

# Flauto e voce VII

Arien von  
Bach, Bourgeois  
Keiser und Kuhnau

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Originalkompositionen  
für hohe Stimme (Sopran oder Tenor)  
zwei Blockflöten  
und Basso continuo

herausgegeben von / edited by  
Peter Thalheimer und  
Klaus Hofmann (Herbipol.)

Partitur / Full score

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## Vorwort

In der Musik des Barock kommt der Blockflöte oft eine besondere Bedeutung zu: Sie dient zur Darstellung der Affekte der Liebe, des Schmerzes und der Trauer; vielfach wird sie auch in Hirtenszenen und zur Nachahmung des Vogelgesangs oder der säuselnden Winde eingesetzt.

Vieles an Originalkompositionen mit obligaten Blockflöten harrt noch der Entdeckung für die musikalische Praxis. Mit den Heften VII und VIII setzen wir die Reihe *Flauto e voce* mit Originalkompositionen für Sopran oder Tenor und zwei Blockflöten fort.

Zusätze der Herausgeber erscheinen in Kleinstich, Kursivdruck oder in Klammern. Offensichtliche Fehler wurden korrigiert, Triller- und Artikulationszeichen nach Analogie ergänzt. Die Partiturvorsätze geben Auskunft über die Notation, die Besetzungsangaben der Quellen. Die Generalbassrealisierungen sind Vorschläge der Herausgeber. Quellennachweise sind am Ende des Heftes.

Den in den Anmerkungen enthaltenen Quellenangaben ist die Übermittlung von Quellenangaben verbindlich.

Ilshofen und Göttingen, im Herbst 2008  
Thalheimer und Palmer (Herbipol.)

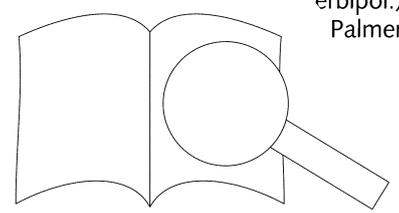
The recorder has a special significance in the music of the Baroque. It depicts the affective moods of love, grief and sorrow. Presently it is also used in pastoral scenes and to imitate birdsong or sighing winds.

Many original compositions with obligato recorders have yet to be discovered by performing musicians. In Volumes VII and VIII we are continuing the *Flauto e voce* series with original compositions for soprano or tenor and two recorders.

Additions by the editors are in small print, italics or brackets. Obvious errors were corrected, trills and articulation marks supplemented through drawing analogies. The preliminary remarks provide information about notation and the instrumental details in the sources. The continuo realizations are suggestions of the editors. Further details concerning the pieces in the present collection appear at the end of this volume.

Sincere thanks are tendered to those libraries named in the remarks for providing copies of sources and for permission to publish this music.

Ilshofen and Göttingen, Spring 2008  
Thalheimer and Palmer (Herbipol.)



Zu diesem Heft liegt für Sopran und Tenor eine Partitur, zugleich Stimmbücher für Sopran (Carus 11.240), Blockflöte (Carus 11.240/11) und Violine/Viola (Carus 11.240/12).

# Wieget euch, ihr satten Schafe

Arie des Menalcas aus der Kantate „Entfliehet, verschwindet, entweicht, ihr Sorgen“ BWV 249a (1725)  
Rekonstruktion nach der Arie „Sanfte soll mein Todeskummer“ aus dem Osteroratorium (BWV 249)

