.      a  
Got - tes,      denn das ist ei - ne Ga - be,      denn das i      st - tes, ist ei - ne  
pres - ent,      sure - ly this is a pres - ent,      sure - ly      pres - ent, this is a  
... denn das ist ei - ne  
... sure - ly this is a

6 5<sub>h</sub>    b    6 5<sub>h</sub>    6 5<sub>h</sub>    7 5<sub>h</sub>    6 # 4    5 #

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Ga-be, denn das ist ei-ne Ga-be, denn das ist ei-ne Ga-  
 pres-ent, sure-ly this is a pres-ent, sure-ly this is a God-

Ga-be, denn das ist ei-ne Ga-be, denn das ist ei-ne G  
 pres-ent, sure-ly this is a pres-ent, sure-ly this is a

Ga-be, denn das ist ei-ne Ga-be, denn das ist  
 pres-ent, sure-ly this is a pres-ent, sure-ly th'

Ga-be, denn das ist ei-ne Ga-be,  
 pres-ent, sure-ly this is a pres-ent,

... denn das ist ei-ne ei-ne  
 ... sure-ly this is a is a

... denn das ei-ne  
 ... sure-ly this is a is a

... -be, ei-ne  
 pres-ent, is a

...st ei-ne Ga-be, ei-ne  
 this is a pres-ent, is a

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- - be-Got-tes, denn das ist ei-ne Ga-be, denn das ist ei-ne Ga-  
 - - ly-pres-ent, sure-ly this is a pres-ent, sure-ly this is a

- - be Got-tes, denn das ist ei-ne Ga-be, denn das  
 - - ly pres-ent, sure-ly this is a pres-ent, sure-ly

- - be-Got-tes, denn das ist ei-ne Ga-be, ei-ne  
 - - ly-pres-ent, sure-ly this is a pres-ent, -ly, -ent,

- - be Got-tes, denn das ist ei-ne C denn ei-ne Ga-be,  
 - - ly pres-ent, sure-ly this is a pres-ent, his is a pres-ent,

Ga - be Got-tes, denn das ist ei-ne Ga-be,  
 God - ly pres-ent, sure-ly this is a pres-ent,

Ga - be Got-tes, denn das ist ei-ne Ga-be,  
 God - ly pres-ent, sure-ly this is a pres-ent,

Ga - be  
 God - ly pres-ent,  
 denn das ist ei-ne Ga-be,  
 sure-ly this is a pres-ent,

denn das ist ei-ne Ga-be,  
 sure-ly this is a pres-ent,

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First system of musical notation, featuring a vocal line and piano accompaniment.

denn das ist ei - ne Ga - - - be Got - tes,  
 sure - ly this is a God - - - ly pres - ent,

denn das ist ei - ne Ga - - - be Got - tes,  
 sure - ly this is a God - - - ly pres - ent,

denn das ist ei - ne Ga - - - be Got - tes,  
 sure - ly this is a God - - - ly pres - ent

denn das ist ei - ne Ga - - - be  
 sure - ly this is a God - - - ly p . . . . . and trin - - - ket  
 i is drink - - - ing

ei - ne  
is a

ei - ne Ga - be Got - tes,  
is a God - ly pres - ent,

Ga - be Got - tes,  
God - ly pres - ent,

ei - ne Ga - be Got - tes,  
is a God - ly pres - ent,

Second system of musical notation, including piano accompaniment and figured bass.

7 9 3 6 6 5 # 6 7 6 7 6 6

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is - set und trin - - - ket und gut's Mut's ist, und gut's  
 eats and is drink - - - ing with good cour - age, with

... und gut's Mut's ist,  
 ... with good cour - age,

... und gut's Mut's ist,  
 ... with good cour - age,

und gut's Mut's ist,  
 with good cour - age.

... und gut's Mut's ist.  
 ... with good cour - age.

... und gut's Mut's ist.  
 ... with good cour - age.

