

Johann Christoph Friedrich

BACH

Miserere in c

BR-JCFB E 1 · Psalm 50 (51)

für Soli (SATB), Chor (SATB)
2 Violinen, Viola und Basso continuo

for soli (SATB), choir (SATB)
2 violins, viola and basso continuo

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Urtext

Partitur / Full score



Carus 34.103

Vorwort

Anlässlich einer Handschriften-Auktion im Jahre 1975 kam eine bis dahin völlig unbekannt Komposition Johann Christoph Friedrich Bachs, des sogenannten „Bückerburgers“, zum Vorschein: die autographe Partitur des vorliegenden *Miserere* für Solostimmen, vierstimmigen gemischten Chor und Streichorchester mit beziffertem Basso continuo.¹ Dabei hätte diese Musik längst der Versenkung entrissen sein können, denn unterdessen fand sich unter den alten Conservatoire-Beständen der Nationalbibliothek Paris eine bislang unbeachtet gebliebene zeitgenössische Partiturabschrift des Werkes, mit Namensnennung des Komponisten und dem Datumsvermerk 1770. Da das Autograph selbst undatiert ist, ergibt sich hiermit ein Anhaltspunkt für die Zeit der Entstehung. Genau genommen war die jetzt gleich zweifach zutage getretene Komposition lediglich verschollen: In dem Brief eines Bückerburger Hofmusikers aus dem Jahre 1772 ist die Existenz eines „*Miserere, welches der Konzert Meister Bach komponiert hat*“;² belegt. Damit rückt das *Miserere* in die zeitliche Nachbarschaft von drei geistlichen Hauptwerken des Komponisten: die Kantate *Der Tod Jesu* (1769) – auf den Ramlerschen Text, den schon Carl Heinrich Graun (1755) vertont hatte – und vor allem die im Jahr 1773 entstandenen Oratorien *Die Kindheit Jesu* und *Die Auferweckung Lazarus*,³ beide nach Dichtungen Johann Gottfried Herders, der von 1771 bis 1777 am Bückerburger Hof weilte und dem dortigen *Concert-Meister* freundschaftlich zugetan und in regem künstlerischen Austausch verbunden war.

Lässt sich anhand der überlieferten Daten die Entstehungszeit einigermaßen auf „um 1770“ veranschlagen, so blieben Nachforschungen über den möglichen Anlaß der Vertonung bisher ergebnislos. Der 1797 verfaßte Nekrolog auf Johann Christoph Friedrich Bach⁴ berichtet, bei Hofe sei „*jeder feyerliche Tag durch eine Musik verherrlicht*“ worden. Dazu gehörten selbstverständlich auch ernste Anlässe wie Trauerfeiern, Totengedenken, Fastenzeit, Karwoche. Wir dürfen uns das Bachsche *Miserere* wohl für eine solche Gelegenheit komponiert denken; nicht ganz auszuschließen ist freilich seine Bestimmung für einen auswärtigen Auftraggeber.

Die Komposition umfaßt den vollständigen lateinischen Text des 50. Psalms – beziehungsweise des 51. nach der Zählung des evangelisch-lutherischen Psalters. Dieser

Psalm besitzt seit alters eine Sonderstellung unter den Bußpsalmen, sowohl innerhalb der Laudes (Stundengebete) des Officiums, wo er heute die erste Stelle an allen Freitagen einnimmt, als auch in der Fasten- und Bußzeit, in den Trauer-Metten der drei letzten Kartage sowie im Begräbnisritus der Exequien. Seit Beginn des 16. Jahrhunderts sind zahllose *Miserere*-Kompositionen entstanden, darunter jenes berühmte, ausschließlich der Sixtinischen Kapelle vorbehalten *Miserere* von Gregorio Allegri, das der vierzehnjährige Mozart nach einmaligem Hören aus dem Gedächtnis niederschrieb.

Unser *Miserere* reiht sich würdig in die große Tradition dieser Kompositionsart ein, ja es scheint, daß hier überhaupt eine der bedeutendsten Schöpfungen des Bückerburger Bach wiedergefunden ist.

Das Werk besteht aus zwölf Sätzen, die in wohlgedachtem Tonartenkreis (c, Es, g, d, a, F, B, Es, c, f, F, c) und ausgewogenem Wechsel zwischen Chor und Soli aufeinander folgen. Kennzeichnendes gemeinsames Stilmerkmal sind insbesondere die reichlich verwendeten, vielgestaltigen Vorhaltsbildungen und kleinen Notenvorschläge, nachgerade unerläßliche Ingredienzien der Musik des empfindsamen Zeitalters.

Vier Chorstücke (Nr. 1, 4, 7, 12) bilden die Pfeiler, die übrigen Sätze entfallen auf die Solisten, teils als Solo-Arien (Nr. 2, 5, 6, 9, 10), teils als Duette (Nr. 3, 8) oder als Terzett (Nr. 11). So eigenartig und unverwechselbar jeder der zwölf Sätze profiliert ist, so wenig gerät die Einheit des Ganzen je aus dem Lot. Dazu trägt nicht zuletzt die jedem äußeren Effekt abholde klangliche Homogenität des Instrumentalparts bei. Seine eigentliche Kraft schöpft das mit soviel Verspätung wieder in die Welt getretene Werk jedoch aus seiner in mustergültiger Form gebändigten, jeden Takt durchpulsenden Empfindungstiefe – eine des großen Vaters würdige und den besten Arbeiten der berühmteren Brüder ebenbürtige Musik. So treffen die Worte, mit denen Georg Schünemann seinen Aufsatz im Bach-Jahrbuch 1914 über Leben und Werk des Bückerburger Meisters beschließt, auch für das jetzt aufgefundene und hiermit allgemein zugänglich gemachte *Miserere* uneingeschränkt zu: Er hat „*auf allen Gebieten Werke geschaffen, die nicht allein sein reiches Innenleben und die Kraft seines Könnens bekunden, sondern ebenso bleibende Werte in sich tragen, die ein Studium seiner Arbeiten reichlich belohnen*“.

¹ Das Manuskript, dessen Provenienz ungeklärt ist, wurde am 3. 12. 1975 durch das Auktionshaus J. A. Stargardt, Marburg, versteigert und gelangte in den Besitz einer nordamerikanischen Privatsammlung. Der Auktionskatalog (Nr. 606) enthält eine Kurzbeschreibung der Quelle sowie eine Wiedergabe der ersten Partiturseite.

² Brief des Joh. Fr. Chr. Struve vom 22. 12. 1772, auszugsweise zitiert in *Die Musik in Geschichte und Gegenwart*, Kassel etc. 1949 ff., Bd. 2, Artikel „Bückerburg“ von Willi Schramm: im gesamten Schrifttum zu Leben und Werk des „Bückerburger Bach“ einzig hier erwähnt. Lediglich Hannsdieter Wohlfarth greift in seinem Buch *Johann Christoph Friedrich Bach – ein Komponist im Vorfeld der Klassik*, in: *Neue Heidelberger Studien zur Musikwissenschaft*, hgg. von Reinhold Hammerstein, Bd. 4, Bern/München 1971, (Einleitung, S. 27), den Hinweis des MGG-Artikels beiläufig auf und zählt die Komposition zu den verlorenen Werken.

³ Erstveröffentlichung der beiden Werke durch Georg Schünemann in *Denkmäler Deutscher Tonkunst*, Bd. 56, Leipzig 1917.

Es sei erwähnt, daß Fugenthema und -exposition im Schlußsatz des *Miserere* eine Moll-Variante des Chores *Christus ist Auferstehung und Leben* in letztgenanntem Oratorium darstellen:



Dabei geht, wie Georg Schünemann in seinem im Bach-Jahrbuch 1914 veröffentlichten Aufsatz *Johann Christoph Friedrich Bach* zeigt, das Dur-Thema seinerseits auf ein Thema aus *Sant Elena al Calvario* des Italieners Leonardo Leo (1694–1744) zurück:



⁴ Friedrich Schlichtegrolls *Nekrolog auf das Jahr 1795*, Gotha 1797; VI. Jahrgang, 1. Bd., S. 268f.: *Bach-Nekrolog* von E. Horstig.

Kritischer Bericht

Quellen

1. Die autographe Partitur (Quelle A). Reinschrift; undatiert. Seit 1975 in amerikanischem Privatbesitz. Das in altem, unbeschriftetem Heftumschlag eingebundene Manuskript umfaßt 30 beidseitig rastrierte (die Seiten 3–10 mit jeweils 20, die übrigen mit 22 Systemen) Blätter im Hochformat: ca. 20 x 32,5 cm, unbeschnitten; Wasserzeichen: Wappen (?) mit Gegenmarke CLD (Papiermacher Christoph Ludwig Dammler, tätig in Arensburg, Schaumburg-Lippe, von 1763–1795); 57 Partiturseiten, originale Paginierung; 15 Blätter in 5 Lagen (Umschlag, 3 + 3 + 3 + 4 + 1), Fadenheftung. Blatt 1 recto: Titelaufschrift „*Miserere / a / Voce Soprano / Alto / Tenore / Baßo / Violino I / Violino II / Viola / Continuo / di G. C. F. Bach*“. (G. C. F. = Giovanni Cristoforo Federico). Spätere handschriftliche Zusätze: am oberen Rand „*Ludwig Mainardus*“; am unteren Rand: „*Job. Christ. Friedr. Bach. Bückeburg*.“ Überschrift der 1. Partiturseite: „*Miserere. a 8. Parte. di GCF Bach.*“ Am Schluß des 12. Satzes: „*Il Fine / SDG.*“ Auf dem 18. Notensystem der sonst unbeschriebenen letzten Seite findet sich, von fremder Hand skizziert, eine Art musikalischer Code: die Buchstaben des Alphabets, fast sämtlich jeweils mit Musikzeichen (Noten, Pausen, Verzierungen usw.) versehen. Die einzelnen Sätze sind nicht numeriert und tragen keine Überschriften; die Angaben *Coro* (Nr. 4, 7, 12), *Duetto* (Nr. 3, 8), *Terzetto* (Nr. 11) befinden sich, je nach vorhandenem Platz, oberhalb oder links neben der ersten Akkoladenklammer.

2. Partiturabschrift von unbekannter Hand (Quelle B); Datumsvermerk 1770. Nationalbibliothek Paris: Bibliothek des ehemaligen *Conservatoire Nationale*, Signatur D.621. Querformat 16 x 24,5 cm; Wasserzeichen: Lilie, Gegenmarke 4S. Kalligraphisch geschrieben (Berufskopist?). 61 beschriebene Blätter: 1 Seite Titel, 121 Seiten Notentext. Titelseite von der Hand des Kopisten: *Miserere / a / 8. Part. / Soprano / Alto / Tenore / Baßo / Violino Primo / Violino Secondo / Violetta / e / Continuo. di G. C. F. Bach*, darunter (vom selben Schreiber?) die Jahreszahl 1770.⁵ Spätere handschriftliche Zusätze: rechts oben *Bibliothèque / de / Mr. Choron* mit Signaturstempel 582; rechts Mitte von anderer Hand (*Jean Christophe Frédéric*) / *Bach* und rechts unten *Prix netto fr. 5.-.*, darunter Zusatz: *62 Blatt*. Links neben Titel: Stempel *CONSERVATOIRE / DE MUSIQUE / BIBLIOTHÈQUE*, darüber, jeweils gestempelt und handgeschrieben, Signatur 4610.

Bezüglich des Notentextes, der Textunterlegung und sonstiger schriftlicher Zusätze weicht Quelle B nur gelegentlich geringfügig vom Originalmanuskript ab.⁶ Hingegen differieren die Artikulationsbögen oft erheblich, und in B fehlt die Generalbaß-Bezifferung. Augenscheinlich geht B nicht unmittelbar auf A, sondern auf eine Zwischenabschrift zurück.

Für unsere Ausgabe war in jeder Hinsicht das Autograph maßgebend; Quelle B konnte jedoch in Zweifelsfällen wertvolle Hilfe leisten.

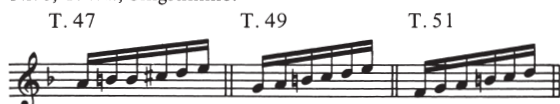
Zur Edition:

In unserer Ausgabe ist die Notenschreibweise den Gepflogenheiten heutiger Editions- und Aufführungspraxis angepaßt.⁷ Gelegentliche orthographische Eigenheiten in Gesangstext und Beschriftung sind normalisiert. Offensichtliche Schreibversehen werden ohne besonderen Nachweis berichtet. Alle Zusätze des Herausgebers sind durch Kleinstich, Kursivdruck, Klammersetzung oder (bei Bögen) Pünktelung kenntlich gemacht.

Die dynamischen Zeichen und sonstigen Spielanweisungen für Violine I und II, im Autograph in der Regel nur einmal unterhalb des Violinparts I angebracht, gelten dort stets für beide Stimmen. Bei colla parte-Führung der Instrumental- mit den Singstimmen werden die Artikulationsbögen des Vokalparts übernommen. Uneinheitliche und bisweilen widersprüchliche Notierung der Artikulationsbögen ist im Zweifelsfall belassen, sofern sie in Quelle A und B übereinstimmt. Die originale Bogensetzung in den Vokalstimmen ist beibehalten, auch dann, wenn sie lediglich die Textverteilung verdeutlicht. Triolenkennzeichnung durch die Ziffer 3 tritt in der Handschrift nur vereinzelt auf; sie wird durchweg ergänzt. Bei der Ausführung der 16tel-Vorschläge muß wohl im Einzelfall entschieden werden, ob die kleine Note als Vorhalt oder als kurzer Vorschlag zu gelten hat. Möglicherweise ist häufig das letztere gemeint (z. B. in Nr. 5, T. 3, 5, 6 – vgl. T. 27, 29); hierauf könnte auch der Umstand deuten, daß die autographe ♯-Notierung in Quelle B ausnahmslos als ♯ erscheint.





⁵ Man darf diese Angabe wohl eher auf die Entstehung der Komposition als auf die Anfertigung der Abschrift beziehen.


⁶ Zwei bemerkenswerte Lesarten seien mitgeteilt:
Nr. 5, T. 51, Singstimme: eine Terz tiefer (h' c" d" c" h' a' g' f)
Nr. 6, T. 47f., Singstimme:



⁷ Besonders bei den Sätzen Nr. 5, 9, 11 (alle im 2/4-Takt) erweckt die häufige Zweierbalkung der Achtelnoten den Eindruck, als sei sie zumindest tendenziell ausdrucksbedingt. Um das wenigstens in einem Fall zu dokumentieren, wird in Nr. 5 – von wenigen Angleichungen abgesehen – die originale Schreibweise beibehalten.