Johann Sebastian Bach  
1685–1750

Flaut:  
Altblockflöte I

Flaut:  
Altblockflöte II

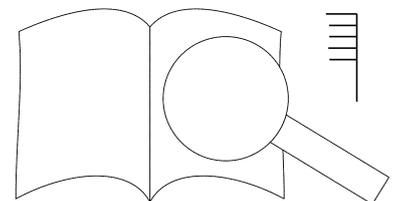
Tenor

Basso continuo

Continuo

3

6



9

12

*p*

Wie - get - ten Scha - fe,

4 7 6 5  
2 4 4 3  
2

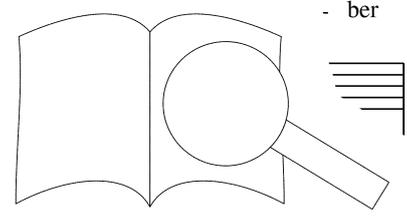
6 5  
4 3

15

ber

6 6 6 5 4  
2

6 7 6 5 6 6  
4 4 5  
2



18

*f* *p*

ein, wie - get euch, ihr

6

21

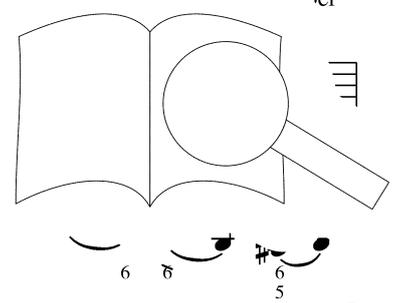
sat - - ten Scha - fe, in dem Schla

6

24

her

8 5 4 6 4 5 6



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27

ein, in dem Schla - - - fe, wie - get \_\_\_ euch, \_\_\_ ihr \_\_\_

30

sat - ten Scha - fe, in \_\_\_ dem \_\_\_ - fe \_\_\_ un - ter -

33

36

39

*tr* *p* *p*

Dort in ju fen Grün - den,

7 6 5 4 3

42

Ra - sen sein, wol - len wir

45

fin - den, dort in je - nen tie - fen Grün - den, dort in

7 6 6 5 6 5 5

48

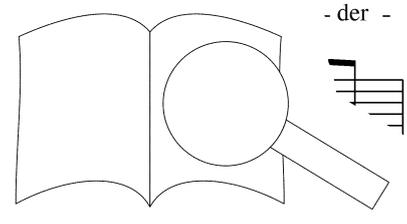
je - nen tie - fen Grün - den, ge Ra - sen sein,

6 5 6 5 6 5 6 7 #

51

wir euch wie - der - fin - den, - der -

7 5 6 7 5 6



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54

fin - - den.

6  
4

5  
#

57

60

63

66

*p*

Wie - get - ten Scha - fe,

*p*

6 7 6 5  
4 4 4 3  
2 2

69

ber

6 7 6 6  
4 4 4 4  
2 2

72

*f* *p*

ein, wie - get euch, ihr

75

sat - - ten Scha - fe, in dem Schla

6 4 5 6

78

6 5 6

81

*p*

*p*

ein, in dem Schla - - - - - fe - un - ter -

7 5 6 6 6 6

84

*f*

*f*

des - sen sel - ber ein!

7 4 6 5 6 5 6

87

*f*

*f*

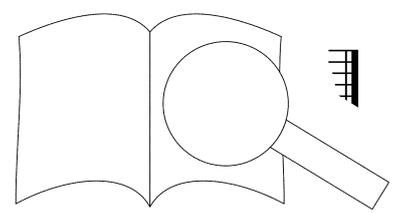
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90

93

96

4 7 6 5  
2 4 4 3  
2



# Philomelle revient

Arie aus der Kantate „Zéphire et Flore“ (1715)

Thomas-Louis Bourgeois  
1676–1750

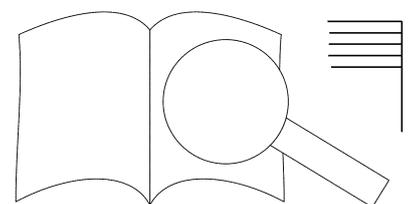
Gracieusement

Sopranblockflöte I  
Petites Flûtes  
ou Flageolets

Sopranblockflöte II

Sopran  
Phi-

Basso continuo  
Bc



Herausgegeben und Generalausbehalter  
Peter Thalheimer

12

mel - - - le re - vient sous ces nais - sants \_\_\_\_\_ feuil - la - ges chan -

6 7 6

16

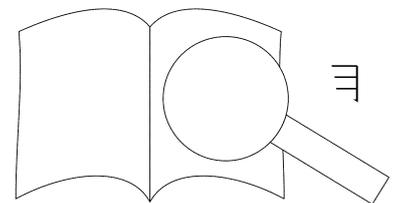
ter \_\_\_\_\_ ,our les plai -

4+

20

in - - - no - cens,

6 5 4 #



24

Phi - lo - mel - - - le re - vient sous ces nais -

7 6 # 6

*Fine*

28

sants feuil - la - ges chan -

7 #

32

a - mour les plai - sirs no -

4+ 6 6 4 #

36

cens. Les hô - - tes de ces bois sus - pen - - - - -

40

- dent leur ra - ma - - - - ten -

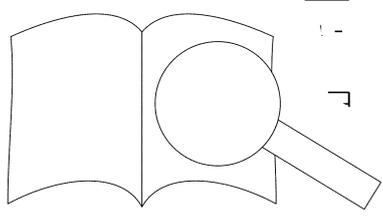
6 6 5 4

44

jou - ceurs de ses di - vins

4+ 6 6 4 #

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48

tifs \_\_\_\_\_ aux dou- ceurs de ses di - vins \_\_\_\_\_ ac -

4+ 6 6

52

cens.