... und gut's Mut's ist.  
 ... with good cour - age.

... und gut's Mut's ist.  
 ... with good cour - age.

7 6 7 6 6 6 6 6 6 6

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Es - set, mei - ne Lie - ben, und  
Come a - long and eat now an'

Es - set, mei - ne  
Come a - long and eat.

6 # 6 6 # 6

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- - - - - ket, mei - ne Freun - de, und wer - det trun - - -  
 with me, my dear ones, and be en - chant - - -

- - - - - ket, mei - ne Freun - de, et trun - - -  
 with me, my dear ones, en - chant - - -

b                    6                    # 6 #                    6                    # 6                    6

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6

The first system of music features a treble clef staff with a melodic line starting on a G4 note, moving through various intervals and including a sixteenth-note run. Below it are two bass clef staves providing a steady accompaniment with quarter notes.

The second system continues the melodic and accompanimental lines from the first system, showing further development of the musical themes.

The third system shows the continuation of the musical piece, with the melodic line and accompaniment maintaining their respective parts.

The fourth system concludes the musical notation on this page, with the melodic line and accompaniment ending on specific notes.

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First system of musical notation, featuring vocal staves and piano accompaniment.

ken, denn das ist ei-ne Ga - be Got-tes,      denn d? sure  
 ed, sure-ly this is a God - ly pres-ent,      sure

... denn das ist ei-ne Ga - be Got-tes,      su,  
 ... sure-ly this is a God - ly pres-ent,     

... denn das ist ei-ne Ga - be Got-tes,      ist ei-ne  
 ... sure-ly this is a God - ly pres-ent      ly this is a

ken, denn das ist ei-ne Ga - be      denn das ist ei-ne  
 ed, sure-ly this is a God - ly      sure-ly this is a

... denn das ist ei-ne  
 ... sure-ly this is a

... denn das ist ei-ne  
 ... sure-ly this is a

... denn das ist ei-ne  
 ... sure-ly this is a

... denn das ist ei-ne  
 ... sure-ly this is a

Second system of musical notation, primarily piano accompaniment.

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Ga - be, denn das ist ei - ne Ga - be, denn das ist ei - ne Ga - be  
 pres-ent, sure-ly this is a pres-ent, sure-ly this is a God - ly

Ga - be, denn das ist ei - ne Ga - be, denn das ist ei - ne Ga  
 pres-ent, sure-ly this is a pres-ent, sure-ly this is a

Ga - be, denn das ist ei - ne Ga - be, denn das ist  
 pres-ent, sure-ly this is a pres-ent, sure-ly th' - tes,  
 es-ent,

Ga - be, denn das ist ei - ne Ga - be, s. ne - be Got - tes, wenn man  
 pres-ent, sure-ly this is a pres-ent, ly pres-ent, if one

Ga - be, ei - ne Ga - be Got - tes,  
 pres-ent, his is a God - ly pres-ent,

Ga - be, denn das ist ei - ne Ga - be Got - tes,  
 pres-ent, sure-ly this is a God - ly pres-ent,

Ga - be, denn das ist ei - ne Ga - be Got - tes,  
 pres-ent, sure-ly this is a God - ly pres-ent,

denn das ist ei - ne Ga - be Got - tes,  
 sure-ly this is a God - ly pres-ent,

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First system of musical notation, consisting of four staves (two treble clefs and two bass clefs) with rests.

Second system of musical notation, including vocal lines with lyrics. The lyrics are:
   
wenn man is - set und trin - ket
   
if one eats and is drink - ing
   
is - set und trin - ket
   
eats and is drink - ing

Third system of musical notation, consisting of four staves (two treble clefs and two bass clefs) with rests.

Fourth system of musical notation, including piano accompaniment with notes and rests.