Einzelanmerkungen

Nr.	Takt	Stimme	Lesart	Quelle A	Nr.	Takt	Stimme	Lesart	Quelle A
1	8, 12	Va	1 Bogen über den ersten 4 Noten; angeglichen an T. 4.		144		Bc		vor e versehentlich #.
	15	V1	Bogen über letzten 4 Achteln; angeglichen an V2.		6	39	V1		Bogen über 3. – 5. Note; angeglichen an T. 27.
	48/49	T, B, Bc	Bögen über jeweils 5 Vierteln; getilgt analog T. 23/24.		54		Bc		Bezifferung $6 \overset{5}{\times} 6$.
2	4	Bc	Bogen über allen Achteln; angeglichen an die zahlreichen Parallelstellen.		58		V2		1. Note g' übernommen aus Quelle B (in A steht hier nichts, da colla parte).
	14	V1, 2	 ; angeglichen an T. 68/69.		67		Bc		Bogen unklar: ungefähr über 3. – 5. Note.
	22	Bc	1. Note c; da sämtliche Parallelstellen (T. 61, 77, 135) keinen Trugschluß haben, geändert in es (dafür dürfte auch die Bezifferung sprechen, die sich offenbar auf die Terzenparallelen der Va bezieht).		69		V1, 2		Wert der ersten Vorschlagsnote im Autograph undeutlich (♯ oder ♮); in Quelle B ♮. Zweite Vorschlagsnote in A ebenfalls unklar; in B: ♮.
	52	Bc	Bezifferung: ♯ schon unter 1. Viertel.		72		V1, 2		Vorschlagsnote ♮; geändert in ♮ analog T. 22.
	69	V2	Bogen über allen 6 Achteln.		96		Va		wohl irrtümlich ♯; geändert in d' (so in Quelle B).
	73	V1, 2	Bogen über 3. – 5. Achtel.		107–109		T		Die Bögen lassen nicht eindeutig erkennen, ob die jeweils erste Note des Taktes dazugehört (so in Quelle B).
	85	V1, 2	Bogen unklar: wohl über 2. – 6. Achtel. In Quelle B 2 Bögen, jeweils über 3 Achteln.		126		T		Vorhaltsnote als Achtel; angeglichen an V1, 2.
	97–101		Schreibung des <i>fp</i> uneinheitlich, doch gibt jeweils die Parallelstelle Auskunft über das Gemeinte.		148		V1, 2		Bogen über 3. – 6. Note; angeglichen an T. 151.
	122	V1, 2	In A 1 Bogen über 2. – 6., in B über 1. – 6. Achtel; da diese Überleitungsfigur zugleich das Hauptmotiv enthält, wurde an T. 139 u. ä. angeglichen.		7	6	Bc		Bezifferung $8 \overset{7}{6} \overset{5}{6}$ möglicherweise irrtümlich vom Baßton f aus gedacht; geändert in $6 \overset{6}{4} \overset{5}{5}$.
	123	S	Text irrtümlich „a“ statt „et“.		40		T		2 Viertel c' (statt  .
	137	V1	1. Note g'; angeglichen an T. 24 (ebenso in Quelle B).		74		S, A, T		jeweils 2 Viertel (statt  .
	139	V1	1 Bogen über 2. – 6. Achtel; angeglichen an V2.		78		Va		wohl irrtümlich 4 x ♯; angeglichen an Tenor.
	144	V1	Bögen über 1. und 2. sowie 4. – 6. Achtel. Unsere Edition folgt der Bogensetzung in Quelle B unter Angleichung an T. 99.		84–85		Bc		letzte Ziffer jeweils 7 (der gleiche Sachverhalt wie in T. 6).
					86		A		Vorschlag aus Quelle B übernommen.
3	129	Bc	Bezifferung so: 		8	35	V1		letzte Note es"; angeglichen an T. 5 (so auch in Quelle B).
	134		Fermaten nur in Quelle B.		74		V1		Bogen über den ersten 2 Achteln getilgt (auch in Quelle B ohne Bogen).
	137	V1, 2	ohne staccato-Strich; angeglichen an T. 65 (in Quelle B jeweils staccato-Strich).		79		V1, 2		Bogen über 2. und 3. Achtel; angeglichen an Parallelstellen.
4	2/3	A	Haltebogen von g' zu g' fehlt; in Quelle B vorhanden.		9	77	Va		1. Note fälschlich d; in Quelle B richtig es.
5	9	V1, 2	Bogen über 16tel-Gruppe e" d" (2. Achtel) getilgt, da singulär.				Bc		Bezifferung 6; dem Sachverhalt entsprechend geändert.
	11	V1	ohne Vorhaltsnote; angeglichen an S.		78f.				stets „holocausta“ (T. 78, 95, 104).
	21	V1, 2	ohne Punktierung.		90		Va, Bc		Vor d' bzw. d jeweils ♯. Das könnte darauf hindeuten, daß der erste Zusammenklang des vorangehenden Taktes als b-Moll gemeint ist.
	35	Bc	# vor f erst beim 4. Achtel; die in unserer Edition den Folgetakten angegliche Lesart entspricht Quelle B.		10	23	Bc, A		Möglicherweise ist d bzw. d' gemeint, d. h. das ♯ ist jeweils vergessen worden. Darauf könnte die ausdrückliche Erniedrigung durch b -
	66–67	V1, 2	<i>p</i> erst in T. 67.						
	115	Bc	1. Note a statt c' (in Quelle B gleichfalls c').						

Nr. Takt	Stimme	Lesart	Quelle A
			Vorzeichen zu des bzw. des' in Bc und A im übernächsten Takt (25) deuten. Allerdings zeigt Quelle B in beiden fraglichen Takten die gleiche Lesart wie Quelle A.
68	Bc		Bezifferung fälschlicherweise $\frac{6}{5b}$.
75	Va		Bogen über dem 1. und 2. Viertel; angeglichen an V1, 2.
11 32 46/47	A		2. Note f; in Quelle B richtig g'. f-Einsatz unklar. In Quelle A steht f in V1 unter dem 2. Achtel, in V2 unter der 1. Note, in Va unter der Achtelpause und im Bc zweimal – sowohl unter der 1. Note von T. 46 als auch unter dem 2. Viertel von T. 47. Unsere Lesart berücksichtigt T. 110 und den Bogen der achttaktigen Phrase in T. 47.
12 5	Bc		$\frac{6}{5}$ auf Zählzeit 3; angeglichen an T. 7.
43/44	A		
46	Bc		Die zweite Ziffer steht zwischen den beiden Viertelnoten.
69/70			In der colla parte zu spielenden Tenorstimme sind die beiden g durch Bogen verbunden.

Nr. Takt	Stimme	Lesart	Quelle A
105	Bc		Bezifferung $\frac{6}{4}$ $\frac{5}{3b}$ dem Sachverhalt entsprechend geändert.

Abschließend sei allen, die am Zustandekommen der vorliegenden Ausgabe besonderen Anteil haben, herzlich gedankt. An erster Stelle den Eigentümern des Autographs für die freundlich erteilte Editions Erlaubnis und die zur Verfügung gestellte Manuskript-Kopie sowie Herrn Elias N. Kulukundis, dem Treuhänder der Sammlung, dessen zahlreiche Einzelauskünfte und Quellenhinweise die Herausgabe entscheidend förderten. Weitere wertvolle quellenkundliche Aufschlüsse verdanke ich dem von der Nationalbibliothek Paris bereitgestellten Mikrofilm des dort aufbewahrten Zweit-Exemplars. Mein Dank gilt ferner Herrn Dr. Yoshitake Kobayashi für seine papier- und handschriftenkundlichen Ermittlungen, desgleichen Herrn Dr. Reinhold Kubik für die engagierte und sachdienliche redaktionelle Betreuung. Und schließlich fühle ich mich Herrn Dr. Albi Rosenthal zu besonderem Dank verpflichtet, der die Verbindung zu den seinerzeit unbekanntem Besitzern des Autographs angebahnt und dadurch das jetzt abgeschlossene Unternehmen erst ermöglicht hat.

Aichschieß über Esslingen, im Oktober 1988
Wolfgang Wiemer

Preface

In 1975, a manuscript auction brought to light a previously unknown composition by Johann Christoph Friedrich Bach, the “Bückeberg Bach”: the autographic score of the present *Miserere* for solo voices, four-part mixed chorus and string orchestra with figured bass.¹ But despite the long unavailability of this manuscript, the work could still have become known earlier, since an 18th-century copy of the score was found among the old Conservatoire stocks of the Bibliothèque Nationale in Paris. Although this copy bears the name of the composer and the date 1770, it had remained unnoticed until

recently. Since the autograph itself is undated, this copy helps us to situate its period of origin. Actually, this doubly rediscovered composition had only been presumed lost: a letter written by a Bückeberg court musician in 1772 attests to the existence of a “*Miserere, which was composed by the Konzert Meister Bach*”.² Bach thus composed this *Miserere* at about the same time as three of his sacred masterpieces: the cantata *Der Tod Jesu* (1769) – on the text by Ramler which had already been set to music by Carl Heinrich Graun in 1755 – and, above all, the oratorios *Die Kindheit Jesu* and *Die Auferweckung*

¹ The manuscript, whose provenance is unclear, was sold at an auction held by the Auktionshaus J. A. Stargardt in Marburg on 3 December 1975 and came into the possession of a North-American private collection. The auction catalogue (No. 606) contains a short description of the source as well as a reproduction of the first page of the score.

² Letter of J. F. C. Struve dated 22 December 1772, quoted in part in *Die Musik in Geschichte und Gegenwart*, Kassel etc. 1949 ff., Vol. 2, article

“Bückeberg” by Willi Schramm: this is the only place where this is mentioned in the entire literature on the life and works of the “Bückeberg Bach”. Only Hannsdieter Wohlfarth casually mentions the remark in the MGG article and assigns the composition to the lost works in his *Johann Christoph Friedrich Bach – ein Komponist im Vorfeld der Klassik* in: *Neue Heidelberger Studien zur Musikwissenschaft*, ed. by Reinhold Hammerstein, Vol. 4, Berne/Munich 1971, (introduction, p. 27).

Lazarus,³ both written in 1773, and both based on texts by Johann Gottfried Herder. Herder, who was active at the court of Bückeburg from 1771 to 1777, was on friendly terms with the “Concert-Meister” Bach and engaged in stimulating exchanges of aesthetic views with him. While the surviving data allow us to establish that the *Miserere* was composed more or less “towards 1770”, researchers have so far been unable to identify a possible occasion for the setting. Johann Christoph Friedrich Bach’s obituary,⁴ drawn up in 1797, reports that “every feast day was glorified by a work of music”. Such feast days included, of course, solemn events like funerals and memorial services, as well as the religious services during Lent and the Holy Week. Bach must have composed his *Miserere* for some such occasion. Of course, it cannot be excluded that it was commissioned by an individual or an institution outside of the court.

The work comprises the complete Latin text of the 50th Psalm (or the 51st, according to the numbering of the Protestant psalter). This psalm has long enjoyed a special position among the penitential psalms, not only within the Lauds or Hours of the Office, where it is sung today as the first psalm on all Fridays, but also in the Lenten and penitential periods, in the Lauds of the last three days of Holy Week, as well as in burial services and in Exequies. Countless *Miserere* settings were composed since the beginning of the 16th century, including the famous *Miserere* by Gregorio Allegri, which was reserved expressly for the Sixtine Chapel, and which the 14-year-old Mozart is said to have copied out from memory after only one hearing.

Our newly rediscovered *Miserere* takes a worthy place in the great tradition of this genre of composition, and it is possibly even one of the most important creations of all by the Bückeburg Bach.

³ First edition of the two works by Georg Schünemann in *Denkmäler Deutscher Tonkunst*, Vol. 56, Leipzig 1917. It should be added that the fugal subject and exposition in the final movement of the *Miserere* represent a minor-mode variant of the chorus *Christus ist Auferstehung und Leben* in the last-named oratorio:



The work consists of twelve movements, which follow each other in a rationally designed tonal circle (C minor, E flat major, G minor, D minor, A minor, F major, B flat major, E flat major, C minor, F minor, F major, C minor) and in a well-balanced alternation between the chorus and the soloists. Perhaps the most characteristic stylistic features in the work are the variegated and lavishly used suspensions and short appoggiaturas, without which music of the “empfindsam” era is inconceivable. While four choruses (Nos. 1, 4, 7, 12) build the supporting pillars of the work, the other movements are assigned to the soloists, either as solo arias (Nos. 2, 5, 6, 9, 10), as duets (Nos. 3, 8), or as a trio (No. 11). Despite the originality and uniqueness of each of the twelve movements, the work as a whole preserves a strong sense of unity. This is underscored in part by the homogeneous sound of the instrumental part, which is devoid of all superficial effects. However, the true power of this work, which is now reentering the world after such a long period of neglect, derives primarily from its emotional profundity. This depth of feeling, which is mastered in an exemplary manner and pulses in every measure, makes this composition worthy of Bach’s great father and elevates it to the rank of the best works of his more famous brothers. That which Georg Schünemann wrote about the life and works of the Bückeburg master in his essay published in the *Bach-Jahrbuch* of 1914 can be applied unconditionally to the rediscovered *Miserere*, which this edition now makes accessible once again: J. C. F. Bach “created works in all domains which not only testify to his rich intellect and to his impressive talent, but also contain within them lasting values, which amply reward a study of his works.”

Furthermore, Georg Schünemann, in his essay published in the *Bach-Jahrbuch* of 1914 *Johann Christoph Friedrich Bach*, shows that the major-mode subject can be traced back to a theme from *Sant Elena al Calvario* by the Italian composer Leonardo Leo (1694 – 1744):



⁴ Friedrich Schlichtegroll’s *Nekrolog auf das Jahr 1795*, Gotha 1797; VI. Jahrgang, 1. Bd., p. 268 f.: *Bach-Nekrolog* by E. Horstig.

Critical Commentary

Sources

1. The autographic score (Source A). Fair copy; undated. In a private collection in the United States since 1975. The manuscript is bound in an old, untitled cover. It comprises 30 folios, ruled on both sides (pages 3 – 10 with 20 staves each, all others with 22 staves each) in upright format: c. 20 x 32,5 cm, untrimmed, watermark: coat of arms (?) with countermark CLD (from the papermaker Christoph Ludwig Dammler, active in Arensburg, Schaumburg-Lippe, from 1763 to 1795); 57 score pages, with original pagination; 15 sheets in 5 quires (cover, 3 + 3 + 3 + 4 + 1), stitched binding. Folio 1, recto: title inscription “*Miserere / a / Voce*

Soprano / Alto / Tenore / Baſſo / Violino I / Violino II / Viola / Continuo / di G. C. F. Bach.” (G. C. F. = Giovanni Cristoforo Federico). Later, handwritten additions: at upper margin “*Ludwig Mainardus*”; at lower margin: “*Joh. Christ. Friedr. Bach. Bückeburg.*”

Title of the first page of the score: “*Miserere. a 8. Parte. di GCF Bach.*” At the close of the 12th movement: “*Il Fine / SDG.*” On the 18th staff of the last page, which is otherwise blank, there is a kind of musical code entered in another hand: the letters of the alphabet which are almost all assigned musical symbols (notes, rests, ornaments, etc.). The movements are not numbered and bear



no titles; the indications *Coro* (Nos. 4, 7, 12), *Duetto* (Nos. 3, 8) and *Terzetto* (No. 11) are written, according to the space available, either above or to the left of the first brace.

2. Copy of the score by an unknown scribe (Source B); dated 1770. Bibliothèque Nationale, Paris: Library of the former *Conservatoire Nationale*, class. no. D 621. Oblong format: 16 x 24,5 cm, watermark: lily, countermark 4 S; written in calligraphy (professional copyist?). 61 folios with writing: 1 page bearing the title, 121 pages of music.

The title page contains, in the hand of the copyist, the wording: *Miserere / a / 8. Part: / Soprano / Alto / Tenore / Baſo / Violino Primo / Violino Secondo / Violetta / e / Continuo. di G. C. F. Bach*, and, below this (by the same copyist?), the year 1770.⁵ Subsequent handwritten additions: on the top, at the right, *Bibliothèque / de / Mr. Choron* with the catalogue stamp 582; in the middle to the right, by another hand (*Jean Christophe Frédéric*) / *Bach* and below, to the right, *Prix netto fr. 5,-.*, with the addition, below: *62 Blatt*. To the left, next to the title: stamp *CONSERVATOIRE / DE MUSIQUE / BIBLIOTHÈQUE*, and above this, stamped as well as handwritten, the call number 4610. As far as the music, the text underlay, and other written additions are concerned, Source B occasionally diverges from the original manuscript only slightly.⁶ However, the slurs often differ quite considerably, and the thoroughbass figures are missing in B. B was apparently not based directly on A, but on an intermediary copy. In this edition, the autograph was decisive in every

respect; however, Source B was able to provide some valuable help in a few dubious cases.

Editorial Note:

In this edition, we have adapted the notation to the standards of present-day editorial and performance practice.⁷ Occasional peculiarities in the spelling of the vocal text and of other wording have been standardized. Obvious slips of the pen were tacitly corrected. All editorial additions have been distinguished by small print, italics, brackets or (at slurs) with broken lines. The dynamics and other performance indications for Violins I and II, which are generally given only once in the autograph, below the Violin I part, always apply to both parts here. At colla parte voice-leading of the instrumental parts with the vocal parts, the slurs of the vocal parts have been adapted to the instruments. The inconsistent and at times contradictory notation of slurs has been left as is in dubious cases, as long as the slurs in question agree in both Sources A and B. The original slurs of the vocal parts have been maintained even when they are only intended to help articulate the text. The indication of triplets with the number 3 appears only occasionally in the manuscript; it has been added throughout the score. When performing the 16th-note appoggiaturas, one must decide from case to case whether the grace note is to be considered as a suspension or as a short appoggiatura. It is possible that the latter is often frequently intended (e.g. in No. 5, bars 3, 5, 6, – cf. bars 27, 29); this supposition seems to be supported by the fact that the  notation of the autograph consistently appears as  in Source B.



