

Johann Sebastian  
**BACH**

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**Geist und Seele wird verwirret**

Soul and spirit are astounded

BWV 35

Kantate zum 12. Sonntag nach Trinitatis  
für Alt solo, 2 Oboen, Taille (Englischhorn), obligate Orgel  
2 Violinen, Viola und Basso continuo  
herausgegeben von Ulrich Leisinger

Cantata for the 12th Sunday after Trinity  
for alto solo, 2 oboes, taille (English horn), obbligato organ  
2 violins, viola and basso continuo  
edited by Ulrich Leisinger  
English version by Henry S. Drinker  
revised by Robert Scandrett

Stuttgarter Bach-Ausgaben · Urtext  
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



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Carus 31.035

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## Vorwort

Die Alt-Kantate *Geist und Seele wird verwirret* BWV 35 von Johann Sebastian Bach ist für den 12. Sonntag nach Trinitatis bestimmt, der im Jahr der ersten Aufführung, 1726, auf den 8. September fiel. Der Text stammt aus der Sammlung *Gottgefälliges Kirchen-Opffer* aus dem Jahr 1711 von Georg Christian Lehms, der Hofpoet und Hofbibliothekar in Darmstadt war. Aus dieser Sammlung hat Bach seit seiner Weimarer Zeit mehrfach Texte vertont.

Die Kantate ist siebensätzig. In den Eingangssätzen der beiden Teile der Kantate sind allem Anschein nach Anfangs- und Schlusssatz eines in seiner Originalform verschollenen Konzerts von Bach überliefert, das er hier für die Orgel eingerichtet hat. Bach wollte dieses Konzert, möglicherweise ein Oboenkonzert der Köthener Jahre, auch für Klavier und Orchester bearbeiten (BWV 1059), brach die Arbeit dort aber bereits nach wenigen Takten ab. Auch in allen drei Arien der Kantate wird die Orgel obligat und zum Teil sehr virtuos eingesetzt.

Lehms' zwar vergleichsweise alte, aber geschmackvolle Kantatendichtung verallgemeinert die Evangelienlesung für den 12. Sonntag nach Trinitatis, die von der Heilung eines Taubstummen handelt: Gott möge der gläubigen Seele die Ohren öffnen und die Zunge lösen, damit sie seine Wunderwerke preisen kann. Anders als in den meisten anderen Kantaten verzichtet Bach – in Übereinstimmung mit der Textvorlage – auf einen Chorsatz für Chor zum Abschluss des Werkes.

Am Schriftbild der Originalpartitur lässt sich ablesen, dass die Sätze 1 und 4 auf Vorlagen basieren, die nur der Überarbeitung bedurften, wohingegen die übrigen Sätze zahlreiche Korrekturen aufweisen, also vermutlich ad hoc komponiert wurden. Das Papier ist zudem stark gebräunt, so dass die Lesbarkeit zum Teil erheblich beeinträchtigt ist. Der Originalstimmensatz ist wahrscheinlich vollständig erhalten geblieben; wie bei vergleichbaren Kantaten dieses Jahrgangs, etwa der Kantate *Gott soll allein mein Herze haben* BWV 169 zum 18. Sonntag nach Trinitatis, liegt keine separate Orgelstimme vor, was vermuten lässt, dass Bach den Organisten – zu denken wäre insbesondere an den 16-jährigen Wilhelm Friedemann Bach – aus der Partitur spielen ließ. Die Orgelstimme ist im Autograph wegen der Stimmung der Leipziger Orgeln einen Ton tiefer als klingend notiert.

Wie in den meisten Kantaten des sogenannten 3. Jahrgangs hat Bach den Stimmensatz nicht eingehend revidiert. Eintragungen, die spätere Wiederaufführungen belegen, sind ebenso wenig zu erkennen. Die als Continuo bezeichneten Bass-Stimmen sind nicht beziffert; es bleibt daher unklar, ob Bach die Aussetzung allein dem Organisten überließ oder ob gegebenenfalls auch ein Doppelaccompaniment mit Cembalo und Orgel vorgesehen war. Diese Frage spielt insbesondere für Satz 4, eine Arie im Triosatz, die zu Alt und Continuo nur eine einzelne Orgelstimme in tiefer Lage hinzufügt, eine Rolle. Bach war sich offenbar unschlüssig, ob die Orgel auch den Continuo mitspielen sollte, ent-

schied sich aber nach wenigen Takten dafür, den Continuo-part klingend, das heißt abweichend von der obligaten Orgelstimme zu notieren. Anders als in anderen Kantaten dieses Jahrgangs gibt es keine Umfangsbeschränkungen, die eine tiefere Notation der Orgelstimme bei gleichzeitiger Verwendung eines Vierfußregisters erforderlich gemacht hätten, so dass davon auszugehen ist, dass Bach um des Effekts willen die Obligatstimme der Orgel nahezu durchweg tiefer als die vokale Solostimme geführt hat.

Die Originalquellen sind vollständig über Carl Philipp Emanuel überliefert, der diese in seiner Berliner Zeit auch Musikerkollegen zur Verfügung gestellt hat. Während eine von dem Berliner Musiker S. Hering angefertigte Stimmenabschrift (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Signatur: *Mus. ms. Bach St 470*) getreu den Originalstimmen folgt und damit keinen eigenen Quellenwert aufweist, ist eine Partiturabschrift des Bach-Schülers Johann Friedrich Agricola, der ein besonderes Faible für Kantaten mit obligater Orgel hatte, insofern von Interesse, als dieser die Originalpartitur zu einem Zeitpunkt kopierte, zu dem sie noch besser als heute zu entziffern war. Agricola hat die Orgelstimme klingend notiert, wobei ihm allerdings kleinere Transpositionsfehler unterlaufen sind.

Die Kantate wurde erstmals im Jahre 1857 in Band 7 der Ausgabe der Bach-Gesellschaft im Druck veröffentlicht (hrsg. von Wilhelm Rust); in der *Neuen Bach-Ausgabe* liegt sie seit 1986 (NBA I/20, hrsg. von Klaus Hofmann) vor.

Die vorliegende Edition basiert auf der autographen Partitur und dem Originalstimmensatz aus den Beständen der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (Signatur: *Mus. ms. Bach P 86* bzw. *Mus. ms. Bach St 32*). Ergänzend wurde die oben genannte Agricola-Abschrift (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Signatur: *Am.B. 542*) herangezogen. Digitalisate aller editionsrelevanten Quellen aus den Beständen der Staatsbibliothek zu Berlin sind über das Portal [www.bach-digital.de](http://www.bach-digital.de) kostenfrei zugänglich. Ein Digitalisat des Librettodrucks aus der Landes- und Universitätsbibliothek Darmstadt ist einsehbar unter <http://tudigit.ulb.tu-darmstadt.de/show/W-3719-900>.

Salzburg, im Januar 2017

Ulrich Leisinger

## Foreword

Johann Sebastian Bach's contralto cantata *Geist und Seele wird verwirret* (Soul and spirit are astounded) BWV 35 was composed for the 12th Trinity Sunday which, in the year of its first performance, in 1726, fell on 8 September. The text was taken from the 1711 collection *Gottgefälliges Kirchen-Opffer* by Georg Christian Lehms, a court poet and court librarian in Darmstadt. Since his time in Weimar, Bach had set several texts from this collection.

The cantata has seven movements. The opening movements of the two sections of the cantata seem, by all appearances, to consist of the first and last movements of a Bach concerto which in its original form has been lost and which he arranged for organ in this cantata. Bach also intended to arrange the concerto – possibly an oboe concerto from his Cöthen years – for piano and orchestra (BWV 1059), but discontinued work on this project after only a few measures. In all three arias of the cantata, the organ is also deployed as an obbligato instrument, with some virtuoso passages.

Lehms's comparatively old but nevertheless tasteful cantata text universalizes the gospel reading for the 12th Trinity Sunday, which deals with the healing of a deaf and mute man: that God may open the ears of the devout soul and loosen its tongue, so that it can praise his miraculous deeds. In keeping with the text model but unlike most other cantatas, Bach eschews the use of a chorale for the final movement of the work.

The handwriting of the original score bears witness to the fact that the movements 1 and 4 were based on models which only needed revision, whereas the remaining movements show numerous corrections – they were therefore presumably composed ad hoc. Furthermore, the paper is severely browned, so that legibility is in parts substantially compromised. The original set of parts has probably survived intact; as is the case with similar cantatas from this annual cycle – for example, the cantata *Gott soll allein mein Herze haben* BWV 169 for the 18th Trinity Sunday – there is no separate organ part. It can be surmised that Bach let the organist – 16-year-old Wilhelm Friedemann Bach comes particularly to mind – play from the score. Because of the tuning of the organs in Leipzig, the organ part in the autograph score is notated a whole tone lower than sounding pitch.

As is the case with most cantatas of the so-called 3rd annual cycle, Bach did not intensively revise the set of parts. Amendments which might document later repeat performances are likewise not discernible. The bass instruments are marked "Continuo" but not figured; it therefore remains unclear whether Bach left the realization to the organist alone or whether in fact a double accompaniment with organ and harpsichord was intended. This question is particularly relevant in movement 4, an aria in three voices in which the contralto and continuo parts are joined by only a single organ line in a low register. Bach was evidently undecided as to whether the organ should double

the continuo as well, but after only a few measures decided to notate the continuo part at sounding pitch, i.e., diverging from the obbligato organ part. Unlike the other cantatas of this annual cycle, no restrictions of range exist which would have necessitated a lower notation of the organ part with the simultaneous use of the four-foot register; it can thus be assumed that it was for the sake of effect that Bach wrote the obbligato part of the organ below the vocal solo part practically throughout this movement.

The original sources have been handed down intact via Carl Philipp Emanuel, who also made them available to his musician colleagues during his time in Berlin. Whereas a copy of the set of parts by the Berlin musician S. Hering (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, shelf mark: *Mus. ms. Bach St 470*) remains true to the original parts and has thus no inherent value as a source, there is a copy of the score by Bach's student Johann Friedrich Agricola, who had a particular predilection for cantatas with obbligato organ. This copy is of interest inasmuch as the autograph score was copied at a time when it was still much more legible than it is today. Agricola notated the organ part at sounding pitch; however, he made minor errors in transposition.

The cantata was first published in 1857 in volume 7 of the Bach-Gesellschaft edition (ed. by Wilhelm Rust); it has been available in the *Neue Bach-Ausgabe* since 1986 (NBA I/20, ed. by Klaus Hofmann).

The present edition is based on the autograph score and the original set of parts from the inventory of the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (shelf marks: *Mus. ms. Bach P 86* and *Mus. ms. Bach St 32*). In addition, the abovementioned copy by Agricola was consulted (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, shelf mark: *Am.B. 542*). Digital images of all sources relevant for the edition from the holdings of the Staatsbibliothek zu Berlin are accessible without charge at [www.bach-digital.de](http://www.bach-digital.de). A digital copy of the printed libretto from the Landes- und Universitätsbibliothek Darmstadt can be accessed at: <http://tudigit.ulb.tu-darmstadt.de/show/W-3719900>.

Salzburg, January 2017  
Translation: David Kosviner

Ulrich Leisinger

# Geist und Seele wird verwirret

*Soul and spirit are astounded*

BWV 35

## Prima parte

Johann Sebastian Bach

1685–1750

### 1. Concerto

Score for the first system of the concerto, featuring Oboe I, Oboe II, Taille, Violino I, Violino II, Viola, Organo, and Continuo. The music is in G minor, 3/4 time, and consists of three measures.