7 6 7 8 6 7 6 7 6 6 7 6 7 8 6

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is - set und trin - - - ket und gut's Mut's ist, un  
*eats and is drink - - - ing with good cour - age,*

und gut's Mut's ist,  
*with good cour - age,*

und gut's Mut's ist,  
*with good cour - age,*

und gut's Mut's ist.  
*with good cour - age.*

... und gut's Mut's ist.  
 ... *with good cour - age.*

... und gut's Mut's ist.  
 ... *with good cour - age.*

... und gut's Mut's ist.  
 ... *with good cour - age.*

... und gut's Mut's ist.  
 ... *with good cour - age.*

7 6 7 6 6 5 6

Es - set, mei - ne Lie - ben, und tri:  
Come a - long and eat now and

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- ket, mei - ne Freun - de, und wer - det tr  
 with me, my dear ones, and be en -

6 # 6 # 6 # 6

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First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with a sixteenth-note triplet marked with a '6' above it. The second and third staves are bass clefs, and the fourth staff is a tenor clef. All staves contain rhythmic accompaniment.

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with a sixteenth-note triplet marked with a '6' above it. The second and third staves are bass clefs, and the fourth staff is a tenor clef. All staves contain rhythmic accompaniment.

Third system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with a sixteenth-note triplet marked with a '6' above it. The second and third staves are bass clefs, and the fourth staff is a tenor clef. All staves contain rhythmic accompaniment.

Fourth system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with a sixteenth-note triplet marked with a '6' above it. The second and third staves are bass clefs, and the fourth staff is a tenor clef. All staves contain rhythmic accompaniment.

# 6 6 # 6 6

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Ga - be, denn das ist ei - ne Ga - : : : : be Got  
 pres - ent, sure - ly this is a God - : : : : ly - p'

Ga - be, denn das ist ei - ne Ga - : : : : p.  
 pres - ent, sure - ly this is a God - : : : :

Ga - be, denn das ist ei - ne Ga - : : : : b.  
 pres - ent, sure - ly this is a God - : : : : es,  
 : - ent,

Ga - be, denn das ist ei - ne Ga - : : : : be Got - tes,  
 pres - ent, sure - ly this is a God - : : : : ly pres - ent,

Ga - be, : - ne Ga - be Got - tes,  
 pres - ent, : s a God - ly pres - ent,

Ga - be, ei - ne Ga - be Got - tes,  
 pres - ent, is a God - ly pres - ent,

Ga - be, ei - ne Ga - be Got - tes,  
 pres - ent, is a God - ly pres - ent,

ei - ne Ga - be Got - tes,  
 is a God - ly pres - ent,

8 6 6 6b

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First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat).

Second system of musical notation with lyrics in German and English. The vocal line is in treble clef, and the piano accompaniment is in bass clef.

is - set und trin - - - ket  
 eats and is drink - - - ing

wenn man is - set und trin - - - ket  
 if one eats and is drink - - - ing

wr ea 'd, : - ket  
 : - ing

wenn man  
 if one

Third system of musical notation, primarily consisting of piano accompaniment in bass clef. The vocal line is mostly silent.

Fourth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef.

7 6 7 6 6 7 6 7 6 6 6 7 6 7 6 6

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und gut's Mut's ist,  
with good cour - age,

und  
wit

und gut's Mut's ist,  
with good cour - age,

und gut's Mut's ist,  
with good cour - age,

is - set und trin - - - ket und gut's Mut's ist,  
eats and is drink - - - ing with good cour -

und gut's Mut's ist.  
with good cour - age.

... und gut's Mut's ist.  
... with good cour - age.

... und gut's Mut's ist.  
... with good cour - age.

... und gut's Mut's ist.  
... with good cour - age.

... und gut's Mut's ist.  
... with good cour - age.

7 6 7 6 6 6 5 6 5 4 #

Es - set, mei - ne Lie - ben, und tri  
Come a - long and eat now and

Es - set, mei - ne Lie  
Come a - long and eat

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The first system consists of four staves. The top two are vocal staves in treble clef with a key signature of one flat. The bottom two are piano accompaniment staves in bass clef with the same key signature. The music features a steady eighth-note accompaniment and a vocal melody.