⁵ This indication is to be applied rather to the origin of the composition than to the year the copy was made.

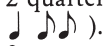
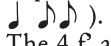







⁶ Let us point out two noticeable variants:
No. 5, bar 51, voice: a third lower (b' c" d" c" b' a' g' f').
No. 6, bar 47 f., voice:




⁷ Particularly in movements Nos. 5, 9, 11 (all in 2/4 time), the frequent joining of two eighth notes under a beam gives the impression that this might have been at least partly determined by the expressive intent. In order to document this in at least one case, we have kept the original notation in No. 5, save for a few adaptations.

Observations

No. Bar	Part	Reading Source A	No. Bar	Part	Reading Source A
1 8,12	Va	1 slur above the first 4 notes; conformed to b. 4.	22	Bc	1st note c; changed to e since all other parallel passages (b. 61, 77, 135) have no deceptive cadence (the figure seems to support this too, since it apparently refers to the parallel thirds of the Va).
15	V1	slur above the last 4 eighth notes; conformed to V 2.	52	Bc	figure:  already under the 1st quarter note.
48/49	T, B, Bc	slurs above 5 quarter notes each; deleted analogously to b. 23/24.	69	V 2	slur over all 6 eighth notes.
2 4	Bc	slur over all eighth notes; conformed to the numerous parallel passages.	73	V 1, 2	slur over the 3rd to 5th eighth notes.
14	V 1, 2	 ; conformed to b. 68/69.	85	V 1, 2	unclear slur: most likely over the

No. Bar	Part	Reading Source A	No. Bar	Part	Reading Source A	
		2nd to 6th eighth notes. In Source B, 2 slurs, one over 3 eighth notes each.	107–109	T	The slurs do not indicate clearly whether they cover the first note of the bar (as they do in Source B).	
97–101		Inconsistent notation of <i>fp</i> , but parallel passages indicate what its meant.	126	T	suspension as eighth note; conformed to V1, 2.	
122	V1, 2	one slur over the 2nd to 6th eighth notes in A, and over the 1st to 6th in B; since this transitional figure also contains the main motif, it was conformed to b.139 and parallel passages.	148	V1, 2	slur over 3rd to 6th notes; conformed to b.151.	
123	S	erroneously “a” instead of “et” in text.	7	6	Bc	figures $\begin{matrix} 8 & 7 \\ 6 & 5 \end{matrix}$ possibly mistakenly departing from the bass note f; changed to $\begin{matrix} 6 & 6 \\ 4 & 5 \end{matrix}$.
137	V1	1st note g'; conformed to b.24 (also in Source B).	40	T	2 quarter notes c' (instead of  .	
139	V1	1 slur over 2nd to 6th eighth notes; conformed to V2.	74	S, A, T	2 quarter notes each (instead of  .	
144	V1	slurs over 1st and 2nd as well as 4th to 6th eighth notes. Our edition follows the slurring in Source B in conformity with b.99.	78	Va	The 4 f' are undoubtedly erroneous; conformed to the tenor.	
			84–85	Bc	last figure 7 in each bar (the same situation as in b.6).	
3	129	Bc	86	A	appoggiatura taken from Source B.	
		figures: 				
		$\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$				
134		fermatas only in Source B.	8	35	V1	last note e b'; conformed to b.5 (similarly in Source B).
137	V1, 2	without staccato dash; conformed to b.65 (one staccato dash each in Source B).	74	V1	slur over the first 2 eighth notes deleted (also without slur in Source B).	
4	2/3	A	79	V1, 2	slur over 2nd and 3rd eighth notes; conformed to parallel passages.	
		tie missing between g' and g'; existant in Source B.	9	77	Va	1st note erroneously d; correctly es in Source B.
5	9	V1, 2		Bc	figure: 6; changed in accordance with the facts.	
		slur over the sixteenth-note group e" d" (2nd eighth note) deleted since found nowhere else.	78f.		consistently “holocausta” (b.78, 95, 104).	
11	V1	without suspended note; conformed to S.	90	Va, Bc	‡ each time before d' or d. This could mean that the first chord of the preceding bar was meant to be B flat minor.	
21	V1, 2	without dots.				
35	Bc	# before f only at the 4th eighth note; our reading, conformed to the following bars, corresponds to Source B.	10	23	Bc, A	d or d' was possibly intended, i. e. the ‡ was forgotten. This might be supported by the fact that they were expressly lowered to d b and d b' by a flat sign at the Bc and in the alto in b.25. However, Source B has the same reading as Source A at these 2 bars.
66–67	V1, 2	<i>p</i> only in b.67.				
115	Bc	1st note a instead of c' (in Source B also c').	68	Bc	figure erroneously $\begin{matrix} 6 \\ 5 \flat \end{matrix}$.	
144	Bc	# accidentally in front of e.	75	Va	slur over the 1st and 2nd quarter notes; conformed to V1, 2.	
6	39	V1				
		slur over 3rd to 5th notes; conformed to b.27.				
54	Bc	figure: $\begin{matrix} 6 & \flat & 6 \\ & & 5 \end{matrix}$.				
58	V2	1st note g' taken from Source B (nothing here in A, since it is colla parte).				
67	Bc	unclear slurring: approx. over the 3rd to 5th notes.	11	32	A	2nd note f'; correctly g' in Source B.
69	V1, 2	value of the first appoggiatura note in the autograph is unclear ( or ); in Source B  . The second appoggiatura note in A is also unclear; in B:  .	46/47			entrance of <i>f</i> unclear; in Source A, <i>f</i> is under the 2nd eighth note in V1, under the 1st note in V2, under the eighth-note rest in Va and twice in the Bc – under the first note of bar 46 as well as under the 2nd quarter note of b.47. Our reading conforms to b.110 and to the slur of the 8-bar phrase in b.47.
72	V1, 2	appoggiatura  ; changed to  analogously to b.22.				
96	Va	f' undoubtedly erroneous; changed to d' (like in Source B).				

<i>No. Bar</i>	<i>Part</i>	<i>Reading Source A</i>
12 5	Bc	$\frac{6}{5}$ on the 3rd beat; conformed to b. 7.
43/44	A	
46	Bc	The 2nd number is between the 2 quarter notes.
69/70		the two g's are tied in the tenor part, which is to be played colla parte.
105	Bc	figure $\frac{6}{4}$ $\frac{5}{3}$ changed according to the facts.

Finally, I would like to extend my warmest thanks to everyone who helped make this edition possible. To begin with, the owners of the autograph for their kind permission to publish the work and for putting a copy of it at our disposal, as well as Mr. Elias N. Kulukundis, the

beneficial owner of the collection, who greatly helped the editor with his valuable information on source matters. I am indebted to the Bibliothèque Nationale in Paris for further precious source material in the form of a microfilm of the second copy of the work preserved there. I would also like to thank Dr. Yoshitake Kobayashi for his findings on the paper and on the writing, as well as Dr. Reinhold Kubik for his committed and competent editorial assistance. And finally I am particularly grateful to Dr. Albi Rosenthal, who established the contact with the owners of the autograph, who were unknown at the time, and thus made this edition possible.

Aichschiess über Esslingen, October 1988
Wolfgang Wiemer
English translation: Roger Clément

Psalm 50 (51)

Miserere mei, Deus, secundum magnam misericordiam tuam; et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Amplius lava me ab iniquitate mea, et a peccato meo munda me. Quoniam iniquitatem meam cognosco, et peccatum meum contra me est semper.

Tibi soli peccavi, et malum coram te feci; ut justificeris in sermonibus tuis, et vincas cum judicaris.

Ecce enim in iniquitatibus conceptus sum, et in peccatis concepit me mater mea. Ecce enim veritatem dilexisti; incerta et occulta sapientiae tuae manifestasti mihi.

Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealbabor. Auditui meo dabis gaudium et laetitiam, et exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele. Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis. Ne projicias me a facie tua, et spiritum sanctum tuum ne auferas a me.

Gott, sei mir gnädig nach deiner Güte und tilge meine Sünden nach deiner großen Barmherzigkeit.

Wasche mich wohl von meiner Missetat und reinige mich von meiner Sünde. Denn ich erkenne meine Missetat, und meine Sünde ist immer vor mir.

An dir allein habe ich gesündigt und übel vor dir getan, auf daß du recht behaltest in deinen Worten und rein bleibest, wenn du gerichtet wirst.

Siehe, ich bin in sündlichem Wesen geboren, und meine Mutter hat mich in Sünden empfangen. Siehe, du hast Lust zur Wahrheit, die im Verborgenen liegt; du lässest mich wissen die heimliche Weisheit.

Entsündige mich mit Isop, daß ich rein werde; wasche mich, daß ich schneeweiß werde. Laß mich hören Freude und Wonne, daß die Gebeine fröhlich werden, die du zerschlagen hast.

Verbirg dein Antlitz von meinen Sünden und tilge alle meine Missetaten. Schaffe in mir, Gott, ein reines Herz und gib mir einen neuen, gewissen Geist. Verwirf mich nicht von deinem Angesicht und nimm deinen heiligen Geist nicht von mir.

Have mercy upon me, O God, according to thy loving-kindness; according unto the multitude of thy tender mercies blot out my transgressions.

Wash me thoroughly from mine iniquity, and cleanse me from my sin. For I acknowledge my transgressions, and my sin is ever before me.

Against thee, thee only, have I sinned, and done this evil in thy sight, that thou mightest be justified when thou speakest, and be clear when thou judgest.

Behold, I was shaped in iniquity, and in sin did my mother conceive me. Behold, thou desirest truth in the inward parts, and in the hidden part thou shalt make me know wisdom.

Purge me with hyssop, and I shall be clean; wash me, and I shall be whiter than snow. Make me hear joy and gladness, that the bones which thou hast broken may rejoice.

Hide thy face from my sins, and blot out all mine iniquities. Create in me a clean heart, O God, and renew a right spirit within me. Cast me not away from thy presence and take not thy Holy Spirit from me.

Redde mihi laetitiam salutaris tui,
et spiritu principali confirma me.
Docebo iniquos vias tuas; et impii
ad te convertentur.

Libera me de sanguinibus, Deus,
Deus salutis meae, et exsultabit
lingua mea iustitiam tuam.

Domine, labia mea aperies; et os
meum annuntiabit laudem tuam.
Quoniam si voluisses sacrificium,
dedissem utique; holocaustis non
delectaberis.

Sacrificium Deo spiritus contribu-
latus; cor contritum et humiliatum,
Deus, non despicias.

Benigne, fac, Domine, in bona
voluntate tua Sion, ut aedificentur
muri Jerusalem.

Tunc acceptabis sacrificium iusti-
tiae, oblationes et holocausta; tunc
imponent super altare tuum vitu-
los.

Tröste mich wieder mit deiner
Hilfe, und mit einem freudigen
Geist rüste mich aus. Ich will die
Übertreter deine Wege lehren, daß
sich die Sünder zu dir bekehren.

Errette mich von den Blutschul-
den, Gott, der du mein Gott und
Heiland bist, daß meine Zunge
deine Gerechtigkeit rühme.

Herr, tue meine Lippen auf, daß
mein Mund deinen Ruhm verkün-
dige. Denn du hast nicht Lust zum
Opfer – ich wollte dir's sonst wohl
geben –, und Brandopfer gefallen
dir nicht.

Die Opfer, die Gott gefallen, sind
ein geängsteter Geist; ein geängstet
und zerschlagen Herz wirst du,
Gott, nicht verachten.

Tue wohl an Zion nach deiner
Gnade; baue die Mauern zu Jerusa-
lem.

Dann werden dir gefallen die
Opfer der Gerechtigkeit, die Brand-
opfer und ganzen Opfer; dann wird
man Farren auf deinem Altar
opfern.

(Übersetzung: Martin Luther)

Restore unto me the joy of thy
salvation, and uphold me with a
willing spirit. Then will I teach
transgressors thy ways, and sinners
shall be converted unto thee.

Deliver me from bloodguiltiness,
O God, thou God of my salvation,
and my tongue shall sing aloud of
thy righteousness.

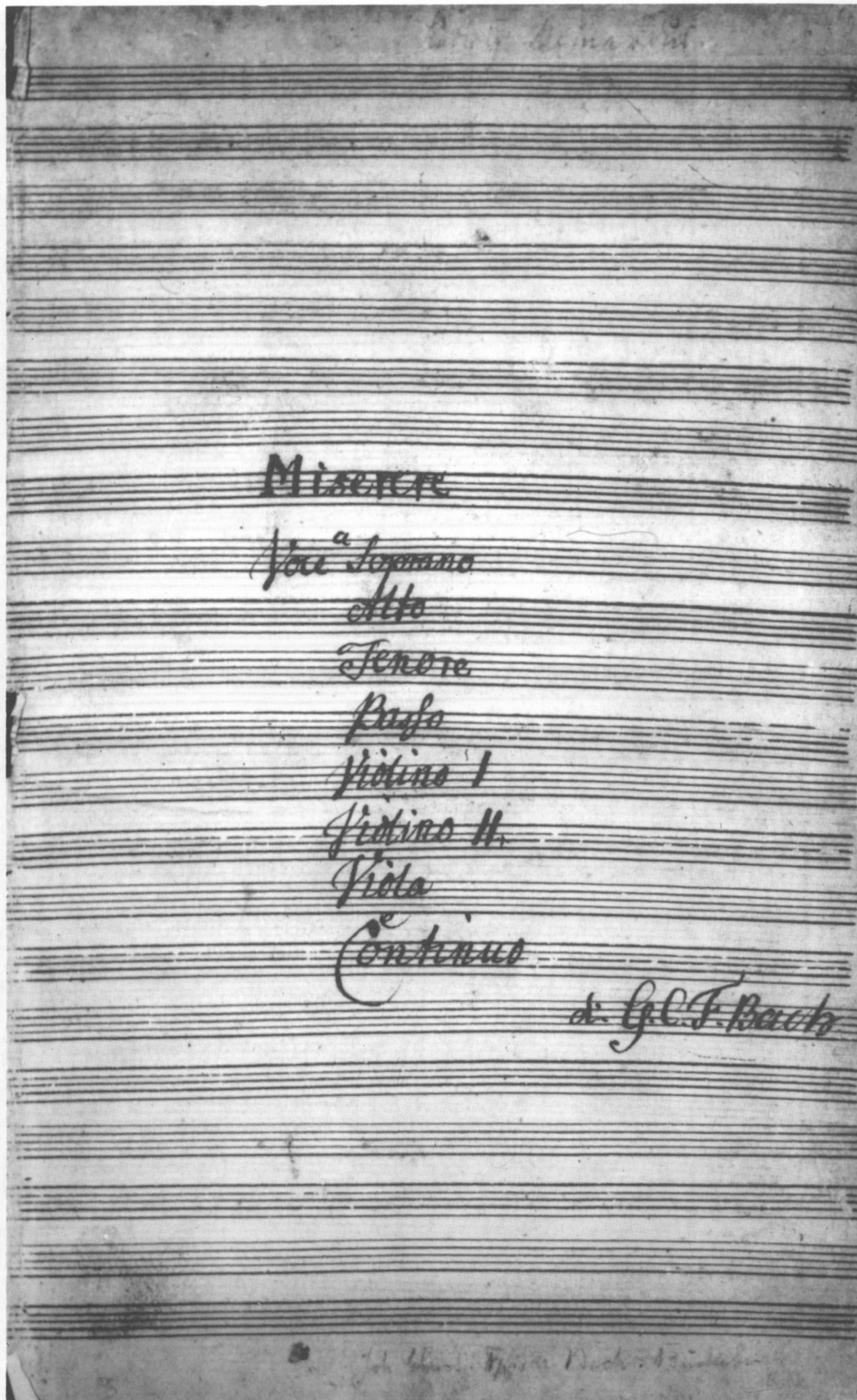
O Lord, open thou my lips, and
my mouth shall show forth thy
praise. For thou desirest not sacri-
fice, else would I give it; thou
delightest not in burnt offering.

The sacrifices of God are a broken
spirit; a broken and a contrite
heart, O God, thou wilt not
despise.

Do good in thy good pleasure unto
Zion; build thou the walls of Jeru-
salem.