Score for the second system of the concerto, featuring Violino I, Violino II, Viola, Organo, and Continuo. The music is in G minor, 3/4 time, and consists of three measures. A measure rest '3' is indicated at the beginning of the first measure.

Aufführungsdauer / Duration: ca. 25 min.

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Urtext

edited by Ulrich Leisinger

English version by Henry S. Drinker

revised by Robert Scandrett

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Musical score for measures 6-8. The score is written for two systems of three staves each. The first system consists of a treble clef staff with a melodic line, a middle treble clef staff with a rhythmic accompaniment, and a bass clef staff with a bass line. The second system is identical in structure. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes and eighth notes. The key signature has one flat.

9

Musical score for measures 9-11. The score is written for two systems of three staves each. The first system consists of a treble clef staff with a melodic line, a middle treble clef staff with a rhythmic accompaniment, and a bass clef staff with a bass line. The second system is identical in structure. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes and eighth notes. The key signature has one flat. Dynamics markings include *p* (piano) and *f* (forte). The first system has *p* markings in the first two measures and *f* markings in the third measure. The second system has *p* markings in the first two measures and *f* markings in the third measure. The third system has *p* markings in the first two measures and *f* markings in the third measure.

12

Musical score for measures 12-14, first system. It consists of three staves: Treble, Alto, and Bass clefs. The key signature has one flat (B-flat). Measure 12 features a piano (*p*) dynamic. Measure 13 features a forte (*f*) dynamic. Measure 14 features a piano (*p*) dynamic. The music includes various rhythmic patterns and rests.

Musical score for measures 12-14, second system. It consists of three staves: Treble, Alto, and Bass clefs. The key signature has one flat (B-flat). Measure 12 features a piano (*p*) dynamic. Measure 13 features a forte (*f*) dynamic. Measure 14 features a piano (*p*) dynamic. The music includes various rhythmic patterns and rests.

Musical score for measures 12-14, third system. It consists of three staves: Treble, Alto, and Bass clefs. The key signature has one flat (B-flat). Measure 12 features a piano (*p*) dynamic. Measure 13 features a forte (*f*) dynamic. Measure 14 features a piano (*p*) dynamic. The music includes various rhythmic patterns and rests.

15

Musical score for measures 15-17, first system. It consists of three staves: Treble, Alto, and Bass clefs. The key signature has one flat (B-flat). Measure 15 features a forte (*f*) dynamic. Measure 16 features a forte (*f*) dynamic. Measure 17 features a forte (*f*) dynamic. The music includes various rhythmic patterns and rests.

Musical score for measures 15-17, second system. It consists of three staves: Treble, Alto, and Bass clefs. The key signature has one flat (B-flat). Measure 15 features a forte (*f*) dynamic. Measure 16 features a forte (*f*) dynamic. Measure 17 features a forte (*f*) dynamic. The music includes various rhythmic patterns and rests.

Musical score for measures 15-17, third system. It consists of three staves: Treble, Alto, and Bass clefs. The key signature has one flat (B-flat). Measure 15 features a forte (*f*) dynamic. Measure 16 features a piano (*p*) dynamic. Measure 17 features a forte (*f*) dynamic. The music includes various rhythmic patterns and rests.





First system of musical notation, measures 24-26. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The music features a vocal melody with eighth and quarter notes, and piano accompaniment with eighth and quarter notes.

Second system of musical notation, measures 24-26. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The music features a vocal melody with eighth and quarter notes, and piano accompaniment with eighth and quarter notes.

Third system of musical notation, measures 24-26. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The music features a vocal melody with eighth and quarter notes, and piano accompaniment with eighth and quarter notes. A dynamic marking *p* is present at the beginning of the piano accompaniment.

First system of musical notation, measures 27-29. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The music features a vocal melody with eighth and quarter notes, and piano accompaniment with eighth and quarter notes.

Second system of musical notation, measures 27-29. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The music features a vocal melody with eighth and quarter notes, and piano accompaniment with eighth and quarter notes.

Third system of musical notation, measures 27-29. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The music features a vocal melody with eighth and quarter notes, and piano accompaniment with eighth and quarter notes.

System 1: Measures 30-32. This system contains three staves. The top staff is a single treble clef staff with a whole rest in measure 30, a whole rest in measure 31, and a quarter note with a fermata in measure 32, marked with a forte *f* dynamic. The middle and bottom staves are grand staff staves (treble and bass clefs) with whole rests in all three measures.

System 2: Measures 30-32. This system contains three staves. The top staff is a single treble clef staff with a whole rest in measure 30, a whole rest in measure 31, and a quarter note with a fermata in measure 32, marked with a forte *f* dynamic. The middle and bottom staves are grand staff staves (treble and bass clefs) with whole rests in all three measures.

System 3: Measures 30-32. This system contains four staves. The top two staves are grand staff staves (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes. The bottom two staves are grand staff staves (treble and bass clefs) with a simpler rhythmic pattern of quarter and eighth notes.

System 1: Measures 33-35. This system contains three staves. The top staff is a single treble clef staff with a melodic line of eighth and quarter notes. The middle staff is a single treble clef staff with a melodic line of eighth and quarter notes, marked with a forte *f* dynamic. The bottom staff is a grand staff staff (treble and bass clefs) with a bass line of eighth and quarter notes, marked with a forte *f* dynamic.

System 2: Measures 33-35. This system contains three staves. The top staff is a single treble clef staff with a melodic line of eighth and quarter notes. The middle staff is a single treble clef staff with a melodic line of eighth and quarter notes, marked with a forte *f* dynamic. The bottom staff is a grand staff staff (treble and bass clefs) with a bass line of eighth and quarter notes, marked with a forte *f* dynamic.

System 3: Measures 33-35. This system contains four staves. The top staff is a single treble clef staff with a melodic line of eighth and quarter notes, marked with a forte *f* dynamic. The middle staff is a single treble clef staff with a melodic line of eighth and quarter notes, marked with a forte *f* dynamic. The bottom two staves are grand staff staves (treble and bass clefs) with a bass line of eighth and quarter notes, marked with a forte *f* dynamic. A trill ornament is indicated above the first measure of the top staff.

First system of musical notation for measures 36-38. It consists of three staves: two treble clefs and one bass clef. The music is in a key with one flat (B-flat major or D minor). The first two staves have a melodic line with a piano (*p*) dynamic marking. The third staff has a bass line with a piano (*p*) dynamic marking. The measures contain eighth and quarter notes, with some rests.

Second system of musical notation for measures 36-38. It consists of three staves: two treble clefs and one bass clef. The music is in a key with one flat (B-flat major or D minor). The first two staves have a melodic line with a piano (*p*) dynamic marking. The third staff has a bass line with a piano (*p*) dynamic marking. The measures contain eighth and quarter notes, with some rests.

Third system of musical notation for measures 36-38. It consists of four staves: two treble clefs and two bass clefs. The music is in a key with one flat (B-flat major or D minor). The first two staves have a melodic line with a piano (*p*) dynamic marking. The third and fourth staves have a bass line with a piano (*p*) dynamic marking. The measures contain eighth and quarter notes, with some rests.

First system of musical notation for measures 39-41. It consists of three staves: two treble clefs and one bass clef. The music is in a key with one flat (B-flat major or D minor). The first two staves have a melodic line with a forte (*f*) dynamic marking. The third staff has a bass line with a forte (*f*) dynamic marking. The measures contain eighth and quarter notes, with some rests.

Second system of musical notation for measures 39-41. It consists of three staves: two treble clefs and one bass clef. The music is in a key with one flat (B-flat major or D minor). The first two staves have a melodic line with a forte (*f*) dynamic marking. The third staff has a bass line with a forte (*f*) dynamic marking. The measures contain eighth and quarter notes, with some rests.

Third system of musical notation for measures 39-41. It consists of four staves: two treble clefs and two bass clefs. The music is in a key with one flat (B-flat major or D minor). The first two staves have a melodic line with a forte (*f*) dynamic marking. The third and fourth staves have a bass line with a forte (*f*) dynamic marking. The measures contain eighth and quarter notes, with some rests.

Musical score for measures 42-44. The score is written in a key signature of one flat (B-flat) and a common time signature. It consists of five systems of staves. The first system has three staves: two treble clefs and one bass clef. Dynamics include *p* and *f*. The second system has four staves: two treble clefs and two bass clefs. Dynamics include *p* and *f*. The third system has two staves: one treble and one bass clef. Dynamics include *p* and *f*. The fourth system has two staves: one treble and one bass clef. Dynamics include *p* and *f*.

Musical score for measures 45-47. The score is written in a key signature of one flat (B-flat) and a common time signature. It consists of five systems of staves. The first system has three staves: two treble clefs and one bass clef. Dynamics include *p*. The second system has four staves: two treble clefs and two bass clefs. Dynamics include *p*. The third system has two staves: one treble and one bass clef. Dynamics include *p*. The fourth system has two staves: one treble and one bass clef. Dynamics include *p*.

48

First system of musical notation, measures 48-50. It consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music begins with rests in all staves. In measure 49, the two treble staves play a melodic line starting on G4, moving to A4, B4, and C5. The bass staff plays a bass line starting on G2, moving to F2, E2, and D2. A dynamic marking of *f* (forte) is present in measure 49.

Second system of musical notation, measures 48-50. It consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music begins with rests in all staves. In measure 49, the two treble staves play a melodic line starting on G4, moving to A4, B4, and C5. The bass staff plays a bass line starting on G2, moving to F2, E2, and D2. A dynamic marking of *f* (forte) is present in measure 49.

Third system of musical notation, measures 48-50. It consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music begins with rests in all staves. In measure 49, the two treble staves play a melodic line starting on G4, moving to A4, B4, and C5. The two bass staves play a bass line starting on G2, moving to F2, E2, and D2. A dynamic marking of *f* (forte) is present in measure 49.

51

First system of musical notation, measures 51-53. It consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). All staves contain rests for measures 51, 52, and 53.

Second system of musical notation, measures 51-53. It consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). All staves contain rests for measures 51, 52, and 53.

Third system of musical notation, measures 51-53. It consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music begins with rests in all staves. In measure 51, the two treble staves play a melodic line starting on G4, moving to A4, B4, and C5. The two bass staves play a bass line starting on G2, moving to F2, E2, and D2.

Musical score for measures 54-56. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. Measures 54 and 55 are mostly rests. In measure 56, the first treble staff has a half note G#4, the second treble staff has a half note G4, and the bass staff has a half note G3. All three notes are marked with a piano (*p*) dynamic.

Musical score for measures 57-59. The system consists of three staves: two treble clefs and one bass clef. All staves contain rests for these three measures.

Musical score for measures 60-62. The system consists of four staves: two treble clefs and two bass clefs. The music is a continuous piano accompaniment with eighth and sixteenth notes in all staves.

Musical score for measures 63-65. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. In measure 63, the first treble staff has a half note G#4, the second treble staff has a half note G4, and the bass staff has a half note G3. In measure 64, the first treble staff has a half note Bb4, the second treble staff has a half note Bb4, and the bass staff has a half note Bb3. In measure 65, the first treble staff has a half note G#4, the second treble staff has a half note G4, and the bass staff has a half note G3. The notes in measure 65 are marked with a forte (*f*) dynamic.

Musical score for measures 66-68. The system consists of three staves: two treble clefs and one bass clef. All staves contain rests for these three measures.

Musical score for measures 69-71. The system consists of four staves: two treble clefs and two bass clefs. The music is a continuous piano accompaniment with eighth and sixteenth notes in all staves.