- ket, mei-ne Freun - de, und wer-det trun -  
 with me, my dear ones, and be en - chant -

- ket, mei-ne Freun - de, und wer-det trun -  
 with me, my dear ones, and be en - chant -

This system contains piano accompaniment for the vocal parts, with some vocal staves showing rests.

This system contains piano accompaniment for the vocal parts, with some vocal staves showing rests.

6 # 6 # 6 # 6 6

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511

6

System 1: Treble clef, key signature of one flat (B-flat), 6/8 time signature. The first staff contains a complex melodic line with many sixteenth notes. The second, third, and fourth staves contain a simple harmonic accompaniment of quarter notes.

System 2: Treble clef, key signature of one flat. The first staff has a melodic line with some rests. The second and third staves are empty. The fourth staff is a bass clef line with a simple accompaniment.

System 3: Treble clef, key signature of one flat. The first, second, and third staves are empty. The fourth staff is a bass clef line with a simple accompaniment.

System 4: Treble clef, key signature of one flat. The first staff contains a melodic line with some rests. The second staff is a bass clef line with a simple accompaniment.

# 6 6 # 6 6

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- - - ken, denn das ist ei - ne Ga - - be - Got - tes,      denn  
 - - - ed, sure - ly this is a God - - ly - pres - ent,      sur  
 ... denn das ist ei - ne Ga - - be Got - tes,      su  
 ... sure - ly this is a God - - ly pres - ent,  
 ... denn das ist ei - ne Ga - - be - Got - tes,      ist ei - ne  
 ... sure - ly this is a God - - ly - pres - ent,      ly this is a  
 - - - ken, denn das ist ei - ne Ga - be      denn das ist ei - ne  
 - - - ed, sure - ly this is a God - ly pr.      sure - ly this is a

... denn das ist ei - ne  
 ... sure - ly this is a  
 ... denn das ist ei - ne  
 ... sure - ly this is a  
 ... denn das ist ei - ne  
 ... sure - ly this is a  
 ... denn das ist ei - ne  
 ... sure - ly this is a

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Ga - be, denn das ist ei - ne Ga - : : - be -  
 pres - ent, sure - ly this is a God - : : - ly

Ga - be, denn das ist ei - ne Ga - : : - :  
 pres - ent, sure - ly this is a God - : : - : so

Ga - be, denn das ist ei - ne Ga - : : - : Got - tes, so  
 pres - ent, sure - ly this is a God - : : - : - pres - ent, so

Ga - be, denn das ist ei - ne Ga - : : - : - be Got - tes, so  
 pres - ent, sure - ly this is a God - : : - : - ly pres - ent, so

Ga - be, ei - ne Ga - be Got - tes,  
 pres - ent, is a God - ly pres - ent,

Ga - be, ei - ne Ga - be Got - tes,  
 pres - ent, is a God - ly pres - ent,

Ga - be, ei - ne Ga - be Got - tes,  
 pres - ent, is a God - ly pres - ent,

Ga - be, ei - ne Ga - be Got - tes,  
 pres - ent, is a God - ly pres - ent,

6 6 6b 6b 6 5

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First system of musical notation, featuring vocal staves and piano accompaniment.

se - he ich nun das für gut an, daß es fr  
*I re-gard now this as pre - cious and the*

se - he ich nun das für gut an, 's fin  
*I re-gard now this as pre - cious*

se - he ich nun das für gut an, fein sei,  
*I re-gard now this as pre - cious fin - est,*

se - he ich nun das für gut an, daß es fein sei,  
*I re-gard now this as pre - cious and the fin - est,*

Second system of musical notation, featuring vocal staves and piano accompaniment.

Third system of musical notation, featuring vocal staves and piano accompaniment.