Then shalt thou be pleased with
the sacrifices of righteousness, with
burnt offering and whole burnt
offering; then shall they offer
bullocks upon thine altar.

(King James Version)



Autographe Partitur: Titelblatt
Autographic score: title page

Sanctus tuus, mani- festus a mo-

Sanctus tuus, mani- festus mi- hi.

Allegretto

Autographe Partitur: Schluß von Satz 4, Beginn von Satz 5
 Autographic score: end of movement 4, beginning of movement 5

11,

non delecta - berianon delecta be- ris.

unio: unio:

Largo assai

p.

f

Sacrificium Deo Spiritu contritum et humilitatum cor contritum et humiliatum

Seus non despi - cios Sacrificium Deo Spiritu contritatum cor con-

Autographe Partitur: Schluß von Satz 9, Beginn von Satz 10
 Autographic score: end of movement 9, beginning of movement 10

Handwritten musical score on ten staves. The notation includes notes, rests, and bar lines. The lyrics "tuum", "vi", and "fulore" are written below the notes on the seventh staff. The word "Adagio" is written in a large, decorative script on the eighth staff. The page number "37" is written in the top right corner.

Autographe Partitur: Letzte Notenseite
Autographic score: last page of score

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 34.103),
Chorpartitur (Carus 34.103/05),
komplettes Orchestermaterial (Carus 34.103/19).

The following performance material is available for this work:
full score (Carus 34.103),
choral score (Carus 34.103/05),
complete orchestral material (Carus 34.103/19).

Miserere in c

Psalm 50 (51)

1. Coro

Johann Christoph Friedrich Bach

5

Largo

Violino I

Violino II

Viola

Soprano

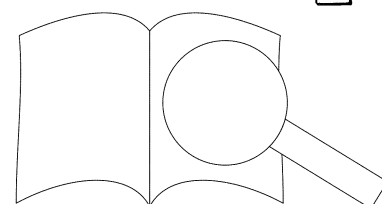
Alto

Tenore

Basso

Basso
conti

Mi - se - re - re me - i, mi - se - re - re.



poco f *p*

Mi - se - re - re me - i, De - us, De - us, mi - se - re - re, mi - se - re - re,

Mi - se - re - re me - i, De - us, De - us, mi - se - re - re, mi - re,

Mi - se - re - re me - i, De - us, De - us, mi - se - re - re,

Mi - se - re - re me - i, De - us, De - us, mi - se - re - re

poco f

6 3/4 6 6 3/4 6 6

poco f *poco f* *p* *poco f*

mi - se - re, mi - se - re - re, se - cun - dum ma - gnam mi -

mi - se - re - re, se - cun - dum ma - gnam mi -

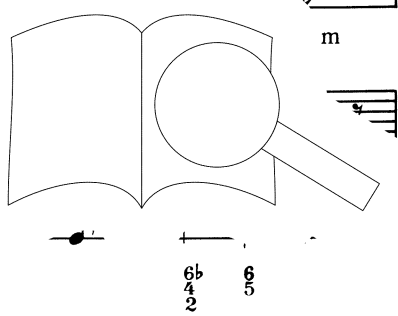
e - us, me - i mi - se - re - re, se - cun - dum ma - gnam

re, De - us, me - i mi - se - re - re,

p

4 7/4 6/4 5/4 6/5 6b/7 4/6 6/4 3/4 6/4 5/4 7/8 4

6b/4 6/5

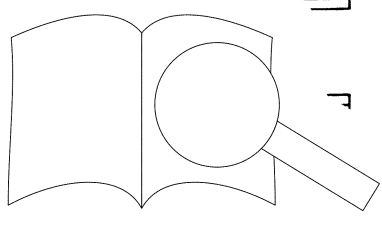


PROBENPARTITUR

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

se - ri - cor - - - - - diam tu - am; et se - cun - dum mul - ti -
 se - ri - cor - - - - - diam tu - am; et se - cun - dum r
 mi - se - ri - cor - - - - - diam tu - am; et se - cu
 mi - se - ri - cor - - - - - diam tu - am;

tu - - di - - o - num tu - a - rum, de - le, de - le
 tu - ra - ti - o - num tu - a - rum, de - - - - le
 - - - - - i - se - ra - ti - o - num tu - a - rum, de - - - - le
 nem mi - se - ra - ti - o - num tu - a - rum,



Musical score for measures 25-29, featuring piano and bass staves with rhythmic accompaniment. The piano part has a dynamic marking of *f* (forte).

in - i - qui - ta - - - - - tem me - am.
 in - i - qui - ta - - - - - tem me - am.
 in - i - qui - ta - - - - - tem me - am.
 in - i - qui - ta - - - - - tem me - am.

Figured bass notation for measures 25-29: 6 5b, 5b, 6, 6, 2, 6 5.

Musical score for measures 30-34, including piano and bass staves with dynamics like *poco f* and *f*.

Mi - se - re - re, mi - se -
 Mi - se - re - re, mi - se -
 Mi - se - re - re, mi - se -
 Mi - s se -

Figured bass notation for measures 30-34: 2, 6, 5, 6, 7, 6 4 3, 4 4 b, 6. Includes a diagram of a book.

re - re me - i, De - us, se - cun - dum ma - gnam mi - se - ri - cor - - - di - am

re - re me - i, De - us,

re - re me - i, De - us,

re - re me - i, De - us,

5 6 7 6 4

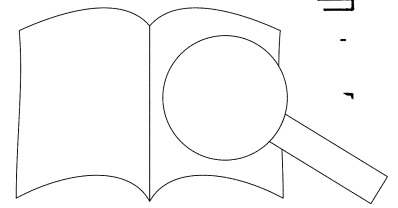
tu - mul - ti - tu - di - nem mi - se - ra - ti - o - num tu -

tu - cun - dum mul - ti - tu - di - nem mi - se - ra - ti - o - num tu -

et se - cun - dum mul - ti - tu - di - nem mi - se - ra - ti - o - num tu -

et se - cun - dum mul - ti - tu - di - nem mi

6 6 9 8 6b 6b 5b 6 5



tr

a - - - - - rum, de - le,

a - - - - - rum, de

a - - - - - ri'

6 9 8 6 4 4 4 5 6 4 4

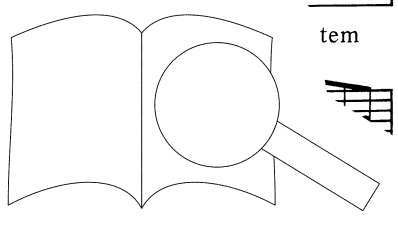
de - le - - - - - tem

- - - - - tem

in - i - qui - ta - - - - - tem

de - le in - i - qui - ta - - - - - tem

6 6 4 6 6b 6b 6 6 b 6 6 4 6 6



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me - - - am, de - - le in - i - qui - ta - - -

me - - - am, de - - le in - i - qui - ta -

me - - - am, de - - le in - i - qui -

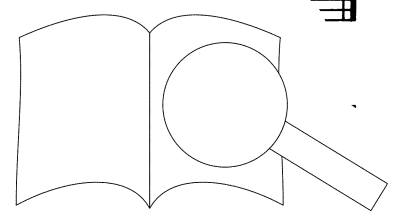
me - - - am, de - - le in - i ta

- - - tem me - am.

- - - tem me - am.

- - - tem me - am.

- - - tem me - am.



2. Aria

Andante

Violino I *f*

Violino II *f*

Viola *f*

Soprano

Basso continuo *f*

tasto solo

5 7 3 3 3

7

tr

tr

7 7

4 6 6 4 6 7

14

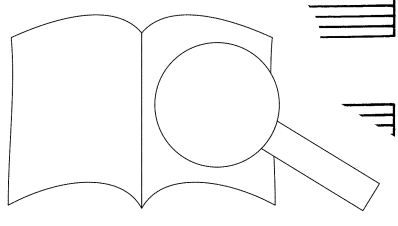
p

f

p

f

7 7b 6b 5 6 6 6 6



21

tr tr tr p p p

Am - pli - us - la - va,

3 3 3 3 3 3 *tasto solo* 6 8 7 *tasto solo*

29

tr tr tr tr

la - va me ab in - i - qui - a, et a - pec -

5 7 7 7 6

36

tr

e - o, a - pec - ca - to me - o

7 6 \sharp 6 \flat 9 8 4 \sharp 6 7 6 \sharp 6 \flat 4 6 6 \flat 4 6 \sharp

la - va me ab in - i - qui - ta - - - te me - a, et a pec -

ca - - - to me - o

- va, la - va, mun - da da,

tasto solo

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mun - da, la - va me.

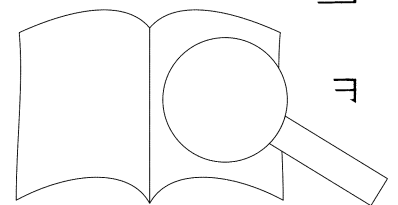
6 6 4 7 6 6 5 6 6 5

7 7b 5 6b 6 5 4 6b 6

Quo - niam in - i - qui - ta - tem me - am

6 7 6 6 6 6 6 6 7 4/2 6 6 5 6 5 6 5 4 5

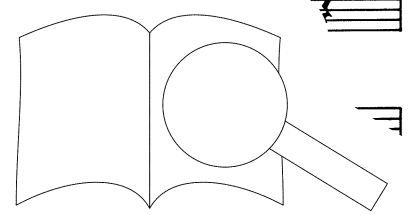
tasto solo



et pec-ca-tum me-um, pec-ca-tum me-um con-tra me est sem-per,

sem-per; la-va-me ab in-i-qui-

et a pec-ca-to, a pec-ca-



la

6 6 5^b

va, mun - da i - qui - ta - tem

tasto solo

e - go co - gno - sco, co - gno - sco,

f p

f p

f p

6 6 9 8 64

5^b 4^b 3

125

f p f p fp f

tum me - um

7 4 / 4 8 / 4 6 / 5 9 / 4 8 / 3 6 7 / 4 8 / 4 6 / 5 6 6 / 5 7 b

132

p p p f

con - tra me est sem - per est sem - per.

6 6 3 6 8 7

140

p p f

6 4 b / 2 7 b / 2 9 / 4 b 8 / 3 6 4 / 2 6 7 5 6 6 / 4 7

3. Duetto

Andantino

Violino I

con sordini

Violino II

con sordini

Viola

con sordini

Tenore

Ti - bi so - li, so - li pec - ca - vi, et ma - lum co

Basso

Basso continuo

con sordini

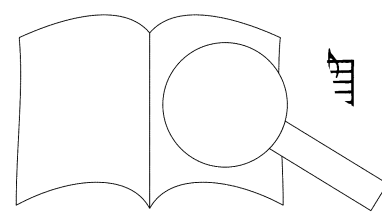
$\frac{6}{5}$ $\frac{6}{4}$ 7 $\frac{7}{5}$ $\frac{9}{4}$ $\frac{6}{4}$ 7 6

$\frac{7}{\#}$ $\frac{6}{4}$ $\#$

Musical score for Violino I, Violino II, Viola, and Basso continuo, measures 7-10. The score is in G minor and 2/4 time. The instruments are marked 'con sordini'. The Basso continuo part includes figured bass notation: $\frac{6}{5}$ $\frac{6}{4}$ 7 $\frac{7}{5}$ $\frac{9}{4}$ $\frac{6}{4}$ 7 6.

Musical score for Tenore and Basso, measures 7-10. The Tenore part includes the lyrics: fe i; at ju - sti - fi - ce - ris in ser - mo - ni - bus tu - is, et vin - -

Musical score for Violino I, Violino II, Viola, and Basso continuo, measures 11-14. The Basso continuo part includes figured bass notation: $\frac{4}{2}$ $\frac{\#}{2}$ $\frac{6}{2}$ 6 $\frac{6}{5}$ 7 $\frac{6}{5}$ 4 3 6 $\frac{4}{2}$ $\frac{6}{2}$ $\frac{4}{2}$ 6.



Musical score for measures 14-19. It includes vocal staves with lyrics and a piano accompaniment. Trills (tr) are marked above several notes in the vocal lines.

cas, et vin - cas cum ju - di - ca - ris.

Ti - bi so -

Musical score for measures 20-21. It includes vocal staves with lyrics and a piano accompaniment. Trills (tr) are marked above several notes in the vocal lines.

Piano accompaniment for measures 14-21, showing the left and right hand parts.

6 5 6 6 7 6 5 9 4 6 7

Musical score for measures 22-27. It includes vocal staves with lyrics and a piano accompaniment.

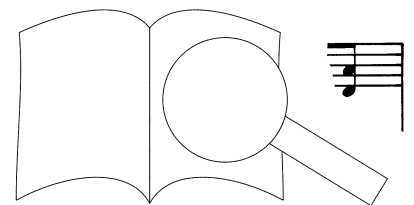
- lum co - ram te - fe - - ci;

ut ju - sti - fi -

Musical score for measures 28-31. It includes vocal staves with lyrics and a piano accompaniment.

Piano accompaniment for measures 22-31, showing the left and right hand parts.

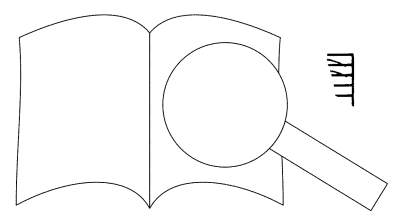
6 6 5 7 6 4 4 2 2 2 6 6



ce - ris in ser - mo - ni - bus tu - is, et vin - cas, et vin -

ti - bi so - li, so - li pec - ca - vi, et ma - lum

Ti - bi so - li, so - li pec - ca - vi, et

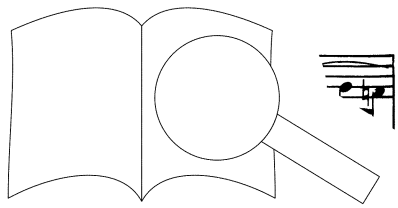


co - ram te fe - - - - - ci, co - ram te fe - + ju -
 ma - lum co - ram te fe - - - - - ci, co - ran

7 8 7 7 7 7 7 6 5 4

sti no - - - - - ni - bus
 ut ju - sti - fi - ce - ris in ser - mo - - - - - ni - bus

7 7 4 7



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Musical score for measures 56-62. It includes vocal lines for Soprano and Alto, and piano accompaniment for the right and left hands. The key signature has one sharp (F#) and the time signature is 4/4. Trills (tr) are marked at the end of several phrases.

tu - is,

et vin - cas

cum ju - di - ca -

tu - is, et vin - cas

cum ju - di - ca -

7

6

#

2

6

6

7

#

Musical score for measures 63-68. It features piano accompaniment for the right and left hands. The dynamics are marked with 'f' (forte). The key signature has one sharp (F#) and the time signature is 4/4.

ris.

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6#

6

5#

7

6

6

6

4

6#

6

7

Musical score for measures 69-75, piano part. It consists of three staves: two treble clefs and one bass clef. The music is in a minor key and features a steady eighth-note accompaniment in the bass and more melodic lines in the treble. A dynamic marking 'p' is present at the beginning of each staff.

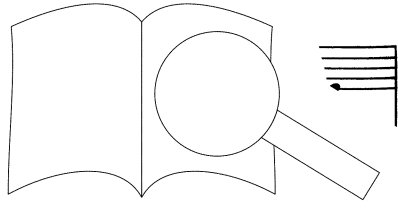
Vocal line for measures 69-75. It consists of two staves: a soprano staff and a bass staff. The lyrics are: "Ti - bi so - li, so pec -" on the soprano staff and "Ti - bi so - li, so - li pec - ca - vi," on the bass staff.

Piano accompaniment for measures 69-75. It consists of two staves: a treble clef and a bass clef. The music is in a minor key. A dynamic marking 'p' is present. Below the bass staff, there are figured bass notations: 8 5 6 7 6 4 7 5 6 4 # 6 6 7 6 4 #.

Musical score for measures 76-82, piano part. It consists of three staves: two treble clefs and one bass clef. The music continues with the eighth-note accompaniment and melodic lines. A dynamic marking 'p' is present at the beginning of the first staff.

Vocal line for measures 76-82. It consists of two staves: a soprano staff and a bass staff. The lyrics are: "ca -" on the soprano staff and ".m co - ram te fe -" on the bass staff. The next line of the bass staff shows "- ram te fe -".