60

First system of musical notation, measures 60-62. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. The first measure of measure 60 has a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

Second system of musical notation, measures 60-62. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. The first measure of measure 60 has a dynamic marking of *f*. The music continues with similar rhythmic patterns and melodic lines.

Third system of musical notation, measures 60-62. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. The first measure of measure 60 has a dynamic marking of *f*. The music concludes the first section with a final cadence.

63

First system of musical notation, measures 63-65. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. The first measure of measure 63 has a dynamic marking of *p*. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

Second system of musical notation, measures 63-65. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. The first measure of measure 63 has a dynamic marking of *p*. The music continues with similar rhythmic patterns and melodic lines.

Third system of musical notation, measures 63-65. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. The first measure of measure 63 has a dynamic marking of *p*. The music concludes the second section with a final cadence.

66

Musical score for measures 66-68. The score is written for a grand piano with five staves. The key signature has one flat (B-flat). The first system (measures 66-68) features a complex texture with multiple voices. The first two staves have a melodic line with rests and a rhythmic accompaniment. The third staff has a bass line. The fourth and fifth staves have a dense, rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

69

Musical score for measures 69-71. The score continues with five staves. The first two staves have rests in measures 69 and 70, followed by a melodic entry in measure 71. The third staff has a bass line. The fourth and fifth staves have a dense, rhythmic accompaniment. Dynamics include *p* (piano).



Musical score for measures 72-74. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The piano part includes slurs and a dynamic marking of *f*.

Musical score for measures 75-76. The score continues from the previous page. It features a piano accompaniment with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The piano part includes slurs and a dynamic marking of *f*.

\* Zur Bogenlänge in T. 72–76 siehe Kritischen Bericht. / For the length of slurs in mm. 72–76 see Critical Report.

Musical score for measures 78-80. The score is arranged in two systems, each with three staves. The first system (measures 78-80) features a piano (*p*) dynamic. The second system (measures 78-80) features a forte (*f*) dynamic in the first staff and piano (*p*) dynamics in the other staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 81-83. The score is arranged in two systems, each with three staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to one sharp (F#) in measure 83.

First system of musical notation (measures 84-86). It consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The first staff has a melody with eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation (measures 84-86). It consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. This system continues the musical material from the first system, showing the continuation of the melody and accompaniment.

Third system of musical notation (measures 84-86). It consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. This system concludes the musical material for measures 84-86.

First system of musical notation (measures 87-89). It consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. The music begins with rests in the first measure, followed by a melody in the second measure marked with a forte (*f*) dynamic. The accompaniment also features chords and moving lines.

Second system of musical notation (measures 87-89). It consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. This system continues the musical material from the first system, with the melody and accompaniment.

Third system of musical notation (measures 87-89). It consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. This system concludes the musical material for measures 87-89. A trill ornament is indicated above a note in the first staff of this system. The final measure of the system is marked with a forte (*f*) dynamic.

90

Musical score for measures 90-92. The score is arranged in three systems. Each system contains three staves: a top staff in treble clef, a middle staff in treble clef, and a bottom staff in bass clef. The key signature is one flat (B-flat). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) in the second and third measures of each system. The notation includes slurs, ties, and various rests.

93

Musical score for measures 93-97. The score is arranged in three systems. Each system contains three staves: a top staff in treble clef, a middle staff in treble clef, and a bottom staff in bass clef. The key signature is one flat (B-flat). The first two systems (measures 93-96) consist of long, sustained notes with slurs, indicating a very slow tempo. The third system (measures 97-99) features a more active rhythmic pattern with sixteenth and thirty-second notes. A dynamic marking of *p* is present in the first measure of the third system. A star symbol (\*) is placed above the first measure of the third system.

\* Zur Bogenlänge in T. 93–97 siehe Kritischen Bericht. / For the length of slurs in mm. 93–97 see Critical Report.

Musical score for measures 96-98. The score is written for two systems of three staves each. The first system (measures 96-98) features a treble clef with a key signature of one flat and a common time signature. The music is marked with a forte *f* dynamic. The second system (measures 97-98) continues the piece with similar notation and dynamics. The third system (measures 98-98) shows a continuation of the melodic and harmonic material.

Musical score for measures 99-101. The score is written for two systems of three staves each. The first system (measures 99-101) continues the piece with similar notation and dynamics. The second system (measures 100-101) shows a continuation of the melodic and harmonic material. The third system (measures 101-101) concludes the section with a final melodic phrase.

102

Musical score for measures 102-104. The score is written in a key signature of one flat (B-flat) and a common time signature. It consists of two systems of staves. The first system contains three staves: a treble clef staff, a middle clef staff, and a bass clef staff. The second system contains four staves: a treble clef staff, two middle clef staves, and a bass clef staff. Dynamics include 'p' (piano) and 'f' (forte). The music features complex rhythmic patterns and slurs.

105

Musical score for measures 105-109. The score is written in a key signature of one flat (B-flat) and a common time signature. It consists of two systems of staves. The first system contains three staves: a treble clef staff, a middle clef staff, and a bass clef staff. The second system contains four staves: a treble clef staff, two middle clef staves, and a bass clef staff. Dynamics include 'f' (forte) and 'p' (piano). The music features complex rhythmic patterns and slurs.

\* Zur Bogenlänge in T. 107–109 siehe Kritischen Bericht. / For the length of slurs in mm. 107–109 see Critical Report.

\* Besser / Better:  etc. / etc.

114

Musical score for measures 114-116. The score is arranged in three systems. The first system consists of three staves: a treble staff with a melodic line, a treble staff with a rhythmic accompaniment, and a bass staff with a bass line. The second system is identical to the first. The third system features a grand staff (treble and bass) with a complex melodic line in the treble and a bass line in the bass. Dynamics include *p* (piano) and an asterisk (\*) above a note in the final measure of the grand staff.

117

Musical score for measures 117-122. The score is arranged in three systems. The first system consists of three staves: a treble staff with a melodic line, a treble staff with a rhythmic accompaniment, and a bass staff with a bass line. The second system is identical to the first. The third system features a grand staff (treble and bass) with a complex melodic line in the treble and a bass line in the bass. Dynamics include *p* (piano).

\* Zur Bogenlänge in T. 117–122 siehe Kritischen Bericht. / For the length of slurs in mm. 117–122 see Critical Report.



First system of musical notation (measures 120-122). It consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music features long, flowing melodic lines with slurs and ties. A dynamic marking of *f* (forte) is present at the end of the first staff in measure 122.

Second system of musical notation (measures 120-122). It consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music continues with long, flowing melodic lines. Dynamic markings of *f* are present at the end of the first and second staves in measure 122.

Third system of musical notation (measures 120-122). It consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features intricate rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings of *f* are present at the end of the second and fourth staves in measure 122.

First system of musical notation (measures 123-125). It consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music features rhythmic patterns with slurs and ties. Dynamic markings of *f* are present at the beginning of the first and second staves in measure 123.

Second system of musical notation (measures 123-125). It consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music continues with rhythmic patterns and slurs. Dynamic markings of *f* are present at the beginning of the first and second staves in measure 123.

Third system of musical notation (measures 123-125). It consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features rhythmic patterns and slurs. Dynamic markings of *f* are present at the beginning of the first and second staves in measure 123.

Musical score for measures 126-128. The score is written for a grand piano and consists of three systems. Each system contains a grand staff with a treble clef on the left and a bass clef on the right. The music is in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The first system (measures 126-128) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (measures 129-131) continues this pattern. The third system (measures 132-134) shows a change in the bass line, with a more prominent melodic line in the bass clef. The piece concludes with a fermata over the final note.

Musical score for measures 129-134. The score is written for a grand piano and consists of three systems. Each system contains a grand staff with a treble clef on the left and a bass clef on the right. The music is in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The first system (measures 129-131) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (measures 132-134) continues this pattern. The third system (measures 135-137) shows a change in the bass line, with a more prominent melodic line in the bass clef. The piece concludes with a fermata over the final note.

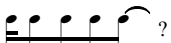
## 2. Aria

Oboe I  
 Oboe II  
 Taille  
 Violino I  
 Violino II  
 Viola  
 Alto  
 Organo  
 Continuo

*simile*  
*simile*

Musical score for the first system of "2. Aria". The score is in 6/8 time and includes parts for Oboe I, Oboe II, Taille, Violino I, Violino II, Viola, Alto, Organo, and Continuo. The Alto part is silent. The Organ and Continuo parts are marked *simile*. The score features various musical notations including slurs, trills (tr.), and accidentals.

Musical score for the second system of "2. Aria". This system continues the instrumental parts from the first system, including Violino I, Violino II, Viola, Organo, and Continuo. The notation includes complex rhythmic patterns and slurs.

\* Besser / Better:  ?  
 Carus 31.035

8

11

ossia: \*   
 dich, — mein  
 might, — my

Geist — und — See — le      wird ver — wir — ret,      wenn sie — dich, mein —  
 Soul — and — spir — it      are a — stound — ed      when your — might, my —

\* Siehe Kritischen Bericht. / See Critical Report.

Gott, be - tracht't, Geist und See - le wird ver - wir - ret,  
 God, I see, soul and spir - it are a - stound - ed

wenn sie dich, mein Gott, be - tracht't,  
 when your might, my God, I see,

20

tr

\*

tr

tr

23

\* Besser  $f^1$  wegen Umfangsunterschreitung? / Better  $f^1$  due to limitations of compass?

Alto

Geist und See-le wird ver-wir-ret,  
soul and spir-it are a-stound-ed,

\* Besser / Better: ?

Geist und Seele wird verwirret, wenn sie dich, mein  
 soul and spirit are astounded when your might, my

*ossia.\** dich, mein  
 might, my

Gott, be - tracht't, Geist und Seele  
 God, I see, soul and spir - it

*tr*

*\*\**

*p*

\* Siehe Kritischen Bericht. / See Critical Report. \*\* Besser / Better: ?



wird ver - wir - ret, wenn sie dich, mein Gott,  
 are a - stound - ed when your might, my - God,

mein Gott, be - tracht't.  
 my God, I see.

45

Musical score for measures 45-47. The score is written for three systems of staves. The first system consists of three staves (treble, treble, and bass clef). The second system also consists of three staves. The third system consists of four staves (treble, treble, bass, and bass clef). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals such as sharps and naturals. A trill (tr.) is marked in the first measure of the first system.

48

Musical score for measures 48-50. The score is written for three systems of staves. The first system consists of three staves (treble, treble, and bass clef). The second system also consists of three staves. The third system consists of four staves (treble, treble, bass, and bass clef). The music continues with complex rhythmic patterns and various accidentals. A flat (b) is marked in the first measure of the second system.

Musical score for measures 51-53. It consists of two systems of staves. The first system has three staves (treble, alto, and bass clefs). The second system has three staves (treble, alto, and bass clefs). The music is in a minor key and features a steady rhythmic accompaniment in the piano parts.

Denn die Wun - der,  
 All the - won - ders

Fine

Musical score for measures 54-56. It consists of two systems of staves. The first system has three staves (treble, alto, and bass clefs). The second system has three staves (treble, alto, and bass clefs). The piano accompaniment is more active, with a prominent bass line and a busy treble line.