6 6 # 6 6 # 5 6 6 # # 6

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wenn man is - set und trin - - - ket  
 if one eats and is drink - - - ing

wenn man i - in - ket  
 if one k - ing

wenn man  
 if one

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7 6 7 8                      6 7 6 7 8                      6 7 6 7 8                      6

is - set und trin - ket  
eats and is drink - ing

wenn man is -  
if one eats a

und g  
with

gut's  
an ge,

ut's Mut's ist,  
good cour-age,

ket und gut's Mut's ist,  
- ing with good cour-age,

7 6 7 6 6 7 6 7 6 6 6

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und gut's Mut's ist,  
with good cour - age,

und gut's Mut's ist,  
with good cour - age,

und gut's Mut's ist,  
with good cour - age,

und gut's Mut's ist,  
with good cour - age,

und gut's Mut's ist,  
with good cour - age,

... und  
... with

... und gut's Mut's ist,  
... with good cour - age,

... und gut's Mut's ist,  
... with good cour - age,

... und gut's Mut's ist,  
... with good cour - age,

... und gut's Mut's ist,  
... with good cour - age,

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denn das ist ei - ne Ga - be - Got - tes,  
 sure - ly this is a God - ly - pres - ent,

denn das ist ei - ne Ga - be Got -  
 sure - ly this is a God - ly pre

denn das ist ei - ne Ga - te.  
 sure - ly this is a God

denn das ist ei -  
 sure - ly this tes,  
 s - ent,

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denn das ist ei - ne Ga - be,      denn das ist ei - ne Ga - be,      denn das ist ei - ne Ga - be,  
*sure - ly this is a pres - ent,*      *sure - ly this is a pres - ent,*      *sure - ly this is a*

denn das ist ei - ne Ga - be,      denn das ist ei - ne Ga - be,      denn  
*sure - ly this is a pres - ent,*      *sure - ly this is a pres - ent,*      *is*

denn das ist ei - ne Ga - be,      denn das ist ei - ne Ga - be,      is      Ga - be  
*sure - ly this is a pres - ent,*      *sure - ly this is a pres - er*      *is*      *God - ly*

denn das ist ei - ne Ga - be,      denn das ist ei - ne Ga - be  
*sure - ly this is a pres - ent,*      *sure - ly this is a God - ly*

denn das ist ei - ne Ga - be,      denn das ist ei - ne Ga - be  
*sure - ly this is a pres - ent,*      *sure - ly this is a God - ly*

denn das ist ei - ne Ga - be,      denn das ist ei - ne Ga - be,  
*sure - ly this is a pres - ent,*      *sure - ly this is a God - ly*

denn das ist ei - ne Ga - be,  
*sure - ly this is a God - ly*

denn das ist ei - ne Ga - be,  
*sure - ly this is a God - ly*

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Musical notation for the first system, including vocal staves and piano accompaniment.

Got-tes, denn das ist ei-ne Ga-be, denn das ist ei-ne Ga-be, denn  
 pres-ent, sure-ly this is a pres-ent, sure-ly this is a pres-ent, sur

Got-tes, denn das ist ei-ne Ga-be, denn das ist ei-ne Ga-br  
 pres-ent, sure-ly this is a pres-ent, sure-ly this is a pres su.

Got-tes, denn das ist ei-ne Ga-be, denn das ist ei-ne  
 pres-ent, sure-ly this is a pres-ent, sure-ly this is a

Got-tes, denn das ist ei-ne Ga-be, denn  
 pres-ent, sure-ly this is a pres-ent, sure-ly this is a

Got-tes, denn das ist ei-ne  
 pres-ent, sure-ly this is a pr

Got-tes, denn das  
 pres-ent, sure-ly

Got-tes, be,  
 pres-ent, es-ent,

ei-ne Ga-be, denn das ist ei-ne  
 .his is a pres-ent, sure-ly this is a

Musical notation for the second system, including piano accompaniment.