Piano accompaniment for measures 76-82. It consists of two staves: a treble clef and a bass clef. The music continues with the eighth-note accompaniment and melodic lines. A dynamic marking 'p' is present. Below the bass staff, there are figured bass notations: 6 4 3 6 9 4 3 4 b 4 b 6 5.



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Musical score for measures 83-88. It consists of two systems. The first system has three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The second system has two staves: one vocal staff and one piano accompaniment staff. The lyrics are: "ci; ut ju - sti - fi - ce - ris i - ter -".

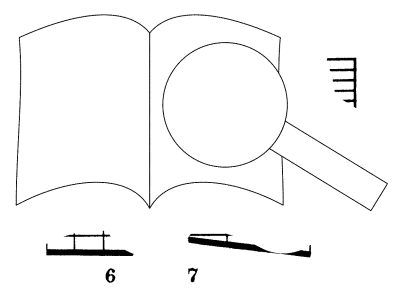
Musical score for measures 89-94. It consists of two systems. The first system has two staves: one vocal staff and one piano accompaniment staff. The lyrics are: "ci; ut ju - sti - fi". The second system has two staves: one vocal staff and one piano accompaniment staff. The lyrics are: "ci; ut ju - sti - fi".

Piano accompaniment for measures 83-94. It consists of two systems, each with two staves (treble and bass clef). Fingering numbers are provided below the notes: 7, 8, 7b, 7b, 7b, 8, 7, 4, 4b, 3, 4.

Musical score for measures 95-100. It consists of two systems. The first system has three staves: two vocal staves and one piano accompaniment staff. The second system has two staves: one vocal staff and one piano accompaniment staff. The lyrics are: "mo - is, et vin - cas cum ju - di -".

Musical score for measures 101-106. It consists of two systems. The first system has two staves: one vocal staff and one piano accompaniment staff. The lyrics are: "mo - is, et vin - cas cum ju - di -". The second system has two staves: one vocal staff and one piano accompaniment staff. The lyrics are: "-bus tu - is, et vin - cas".

Piano accompaniment for measures 95-106. It consists of two systems, each with two staves (treble and bass clef). Fingering numbers are provided below the notes: 6, 7, 6, 5, 7, #, 2, 6. A forte (f) dynamic marking is present in the second system.



ca - - - - - ris. ti - bi

— cum ju - di - ca - - - - - ris.

7 6 7 6 6 7 6 5 9

tasto solo

so - - - - - vi, ma - - - - - lum co - ram te fe - ci; ti - bi

pec - ca - vi, ma - - - - - lum co - ram te fe - ci.

6 5 6 4 5 #

tasto solo

6 5 6 4 5 # 6 #

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so - li, so - li pec - ca - vi, et ma - lum co - ram te fe - ci - ti - bi so - li, so - li pec - ca - vi, et ma - lum co - ram

tasto solo

6

#

b

7

6

5

6

vin - cas cum ju - di - ca -

128

ris, cum ju - di - ca -

ris, cum ju - di - ca -

7 # 6 5 3 6 5 # # 8 7

135

ris.

ris.

b 6 6 4

*) At - - - - - ur
ang:

ossia:

ca - - - - - ris.

4. Coro
Andante

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Ec-ce e - nim in in - i - qui - ta - - - ti - bus con - ce - ptus sum

Ec-ce e - nim in in - i - qui - ta - - - ti - bus con - ce - p

Ec-ce e - nim in in - i - qui - ta - - - ti - bus

Ec-ce e - nim in in - i - qui - ta -

6 5 7^b 6 4 7 6 #

et in
n

tis me - is, in pec - ca - - tis me - is con - ce - pit

tis me - is, in pec - ca - - tis me - is con - ce - pit

in pec - ca - tis me - is, in pec - ca - tis me - is con - ce - pit

et in pec - ca - tis me - is, in pec

6 6 9 8 7 8 7 9 8 4 6 6
6 5 4 3 2

me ma - ter me - a; in in - i - qui - ta - ti - bus, in in - i - qui -

me ma - ter me - a; in in - i - qui - ta - ti - bus, in i - qui -

me ma - ter me - a; in in - i - qui - ta - ti - bus,

me ma - ter me - a; in in - i - qui - ta - ti - bus

4/2 6 7 7 3/4 3

ta - ti - bus cor et in pec - ca -

ta - ptus sum, et in pec - ca -

- ptus sum, et in pec -

in - ce - ptus sum, et in pec - ca

6 6 6 7 6 5# 6 6 b 8 7 b 8 7b

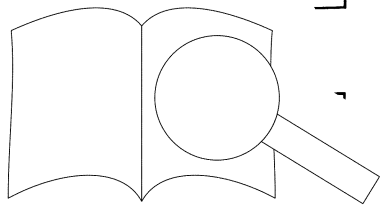
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- - - - - tis con-ce - - - - -
 - - - - - tis con - ce -
 ca - - - - - tis con - c - - - - -
 - - - - - tis

b 8 7b b [4] 7b 8 7 8 # 6 8 6 4 6 8 6 4 2 6

- pit me a.
 - pit ae - a.
 - ter me - a.
 ma - ter me - a.

6 7 # 3 6 6 4 6 7 # 6 5 4 2 4 6 5 6 4 8 # 7



Ec - ce e - nim ve - ri - ta - tem di - le - xi - sti;

Ec - ce e - nim ve - ri - ta - tem di - le - xi - sti;

- cer - ta et oc - cul - ta, in - cer - - ta

in - cer - ta et oc - cul - ta, in - cer - ta

- le - xi - sti; in - cer - ta et oc - cul - ta, in - cer - ta

tem di - le - xi - sti; in - cer - ta et oc

ta

6

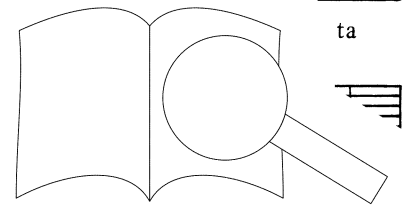
7 7 6 5

7 6 5

6 5 4 7 #

9 8

4 2 6 5 4



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et oc-cul - ta sa - pi - en - ti - ae tu - - - ae ma - ni - fe - sta - -

et oc-cul - ta sa - pi - en - ti - ae tu - - - ae ma - ni - fe - sta - -

et oc - cul - ta sa - pi - en - ti - ae tu - - - ae

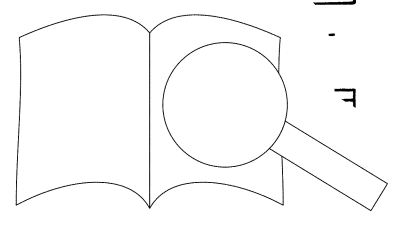
et oc - cul - ta sa - pi - en - ti - ae tu - - - ae

6 $\frac{4}{5}$ # 9 $\frac{4}{4}$ 8 unisono 5 6 4

sta - - - fe - sta - -

7 8 7 7 8 7 # 6 $\frac{4}{4}$ # 6 $\frac{4}{4}$ # 6 $\frac{4}{4}$

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- - - - - sti mi - hi, sa - pi - en - tiae

- - - - - sti mi - hi, sa - tiae

- - - - - sti mi - hi,

- - - - - sti mi - hi

7 7 7 7 7 7 5 6

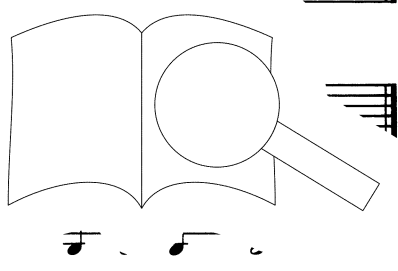
tu - ae sti mi - - - hi.

tu - sta - sti mi - - - hi.

ni - fe - sta - sti mi - - - hi.

a - ni - fe - sta - sti mi - -

5 7 6 7 6 5



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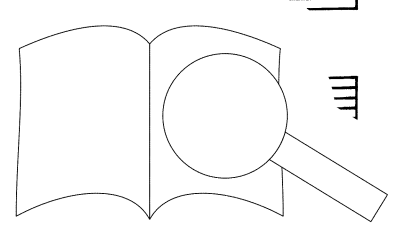
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5. Aria
Allegretto

Violino I
Violino II
Viola
Alto

Basso continuo

*) Zur Ausführung der Vorschläge siehe Kritischer Bericht



19

tr p p f p

p f

A -

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

25

p

sper - ges me hys - so - po, et cor, et mun - da - bor; la -

7 6 7 6

31

me, la - va - bis me, et su - per ni - v

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

Musical notation for measures 37-42, including vocal line and piano accompaniment.

bor, de - al - ba - bor. A - sper - ges me, la - va - bis me et mun -

6 6 6 6 6 6 6

Musical notation for measures 43-48, including vocal line and piano accompaniment.

da - bor, et mun - da - bor, et s - ba - bor, de - al -

9 3 6 6 6 6 6 6

Musical notation for measures 50-54, including vocal line and piano accompaniment.

Musical notation for measures 55-58, including vocal line and piano accompaniment.

Musical notation for measures 59-62, including vocal line and piano accompaniment.

7 7 7 7 7

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bor, de - al - ba - - bor.

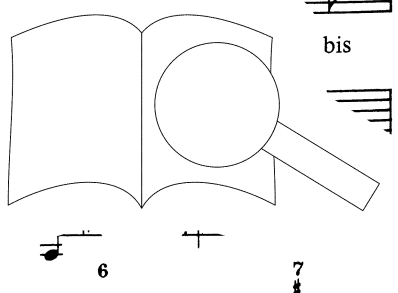
4 2 7 6 6 5 6 5 6

A - sper - ges

6 6 6 6 5 7 7

- po, et_ mun - da - - bor, et_ mun bis

6 f 9 8 7 6 9 8 7 6 7



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Musical notation for measures 74-79, including vocal line and piano accompaniment.

me, et su - per ni - vem de - al - ba - bor, de - al - ba - bor. A - sper - ges

6 b # 7 6 6 # 8 7 6 2

Musical notation for measures 80-85, including vocal line and piano accompaniment.

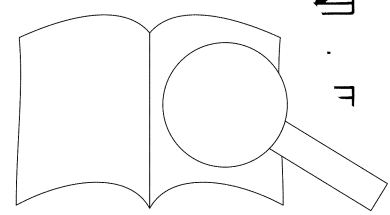
me, la - va - bis me; - - - bor, de - al -

8 6 6 # b # 5

Musical notation for measures 86-91, including vocal line and piano accompaniment.

et su - per ni - vem de - al - ba - bor, de al -

9 8 6 7b 6 5b 9 8 6 7 #



Musical notation for measures 92-97, including vocal line and piano accompaniment.

ba - bor A - sper - ges me hys-so - - po, et mun - da - bor; la - va - bis

6 5 6 7 6 6 8 7 # 6

Musical notation for measures 98-103, including vocal line and piano accompaniment.

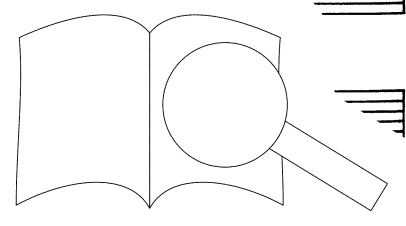
me, la - va - bis me, ni - vem de - al -

6 7 8 6 6 8 5

Musical notation for measures 104-109, including vocal line and piano accompaniment.

bor, de - al - ba - - b

7 6 6 6 5 6 8



110

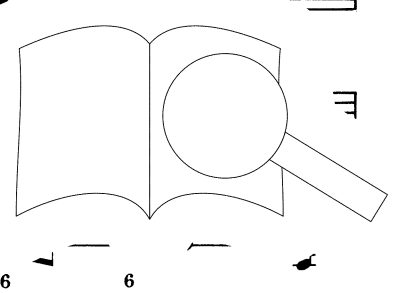
6 6 # 6 4 6 5 4 6 7 6 #

116

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

122

7 # 9 4 8 7 7 9 8 6 6



Musical notation for measures 128-133, including vocal line and piano accompaniment.

ti - tiam, da - bis gau - dium et lae - ti - tiam, et ex - sul - ta - bunt os - sa,

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

Musical notation for measures 134-140, including vocal line and piano accompaniment.

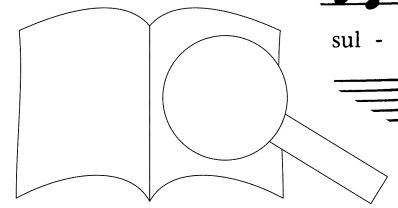
et ex - sul - ta - bunt os - sa hu - ta; da - bis

6 7 8 5 6 # 2 6 7 #

Musical notation for measures 141-146, including vocal line and piano accompaniment.

dium et lae - ti - tiam, et lae -

6 7 # 6 7 # 6 6



147

Piano accompaniment for measures 147-152, featuring a steady eighth-note bass line and a treble line with sustained chords.

ta - - - - - bunt

Piano accompaniment for measures 147-152, showing the continuation of the eighth-note bass line and sustained chords in the treble.

153

Piano accompaniment for measures 153-160, with a more active treble line and a steady bass line.

os - sa hu - mi - li - a - - - - - ta, hu - mi - li -

Piano accompaniment for measures 153-160, showing the continuation of the piano accompaniment.

9 8 7 6b 6 5b 4b 3 6# 5# 6 6 9 8 7 6b 7

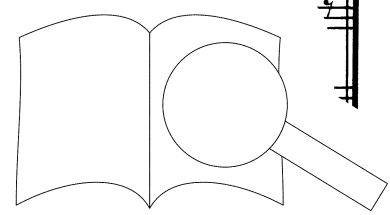
161

Piano accompaniment for measures 161-168, including trills (tr) and dynamic markings (f).

- - a - ta, hu - mi - li - a - - - - - ta.

Piano accompaniment for measures 161-168, showing the continuation of the piano accompaniment.

unisono



*) Vorschlag zur Auszierung der Fermate:

Musical notation showing a suggested ornamentation for the fermata, consisting of a series of eighth notes.

6. Aria
Larghetto

Violino I
Violino II
Viola
Tenore
Basso continuo

f *f* *f*

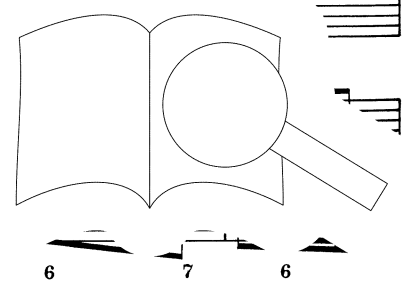
7 6 5 6 4 2

6 4 2 6 6 6 5

f *f*

4 2 6 7 6 5 6 4 2

6 7 6



21

A - ver - te - fa - ciem tu - am

6 4 6 6 6 4 7 6

28

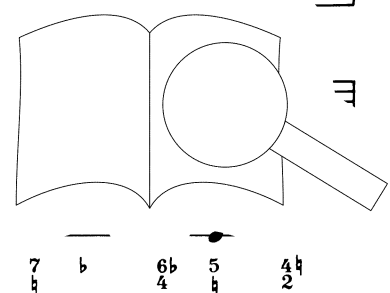
a pec - ca - tis - me - .n - i - qui - ta - tes,

4 2 6 6 6 7 6

34

ta - tes mi

7 4 3^b 7^b 6^b 6 7 6^b b 6 7 b 6^b 5 4^b



Musical notation for measures 40-46, including vocal line and piano accompaniment.

A - ver - te_ fa - ciem tu - am a _____ pec - ca - tis me - is, et o - mnes in - i - qui -

6 4/2 6 7 7 9/4 8/3 5/2 5/3b 6 7 7# 4 3h 4h 2h

Musical notation for measures 47-53, including vocal line and piano accompaniment.

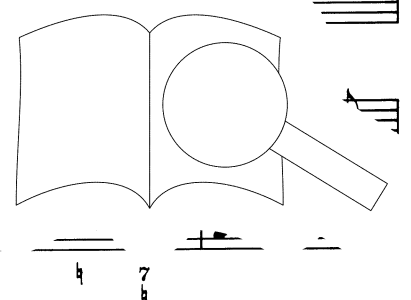
ta - - - - - 3 3 3 3

9 7 9 9 7h 6 5

Musical notation for measures 54-60, including vocal line and piano accompaniment.

me - as de - le, de - - - le.