Fine

*p*

Musical score for measures 57-60. It consists of two systems of staves. The first system has three staves (treble, alto, and bass clefs). The second system has three staves (treble, alto, and bass clefs). The music is mostly empty staves, indicating a rest or a section where the vocalists are silent.

so sie ken - net und das Volk mit Jauch - zen nen - net,  
 now be - hold - ing which the folk with joy are greet - ing,

Musical score for measures 61-63. It consists of two systems of staves. The first system has three staves (treble, alto, and bass clefs). The second system has three staves (treble, alto, and bass clefs). The piano accompaniment continues with a steady rhythm.

hat sie taub und stumm ge-macht,  
whol - ly - deaf and dumb are made,

*f*

denn die Wun - der,  
all the won - ders

*p*

\* Besser / Better:  ?

64

so sie ken - net und das Volk mit Jauch  
 now be - hold - ing which the folk with joy

67

- - - - - zen nen - net, hat sie taub  
 are greet - ing, whol - ly deaf

und stumm ge-macht, taub und stumm, hat sie taub und stumm, -  
and dumb are made, deaf and dumb, whol-ly deaf and dumb, -

taub und stumm, hat sie taub und stumm ge - macht.  
deaf and dumb, whol - ly deaf and dumb are made.

Da capo

### 3. Recitativo

Alto

Organo Continuo

4

6

9

12

15

18

\* Unklar, ob a<sup>1</sup> oder e<sup>1</sup>. / Unclear whether a<sup>1</sup> or e<sup>1</sup>.

\*\* Unklar, ob d<sup>2</sup> oder f<sup>1</sup>. / Unclear whether d<sup>2</sup> or f<sup>1</sup>.

# 4. Aria

Alto

Organo

Continuo\*

4

7

Alto

Gott hat al - - - - les wohl ge -  
 God has ev - - - - er done things

10

macht, Gott hat al - - - - les wohl ge - macht, -  
 well, God has ev - - - - er done things well, -

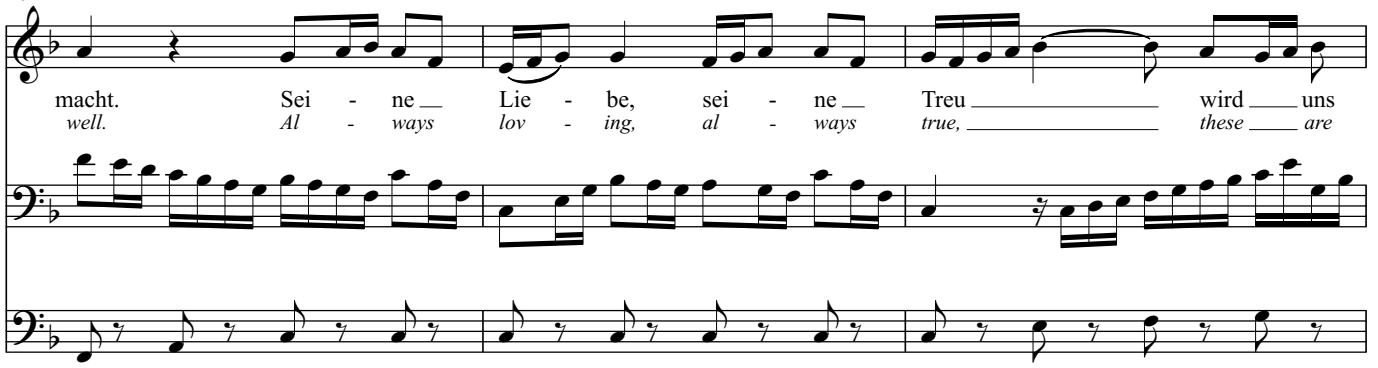
13

Gott hat al - - - - les wohl ge -  
 God has ev - - - - er done things

\* Zur Besetzung siehe den Kritischen Bericht. / For the scoring see Critical Report.

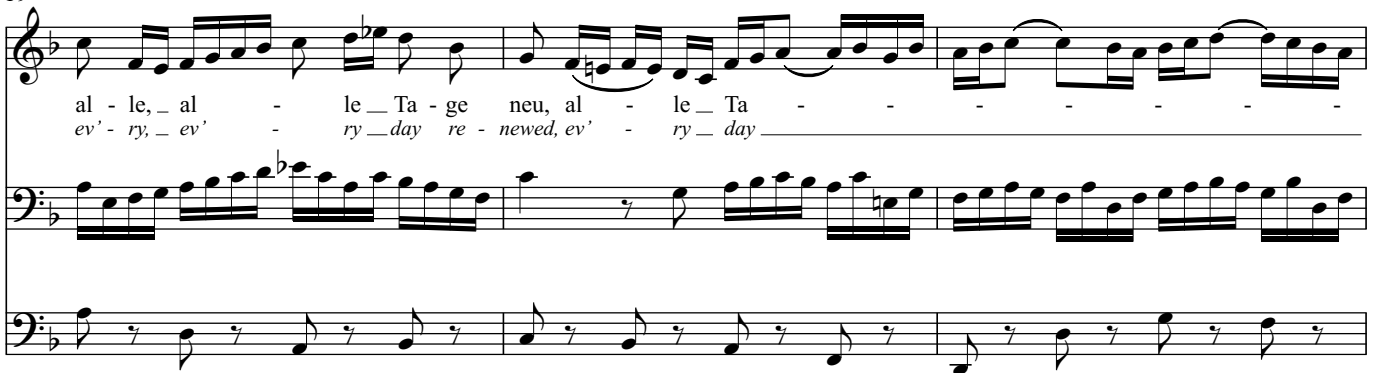


16



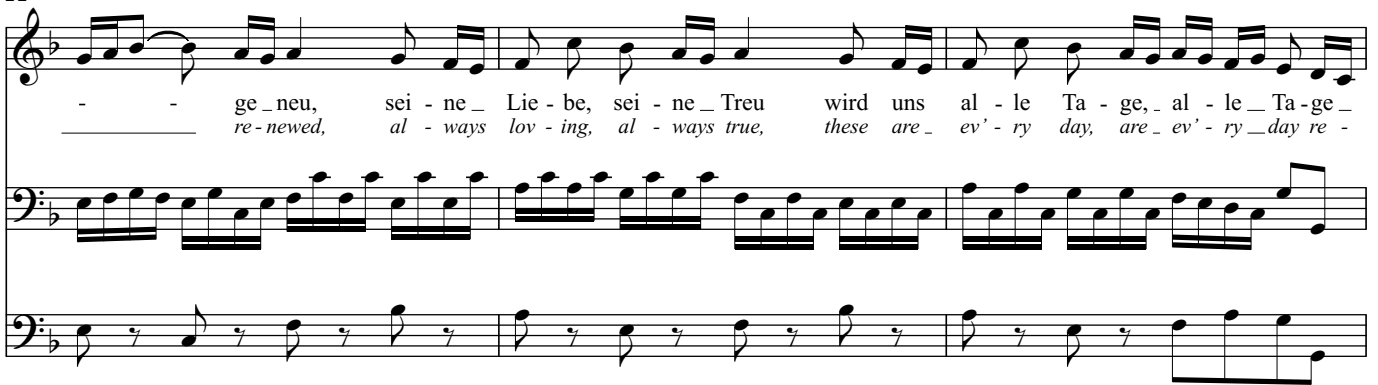
macht. Sei - ne Lie - be, sei - ne Treu wird uns  
 well. Al - ways lov - ing, al - ways true, these are

19



al - le, al - le Ta - ge neu, al - le Ta -  
 ev' - ry, ev' - ry day re - newed, ev' - ry day

22



- ge - neu, sei - ne Lie - be, sei - ne Treu wird uns al - le Ta - ge, al - le Ta - ge -  
 re - newed, al - ways lov - ing, al - ways true, these are ev' - ry day, are ev' - ry day re -

25



neu.  
 newed.

31

Wenn uns Angst und Kum - mer drü - cket,  
 When dis - tress and - grieve op - press - us,

34

hat er rei - - - - - chen Trost ge - schi - cket, wenn uns Angst -  
 he will am - - - - - ple com - fort send us, - when dis - tress -

37

- und Kum - mer drü - - - - cket, hat er rei - - - - chen Trost ge -  
 - and grieve op - press - - - - us, he will am - - - - ple com - fort -

40

schi - cket, hat er rei - chen Trost ge - schi - cket,  
 send us, he will am - ple com - fort send us,

43

46

weil er täg - lich für uns wacht: Gott hat al - les, al - les wohl ge -  
 dai - ly watch - ing ov - er us: God has ev - er, - ev - er done things

49

macht, weil er täg - lich für uns wacht, täg - lich für uns wacht: Gott hat al - -  
 well, dai - ly watch - ing - ov - er us, watch - - ing ov - er us: God has ev - -

52

- les, al - les - wohl ge - macht, Gott hat al - -  
 - er, ev - er - done things well, God has ev - -

55

- - - les wohl ge - macht, Gott hat al - - les wohl ge -  
 - - - er done things well, God has ev - - er done things

58

macht, al - - les wohl ge - macht, al - - les - wohl ge - macht, al - - - -  
 well, ev - - er done things well, ev - - er - done things well, ev - - - -

61

- - - - - les wohl ge - macht, al - - les wohl ge -  
 er done things well, ev - - er done things

64

macht, Gott hat al - les wohl ge - macht.  
 well, God has ev - er done things well.

67

70

# Seconda parte

## 5. Sinfonia

Presto

Oboe I

Oboe II

Taille

Violino I

Violino II

Viola

Organo

Continuo

7

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Musical score for measures 14-20. The score is written for a grand piano with three systems. Each system contains a grand staff (treble and bass clefs) and a separate bass line. The key signature is one flat (B-flat). The first system (measures 14-16) features a melody in the right hand with a forte (*f*) dynamic marking. The second system (measures 17-19) continues the melody with a forte (*f*) dynamic marking. The third system (measures 20) features a complex rhythmic pattern in the right hand with a forte (*f*) dynamic marking. The bass line consists of simple chords and single notes throughout.

Musical score for measures 21-27. The score is written for a grand piano with three systems. Each system contains a grand staff (treble and bass clefs) and a separate bass line. The key signature is one flat (B-flat). The first system (measures 21-23) features a melody in the right hand. The second system (measures 24-26) continues the melody. The third system (measures 27) features a complex rhythmic pattern in the right hand. The bass line consists of simple chords and single notes throughout.

Musical score for measures 28-34. The score is written for a grand piano and consists of three systems. Each system contains three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff (treble and bass). The key signature is one flat (B-flat). The first system (measures 28-34) features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter and eighth notes. The grand staff shows a similar rhythmic pattern with some chromatic movement in the bass line.

Musical score for measures 35-41. The score is written for a grand piano and consists of three systems. Each system contains three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff (treble and bass). The key signature is one flat (B-flat). The second system (measures 35-41) features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter and eighth notes. The grand staff shows a similar rhythmic pattern with some chromatic movement in the bass line.

Musical score for measures 42-48. The score is arranged in two systems. The first system contains measures 42-48. The second system contains measures 49-55. The music is written for a piano with a grand staff (treble and bass clefs) and a separate bass line. The key signature has one flat (B-flat). The time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation symbols.

Musical score for measures 49-55. The score is arranged in two systems. The first system contains measures 49-55. The second system contains measures 56-62. The music is written for a piano with a grand staff (treble and bass clefs) and a separate bass line. The key signature has one flat (B-flat). The time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation symbols.



57

System 1 (measures 57-63): This system contains the first six measures of the piece. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody in the treble clef consists of quarter and eighth notes, with some rests. The bass clef provides a steady accompaniment of quarter notes. The music concludes with a double bar line and repeat dots.