Ga-be, denn das ist ei-ne Ga - - - be Got - tes.  
 pres-ent, sure - ly this is a God - - - ly pres - ent.

Ga-be, den das ist ei-ne Ga - - - be Got - tes.  
 pres-ent, sure - ly this is a God - - - ly pres - ent

Ga-be, denn das ist ei-ne Ga - - - be Got - tes.  
 pres-ent, sure - ly this is a God - - - ly pres - ent.

Ga-be, denn das ist ei-ne Ga - - - be Got - tes.  
 pres-ent, sure - ly this is a God - - - ly pres - ent.

Ga-be, denn das ist ei-ne Ga - - - be Got - tes.  
 pres-ent, sure - ly this is a God - - - ly pres - ent.

Ga-be, denn das ist ei-ne Ga - - - be Got - tes.  
 pres-ent, sure - ly this is a God - - - ly pres - ent.

Ga-be, denn das ist ei-ne Ga - - - be Got - tes.  
 pres-ent, sure - ly this is a God - - - ly pres - ent.

Ga-be, denn das ist ei-ne Ga - - - be Got - tes.  
 pres-ent, sure - ly this is a God - - - ly pres - ent.

6 7 9 8 6 6 6 6 4 5 #

gra - ti - as,                    das gra - ti - as,                    das gra - ti - as, das gra  
 gra - ti - as,                    the gra - ti - as,                    the gra - ti - as, the gr

Das gra - ti - as,                    das gra - ti - as,  
 The gra - ti - as,                    the gra - ti - as,

das gra - ti - as, das gra - ti - as,                    - ti - as,  
 the gra - ti - as, the gra - ti - as,                    ,ra - ti - as,

gra - ti - as,                    da                    ti                    - as,  
 gra - ti - as,                    i                    ti                    ti - as,

b b

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Soprano solo e ripieno

Alto solo e ripieno

Tenore solo e ripieno

Basso solo e ripieno

das  
the

das  
the

das  
the

das  
the

6 6 8 # # 6 6 #

The first system of the musical score consists of four staves. The top staff is a treble clef with a piano (p) dynamic marking. It contains a complex melodic line with many sixteenth and thirty-second notes. The second and third staves are also in treble clef, with the second staff having a lower register. The fourth staff is in bass clef. The key signature has one flat (B-flat).

gra - - ti - as, das sin - -  
 gra - - ti - as we sing you.

gra - - ti - as, das  
 gra - - ti - as we s. wir,  
 you,

gra - - ti - as, gen wir,  
 gra - - ti - as to you,

gra - - das we sin gen wir,  
 gra - - we sing to you,

The second system of the musical score consists of four staves. The top staff is a treble clef. The second and third staves are also in treble clef. The fourth staff is in bass clef. The key signature has one flat (B-flat).

# 7 6 # 5 6b

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The first system of the musical score consists of four staves. The top staff is a vocal line in G-clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes. The bottom three staves are piano accompaniment, with the first two in C-clef and the third in F-clef. The piano part consists of a steady bass line and chords.

The second system of the musical score includes German lyrics. The vocal line is on the top staff, and the piano accompaniment is on the bottom three staves. The lyrics are: "dir, ness, daß that du you reich - lich ty". The piano accompaniment continues with chords and a bass line.

The third system of the musical score includes German lyrics. The vocal line is on the top staff, and the piano accompaniment is on the bottom three staves. The lyrics are: "dir, ness, du you uns with reich - lich ty". The piano accompaniment continues with chords and a bass line.

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First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat).

Vocal lines with lyrics in German and English. The German lyrics are: "hast ge - speist, / nour - ished us; und - /". The English lyrics are: "nour - ished us; and - /".

Second system of musical notation, continuing the vocal line and piano accompaniment from the first system.