5 5+ 6 5 5+ 6 5 6 6 4 5h 4 7h



61

68

75

in - re - a - in - me, De - us, et :

in - no - va in vi - sce - - ri - bus me - is, in vi - sce - - - -

7 # 4 # 6 # 6

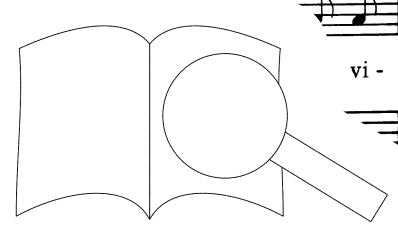
Cor mun - dum

7 7 # # 6

in me De - us, et spi - ri - tum re - vi -

7 7 # 7 6 7 7 4 3 3

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103

Musical score for measures 103-109. The system includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes.

sce - ri - bus me - is, in vi - sce - - - - -

5 6 5 9 8 4 2 6 7 6

110

Musical score for measures 110-116. The system includes a vocal line and piano accompaniment. The piano part continues with complex rhythmic patterns. Dynamics markings include *tr*, *f*, and *f*.

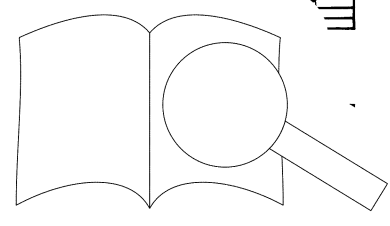
- - - ri - bus me - is.

5 6 7 8 6 5 6 6 6 6 6 6 5b

117

Musical score for measures 117-123. The system includes a vocal line and piano accompaniment. The piano part features triplets and dynamic markings like *p*.

6 6 6 6 6 7



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123

Musical notation for measures 123-129. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

me a fa - cie tu - a, et spi - ri - tum san - ctum

6 5 6 4 6 6 7 6 6

130

Musical notation for measures 130-136. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note accompaniment.

tu - um, et spi - ri - tum san - ctum - fer - as a me, ne

9 8 6 8 6 5 7 4 6

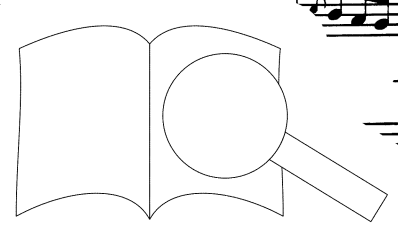
137

Musical notation for measures 137-143. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment.

au

7 7 7 7 7

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- fer - as - a me,

6/4 7 9/4 8/3 7 6 7

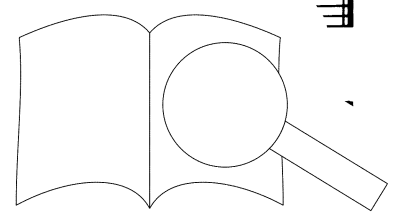
spi - ri - tum san - ctum tu - um me, ne au -

4/2 6 7 4/2 6 7 5 6/4

a me.

6 7 8 7 6 4/2 6 6/5b 6/4 7

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7. Coro
Vivace

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Red - de mi - hi lae - ti - tiam sa - lu - ta - ris, lae - ti - tiam sa - lu -

Red - de mi - hi lae - ti - tiam sa - lu - ta -

Red - de mi - hi lae - ti - tiam sa - lu - ta - ris,

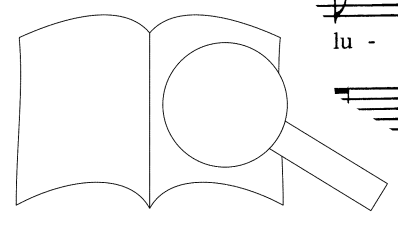
Red - de mi - hi lae - ti - tiam sa - lu - ta -

ta - red - de mi - hi lae - ti - tiam sa - lu -

i; red - de mi - hi lae - ti - tiam sa - lu -

i; red - de mi - hi lae - ti - tiam sa - lu -

tu - i; red - de mi lu -



Musical notation for measures 12-17, including vocal staves and piano accompaniment.

ta - - - - - ris tu - i,

ta - - - - - ris tu - i,

ta - - - - - ris

ta - - - - -

4 2 6 5 7 6 5 8 7 6 4 5 unisono

Musical notation for measures 18-23, including vocal staves and piano accompaniment.

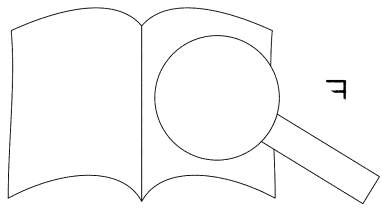
et spi - ri - tu prin - ci - pa - - -

spi - ri - tu prin - ci - pa - - -

tu prin - ci - pa - - -

pa - - - - -

6 6 4 2 7 6 4 5b



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li con - fir - ma me, con - fir - ma
 li con - fir - ma me, con - a
 li con - fir - ma me,
 li con - fir - ma

6 5 7 9 7 6 5 6 4 4

me.
me.

9 7 6 7 8 9 7 6 7 4 6 5 6

poco f
poco f
poco f

Do - ce - bo in - i - quos vi - as - tu - as, vi - as -

Do - ce - bo in - i - quos vi - as - tu - as, vi -

Do - ce - bo in - i - quos vi - as tu - as,

Do - ce - bo in - i - quos vi - as tu

poco f

6 4 9 8 4 6 6 4 6 6 5

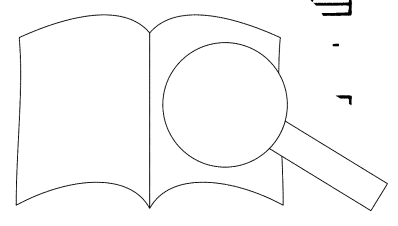
tu - as, do - cr am - pi - i ad te con - ver - ten - - - tur, con - ver -

tu - as, et im - pi - i ad te con - ver - ten - - - tur, con - ver -

bo; et im - pi - i ad te con - ver - ten - - - tur, con - ver -

- bo; et im - pi - i ad te con - ver -

8 7 9 8 4 4 6 6 6 5 6 7 6



ten-tur, et im-pi-i ad te con-ver-ten - - - tur, con-ver-ten-tur, et

ten-tur, et im-pi-i ad te con-ver-ten - - - tur, con-ver-te

ten-tur, et im-pi-i ad te con-ver-ten - - - tur, con

ten-tur, et im-pi-i ad te con-ver-ten - - -

4
26
56
5

im-pi-i

ad te con-ver-ten - - -

et im-pi-i ad te con-ver-ten - - -

et im-pi-i a

6
5

64

tur. Do - ce - bo in -

tur. Do - ce -

tur. Do -

tur

6/5 6/5 6/5 6/5 6/4

71

i - quos do - ce - bo in - i - quos vi - as tu -

i - quos do - ce - bo in - i - quos vi - as tu -

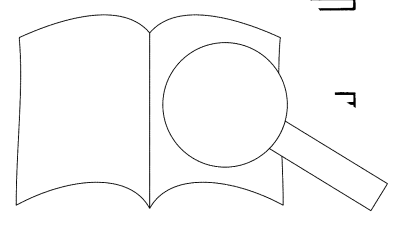
as, do - ce - bo in - i - quos vi - as tu -

as tu - as, do - ce - bo in - i - quos vi - as tu -

vi - - as tu - as, do - ce - bo in - i

6 6/4 7b 6 4 4 6 6/5 7/4

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Musical score for measures 77-83, featuring vocal staves and piano accompaniment.

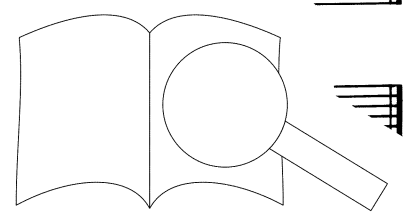
as; et im - pi - i ad te con-ver - ten - - - - - tur,
 as; et im - pi - i ad te con-ver - ten - - - - - tur,
 as; et im - pi - i ad te con-ver - ten - - - - - tur,
 as; et im - pi - i ad te con-ver - ten - - - - - tur,

7b 9 8 6 5 4 2 6 6 5 7

Musical score for measures 84-87, featuring vocal staves and piano accompaniment.

con-ver - - - - - ten - tur.
 con- , con-ver - ten - tur.
 - tur, con-ver - ten - tur.
 - tur, con-ver - ten - tur.

6 5 6 5 6 8 7



unisono

8. Duetto

Larghetto

Violino I

Violino II

Viola

Soprano

Alto

Basso continuo

Musical score for measures 1-6. The score includes staves for Violino I, Violino II, Viola, Soprano, Alto, and Basso continuo. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The dynamics are marked *f* (forte). The Basso continuo part includes figured bass notation: 6, 7, and 5 3.

Musical score for measures 7-12. The score includes staves for Violino I, Violino II, Viola, Soprano, Alto, and Basso continuo. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The dynamics are marked *f* (forte). The Basso continuo part includes figured bass notation: 6, 6, 4, 6, 6, 7 5 4 4, 9 8, 6 7.

Musical notation for measures 14-21. It features two vocal staves in the upper system and a piano accompaniment in the lower system. The key signature has two flats, and the time signature is 4/4. The piano part includes a bass line with a sequence of notes and chords.

Two empty musical staves, likely for vocal parts, corresponding to the measures above.

Piano accompaniment for measures 14-21, showing the right and left hand parts with chords and melodic lines.

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

Musical notation for measures 22-29. It features two vocal staves with trills (tr) and piano (p) markings, and a piano accompaniment with forte (f) markings.

Two empty musical staves for vocal parts, corresponding to the measures above.

Piano accompaniment for measures 22-29, showing the right and left hand parts with piano (p) and forte (f) markings.

6 8 7 6 6 6 6 5 3 6 7 5

A diagram showing a magnifying glass over a musical staff, highlighting a specific note. Below the magnifying glass, the notes 6, 8, 7, and 6 are listed.

31

Musical score for measures 31-36. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The piano part includes a grand staff with treble and bass clefs. The music is in a minor key and 4/4 time. Dynamics include piano (p).

Li - be - ra me, li - be - ra me de san - gui - ni -

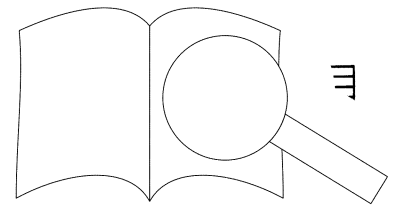
Li - be - ra me, li - be - ra me de san

Musical score for measures 37-42. It consists of three staves: two vocal staves and one piano accompaniment staff. The piano part includes a grand staff with treble and bass clefs. The music is in a minor key and 4/4 time. Dynamics include piano (p). Chord numbers 6, 7, 6, 4, 7, 5, 3 are indicated below the piano staff.

De De - us sa - lu - tis, sa - lu - tis me - ae, et

De - us sa - lu - tis, sa - lu et

Musical score for measures 43-48. It consists of three staves: two vocal staves and one piano accompaniment staff. The piano part includes a grand staff with treble and bass clefs. The music is in a minor key and 4/4 time. Dynamics include piano (p). Chord numbers 4/2, 6/5, 7, 6, 7, 6, 4/2, 7, 7/4, 8/3 are indicated below the piano staff.



ex - sul - ta - bit lin - gua me - a ju - sti - tiam tu -

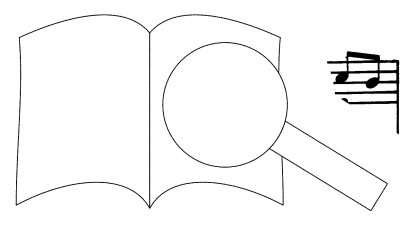
ex - sul - ta - bit lin - gua me - a ju - sti -

am,

- sul - ta - - - - -

ta - - - - -

6 5 7b 6 6 4 7 6 6 8 7



Musical score for measures 55-60. It consists of three systems. The first system has three staves: vocal line, piano accompaniment, and a lower vocal line. The second system has two staves: vocal line and piano accompaniment. The third system has two staves: vocal line and piano accompaniment. The piano part includes chord symbols: 7, 8, 7b, 7, 6, 4, 6/4, 4, 6.

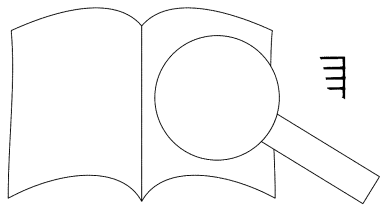
Vocal lines for measures 55-60. The lyrics are: - - - - - bit lin - gua me - a - - - - - bit lin - gua me - a ju

Piano accompaniment for measures 55-60. It features a grand staff with treble and bass clefs. The piano part includes chord symbols: 7, 8, 7b, 7, 6, 4, 6/4, 4, 6.

Musical score for measures 61-66. It consists of three systems. The first system has three staves: vocal line, piano accompaniment, and a lower vocal line. The second system has two staves: vocal line and piano accompaniment. The third system has two staves: vocal line and piano accompaniment. The piano part includes a dynamic marking 'f'.

Vocal lines for measures 61-66. The lyrics are: sti - ti - tiam tu - am. am, ju - sti - tiam tu - am.

Piano accompaniment for measures 61-66. It features a grand staff with treble and bass clefs. The piano part includes a dynamic marking 'f' and chord symbols: 6, -, 4, 7, 5, 6, 5, 6, 4, 6, 7.



Musical notation for measures 68-74. The system includes a vocal line with a triplet in measure 70 and piano accompaniment. The piano part features chords and a bass line with a triplet in measure 70.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, corresponding to measures 68-74.

Musical notation for measures 75-76. The system includes a vocal line with trills (tr) and piano accompaniment. The piano part features chords and a bass line.

Musical notation for measures 77-80. The system includes a vocal line with trills (tr) and piano accompaniment. The piano part features chords and a bass line.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, corresponding to measures 75-80.

Musical notation for measures 81-84. The system includes a vocal line and piano accompaniment. The piano part features chords and a bass line.

Diagram of an open book with a magnifying glass over it. Below the diagram, the word "unisono" is written. To the left of "unisono" are the numbers 6, 8, and 7, with a bass clef symbol below them.

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Musical score for measures 83-88. It includes staves for vocal parts and piano accompaniment. The piano part features a triplet in measure 88. Dynamics are marked 'p'.

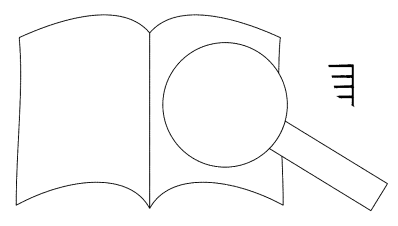
Li - be - ra - me de san - gui - ni - bus, De - us sa - lu - tis me - ar

Musical score for measures 89-94. It includes piano accompaniment and figured bass notation. Dynamics are marked 'p'. The figured bass notation includes: b, 6 4 5b, 6 4 4b, 6, b, 4 4b, b, b, 4 4b, 6 6.

Musical score for measures 90-95. It includes piano accompaniment and a triplet in measure 95.

de san - gui - ni - bus, De - us sa - lu - tis me - ar

Musical score for measures 96-101. It includes piano accompaniment and figured bass notation. Dynamics are marked 'p'. The figured bass notation includes: b, 6, 6 5b, 4 3b, 6, b, 4 4b, 6, 7 5b, 7, b, unisono.



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et ex - sul - ta - bit lin - gua me - a, et ex - sul - ta - bit lin - gua
 et ex - sul - ta - bit lin - gua me - a, et ex - sul - ta

me - a - am, tu - am. Li - be - ra - me,
 - tiam tu - am, tu - am.

4 6 7b 9 8 4 6 8 7 5

me - a - am, tu - am. Li - be - ra - me,
 - tiam tu - am, tu - am.

9 8 6 9 8 4 6 6 7 4 6 6 7 4

Musical score for measures 111-117. It includes a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat).

li - be - ra__ me, li - be - ra__ me de -

Li - be - ra__ me, li - be - ra__ me, li - be - ra__ me

Musical score for measures 118-124. It includes a vocal line with lyrics and a piano accompaniment. The key signature has two flats. Chord symbols are provided below the piano part.