System 2 (measures 57-63): This system is a duplicate of System 1, containing measures 57-63. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody in the treble clef consists of quarter and eighth notes, with some rests. The bass clef provides a steady accompaniment of quarter notes. The music concludes with a double bar line and repeat dots.

System 3 (measures 57-63): This system is a duplicate of System 1, containing measures 57-63. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody in the treble clef consists of quarter and eighth notes, with some rests. The bass clef provides a steady accompaniment of quarter notes. The music concludes with a double bar line and repeat dots.

64

System 4 (measures 64-70): This system contains measures 64-70. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody in the treble clef consists of quarter and eighth notes, with some rests. The bass clef provides a steady accompaniment of quarter notes. The music concludes with a double bar line and repeat dots.

System 5 (measures 64-70): This system is a duplicate of System 4, containing measures 64-70. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody in the treble clef consists of quarter and eighth notes, with some rests. The bass clef provides a steady accompaniment of quarter notes. The music concludes with a double bar line and repeat dots.

System 6 (measures 64-70): This system is a duplicate of System 4, containing measures 64-70. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody in the treble clef consists of quarter and eighth notes, with some rests. The bass clef provides a steady accompaniment of quarter notes. The music concludes with a double bar line and repeat dots.

First system of musical notation, measures 72-79. It consists of three staves: a top treble staff with a melodic line of eighth notes, a middle treble staff with a harmonic accompaniment, and a bottom bass staff with a bass line. The key signature has one flat (B-flat).

Second system of musical notation, measures 72-79. It consists of three staves: a top treble staff with a melodic line of eighth notes, a middle treble staff with a harmonic accompaniment, and a bottom bass staff with a bass line. The key signature has one flat (B-flat).

Third system of musical notation, measures 72-79. It consists of three staves: a top treble staff with a melodic line of eighth notes, a middle treble staff with a harmonic accompaniment, and a bottom bass staff with a bass line. The key signature has one flat (B-flat).

First system of musical notation, measures 80-87. It consists of three staves: a top treble staff with a melodic line of eighth notes, a middle treble staff with a harmonic accompaniment, and a bottom bass staff with a bass line. The key signature has one flat (B-flat).

Second system of musical notation, measures 80-87. It consists of three staves: a top treble staff with a melodic line of eighth notes, a middle treble staff with a harmonic accompaniment, and a bottom bass staff with a bass line. The key signature has one flat (B-flat).

Third system of musical notation, measures 80-87. It consists of three staves: a top treble staff with a melodic line of eighth notes, a middle treble staff with a harmonic accompaniment, and a bottom bass staff with a bass line. The key signature has one flat (B-flat).

First system of musical notation, measures 87-93. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music features a mix of eighth and quarter notes with rests, and some slurs.

Second system of musical notation, measures 87-93. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music features a mix of eighth and quarter notes with rests, and some slurs.

Third system of musical notation, measures 87-93. It consists of four staves: a treble clef staff, a middle treble clef staff, a bass clef staff, and a lower bass clef staff. The music features a mix of eighth and quarter notes with rests, and some slurs.

First system of musical notation, measures 94-100. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music features a mix of eighth and quarter notes with rests, and some slurs.

Second system of musical notation, measures 94-100. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music features a mix of eighth and quarter notes with rests, and some slurs.

Third system of musical notation, measures 94-100. It consists of four staves: a treble clef staff, a middle treble clef staff, a bass clef staff, and a lower bass clef staff. The music features a mix of eighth and quarter notes with rests, and some slurs.

Musical score for measures 102-108. The score is arranged in three systems. The first system contains measures 102-104, the second system contains measures 105-107, and the third system contains measure 108. Each system features a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over the final notes of measures 104, 107, and 108.

Musical score for measures 109-115. The score is arranged in three systems. The first system contains measures 109-111, the second system contains measures 112-114, and the third system contains measure 115. Each system features a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over the final notes of measures 111, 114, and 115. A trill (tr) is indicated above the final note of measure 115.

## 6. Recitativo

Alto

Ach, star - ker Gott, lass mich doch die - ses stets be - den - ken, so kann ich  
 Ah, pow'r - ful God, let me this truth keep ev - er with me, so shall I

Organo Continuo

3

dich ver - gnügt in mei - ne See - le sen - ken. Lass mir dein  
 hold you in my soul with deep con - tent - ment. Let then your

5

sü - ßes He - pha - ta das ganz ver - stock - te Herz er - wei - chen; ach,  
 sweet - est He - pha - ta my ev - er stub - born heart make soft - er; ah,

♩ 6♩

7

le - ge nur den Gna - den - fin - ger in die Oh - ren, sonst bin ich gleich ver -  
 lay now your heal - ing fin - ger in my ear, or else I soon will

9

lo - ren. Rühr auch das Zun - gen - band mit dei - ner star - ken Hand, da - mit ich die - se Wun - der -  
 per - ish. Touch too my way - wood tongue with your re - strain - ing hand, that I may praise your signs of

♩ 6♩

12

zei - chen in heil' - ger An - dacht prei - se und mich als Erb und Kind er - wei - se.  
 won - der in ho - li - est de - vo - tion, my - self your heir and child af - firm - ing.

♩ 6♩

\* Autographe Partitur A: „Kind und Erb“ / Autograph score A: “Kind und Erb”

# 7. Aria

Oboe I

Oboe II

Taille

Violino I

Violino II

Viola

Alto

Organo

Continuo

7

Ich wün-sche nur,  
 I wish to be

bei Gott zu le - ben. Ach, wä - re doch die Zeit schon da, ach, ach,  
 with God a - lone. Ah, were that time al - read - y here, ah, ah,

wä - re doch die Zeit schon da! Ich wün - sche nur, bei Gott zu -  
 were that time al - read - y here! I wish to be with God a -

le - ben. Ach, wä - re doch die Zeit schon da, ein fröh - -  
 lone. Ah, were that time al - read - y here! Where joy - -



li - ches Hal - le - lu - ja mit al -  
ful Hal - le - lu - jahs ring with all

len En - - geln an - zu - he - - ben!  
the an - - gel choirs re - joic - - ing!

Mein liebs - ter Je - su, lö - se  
My - dear - est Je - sus, loose - me

doch *from* das *this* jam - mer - rei - che *mis' - ry* - lad - en Schmer - zens - joch *yoke of pain*

und lass - mich - bald in dei - nen Hän - den mein - mar - ter - vol - les Le -  
*and grant me soon in your strong right hand my sor - row - ful, tor - ment - ed*

ben - en - den,  
life - may - end,

mein liebs - ter Je - su, lö - - se  
my dear - est Je - sus, loose - - me

Musical score for measures 78-82. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The music is in a 3/4 time signature. The key signature has one sharp (F#). The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for measures 78-82. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The music is in a 3/4 time signature. The key signature has one sharp (F#). The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

doch das jam - mer - rei - che Schmer - zens - joch  
 from this mis' - ry la - den yoke of pain

Musical score for measures 78-82. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The music is in a 3/4 time signature. The key signature has one sharp (F#). The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for measures 83-87. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The music is in a 3/4 time signature. The key signature has one sharp (F#). The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for measures 83-87. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The music is in a 3/4 time signature. The key signature has one sharp (F#). The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

und lass mich bald, bald, bald in dei - nen Hän - den mein mar - ter - vol - les Le - ben en -  
 and grant me soon, soon, soon, soon in your strong right hand my sor - row - ful, tor - ment - ed life may end

Musical score for measures 83-87. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The music is in a 3/4 time signature. The key signature has one sharp (F#). The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for measures 90-94. The score includes a vocal line and a piano accompaniment. The piano part features a triplet in the right hand starting at measure 90. Dynamics are marked 'p' (piano).

Musical score for measures 95-99. The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a triplet in the right hand starting at measure 95. Dynamics are marked 'p' (piano).

den,  
end, und lass mich bald  
and grant me soon


\* Zur Oktavlage siehe den Kritischen Bericht. / For the octave range see the Critical Report.

in dei - nen - Hän - - - -  
in your strong hand

den mein mar - ter - vol - les - Le - ben - en - den!  
— my sor - row - ful - tor - ment - ed — life may — end!

112

117

\* Originalstimmensatz B: / Original set of parts B: 



# Kritischer Bericht

## I. Die Quellen

**A.** Autographe Partitur. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Musikabteilung mit Mendelssohn-Archiv (D-B). Signatur: *Mus. ms. Bach P 86*

Die flüchtig geschriebene Partitur umfasst 14 Blätter im Format 33,5 x 20 cm; die letzte Seite ist nur rastriert. Das Wasserzeichen Posthorn an Schnur, Buchstaben GAW in Schrifttafel aus der Papiermühle von Georg Adam Walther in Aue (NBA IX/1, Nr. 85) hat Bach nur selten und zwar allem Anschein nach ausschließlich in den Jahren 1725 und 1726 verwendet. Der Kopftitel von der Hand Johann Sebastian Bachs lautet: *Concerto [daneben:] Do[min]ica 12 post Trinit: a Voce Sola è diversi stromenti, con Organo l obligato.*

Die Orgelstimme ist einen Ton tiefer als klingend (Chorton) notiert.

Der Partitur liegt heute ein Titelumschlag bei, der von Carl Philipp Emanuel Bach um 1750 wie folgt beschriftet wurde: *Domin. 12 post Trinit. | Geist und Seele wird verwirret | a | Alto solo | 3 Hautb. | 2 Viol. | Viola | Organo oblig. | e | Cont. | di | J. S. Bach.* Aus späterer Zeit stammt eine Abschrift des Textes von der Hand Carl Friedrich Zelters auf den Innenseiten des Umschlags nebst einer (nahezu unleserlichen) Neufassung des Kantatentexts in Bleistift.

In Satz 6 ist die Continuo-Stimme von späterer Hand (vermutlich in der Singakademie zu Berlin) zusätzlich in roter Tinte klingend eingetragen. Am Schluss der Kantate sind in Bleistift von fremder Hand die im Original kaum lesbaren T. 95–100 in Reinschrift, aber nicht ganz fehlerfrei übertragen.

Die Originalquellen **A** und **B** haben zum Erbeil Carl Philipp Emanuel Bachs gehört, wo sie im *Verzeichniss des musikalischen Nachlasses des verstorbenen Capellmeisters Carl Philipp Emanuel Bach* (Hamburg 1790) auf S. 80 als 8. Eintrag wie folgt verzeichnet sind: „Am 12 Sonnt. nach Trin. Geist und Seele wird etc. Mit 3 Hoboen. In Partitur und Stimmen.“ Über Georg Poelchau und Abraham Mendelssohn gelangten sie um 1811 an die Sing-Akademie zu Berlin und von dieser 1854/55 an die damalige Königliche Bibliothek in Berlin.

**B.** Originalstimmen. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Musikabteilung mit Mendelssohn-Archiv (D-B). Signatur: *Mus. ms. Bach St 32.*

Die erhaltenen 11 Stimmen sind offenbar alle zur selben Zeit entstanden, denn sie weisen einheitlich das Format 35 x 21 cm und das Wasserzeichen gekrönte Figur zwischen Zweigen, darunter Buchstaben ICF (= NBA IX/1, Nr. 132) auf. Hauptschreiber war Bachs Neffe Johann Heinrich Bach (1707–1783); nicht nur für die Dubletten der Streicherstimmen (die Stimmen **B 6**, **B 7** und **B 11**), sondern auch für die offenbar unter besonderem Zeitdruck vorgenommene Kopiaturnur des 2. Teils der Kantate wurden verschiedene Nebenschreiber, die nicht alle namentlich bekannt sind, herangezogen. Alle Stimmen mit Ausnahme der Dublette von Violine I (**B 6**) weisen Korrekturen und einzelne, aber nicht sehr weitreichende Ergänzungen von Johann Sebastian Bach auf. Zwar gehört dem Stimmensatz keine Orgelstimme an, doch ist eher unwahrscheinlich, dass eine entsprechende Stimme jemals ausgeschrieben wurde. Bei der Erteilung 1750 gelangten alle bekannten Originalstimmen an Carl Philipp Emanuel Bach (siehe oben, Quelle **A**).