56

lo -

Da capo dal segno ♯

6 6 4 #

# Du angenehme Nachtigall

Arie aus der Oper „Ulysses“ (1722) – Rekonstruktion

Reinhard Keiser  
1674–1739

Altbloekflöte I

Altbloekflöte II (Echo)

Violine und/oder Viola\*

Sopran

Basso continuo\*

Penelope

10

3

6

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\* Zur Besetzung siehe „Quellennachweise und Anmerkungen“ S. 31.

Rekonstruktion und Generalbassauslegung  
Peter Thalheimer

8

Musical score for measures 8-10. It features a piano accompaniment with a treble and bass clef, and a vocal line with a treble clef. The music is in G major and 4/4 time. The piano part has a steady eighth-note accompaniment, while the vocal line has a melodic line with eighth notes and rests.

11

Du an - ge - neh - me Nach - ti - gall,

Musical score for measures 11-13. It features a piano accompaniment with a treble and bass clef, and a vocal line with a treble clef. The music is in G major and 4/4 time. The piano part has a steady eighth-note accompaniment, while the vocal line has a melodic line with eighth notes and rests. The lyrics "Du an - ge - neh - me Nach - ti - gall," are written below the vocal line.

14

me

Musical score for measures 14-16. It features a piano accompaniment with a treble and bass clef, and a vocal line with a treble clef. The music is in G major and 4/4 time. The piano part has a steady eighth-note accompaniment, while the vocal line has a melodic line with eighth notes and rests. The lyrics "me" are written below the vocal line.

17

Nach - - ti-gall weckst durch dei - ner

20

Stim - me Schall,

23

26

E - cho aus dem Schlum - mer, du an - ge - neh - me

29

Nach - ti - gall, du an - ti - gall

32

ve - dei - ner Stim - me Schall

35

Musical score for measures 35-37. The vocal line consists of eighth-note patterns. The piano accompaniment features chords and eighth-note bass lines.

38

E - cho aus dem Schlum - mer,

Musical score for measures 38-40. The vocal line includes the lyrics "E - cho aus dem Schlum - mer,". The piano accompaniment continues with chords and eighth-note bass lines. A watermark "PROBE-PARTITUR" is visible across the page.

41

ner Stim - me Schall

Musical score for measures 41-43. The vocal line includes the lyrics "ner Stim - me Schall". The piano accompaniment continues with chords and eighth-note bass lines. A watermark "PROBE-PARTITUR" is visible across the page.

44

E - cho aus dem Schlum - mer.

47

Fine

50

Dich kränkt nichts gen, doch du wür - dest stil - le schwei - gen,

ich als wie mich Lei - den,

Da capo

# Mein Freund komme in seinen Garten

Rezitativ und Arie aus der Pfingstkantate  
„Schmücket das Fest mit Maien“ (1699)

Johann Kuhnau  
1660–1722

Canto

Sopran

Mein Mein Freund kom - - - me in sei-nen Gar-ten.

Basso continuo

7 6

Aria

Sopran- oder Tenorblockflöte I

Flauti Dolci

Sopran- oder Tenorblockflöte II

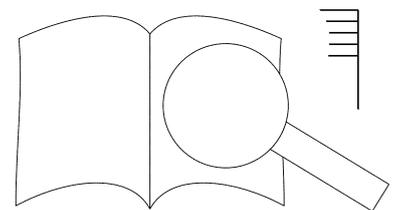
Sopran

Ge-

Basso continuo

12

6 6



Verlagsgesellschaft  
Klaus Hofmann (Herbipol.)

13

Ge - lin - der West, ge - lin - der West, komm, komm zu \_

7 6 6

19

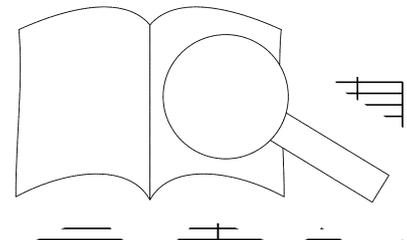
mir, komm, komm zu \_ m. komm zu \_ mir,

6 6 5 6

25

- mir, ge-lin-der West, komm, komm zu mir!