Fingering numbers for the second system: 6 7 6 5 8

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Treu an uns be - weist,  
 faith re - veal to us,

Treu an uns be - we,  
 faith re - veal to -

Treu an uns  
 faith re - veal

Treu be - weist,  
 faith to us,

6 # # 7 6 7 6 7 6

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gib uns auch das Ge - dei - hen  
 grant us al - so your bless - ed

gib uns auch das Ge - zu,  
 grant us al - so your Lord,

gib uns auch hen dar - zu,  
 grant us al - ed - ness, Lord,

gib Ge - dei - hen dar - zu,  
 grant your bless - ed - ness, Lord,

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un - serm Leib  
our - own health

un - serm  
our - own

sund - heit und  
bod - y give

un  
our

Ge - sund - heit und  
and bod - y give

serm Leib  
own health

Ge - sund - heit und  
and bod - y give

7 6 7 6 6 6 9 8

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Musical score for the first system, including vocal line and piano accompaniment.

Ruh, rest, wer das seek, sprech' say  
 Ruh, rest, geht, gifts, sprech' say  
 Ruh, rest, das seek, be those, geht, gifts, sprech' say  
 Ruh, rest, wer who, das seeks, be those, geht, gifts, sprech' say

Piano accompaniment for the second system.

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

First system of musical notation, featuring a vocal line with a trill (tr.) and piano accompaniment in G major.

A - men dar - zu, sprech' A - men,  
 A - men, be - it, say A - men, A

A - men dar - zu, sprech' A - men,  
 A - men, be - it, say A A - men,  
 A - men,

A - men dar - zu, men, A - men,  
 A - men, be - it, men, A - men,

A - men sprech' A - men, A - men,  
 A - men, say A - men, A - men,

Second system of musical notation, continuing the vocal and piano parts.

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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part consists of a right-hand melody and a left-hand accompaniment.

A - men,                    A - men dar - zu. \_\_\_\_\_  
 A - men,                    A - men, be it. \_\_\_\_\_

A - men,                    A - men dar  
 A - men,                    A - men, be

A - men,                    A  
 A - men,                    A -

A - men                    dar - zu.  
 A - me                    n, be it. \_\_\_\_\_

Musical score for the second system, continuing the vocal line and piano accompaniment. The piano part features a right-hand melody and a left-hand accompaniment.

6

6

b

6

5

b

#

4

6b

4

The first system of music consists of four staves. The top staff is a treble clef staff with a complex, fast-moving melodic line featuring many accidentals. The three staves below are bass clef staves, providing harmonic accompaniment with chords and moving lines.

The second system of music consists of four staves. The top staff is a treble clef staff with sustained notes. The three staves below are bass clef staves, also with sustained notes. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the system.

The third system of music consists of four staves. The top staff is a treble clef staff with sustained notes. The three staves below are bass clef staves, also with sustained notes. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the system.

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5

6b

5

6b



System 1: Treble clef, key signature of one flat. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves contain sustained notes with a long slur. The fourth staff contains a bass line with quarter notes.

System 2: Treble clef. The first staff continues the melodic line with a long slur. The second, third, and fourth staves contain sustained notes with a long slur. The fifth staff contains a bass line with quarter notes.

System 3: Treble clef. The first staff contains a melodic line with a long slur. The second staff contains sustained notes with a long slur. The third staff contains a bass line with quarter notes. Below the system are the numbers 5, 6b/4, 6b/4, and 4.