**B 1** *Alto*. 1 Bg. Hauptschreiber: Johann Heinrich Bach; Nebenschreiber: Christian Gottlob Meißner.

**B 2** *Hautbois I*. (1 Bg.). Hauptschreiber: Johann Heinrich Bach; Nebenschreiber: David Salomo Reichart.

**B 3** *Hautbois 2* (1 Bg.). Hauptschreiber: Johann Heinrich Bach; Nebenschreiber: Anonymus IIIb; David Salomo Reichart.

**B 4** *Taille* (1 Bg.). Hauptschreiber: Johann Heinrich Bach; Nebenschreiber: Wilhelm Friedemann Bach?, David Salomo Reichart.

**B 5** *Violino I*. (1 Bg.). Hauptschreiber: Johann Heinrich Bach; Nebenschreiber: David Salomo Reichart.

**B 6** *Violino 1*. (1 Bg.). Dublette. Hauptschreiber: David Salomo Reichart; Nebenschreiber: unbekannter Kopist.

**B 7** *Violino 2* (1 Bg.). Dublette. Hauptschreiber: Anonymus IIIh; Nebenschreiber: Johann Heinrich Bach.

**B 8** *Violino 2* (1 Bg.). Hauptschreiber: Johann Heinrich Bach; Nebenschreiber: Anonymus IIIh.

**B 9** *Viola* (1 Bg.). Hauptschreiber: Johann Heinrich Bach; Nebenschreiber: Christian Gottlob Meißner, David Salomo Reichart.

**B 10** *Continuo* (2 Bg., S. 1 und 8 nur rastriert). Schreiber: Johann Heinrich Bach. Klingend transponiert; die Rezitativsätze mit Orientierungssystem.

**B 11** *Continuo* (1 Bg.). Dublette. Schreiber: Anonymus IIIb. Klingend transponiert; die Rezitativsätze ohne Orientierungssystem.

**C.** Partiturabschrift von Johann Friedrich Agricola. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Musikabteilung mit Mendelssohn-Archiv (D-B). Signatur: *Am.B. 542.*

Die Partiturskopie, die während Agricolas Berliner Zeit nach 1741 (und wahrscheinlich vor C. P. E. Bachs Übersiedlung nach Hamburg im Jahre 1768) entstanden ist, umfasst 19 Blätter im Format 33 x 21,5 cm, wobei S. 36–37 nur rastriert sind und S. 38 gänzlich unbeschrieben ist. Der Kopftitel lautet: „Concerto. auf den 12. Sonntag nach Trinitatis. von H. J. S. Bach.“ Die Lesarten zeigen eindeutig, dass die Partitur **C** nach der autographen Partitur **A** kopiert wurde, wobei die Orgelstimme einen Ton höher (also klingend) transponiert wurde. Nach dem Tod Agricolas 1774 gelangte die Partitur an Prinzessin Amalia von Preußen und mit ihrer Sammlung schließlich an die Königliche Bibliothek in Berlin.

**D.** Stimmenabschrift von S. Hering und weiteren Berliner Kopisten. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Musikabteilung mit Mendelssohn-Archiv (D-B). Signatur: *Mus. ms. Bach St 470.*

Der Stimmensatz umfasst 9 Stimmen im Format 35,5 x 21,5 cm; das Wasserzeichen mit einem kurbrandenburgischen Wappen und einem Monogramm verweist auf eine Entstehung in Berlin. Es handelt sich um einen einfachen Stimmensatz ohne Dubletten, der weitgehend eine Kopie nach dem Originalstimmensatz **B** ist. Die Orgelstimme ist aber offensichtlich aus der Originalpartitur **A** kopiert, was belegt, dass im Erbeil C. P. E. Bachs keine separate Orgelstimme vorhanden war; in Satz 7 hat C. P. E. Bach die in **A** kaum zu entziffernden T. 95–100 (eine Oktave zu tief, was zu einer Emendation in T. 100 führte) eingetragen. Für die Edition wurde nur die Stimme Organo als Vergleichsquelle herangezogen.

Die Schreiber gehören in das Umfeld der Grafen von Voß-Buch, deren Sammlung 1851 von der damaligen Königlichen Bibliothek angekauft wurde.

**L.** Georg Christian Lehms, *Gottgefälliges Kirchen-Opffer*, Darmstadt 1711. Einziges bekanntes Exemplar: Landes- und Universitätsbibliothek Darmstadt, Signatur: *W 3719-900.*

Der Text ist erstmals nachweisbar in: *Gottgefälliges Kirchen=Opffer/ in einem gantzen Jahr=Gange Andächtiger Betrachtungen/ über die gewöhnlichen Sonn= und Festags=Texte/ GOtt zu Ehren/ und der Darmstädtischen Schloß=Capelle/ zu seiner Früh= und Mittags=Erbauung angezündet*, Darmstadt: Johann Levin Bachmann. Das Erscheinungsjahr 1711 ergibt sich aus den Widmungsversen auf Bl. 1v. Der Text der „Andacht auf den zwölfften Sonntag nach Trinitatis.“ findet sich im 2. Teil des Bandes (*Nachmittags-Andachten.*) auf S. 65–67.

Der Textdruck wurde bei der Bewertung von Unstimmigkeiten in der Textunterlegung herangezogen.

## II. Zur Edition

Die *Stuttgarter Bach-Ausgaben* verstehen sich als kritische Ausgaben. Der Notentext wird unter Berücksichtigung des aktuellen Forschungsstandes durch einen kritischen Vergleich der erreichbaren Quellen gewonnen. Die Textredaktion orientiert sich an den Editionsrichtlinien, wie sie für die Denkmälerausgaben und Gesamtausgaben unserer Zeit entwickelt wurden.<sup>1</sup> Instrumentenangaben und Satztitel werden vereinheitlicht, der originale Wortlaut kann den Einzelanmerkungen entnommen werden. Die Einzelsätze sind in den Quellen nicht nummeriert.

Alle Eingriffe des Herausgebers in den Notentext, die über die Anpassung an moderne Notationsgewohnheiten – etwa die Ersetzung heute ungebräuchlicher Schlüssel – hinausgehen, werden in geeigneter Weise dokumentiert. Manche Entscheidungen, etwa die Ergänzung von im Original fehlenden dynamischen Bezeichnungen, Staccatopunkten oder Bögen aufgrund eindeutiger Analogien, die insgesamt sehr behutsam erfolgen, können bereits im Notentext durch Kleinstich, Kursivdruck, Strichelung oder auch Klammern gekennzeichnet werden und bedürfen im Kritischen Bericht keiner gesonderten Erwähnung. In den Einzelanmerkungen werden alle Abweichungen der Edition von den Quellen sowie wesentliche Unterschiede zwischen den Quellen festgehalten.

Die deutschen Texte werden in Orthographie und Zeichensetzung an die Erfordernisse unserer Zeit angepasst, wobei historische Lautformen und grammatikalische Wendungen beibehalten und gegebenenfalls erläutert werden. Die Textunterlegung erfolgt nach den Prinzipien der Rechtschreibreform von 1996 in der derzeit gültigen Fassung.

## III. Einzelanmerkungen

Wichtigste Quelle für die Edition ist die autographe Partitur **A**; als Erstniederschrift weist sie zahlreiche eigenhändige Korrekturen auf. Es gibt aber keine Hinweise darauf, dass sich Bach nach der ersten Aufführung vom 8. September 1726 noch einmal eingehend mit der Partitur beschäftigt hätte, so dass sich keine unterschiedlichen Fassungen abzeichnen. Für die Edition sind daher nur die Lesarten des Autographs *post correcturam* von Interesse; über Lesarten *ante correcturam* wird daher in der Regel nur berichtet, wenn diese zu Irrtümern beim Ausschreiben der Originalstimmen **B** geführt haben. Für die Edition ist außer der autographen Partitur **A** auch der Originalstimmensatz **B** relevant, da die Stimmen Eintragungen enthalten, die über die Partitur hinausgehen. Allerdings weisen die Stimmen zahlreiche Fehler und Auslassungen auf, die

unkorrigiert stehengeblieben sind, da Bach keine gründliche Revision des Stimmensatzes vorgenommen hat. Die spätere Abschrift **C** nach der Originalpartitur **A** erwies sich als hilfreich, um Stellen, die dort heute nahezu unlesbar sind, zu überprüfen. Dies gilt insbesondere für den Orgelpart, der durch den Originalstimmensatz **B** nicht dokumentiert ist, aber in Abschrift **C** und zusätzlich auch in Quelle **D** unabhängig voneinander aus der Originalpartitur **A** kopiert und dabei vom Chor- in den Kammerton transponiert wurde (was der Vorgehensweise in der vorliegenden Neuausgabe entspricht). Einzelne, sicherlich eigenmächtige Varianten bei Agricola in Quelle **C**, etwa aus Analogiegründen hinzugefügte Trillerzeichen, die über die Partitur **A** hinausgehen, sind von aufführungspraktischem Interesse und daher in der Edition berücksichtigt; sie sind wie Herausgeberzutaten gekennzeichnet und ihre Herkunft aus Quelle **C** ist in Fußnoten bzw. im Kritischen Bericht kenntlich gemacht. Herausgeberzutaten beschränken sich sonst weitgehend auf die Hinzufügung von Bögen, soweit sie im unmittelbaren Kontext belegt sind. Inkonsistenzen der Bogensetzung zwischen verschiedenen Stimmgruppen (etwa Streicher vs. Holzbläser) wurden auch bei Colla-parte-Führung in der Regel belassen. Da Bach die Kantate für spätere Wiederaufführungen nicht verändert hat, stellen sich bei der Edition keine methodischen Schwierigkeiten.

Satz 2 enthält in **B** einige wenige Hinzufügungen von Trillerzeichen von unbekannter Hand und zwei Korrekturen der Textdeklamation, die wohl erst deutlich nach Bachs Tod hinzugefügt wurden; diese werden in der Edition wie Herausgeberzutaten gekennzeichnet bzw. als *Ossia* über dem Notensystem wiedergegeben und im Kritischen Bericht dokumentiert.

Abkürzungen: A = Alto, ante corr. = ante correcturam, Bc = Basso continuo, Bg. = Bogen, Hbg. = Haltebg., NBA = *Neue Bach-Ausgabe* (hier Bd. I/20), Ob = Oboe; Org = Organo, o.Syst. = oberes System, SBA = *Stuttgarter Bach-Ausgaben* (hier die vorliegende Ausgabe), T. = Takt, Tl = Taille, u.Syst. = unteres System, Va = Viola, Vl = Violino.

Zitiert wird in der Reihenfolge Takt – Stimme – Zeichen im Takt (Note oder Pause; Vorschlagsnoten werden nicht gezählt) – Quelle – Lesart/ Bemerkung. Die Zählung von Takten und Zeichen im Takt bezieht sich stets auf die vorliegende Ausgabe. Instrumentenangaben in runden Klammern verweisen auf Colla-parte-Notierung in der autographen Partitur **A**.