6 5 4 3



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31

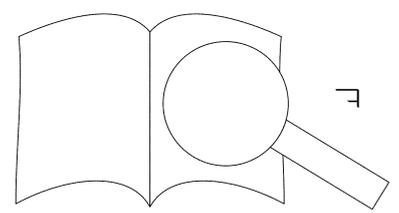
5 6 5

36

6 6 7 5 4 3 Fine

41

6 8 7 6 6 6 4



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47

ten, die Su - la - mith, die seufzt nach dir, nach

5 6 5 6 5 6 7  
3 4 3

53

dir, seufzt nach dir, komm,

5 6 6 3 6 6  
4 # 4+ 2

59

omm in ih-ren Gar - ten!

6 6 #

65

# 6 6 5 6 6 6

71

Lass - - ten

6 5 # 5 3

76

Lüf - - te - - spie - - le - - wie - - der An - - mut - -

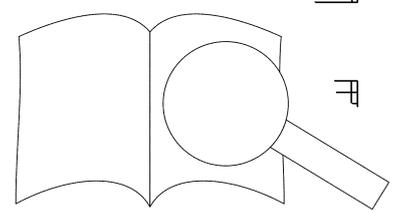
6 5

81

so wird er wie - - der An - - m

# 6 6 6 5 4

[4]  
[2]



- - cap.



Philomele kehrt zurück in diese grünen Haine, / um die un-  
schuldigen Freuden einer zarten Liebe / zu besingen. //  
Die Waldbewohner unterbrechen ihr Gezwitscher /  
und lauschen dem Zauber ihrer göttlichen Stimme.

**Reinhard Keiser: „Du angenehme Nachtigall“.** Arie der Pene-  
lope aus der Oper *Ulysses*, Kopenhagen 1722.

Quellen: Partiturbeschriftung der Staatsbibliothek zu Berlin, Preu-  
ßischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv,  
Signatur *Mus. ms. 11.491*, und ein Druck des Librettos, Exem-  
plar der Herzog August Bibliothek Wolfenbüttel, Signatur  
*Textb. 543*. Das Libretto wurde von Friedrich Maximilian Lers-  
ner nach einer Vorlage von Henri Guichard verfasst.

Die vorliegende Arie ist in der Partiturbeschriftung nur unvollstän-  
dig eingetragen. Vermutlich wurde sie noch vor der Fertigstel-  
lung der Abschrift durch die Arie *Usignuol tra rami ascoso* von  
Giuseppe Maria Orlandini ersetzt. Notiert sind lediglich die bei-  
den Flötenpartien, die Singstimme – ohne Text – und die Takte  
1, 6 und 23 einer Stimme im Altschlüssel, die wohl für Violinen  
I/II und Viola unisono gedacht ist. Zum Mittelteil ist auch der  
Basso continuo vorhanden.

Aus dem erhaltenen Material geht nicht mit Sicherheit hervor,  
wie die Begleitung auf den Basso continuo und die Violin-Vio-  
la-Stimme (als Bassettchen?) aufgeteilt war. Die vorliegende  
Rekonstruktion der Bassstimme des ersten Teils ist so angelegt,  
dass sie entweder vom Basso continuo (Cembalo und Violon-  
cello) allein, oder als Bassettchen mit Violine/Viola oder auch  
vom Basso continuo mit oktavierenden Streichern ausgeführt  
werden kann. Das Aufführungsmaterial ist entsprechend einge-  
richtet. Der Text der Arie wurde nach dem gedruckten Text-  
buch ergänzt.

**Johann Kuhnau: „Mein Freund komme in seinen Garten“ -  
„Gelinder West, komm, komm zu mir“.** Rezitativ und Arie aus  
der Pfingstkantate *Schmücket das Fest mit Maien* (1699)

Quelle: Partiturbeschriftung der Kantate *Schmücket das  
Fest mit Maien* in einem Sammelband mit Kirchenkantaten,  
Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musika-  
bteilung mit Mendelssohn-Archiv, Signatur *Mus. ms. 11.491*