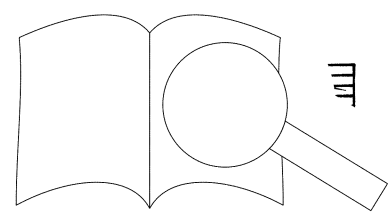
gui - Je - us sa - lu - tis me - ae, et ex - sul -

De - us sa - lu - tis me - ae

Musical score for measures 118-124. It includes a vocal line with lyrics and a piano accompaniment. The key signature has two flats.

Musical score for measures 125-131. It includes a vocal line with lyrics and a piano accompaniment. The key signature has two flats. Chord symbols are provided below the piano part.

7 9 6 7 6 5 4 6 6 5b



Musical score for measures 125-131. It consists of three systems. The first system has three staves: vocal line, piano accompaniment, and a lower vocal line. The second system has two staves: vocal line and piano accompaniment. The third system has two staves: vocal line and piano accompaniment. The lyrics 'ta' and 'et ex - sul - ta' are written under the vocal lines.

ta

et ex - sul - ta

6

5

6

5

7b

Musical score for measures 132-138. It consists of two systems. The first system has three staves: vocal line, piano accompaniment, and a lower vocal line. The second system has two staves: vocal line and piano accompaniment. The lyrics 'lin - gua me - a' and 'ju - sti - tiam tu - am,' are written under the vocal lines.

lin - gua me - a

ju - sti - tiam tu - am,

bit lin - gua me - a ju - sti - tiam

am,

7

6

7

7

8

4

6

5

3

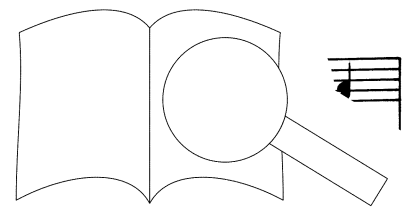
6

6

5

6

7



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Musical notation for measures 139-145. It features three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The key signature has two flats (B-flat and E-flat). The music includes various note values, rests, and trills (tr).

ju - sti - tiam tu - - am, ju - sti - tiam tu - am, ju - sti

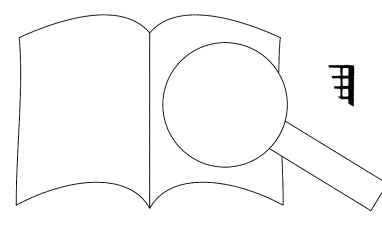
ju - sti - tiam tu - - am, ju - sti - tiam tu - - - am,

Musical notation for measures 146-152. It features three staves: two vocal staves and one piano accompaniment staff. The piano part includes fingerings: 6 8 7 and 6. The music includes various note values, rests, and trills (tr).

Musical notation for measures 146-152. It features three staves: two vocal staves and one piano accompaniment staff. The piano part includes dynamics markings (f) and fingerings (6 8 7). The music includes various note values, rests, and trills (tr).

tu

Musical notation for measures 153-159. It features three staves: two vocal staves and one piano accompaniment staff. The piano part includes fingerings: 6 8 7, 6, b, 6 5b, 4b 3, 4 2, 6, 4 3 7, 6 6 7, 4. The music includes various note values, rests, and trills (tr).



9. Aria
Allegretto

Violino I

Violino II

Viola

Basso

Basso continuo

Musical score for measures 1-5. The score is for Violino I, Violino II, Viola, Basso, and Basso continuo. The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The first measure starts with a forte (f) dynamic. Trills (tr) are indicated above the notes in measures 4 and 5. The Basso continuo part includes figured bass notation: 6, 8, 4.

Musical score for measures 6-11. The score continues for Violino I, Violino II, Viola, Basso, and Basso continuo. The Basso continuo part includes figured bass notation: 6, 5, 6, 4, 6, 5.

Musical score for measures 12-15. The score continues for Violino I, Violino II, Viola, Basso, and Basso continuo. The Basso continuo part includes figured bass notation: 9, 7, 6, 9, 7, 6, 5, 4, 9, 7, 6, 5. The word "unisono" is written below the Basso continuo staff in measure 15.

19

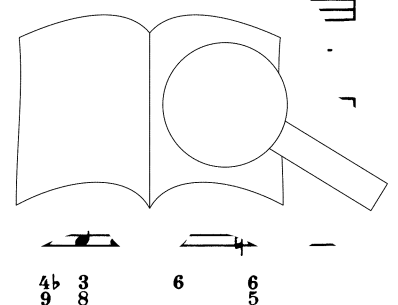
Do - mi - ne, la - bia me - a a -

26

pe - ri - es; et os me - um an - t lau - dem tu - am.

33

la - bia me - a a - pe - ri - es; et os



a - - - - -

6 7

- bit lau-dem tu-am, an-nun - f' nun - ti - a - -

unisono 6 6 6 unisono

- - bit lau - dem tu - a

6 5 6 4 8 7 4 2 6

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59

Musical notation for measures 59-64. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The piano part features a rhythmic pattern of eighth and sixteenth notes.

6 6 6 4
 4 2 6 6 6 6

65

Musical notation for measures 65-70. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff. The piano part continues with a rhythmic pattern. A dynamic marking 'p' (piano) is present at the end of the system.

Quo - ni -

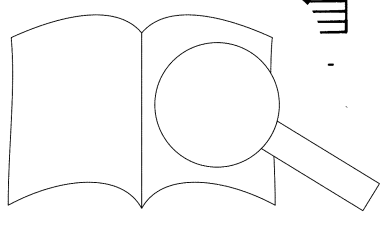
6 8 7
 4

71

Musical notation for measures 71-76. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff. The piano part continues with a rhythmic pattern.

- is - ses sa - cri - fi - ci - um, de - dis - sem

6 3 3 6 7 4 8 6 4



cau - stis non de - le - cta - - - - - be -

4 6 7 5 7 6 7

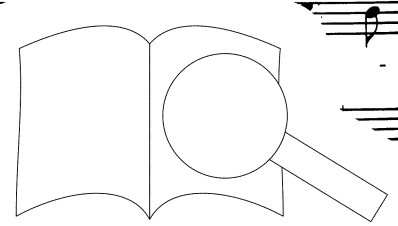
ris. Quo - niam si vo vo - lu - is - ses sa - cri -

4 4/2 4 3 6/4 6/4 4 4 5/4 6/4

de - dis - sem u - ti - que; ho - lo - cau - sti -

7 6 4 5 6 6 7 7

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- be - ris, ho - lo - cau - stis non

7 7 7^b 6 b 4^b

de - le - cta - - - be - - - be -

6^b 7^b 4^b 6

- e - cta - - be - ris.

6/5 b 5 6/4 5^b unisono

10. Aria

Largo assai

Violino I

Violino II

Viola

Alto

Basso continuo

Violino I, Violino II, Viola, and Basso continuo parts are marked with a piano (*p*) dynamic. The Alto part has the lyrics: Sa - cri - fi - ci - um De - o, De - o spi - ri - tus con - tri - bu -

tasto solo

$\frac{4}{3}$

6

$\frac{4}{3}$

6

Violino I, Violino II, Viola, and Basso continuo parts continue. The Alto part has the lyrics: la - - - - - tus; et hu - mi - li - a - tum,

13

Violino I, Violino II, Viola, and Basso continuo parts continue. The Alto part has the lyrics: - tri - tum et hu - mi - li - a - tum, De - ci -

$\frac{4}{3}$

- 6

7

7 6 8 7

4

$\frac{4}{2}$

6

$\frac{6}{3}$

$\frac{4}{2}$

6

7

es. Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - tus; cor con -

tri - tum et hu - mi - li - a - tum, non de - spi - ci - es.

tri - tum et hu - mi - li - a - tum, non de - spi - ci - es.

tasto solo

De - o, De - o spi - ri - tus con - tri - bu - la - tus, con - tri - bu - la - tus;

4
2 6 6 5 6 7 4 6 6 b e

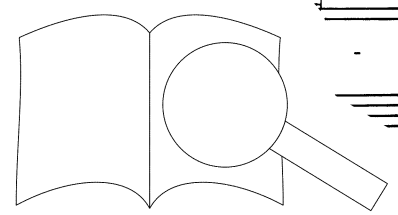
cor con - tri - tum et hu - mi - li - tum

6 7 3 4 4 6

tasto solo

De - us, non de - spi - ci - es. Spi -

4 6 6 6 7 6 6 4 4 6 6 b



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tus, sa - cri - fi - ci - um De - o, cor - con -

6♯ 6 6♯ 6 b 7

tri - tum et hu - mi - lia - - - - - tum, De - us,

5 6♯ 7 5 4 5 3 7 4 6 6♯

ci - es, De - us, non de - spi - c.

4♯ 6 6 8 7 6 6♯ 5 6♯ 4♯ 6 6 8 7

pp

tasto solo

11. Terzetto

Andante

Violino I *f*

Violino II *f*

Viola *f*

Soprano

Alto

Tenore

Basso continuo *f*

tasto solo

8

6 4 3 5 7 9 4 3 6 4 9 7 6 5 6 6 7

Musical score for measures 16-22. The piano part consists of three staves. The first two staves are in treble clef, and the third is in bass clef. Dynamics include *p* (piano) and a trill (*tr*) in measure 19.

Be - ni - gne, be - ni - gne fac, Do - mi - ne, in bo - na - vo - lun -

Be - ni - gne, be - ni - gne fac, Do - mi - ne, in bo - na -

Be - ni - gne, be - ni - gne fac, Do - mi - ne, in bo -

Musical score for measures 23-29. It includes three vocal staves and a piano accompaniment. The piano part has a 'tasto solo' instruction and fingerings: 5 6 7 7, 7 8 7.

Musical score for measures 30-36. The piano part consists of three staves in treble and bass clefs.

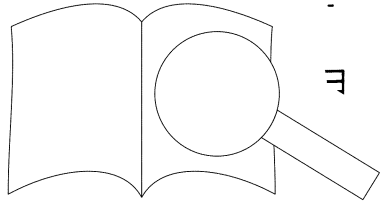
ta - - on, ut ae - di - fi - cen - -

ta - - a Si - on, ut ae - di - fi - cen - -

tu - a Si - on,

Musical score for measures 37-43. It includes three vocal staves and a piano accompaniment.

Musical score for measures 44-50. The piano part consists of three staves. Figured bass notation is present below the staves: 6 6, 6 5, 6 4 5 4, 6 6 4, 3 4, 9 4, 8 3.



30

Musical notation for measures 30-36, including vocal lines and piano accompaniment.

- - - tur mu - ri, mu - ri Je - ru - sa - lem, ut ae - di - fi -
 - - - tur mu - ri, mu - ri Je - ru - sa - lem, u+ fi -
 cen - - - tur mu - ri, mu - ri Je - ru - sa - lem,

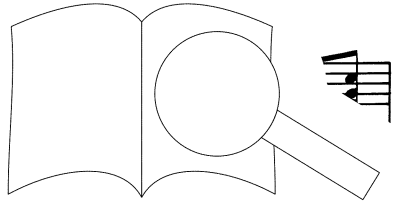
6/4 5/4 6/5 6/4 5/4 4/2 6 6/4 #

37

Musical notation for measures 37-43, including vocal lines and piano accompaniment.

cen - - - mu - - - - - ri, mu - ri Je -
 tur mu - - - - - ri, mu - ri Je -
 - tur mu - - - - - ri Je -

4/9 4/8 # 4/9 4/8 5/5 6/5 6/5 4/2 6 6/4



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Musical score for measures 45-52. The top system consists of three staves (treble, alto, and bass clefs). The first staff has a forte (f) dynamic marking. The second and third staves also have forte (f) markings. The music is in a 6/8 time signature and features various melodic lines with slurs and accents.

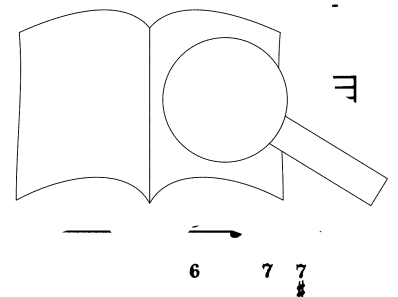
Three vocal staves with the lyrics "ru - sa - lem." written below each staff. The notes are aligned with the vocal lines above.

Piano accompaniment for measures 45-52. It includes chord symbols: 6, 9/4, 8/3, and 6/5. The music is in a 6/8 time signature and features a steady bass line and chordal accompaniment.

Musical score for measures 53-60. The top system consists of three staves. The first staff has a piano (p) dynamic marking and trills (tr) above several notes. The second and third staves also have piano (p) markings. The music is in a 6/8 time signature.

Three vocal staves with the lyrics: "Be - ni - gne, be - ni - gne fac, Do - mi - ni - gne, be - ni - gne, be - ni - gne, be - ni - gne fac, Do - mi - Be - ni - gne, be - ni - gne fac Do - mi". The notes are aligned with the vocal lines above.

Piano accompaniment for measures 53-60. It includes a piano (p) dynamic marking and the instruction "tasto solo". The music is in a 6/8 time signature and features a steady bass line.

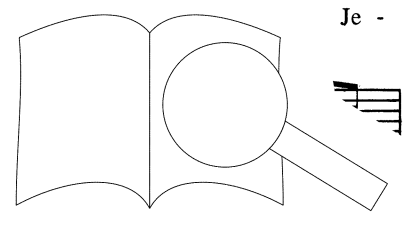


ne, in bo-na vo-lun-ta - - te tu-a Si-on, ut ae-di-fi -
 ne, in bo-na vo-lun-ta - - te tu-a Si-on, ut ae-di-fi -
 ne, in bo - na vo-lun-ta-te Si-on, ut

4 4 5 4/2 6 7 6 9 8

cen - - - - - e - di - fi - cen - tur mu - ri Je - ru - sa-lem, mu - ri Je -
 , ut ae - di - fi - cen - tur mu - ri Je - ru - sa-lem, mu - ri Je -
 u - sa-lem, ut ae - di - fi - cen - - - - - Je -

6 9 7 7 9 6 7 7 6

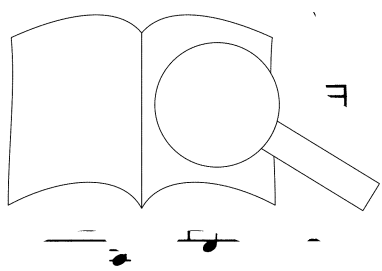


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Musical score for measures 74-80. It includes three vocal staves and a piano accompaniment. The lyrics are: "ru - sa - lem; ... fac, Do - mi - ne, in ru - sa - lem. Be - ni - gne fac, Do - mi - ne, be - ni - gne fac, Do ru - sa - lem. Be - ni - gne".

Musical score for measures 81-87. It includes three vocal staves and a piano accompaniment. The lyrics are: "bo - na vo - l - tu - a Si - on, in bo - na - vo - lun - te tu - a Si - on, Si - on, in bo - na - vo - lun - ta - - -".

Musical score for measures 88-94. It includes three vocal staves and a piano accompaniment. The lyrics are: "bo - na vo - l - tu - a Si - on, in bo - na - vo - lun - te tu - a Si - on, Si - on, in bo - na - vo - lun - ta - - -".



te tu - a Si - on,
 ta - - - - - te tu - a Si - on,
 bo - na - vo - lun - ta - - - - te tu - a Si - on

5 6 4/2 4/2

ut ae - - - - - tur mu - ri Je - ru - sa -
 - - - - - tur mu - ri Je - ru - sa -
 ut ae - di - fi - cen - - - - - sa -

6 8 7 7 8 7 8 7b 7 6 4/3 - 6 6 6/4 7

lem, mu - - - - - ri, mu - ri Je - ru - sa - lem.

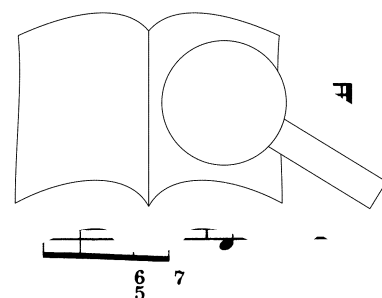
lem, mu - - - - - ri, mu - ri Je - ru - sa -

lem, mu - - - - - ri, mu - ri Je - ru

5 6 6 6 6 6

9 8 9 8 6 7 7 6 6 7

4 3 4 3 4 5 5



12. Coro

Largo assai e sostenuto

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

5

Tunc ac -

Tu -

a - bis,

ce - pia - bis,

tunc ac - ce - pta - bis

tunc ac - ce - pta - bis

tunc ac - ce - pta - bis

sa - cri -

sa - cri -

sa - cri -

sa - cri -

7 6 4 6 7 6 4

4 5 2 5 7 5 2

Musical notation for measures 10-14, including vocal staves and piano accompaniment.