In den Einzelanmerkungen werden folgende Abweichungen in der Regel nicht einzeln verzeichnet: Individuelle und offenkundige Fehler in den Vergleichsquellen **C** und **D** sowie in den Dubletten des Originalstimmensatzes (**B 6**, **B 7** und **B 11**); Bg., die in den Quellen **B** und **C** fehlen, obwohl sie in **A** vorhanden sind; autographe Hinzufügungen von dynamischen Angaben und Bg. im Stimmensatz **B**, sofern sie dem Befund von **A** nicht widersprechen; Fermaten, die in einzelnen Quellen fehlen oder geringfügig verschieden platziert sind.

### 1. Concerto

Die Satzbezeichnung „Concerto“ steht nur im Kopftitel von **A** sowie als Tacet-Vermerk in **B 1**. Es sei darauf hingewiesen, dass Bach seine Kantaten gewöhnlich als „Concerto“ und nicht als „Cantata“ bezeichnet hat, unabhängig davon, ob sie mit einem Konzertsatz eingeleitet werden oder nicht.

Partituranordnung in **A**: 1 *Hautb*, 2 *Hautb*, *Taille*, *Violino 1*, *Violino 2*, *Viola*, [Org]. Die Orgelstimme ist auf 2 Systemen (o.Syst. im Sopranschlüssel) im Chorton, d.h. einen Ton tiefer als klingend, notiert. Die Stimme Bc ist nicht eigens notiert.

Die Bg. zu den Gruppen von vier Sechzehntelnoten in Org o.Syst. sind in den Quellen in den T. 72–76, 93–97, 106–109, 116–122 nur flüchtig notiert und werden hier einheitlich über die ganze Sechzehntelgruppe wiedergegeben. Hingewiesen sei darauf, dass Bach in anderen Handschriften Bg. nur bei

<sup>1</sup> *Editionsrichtlinien Musik*, hrsg. von Bernhard R. Appel und Joachim Veit unter Mitarbeit von Annette Landgraf, Kassel 2000.

stufenweiser Bewegung setzt, was aber hier an verschiedenen Stellen eindeutig nicht der Fall ist.

**C** (wie die Systeme VI I und VI II in **A**) mit Taktvorzeichnung **C** statt **C**. Die separate Führung von Bc in T. 122–123 findet sich nicht in **A** (und **C**); dort ist jeweils nur Org u.Syst. notiert.

4	Org u.Syst. (Bc) 7	<b>A, B 10:</b> ohne ♯
5	Ob I 3–4	<b>B 2:</b> ohne ♯
11	Ob I 4	<b>B 2:</b> ohne <i>f</i>
16	Ob II 1	<b>B 3:</b> <i>f</i> <sup>2</sup> statt <i>d</i> <sup>2</sup>
28	Va 4	<b>B 9:</b> mit ♯ statt ♭
45	VI I 14	<b>B 6:</b> ohne Haltebg. über den Taktstrich
49	Ob I 6	<b>A, B 2:</b> ohne ♯
63	Ob II 11	<b>B 3:</b> mit ♯ statt ♭
64	Ob II 10	<b>B 3:</b> <i>des</i> <sup>1</sup> statt <i>es</i> <sup>1</sup>
67	Ob II 6–8	<b>B 3:</b> Bg. zu 6–7 statt 7–8
72	VI I 2–4	<b>B 5:</b> einen Ton höher notiert
72	VI II 4	<b>B 8:</b> <i>des</i> <sup>2</sup> statt <i>es</i> <sup>2</sup> ; 1. Note T. 73 daher ohne ♭
72	Org o.Syst 9–12	<b>C:</b> mit Bg.
80	TI	<b>B 4:</b> ohne <i>p</i>
86	Org. o.Syst., Bc 6	<b>A:</b> in einem System notiert; die Zuordnung ergibt sich aus Umfangsbegrenzungen von Org
90	TI, Va 3	<b>A, B 4, B 9:</b> ohne ♯
94–95	Ob II	<b>B 3:</b> ohne Haltebg.
99	Org o.Syst 8	<b>A:</b> ein Ganzton tiefer; SBA gleicht an Parallelstellen an
103	Org u.Syst. (Bc) 3	<b>A, B 10:</b> ohne ♯
105	Ob II	<b>B 3:</b> ohne <i>f</i>
106, 107	Org o.Syst. 5–8	<b>C:</b> Bg. zu 5–6 und 7–8 statt zu 5–8
107	Ob II 4	<b>B 3:</b> ohne ♯
109	Org o.Syst. 1–4	<b>C:</b> mit Bg.
111	Org u.Syst. (Bc) 12	<b>A, B 10:</b> ohne ♯
114	Ob I 8	<b>A, B 2:</b> fehlt; vgl. aber VI I
115	Va 1	<b>B 5:</b> fehlt
116	Ob I 5	<b>B 2:</b> mit <i>f</i> statt <i>p</i>
117	Org o.Syst. (Bc) 1–4	<b>C:</b> mit Bg.
121	Org o.Syst. (Bc) 1–4	<b>C:</b> mit Bg.
126	Org u.Syst. (Bc) 7	<b>A:</b> ohne ♯
131	Org o.Syst.	<b>A:</b> –

## 2. Aria

Die Satzbezeichnung lautet „Aria 1“ in **A**. Die Partituranordnung in **A** entspricht der Ausgabe; ein System Bc ist aber nicht eigens notiert. Nur beim System des **A** findet sich die Besetzungsangabe „Alto“.

In Ob II wird (bei Colla-parte-Führung mit VI II) an verschiedenen Stellen der Tonumfang des Instruments im 18. Jahrhundert unterschritten; die naheliegende Konjekture *d*<sup>1</sup> statt *h* in T. 20 führt allerdings zu Einklangsparellen mit TI. Die über **A** hinausgehenden Trillerzeichen in T. 14, 18, 36, 42, 70 und 76 und die als Ossia wiedergegebenen Änderungen der Deklamation in **B** stammen offenbar von fremder Hand. Sie finden sich nicht in Quelle **D**, wobei **D** generell nur spärlich mit Vortragsbezeichnungen versehen ist. In die Edition sind die Trillerzeichen im Kleinstich aufgenommen.

1	Ob II 5	<b>B 3:</b> <i>c</i> <sup>2</sup> statt <i>c</i> <sup>1</sup> (= <b>A</b> ante corr.)
1	VI II 3	<b>B 8:</b> ♯ statt ♭
2	Va 5	<b>B 5:</b> <i>h</i> statt <i>a</i>
3	Ob I 1	<b>B 2:</b> ohne <i>tr</i>
3	Va 2	<b>B 5:</b> ♯ statt ♭, aber voranstehende Note ohne Augmentationspunkt
3	Org o.Syst. 1	<b>C:</b> mit <i>tr</i>
8	Ob II 3	<b>B 3:</b> <i>d</i> <sup>2</sup> statt <i>e</i> <sup>2</sup>
15	Org o.Syst. 15–16	<b>A:</b> undeutlich; möglicherweise 16 mit ♯; SBA folgt <b>C, D</b>
17	Ob II 1	<b>B 3:</b> <i>d</i> <sup>2</sup> statt <i>c</i> <sup>2</sup>
18	VI I 4	<b>B 5:</b> <i>f</i> <sup>1</sup> statt <i>e</i> <sup>1</sup>
20	Ob II 3	<b>B 3:</b> <i>c</i> <sup>1</sup> statt <i>d</i> <sup>1</sup>
21	VI I 1	<b>B 5:</b> ohne <i>tr</i>
21	VI II 6	<b>B 8:</b> <i>a</i> <sup>1</sup> statt <i>g</i> <sup>1</sup>

21	VI II 7	<b>B 8:</b> fehlt
21	Org o.Syst. 1	<b>C:</b> mit <i>tr</i>
22	VI I 2–6	<b>A:</b> mit Bg.; aus Platzgründen aber nur zu 3–5 notiert
25	Bc 4–6	<b>B 10:</b> ♯ <i>H</i> ♯; <b>A</b> undeutlich
26	TI 4	<b>B 4:</b> <i>f</i> <sup>1</sup> statt <i>g</i> <sup>1</sup>
26	Va 2	<b>B 9:</b> ♯ statt ♭
28	Org o.Syst. 22	<b>A:</b> ohne ♯
32	Ob I 3–4	<b>B 2:</b> ohne Haltebg.
32	A 9	<b>C:</b> ♯ statt ♭ <i>e</i> <sup>1</sup> ; Textsilbe „ret“ daher bereits zu 7
37, 38	Va 1–2	<b>B 9:</b> ohne Haltebg. (bedingt durch Notierung von <b>A</b> , wo mehrere Instrumente auf einem System zusammengefasst sind)
40	Ob II 3	<b>B 3:</b> <i>fis</i> <sup>1</sup> statt <i>gis</i> <sup>1</sup>
41	Ob II 3	<b>B 3:</b> <i>g</i> <sup>1</sup> statt <i>f</i> <sup>1</sup>
41	TI 2	<b>B 4:</b> <i>d</i> <sup>1</sup> statt <i>e</i> <sup>1</sup>
43	Ob II 4–5	<b>B 3:</b> <i>d</i> <sup>2</sup> – <i>c</i> <sup>2</sup> (= Lesart ante corr. von <b>A</b> )
45	VI I 1	<b>B 5:</b> ohne <i>tr</i>
45	Org 1	<b>C:</b> mit <i>tr</i>
51	VI I 3	<b>B 5:</b> <i>d</i> <sup>2</sup> statt <i>a</i> <sup>1</sup>
53	A 2–4	<b>B 1:</b> ♯
54	A 2–5	<b>B 1:</b> Bg. nur zu 2–4; <b>A</b> ohne Bg.
54	Bc 3	<b>B 10:</b> <i>H</i> statt <i>c</i>
56	Org 8	<b>A:</b> ohne ♭
59	VI I 1	<b>B 5:</b> <i>g</i> <sup>2</sup> statt <i>f</i> <sup>2</sup>
60–62	VI I, II	<b>B 5, B 8:</b> ab T. 60/4 irrtümlich colla parte mit Va (bedingt durch Notierung von <b>A</b> )
61	Ob II 6	<b>B 3:</b> fehlt
63	VI II 2	<b>B 8:</b> <i>a</i> <sup>1</sup> statt <i>f</i> <sup>1</sup>
64	Ob I 2	<b>B 3:</b> ohne Augmentationspunkt
65	Ob I, II 6	<b>A, B 2:</b> fehlt
65	VI II 1	<b>B 8:</b> ohne Augmentationspunkt
66	Org, Bc 6	<b>B 10, C:</b> ♯ <i>A</i> statt ♯
67	Ob II 6	<b>B 3:</b> <i>a</i> <sup>1</sup> statt <i>g</i> <sup>1</sup>
68	A 12	<b>B 1:</b> <i>h</i> <sup>1</sup> statt <i>a</i> <sup>1</sup>
71	Va 1–2, A	<b>B 1, B 9:</b> ohne Bg.
74	A 1	<b>A:</b> ohne ♭
76	Org u.Syst. (Bc) 5	<b>A:</b> fehlt; <b>D</b> hat ♭ statt ♯; in der 2. Takthälfte

## 3. Recitativo

Über Abweichungen des Orientierungssystems in **B 10** wird nicht berichtet.