Kuhnau wirkte von 1684 an als Thor. bis zu seinem Tod 1722 als Musik-  
direktor in Leipzig und war in diesem Amt der wichtigste Schüler  
Bachs. Seine Pfingstkantate *Schmücket das Fest mit Maien* (Zahl  
1699, entstammt also wohl dem 17. Jahrhundert).  
Die Arie *Gelinder West, komm, komm zu mir* ist erstmals von  
Arnold Schering in *Die Musik in Leipzig*, Bd. II, Leipzig 1926, S. 2  
abgedruckt. Die Berliner Abschrift ist nicht sehr frei von Fehlern auf,  
die jedoch durch die sorgfältige und befriedigend behoben  
werden konnten. Die Stimmen sind alle in E-Dur  
notiert. Die Stimmtondifferenz ist eine halbe Note, die durch  
den Einsatz von Kammerton (die Stimmung ist in G-Dur). Ob die beiden  
Stimmen „Flauti Dolci“ (mit denen auf den „gelinder West“  
Sopran- oder Tenorblockflöten gespielt wird) Sopran- oder Tenor-  
stimmen sind. Der Text des Rezitativs ist wörtliches Zitat  
aus dem 1. Buch Salomonis 4,17; der vor einem unbekanntem  
Autor verfasst. Die Arie bezieht sich auf denselben Zusammenhang.

## Critical Remarks

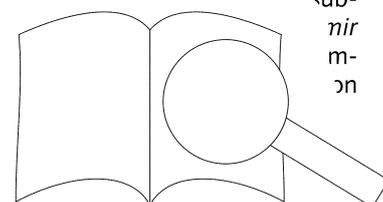
See the German text for source information.

**Johann Sebastian Bach: “Wieget euch, ihr satten Schafe.”** Aria  
for Menalcas from the cantata *Entfliehet, verschwindet, ent-  
weicht, ihr Sorgen* BWV 249a (1725). Reconstruction from  
the aria *Sanfte soll mein Todeskummer* in the *Osteroratorium*  
(Easter Oratorio) (BWV 249). Text: Christian Friedrich Henrici,  
alias Picander (1700–1764).

*Entfliehet, verschwindet, entweicht, ihr Sorgen*, the cantata  
that Bach composed in 1725 for the birthday of Duke Christian  
von Sachsen-Weißenfels, is now lost, but the work can be par-  
tially reconstructed because the cantata verses have survived  
and Bach utilized substantial portions of the music in his Easter  
Oratorio, with new words. Regarding the original score of  
this work, which Bach subsequently revised on several occasions,  
it is chiefly the earliest parts produced in an autograph fair copy  
of the score made some time after 1725 that are of importance  
to the reconstruction. This score is referred to volume II/7 of the  
*Neue Bach-Ausgabe*, edited by Paul Brainard, and the first edition  
(1981). A reconstruction of the instrumental parts was made  
recitatives composed anew by Friedrich Smend in 1943. A recon-  
struction of the vocal parts was made by Friedrich Smend in 1943.  
*Entfliehet, verschwindet, entweicht, ihr Sorgen*, Kassel, 1943).  
A reconstruction of the vocal parts of the first version of the  
Easter Oratorio, with the original text additionally inserted,  
is included in the appendix to the aforesaid volume (the present  
aria is on pp. 150–151).

In preparing this reconstruction, the music of *Wieget euch, ihr satten  
Schafe* was examined. Bach evidently left the substantial portions  
of the original score. With regard to the scoring, however, the original  
score was not followed by the sources. Whereas in the part  
of the two recorders are doubled by the 1st and 2nd recorders,  
the 1st and 2nd recorders are lower and *con sordino*, no strings appear  
to be employed in the original. There is an indication in the  
earliest parts. For whereas all the instrumental parts in the  
earliest set of parts (a missing score that must have originally  
contained the secular version, the violin parts for our aria were  
copied not from this score but follow the recorder parts included  
in the individual parts. Hence they were presumably not in the  
original score of the secular work, and probably not envisaged  
either. The extension to the scoring of the oratorio could have  
been made in order to reinforce the sound in view of the size of  
the Leipzig church. At the same time, the addition of strings  
somewhat lessens the manifestly arcadian and pastoral character  
of the secular original, and the muted instruments make allow-  
ances for the elegiac mood of the new aria text: “Sanfte soll  
mein Todeskummer / nur ein Schlummer, / Jesu, durch dein  
Schweiß Tuch sein” (Gently let my mortal affliction be only a  
slumber, Jesu, by virtue of your head-cloth). But in the instru-  
mental scoring without strings, the original forms an exact  
counterpart to the soprano subject *Schafe können sich  
behagen, ist nur die muntere Lust* composed in 1713, likewise  
for Sachsen-Weißenfels.