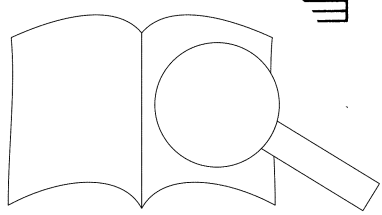
fi - ci - um ju - sti - ti - ae, ob - la - ti -
 fi - ci - um ju - sti - ti - ae, ob -
 fi - ci - um ju - sti - ti - ae,
 fi - ci - um ju - sti - ti - ae,

Figured bass notation: 7b, 6, 5, 4, 5, 6

Musical notation for measures 15-19, including vocal staves and piano accompaniment.

o - nes au - - - - - sta,
 o - - - - - lo - cau - - - - - sta,
 et ho - lo - cau - - - - - sta,
 et ho - lo - cau - - - - -

Figured bass notation: 9/4, 8/3, 4/2, 5/6, 6/6, 5/6, 4/2, 6



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Musical score for measures 20-24. The score includes piano (p) and forte (f) dynamics. The music is in a minor key and features a complex rhythmic pattern with sixteenth and thirty-second notes.

et ho - lo - cau - sta.
 et ho - lo - cau - sta.
 et ho - lo - cau - sta.
 et ho - lo - cau - sta.

Piano accompaniment for measures 20-24. The score includes a forte (f) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

6 6 7
4

Musical score for measures 25-29. The score continues with the same instrumental parts as the previous system.

Tunc ac - ce - pta - bis
 Tunc ac - ce - pta - bis
 Tunc ac - ce - pta - bis

Tunc

Musical score for measures 30-34. The score includes a unisono section. The piano part features a steady eighth-note accompaniment. A diagram of an open book is shown at the end of the system.

6 4

9 7 6
5

unisono 6
5

9
4

8
3

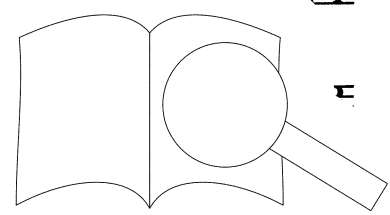
6

sa - - cri - fi - cium, sa - cri - fi - cium ju - sti - - ti -
 sa - cri - fi - cium, sa - cri - fi - cium ju - sti -
 sa - cri - - fi - cium, sa - cri - fi - cium ju - sti
 sa - cri - - fi - cium, sa - cri - fi - cium :

6 5 4 7 9 8 b 4b

ae, - nes et ho - lo - cau - sta:
 ae, ti - o - nes et ho - lo - cau - sta:
 - la - ti - o - nes et ho - lo - cau - sta:
 ob - la - ti - o - nes et

4 6 7# 6 5 4 6 7 6 5



Allegro moderato

Tunc im - po - nent su - per al - ta - re tu - um vi - tu - los;

Tunc im - po - nent su - per al - ta - - re tu - um vi - tu -

Tunc im - po - nent su - per al - ta - - re tu - um vi

Tunc im - po - nent su - per al - ta - - re tu - um

6 6h 4h 6 6h 4h 6 4 3 3 3

Più Allegro

tunc im - po - nent su - per al -

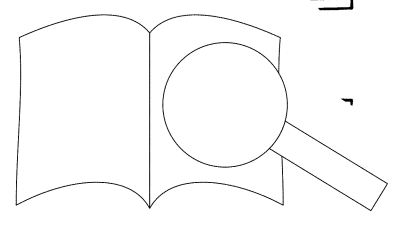
- nent su - per al - ta - - re tu - ur

unisono 4h 6

Musical score for measures 55-61. It includes vocal staves with lyrics and a piano accompaniment. The lyrics are: "tunc im - po - nent su - per al - ta - ta - re tu - um vi - tu - los, su - per al - ta - per al - ta -".

Musical score for measures 62-68. It includes vocal staves with lyrics and a piano accompaniment. The lyrics are: "tunc im - po - nent su - per al - ta - re tu - um vi - tu - los, su - per al - ta - per al - ta -".

Musical score for measures 69-75. It includes vocal staves with lyrics and a piano accompaniment. The lyrics are: "tunc im - po - nent su - per al - ta - re tu - um vi - tu - los, su - per al - ta - per al - ta -".



tu - um vi - tu - los, su - per al - ta - - - - -

tu - um vi - tu - los, su - per al - ta - - - - -

tu - um vi - tu - los, su - per al - ta - - - re

tu - um vi - tu - los;

7 4 # 6 5 6 6

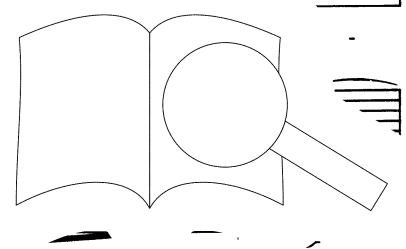
tu - um vi - tu - los, su -

re vi - tu - los;

tunc im - po - nent su - per al -

su - per al - ta - re tu - um vi - tu

8 7 6 7 6 7 6 6 6 6 6



Musical score for measures 83-88. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "per al - ta - re vi - tu - los; tunc im - po - nent su - per - ta - re tu - um vi - tu -".

per al - ta - re vi - tu - los;

tunc im - po - nent su - per -

ta - re tu - um vi - tu -

4 3 4 6 6 6 5b

Musical score for measures 89-94. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "tunc im - po - nent su - per al - ta - ta - los, su - per al - ta - re vi - tu - los, su - per al - ta - tu - los, su - per al - ta -".

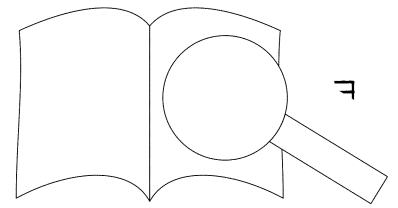
tunc im - po - nent su - per al - ta -

ta - los, su - per al - ta -

re vi - tu - los, su - per al - ta -

tu - los, su - per al - ta -

6b 4 6 4 6 7 6 6b 5b

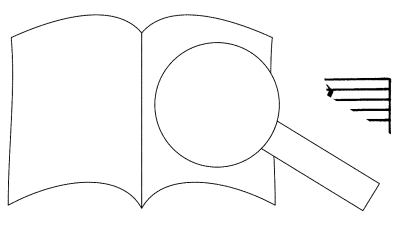


re vi - tu -
re - tu - um vi tu -
re tu - ur
vi - tu - los, su - per al - ta - re

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

los, su - per al - ta - re vi - tu - los; tunc im -
los, su - per al - ta - re vi - tu - los;
su - per al - ta - re vi - tu - los;
po - nent su - per al - ta - re t

4 5 3b 4 3 4 3 9 8 7 5 # 3



po - nent su - per al - ta - - - - - re_

tunc im - po - nent su - per al - ta - - - - -

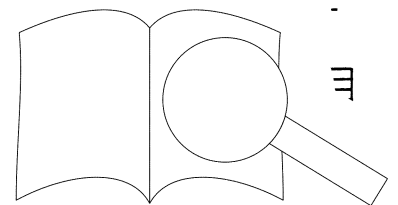
tunc im - po - nent su - per

vi - tu - los. ta - - - - - re_

- re per al - ta - - - - - re

re_

tunc



4 4 7 6 6

tu - um vi - tu - los, su - per al - ta - - - re vi - tu -
 tu - um vi - tu - los, su - per al - ta - - - re tu -
 tu - um vi - tu - los, su - per al - ta - - -
 ta - re tu - um vi -

6/4 7/4 6/4 4/4 8/6 7/4 6/4 6/4 4/4 8/4 7/4

135 **Stretto**

los; tunc im - po - nent su - per al - ta - -
 los; c im - po - nent su - per al - ta - -
 .n - po - nent su - per al - ta - -
 po - nent su - per al - ta - -

5 6/5 4 6/5

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re tu - um vi - tu - los, su - per al - ta - re -

re tu - um vi - tu - los, su - per al - ta -

re tu - um vi - tu - los, su - per a'

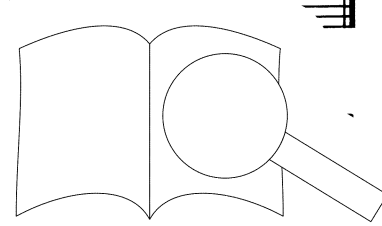
tu - um vi er al - ta - re tu - um vi - tu - los.

tu - un , su - per al - ta - re tu - um vi - tu - los.

tu - los, su - per al - ta - re tu - um vi - tu - los.

tu - los, su - per al - ta - re tu - um

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Die ältere Bach-Familie

Johann Bach (1604–1673)

- Sei nun wieder zufrieden, meine Seele 30.132
- Unser Leben ist ein Schatten 30.131
- Weint nicht um meinen Tod in 1.253

Heinrich Bach (1615–1692)

- Ich danke dir, Gott 30.402
- Kyrie 30.403
- Zwei Sonaten à 5 30.411

Georg Christoph Bach (1642–1697)

- Psalm 133 „Siehe, wie fein und lieblich ist's“ 30.801

Johann Christoph Bach (1642–1703)

- Ach, daß ich Wassers gnug hätte 30.401
- Der Mensch, vom Weibe geboren 30.564
- Die Furcht des Herren 30.502
- Es erhob sich ein Streit 30.567
- Es ist nun aus in 1.253
- Fürchte dich nicht 30.561
- Herr, nun lässest du deinen Diener 30.569
- Herr, wende dich und sei mir gnädig 30.504
- Lieber Herr Gott, wecke uns auf 30.566
- Meine Freundin, du bist schön 30.503
- Merk auf, mein Herz 30.570
- Sei getreu bis in den Tod 30.563
- Unsers Herzens Freude hat ein Ende 30.562
- Wie bist du denn, o Gott 30.501

Johann Michael Bach d. Ä. (1648–1694)

- Ach bleib bei uns, Herr Jesu Christ 30.623
- Ach, wie sehnlich wart ich der Zeit in 30.621
- Auf, laßt uns den Herren loben 30.619
- Das Blut Jesu Christi 30.603
- Dem Menschen ist gesetzt 30.610
- Ehre sei Gott in der Höhe 30.612
- Es ist ein großer Gewinn 30.620
- Fürchtet euch nicht 30.605
- Halt, was du hast 30.611
- Herr, der König freuet sich 30.624
- Herr, du lässest mich erfahren 30.607
- Herr, ich warte auf dein Heil 30.602
- Herr, wenn ich nur dich habe 30.606
- Ich weiß, daß mein Erlöser lebt 30.608
- Liebster Jesu, hör mein Flehen 30.609
- Nun hab ich überwunden 30.604
- Nun treten wir ins neue Jahr 30.601
- Sämtliche Orgelchoräle 30.600
- Sei, lieber Tag, willkommen 30.605
- Unser Leben währet siebenzig Jahr 30.602

Die Söhne J. S. Bachs

Wilhelm Friedemann Bach (1710–1784)

- Them.-system. Werkverzeichnis (BR I) 30.000
- Dies ist der Tag. Kantate BR-WFB 30.003
- Erzittert und fallet. Kantate BR-WFB 30.003
- Lobet Gott, unsern Herrn Zeßler 30.101
- Wohl dem, der den Herren 32.076
- Concerto per il Cembalo in G 32.301
- Concerto a due Cembali in G 32.311
- Concerto per il Flauto in G 32.315
- Drei Duette BR-WFB 32.203
- Sinfonia in F BR-WFB 32.302
- Sinfonia in G BR-WFB 32.303
- Sinfonia in C BR-WFB 32.304
- Sinfonia in G BR-WFB 32.305
- Triosonate in G BR-WFB 32.213
- Triosonate in C BR-WFB 32.214
- Triosonate in G BR-WFB 32.215
- Triosonate in C BR-WFB 32.216
- Triosonate in G BR-WFB 32.219
- Triosonate in C BR-WFB 32.317
- Sonaten in G 32.001
- Sonaten in C 32.003
- Musik I (Cembalokonzerte) (in Verb.) 32.004
- Musik II (Konzert für 2 Cembali, Flötenkonzert) 32.005
- Musik III (Sinfonien) 32.006

Carl Philipp Emanuel Bach (1714–1788)

- Them.-system. Werkverzeichnis (BR III.2, Vokalwerke) 24.203/20
- Concerto doppio in Es für Cemb u. Pfte 33.047
- Concerto per il Cembalo in D 33.301
- Dank-Hymne der Freundschaft BR-CPEB G^s 9 33.504
- Die alte Litanei 1 BR-CPEB H 53.1 33.204/10
- Die Israeliten in der Wüste BR-CPEB D 1 33.238
- Die neue Litanei 2 BR-CPEB H 53.2 33.204/20
- Gellerts geistliche Oden und Lieder BR-CPEB H 1 33.218
- Heilig BR-CPEB F 77 33.217
- Klopstocks Morgengesang am Schöpfungstag BR-CPEB G 1 33.239
- Magnificat BR-CPEB E 4 33.215
- Passionsmusik nach dem Evangelisten Matthäus (1769) BR-CPEB D^p 4.7 33.503
- Sanctus in Es BR-CPEB E 2 33.502
- Sinfonia in e 33.177
- Sonate in C für 2 Claviere 33.451
- Sonate in c / 2 VI, Bc 33.450
- Triosonate in D / Fl, VI, Bc 16.003
- Vier Motetten BR-CPEB H^s 52 33.208
- Zwei Psalmen BR-CPEB H 50–51 33.205

Johann Christoph Friedrich Bach (1732–1795)

- Them.-system. Werkverzeichnis (BR IV) 34.000
- Die Pilgrime auf Golgatha. Oratorium BR-JCFB 34.000
- Groß und mächtig. Kantate zu Himmelfahrt 34.000
- Ich lieg und schlafe. Motette BR-JCFB H 34.000
- Miserere in c BR-JCFB E 1 34.000
- Wachtet auf, ruft uns die Stimme. A 34.000
- Concerto grosso in Es für Cemb u. Pfte 34.902
- Drei Klaviersonaten BR-JCFB 34.901
- Sechs Klaviersonaten BR-JCFB 34.901
- Sinfonia in B BR-JCFB C 34.401
- Sonatina in a BR-JCFB H 34.202
- Sonate in C (1791) 34.201
- Triosonate in e P 34.301

Johann Christian Bach (1735–1782)

- Credo brevis 38.110
- Gloria 38.109
- Introitus 38.103
- Kyrie 38.101
- Requiem 38.102
- Sonate in G 38.502
- Sonate in C 38.503
- Sonate in G 38.501
- Sonate in C 38.401
- Triosonate in G 46.007
- Triosonate in C 38.403
- Triosonate in G 38.402

Nikolaus Bachs J. S. Bachs

Nikolaus Bach (1669–1753)

- „Missa brevis“ „Allein Gott in der Höh sei Ehr“ 30.701
- BWV Anh. 166 (s. Johann Ludwig Bach)

Johann Bernhard Bach (1676–1749)

- Orchestersuite Nr. 1 in g 40.527
- Orchestersuite Nr. 2 in G 40.528
- Orchestersuite Nr. 3 in e 40.529
- Orchestersuite Nr. 4 in D 40.530

Johann Ludwig Bach (1677–1731)

- Die Motetten. Gesamtausgabe (Uwe Wolf) 30.000
- Lieferbar auch als Einzelausgaben
- Die mit Tränen säen 30.001
- Ja, mir hast du Arbeit gemacht 30.003
- Mache dich auf, werde licht 30.006
- Missa brevis „Allein Gott in der Höh sei Ehr“ 30.701
- Suite in G 30.051

„Signor“ Bach

- Sonate in c / Ob (Fl), Bc 5.101

Die jüngere Bach-Farr

Johann Ernst Bach (1722–1781)

- Deutsches Magnificat „Agnus Dei“ 32.005
- Die Liebe Gottes ist ausgedehnt 32.006

Wilhelm Friedrich Ernst Bach (1726–1788)

- Vater unser 32.004