3	A 2–4	<b>A:</b> Text eher „Verwunderung“ als „Verwunderung“ (überzählige Silbe)
5	A 3	<b>A:</b> <i>e</i> <sup>1</sup> (korr. aus <i>a</i> <sup>1</sup> ); <b>B 1, C:</b> <i>a</i> <sup>1</sup> (in <b>B 1</b> vom Schreiber korr. aus <i>e</i> <sup>1</sup> )
6	A 3	<b>A, B 1:</b> ♯ statt ♭
6	A 4	<b>C:</b> <i>f</i> <sup>1</sup> ; <b>D:</b> <i>d</i> <sup>2</sup>
7	A 1–2	<b>C:</b> <i>e</i> <sup>1</sup> – <i>e</i> <sup>1</sup> statt <i>e</i> <sup>2</sup> – <i>h</i> <sup>1</sup>
7, 11	Bc	<b>B 10:</b> ohne Bezifferung
12	A 2	<b>C:</b> ♯, 1. Note als ♯-Vorschlag notiert
12–13	Bc	<b>B 10:</b> ohne Haltebg. über den Taktstrich
13	A 7	<b>A, B 1:</b> ♭ erst zur nachfolgenden Note
14	A 8–9	<b>A:</b> ♯
15	Bc 1	<b>B 10:</b> <i>B</i> statt <i>c</i>

## 4. Aria

In **A** ist nur das System Org mit „Organ[o]“ bezeichnet; in der Generalvorzeichnung dieses Systems stehen öfters nur zwei statt drei ♭-Vorzeichen, wie sie transpositionsbedingt erforderlich wären. Korrekturen in T. 1–8 lassen erkennen, dass die Entscheidung, die instrumentale Bassstimme nur dem Bc zuzuweisen, erst nachträglich gefallen ist. Die T. 65–72 sind als Da capo von T. 1–8 in **A** und den entsprechenden Stimmen aus **B** nicht ausgeschrieben; am Schluss des Satzes findet sich in **A** der Vermerk „Fine delle 1 ma parte“. Die höheren Stellen in Org o.Syst. sind in T. 25–27 im Tenorschlüssel notiert.










4	Org 7	<b>A:</b> 1 Ton tiefer; vgl. aber Parallelstellen wie T. 13, 21.
7	Bc 3	<b>B 10:</b> <i>G</i> statt <i>A</i>



8	Bc 2	A: undeutlich; vgl. aber Parallelstelle T. 51
11	Bc 5	B 10: <i>g</i> statt <i>f</i>
12	A 1–2	B 1: ohne Bg.
17	A 1–3	B 1: ohne Bg.
18	A 7–9	B 1, C:  statt 
22	A 7–8	B 1: <i>g<sup>1</sup>–f<sup>1</sup></i> statt <i>a<sup>1</sup>–g<sup>1</sup></i>
24	A 10–12	C:  <i>e<sup>1</sup>–d<sup>1</sup></i>
25	Org 2	A: fehlt
34	A 5	B 1: ohne #
35	Org 10	A: ohne #; SBA folgt C
36	A 1–3	A: ohne Textunterlegung
38	A 6–7	C:  <i>a<sup>1</sup></i> , allerdings zusätzlich mit  statt 
39	A 1–8	A: ohne Textunterlegung
39	A 3	A, B 1: ohne #
41	A 1–2, 3–4	C: mit Bg.
41	A 5–6	B 1: ohne Bg.
47	A 3	A, B 1: mit Textunterlegung „vor“ statt „für“; SBA folgt L und A in T. 50 (A, T. 49, undeutlich)
47	Org 6	A: ohne #; SBA folgt C
48	Org 9	A: ohne #; SBA folgt C
49	A 10	A: ohne Textunterlegung
50	A 1	A: ohne Textunterlegung
50	A 6	B 1: Textunterlegung „vor“; siehe T. 47
53	A	B 1: <i>a<sup>1</sup></i> statt <i>g<sup>1</sup></i>
54	Org 5	C: <i>e<sup>1</sup></i> statt <i>f<sup>1</sup></i> ; vgl. aber T. 8
55	Org 3	C: <i>e<sup>1</sup></i> statt <i>f<sup>1</sup></i> ; vgl. aber T. 9
58	A 2–6	B 1: Bg. endet bei 3. Note (Zeilenende); A: ohne Bg.
63	A 1	A: ohne Textunterlegung
63	Bc 1	B 10: <i>c</i> statt <i>d</i>
71	Bc 3	B 10: <i>G</i> statt <i>A</i>
72	Bc 1	A, B 10:  ; SBA gleicht an Org o.Syst. an

## 5. Sinfonia

Der Satztitel findet sich nur in **A** und im Tacet-Vermerk zu **B 1**. Über fehlende Taktstriche in **B**, was in diesem Satz häufig vorkommt, wird nicht berichtet. In den Systemen Org aus **A** finden sich vereinzelt dynamische Angaben, die möglicherweise achtlos aus der Vorlage des Konzertsatzes übernommen wurden, obwohl Bach'sche Orgelmanuskripte gewöhnlich überhaupt keine dynamischen Angaben aufweisen.



4	VI II 3	B 8: <i>cis<sup>2</sup></i> statt <i>a<sup>1</sup></i> ; B 7: <i>d<sup>2</sup></i> statt <i>a<sup>1</sup></i> .
4	Org o. Syst. 2	C: mit <i>tr</i>
9	TI 2	B 4: fehlt
9	Org	A: mit <i>p</i>
10	Org o. Syst. 2	C: mit <i>tr</i>
11	TI	A:  statt 
16	Ob I	B 2: irrtümlich wie VI I (trotz Umfangsunterschreitung)
16	VI 5	B 5, B 8:  statt 
16	Va	B 9: irrtümlich wie TI
16	Org o. Syst.	A:  statt  ; SBA folgt C
17	Org	A: mit <i>f</i>
31	Bc 1	B 10: mit <i>b</i>
46	TI	B 4: irrtümlich wie Va; C: TI colla parte mit Va
50–51	Ob 1	B 2: mit Bg.
55	Org o. Syst. 3	C: mit <i>tr</i>
56	alle	A: mit Schlusszeichen (Fermate) zum Taktstrich
57	TI 1	B 4: mit zusätzlicher  <i>c<sup>1</sup></i> am Taktanfang
60	VI I 5	B 5:  statt 
60	VI II 1	B 8: fehlt
70	VI I	B 5: fehlt
77	Ob I	B 2: <i>c<sup>2</sup></i> statt <i>d<sup>2</sup></i>
81	VI II 2	B 8: <i>g<sup>1</sup></i> statt <i>a<sup>1</sup></i>
84	VI 2–6	B 5, B 8: ohne Bg.
91	Ob I, VI I 2–5	B 2, B 5: ohne Bg.
96–97	Ob I	B 2: ohne Haltebg. über den Taktstrich (Zeilenwechsel)
99–102	Ob, VI	Die getrennte Führung von VI und Ob, die in <b>A</b> aus Platzgründen missverständlich notiert ist, ist in <b>B 2</b> , <b>B 8</b> , <b>B 9</b> nur teilweise berücksichtigt.

114	VI I
115	VI II 3
116	Bc 1

## 6. Recitativo

3	Org (Bc) 1
5	A 1–2
11	A 9
11	Bc 2
12	A 8–9
13	Bc 4
13	A








B 5: ohne Haltebg. über den Taktstrich  
B 8: ohne #  
B 10: ohne Augmentationspunkt

A: Ganzton zu hoch notiert  
A: ohne die Vorschlagsnoten (in **B 1** von JSB ergänzt)  
A: *h<sup>1</sup>* (in **B 1** von JSB zu *a<sup>1</sup>* korr.); in **C** sind die 8.–9. Note  *gis<sup>1</sup>–h<sup>1</sup>*  
B 10: ohne # und ohne Bezifferung  
C:  *h<sup>1</sup>*  
A: ohne #  
A: mit Text „Kind und Erb“; SBA folgt L und **B 1**

## 7. Aria

A ohne Satz- und Instrumentenbezeichnung; das System Bc ist nicht eigens notiert. Die Satzbezeichnung „Arià“ findet sich in **B 1**. **A** am Schluss des Satzes mit Schlussvermerk „SDG“ (= Soli Deo Gloria).

1	TI (Va)
2–3	VI I
5	VI I
8	VI I 1–2
8	Bc 2
9	TI 3
17	VI I 2–4
18	Ob I, VI I 1
18	VI II 4
19	VI II 4
30	Ob I, VI I 5–6
30	Ob II 3
30	Va 1
31	TI 1
37	Org I.h., Bc 2
40	Ob I 1
41	A 4
43	Ob II, VI II 3
55	Org o.Syst.
58	Ob I 2–4

A: ohne Haltebg. über den Taktstrich  
Artikulation nur in **B 6**  
A, B 5: 3.–4. Note statt 4.–5. als ; SBA folgt Konjektur NBA  
B 5: fehlt  
A: fehlt  
B 4: ohne #  
A: Bg. nur zu 2–3; B 5: ohne Bg.  
B 2, B 5:  *e<sup>2</sup>–d<sup>2</sup>*  
B 8: ohne *b*  
B 8: mit Bg. zu T. 9/1  
B 2, B 5: *f<sup>2</sup>–e<sup>2</sup>* statt *e<sup>2</sup>–d<sup>2</sup>* (undeutliche Korrektur in **A**)  
A: ohne Haltebg. über den Taktstrich  
B 9: *f<sup>1</sup>* statt *g<sup>1</sup>*  
A: Vorschlagsnote ist ; SBA folgt **B 4**  
C: ohne # (**A** undeutlich)  
A: ohne Vorschlagsnote; B 2: Vorschlagsnote ist  statt   
B 1: ohne *tr*  
A: ohne Haltebg. über den Taktstrich  
A: undeutlich; SBA folgt **C**, **D**  
A, B 2: *d<sup>2</sup>–cis<sup>2</sup>–d<sup>2</sup>*; SBA folgt Konjektur NBA  
C: mit Bg.  
A, B 10: ohne *b*  
B 1: ohne *b*  
A: ohne *b*  
A: ohne *b*  
A, B 5: 3.–4. Note statt 4.–5. Note als   
B 8: *f<sup>1</sup>* statt *c<sup>1</sup>*  
B 8: *e* statt *f*  
B 8: *e<sup>1</sup>* statt *c<sup>1</sup>*  
B 10: *p* erst zu T. 77/1  
B 5: eine Oktave höher (= **A** ante corr.)  
B 8: *a<sup>1</sup>* statt *c<sup>1</sup>* (= **A** ante corr.)  
B 3: *e<sup>1</sup>* statt *d<sup>1</sup>*  
B 8: *a<sup>1</sup>* statt *g<sup>1</sup>*  
A: mit starken Korrekturen und unklarem Oktavierungsvermerk in T. 95;  
C, D: eine Oktave tiefer notiert  
A, B 2: mit Bg.  
A: unklar, ob *b<sup>2</sup>* oder *d<sup>3</sup>*; SBA orientiert sich an **C**  
A: ohne Haltebg. über den Taktstrich  
B 8:   
B 3, B 8: *f<sup>1</sup>* statt *c<sup>1</sup>* (= **A** ante corr.)  
B 9: *c<sup>1</sup>* statt *f<sup>1</sup>*; **A**: nach Korr. undeutlich  
B 5: *e<sup>2</sup>* statt *d<sup>2</sup>*  
B 4: *c<sup>1</sup>* statt *d<sup>1</sup>*  
B 4: *c<sup>1</sup>* statt *e<sup>1</sup>*