Problems arise with regard to some of the slurs have been found in conformity and consistency. Likewise groups of four eighth notes, where marked, are some-



times provided with one slur over all four notes in the sources, and sometimes with two slurs over each group of two notes. In the individual recorder (and violin) parts we find largely four-note combinations. In Bach's autograph score, on the other hand, the sixteenth notes are largely combined in pairs, and likewise in the series of eighth notes in the 2nd flute – following the initial “rocking” motif in the vocal part. The basso continuo, in contrast, is dominated by four-note combinations, with only the “rocking motif” displays two-note combinations throughout. In his Critical Report Brainard speculates that the four-note combinations in the original parts and full score should be seen as a simplified version of two-note combinations: a reading which can be corroborated from other Bachian sources. In the present musical text the slurs have been carefully standardized in the spirit of the forms of articulation that prevail in Bach's autograph score.

In the simple dramatic action of the cantata, the shepherds Damoetas and Menalcas set out with the shepherdesses Doris and Sylvia to congratulate the Duke on his birthday. But Sylvia is concerned about the flock they are leaving behind and asks: “But who will take care of the sheep?,” at which Menalcas soothes both the shepherds and their flock with his slumber aria.

The text is as follows:

Rock yourselves to sleep, / you contented sheep, meanwhile. //  
Down in those fields / where fresh grass is growing, / we will find  
you again.

**Thomas-Louis Bourgeois: “Philomelle revient.”** Aria from the cantata *Zéphire et Flore* (1715).

The singer, conductor and composer Bourgeois came from Fontaine-l'Évêque (Hainant). He was at first a conductor in Strasbourg and Toul, and from 1707 a singer at the Opera. After the death of Louis XIV (1715) he entered the service of Louis-Henri Duke of Bourbon, Prince of Condé.

The cantata *Zéphire et Flore* was written for soprano, flute, flute, flûtes ou flageolets and Basso continuo. In addition, harpsichord and viola da gamba are used in the aria. This, Bourgeois probably meant recorder. In order to make the parts playable, the aria was transposed to G major for harpsichord and viola da gamba instruments. Because of this, Bourgeois also comes into consideration for the first flute part has harmonic reasons. In the first measure of the first flute part has a sixteenth note sharp<sup>2</sup> is not followed by a dotted quarter-note sharp<sup>2</sup>–d sharp<sup>2</sup>.

The translation:

Peace in the green glades / to sing of the  
// The denizens of the forest  
hearken to the enchantment of her

**Reinhard Keiser: “Du angenehme Nachtigall.”** Aria for Penelope from the opera *Ulysses*, Copenhagen, 1722.

In the copy of the score, the present aria only appears in an incomplete form. Presumably it was replaced with the aria *Usignuol tra rami ascoso* by Giuseppe Maria Orlandini before the copy was finished. All that is notated are the two flute parts, the vocal part – with no text –, and measures 1, 6 and 23 of a part in the alto clef that was probably intended for violins I/II and viola unisono. The Basso continuo for the middle section is also available.

It is not altogether clear from the surviving material how the accompaniment was distributed between the basso continuo and the violin-viola part (as bassetto?). The present reconstruction of the bass part for the first section is so designed as to be performed either solely by the continuo instrument (harpsichord and violoncello) or as a bassetto part with violin or else by the continuo instruments with strings played apart. The performance material has been arranged accordingly. The text of the aria was added to the libretto:

Sweet-voiced nightingale, /  
echo from its slumbers. /  
you, / though you worried  
with pain: / pains, a

**Johann Kuhnke: “Gelinde in seinen Garten”** – Recitative and aria from the *Whitsun Cantata* (1699).

The cantata was first published in Leipzig, from 1684 and was performed by the cantor there from 1701 until his death. Bach's immediate predecessor in the position of cantor there was Johann Kuhnke. The *Whitsun cantata* carries the year 1699, which probably dates from his period as organist in the church of St. Nikolai. The *Gelinder West* was first published in an edition by Arnold Schering in his *Musikgeschichte* (Leipzig, 1926, pp. 208–211). The Berlin copy is faulty and contains a number of errors, but these were historically eliminated by studying the context. In the manuscript all the parts are written in E major. The evident basis for this was choir pitch, the organ tuning of the period. A pitch differentiation of a minor third can be assumed, and this means G major for chamber pitch (the tuning for woodwind instruments). It is not clear whether the two “Flauti Dolci” (an allusion to the “gentle breezes”) required for the aria should be soprano or tenor recorders. The text of the recitative is a literal quotation from The Song of Solomon 4:17; the anonymous text of the aria relates to the same subject.

Recitative:  
Let my friend come into his garden.

Aria:  
Mild west wind, come to me / sitting no longer, /  
for Sulamith is sighing / Waft  
your gentle breezes, /

Translation: Peter Palr