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- i 10. Er, Verliebter, der sich zwar seiner Liebsten alleine, und nicht mit einem solchen *comitat*, versehen, darneben aber mercket, daß solche Gefehrten sich nur auß bloser Bedienung zu Ihr gesellet, auch zu dem keine unbekante, sondern vielmehr ein baar gute Freunde wahren, bewillkommet dieselbe und erzehlet Ihnen, *lit. i.* seine Garten Verrichtungen, *C. C. cap. 5. v. 1.* sprechend: Ich habe meine Myrrhen sammt meinen Würtzen abgebrochen, Ich habe meines Seims, sammt meinem Honige geßen, ich habe meines Weins sammt meiner Milch getrunken.
- k 11. Und nachdem Er Sie alle in das Lust und Garten Häußchen *fouriret* und den Tisch mit Erfri- schungen und Lebens Mittelchen besetzt hat, fängt Er, wie auch seine Liebste, *lit. k.*, die sich schon der Wirtung, in etwas, zu gleich angemasset, an, und nöthigen beyde gegenwärtige Freunde: *C. C. cap. 5. v. 1. in fine.*: Esset meine Lieben und trincket meine Freunde.
12. Dieselbe laßen sichs gefallen, und geben ihre Vergnügung mit folgenden Lobspruch zu ver- stehen: *Eccles. Solom. cap. 5. v. 17. v. 18.*: So sehe ich nun das vor guth an, daß es fein sey, wenn mann ißet und trincket, und guths Muths ist, denn daß ist eine Gabe Gottes.
- l 13. Beede nötigen Sie, wie mann pflegt, noch mehr *lit. l.*: Esset meine Lieben und trinke Freunde, und werdet truncken.
- n, o, p 15. Zuletzt auch, da die Mahlzeit gehalten, vernimt mann, *lit. n.* daß die Götter zu ruffen: Das *gratias!* Das *gratias!* hirdurch Ihnen zu verstehen gebende spielen, worauf sämtliche *Musici*, derer Gäste *intention* zu errathen, *lit. o.* ein wönig anfangen, welches, als es denen Gästen angenehm, *lit. p.* mit Einstimmung aller Anwesenden *Instrumenta* nicht ruhen.
16. Endlich, weilen iedermann gehabte Vergnügen vor sich geschlossen, und Feurabend gemacht; *ergo* hieß es allwohin! Großes Wohl! Großen Dank.

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...mel, Arthur Schoonderwoerd 83.430
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Ensemble '76, Kammerchor Stuttgart, F. Bernius 83.101  
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Kammerchor Stuttgart, Württembergisches Kammerorchester  
Heilbronn, F. Bernius 83.104
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Kammerchor Stuttgart, F. Bernius 83.105
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Der 42. Psalm, Der 114. Psalm, Lauda Sion op. 73  
Dt. Kammerphilharmonie, Kammerchor Stuttgart, F. Bernius 83.202
- V: Denn er hat seinen Engeln befohlen  
Drei Kirchenstücke op. 23; Jauchzet dem Herrn op. 69,2;  
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- VII: Hebe deine Augen auf: O beata et benedicta, Drei Motetten  
Te Deum, Zwei geistliche Lieder op. 112 u.a.  
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Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius 83.217
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Kammerchor Stuttgart, Dt. Kammerphilharmonie
- Mozart: Requiem** (Beyer)  
Kammerchor Stuttgart, Frieder Bernius
- Paër, F.:** Missa piena in d  
Dresdner Kreuzchor, Staatskapell
- Pohle, D.:** Wie der Hirsch schreiv  
L'arpa festante, R. Voskuile 83.413
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– I: Der Stern von Bethl  
Chor des Bayerisch  
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– II: Cantus Mis  
Hymne op. 69,3;  
Fünf Hym 83.113  
– III: Rom  
Coll 83.125  
– IV  
ntio. 83.140  
– V  
5 re, ...ige op. 157; Requiem  
ei, W. Schäfer
- ...onsgesang op. 46, Drei geistl.  
F op. 117, Osterhymne op. 134 83.146
- ...ungers, J. Fankhauser  
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...ch" op. 35, Drei lateinische Hymnen  
...ymnen op. 118, Messe in Es op. 155 83.145  
...couver, M. Edmundsen, D. Loomer  
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...enoch singt die Nachtigall / Secular choral music  
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Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius 83.209