JOHANN FRIEDRICH AGRICOLA (1720–1774)

A CRITICAL STUDY AND CATALOGUE OF THE MUSICAL SOURCES

Volume II

A thesis presented by

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submitted in partial fulfilment of the
requirements of the degree of Doctor of Philosophy
in the Faculty of Music at the University of Oxford

Merton College
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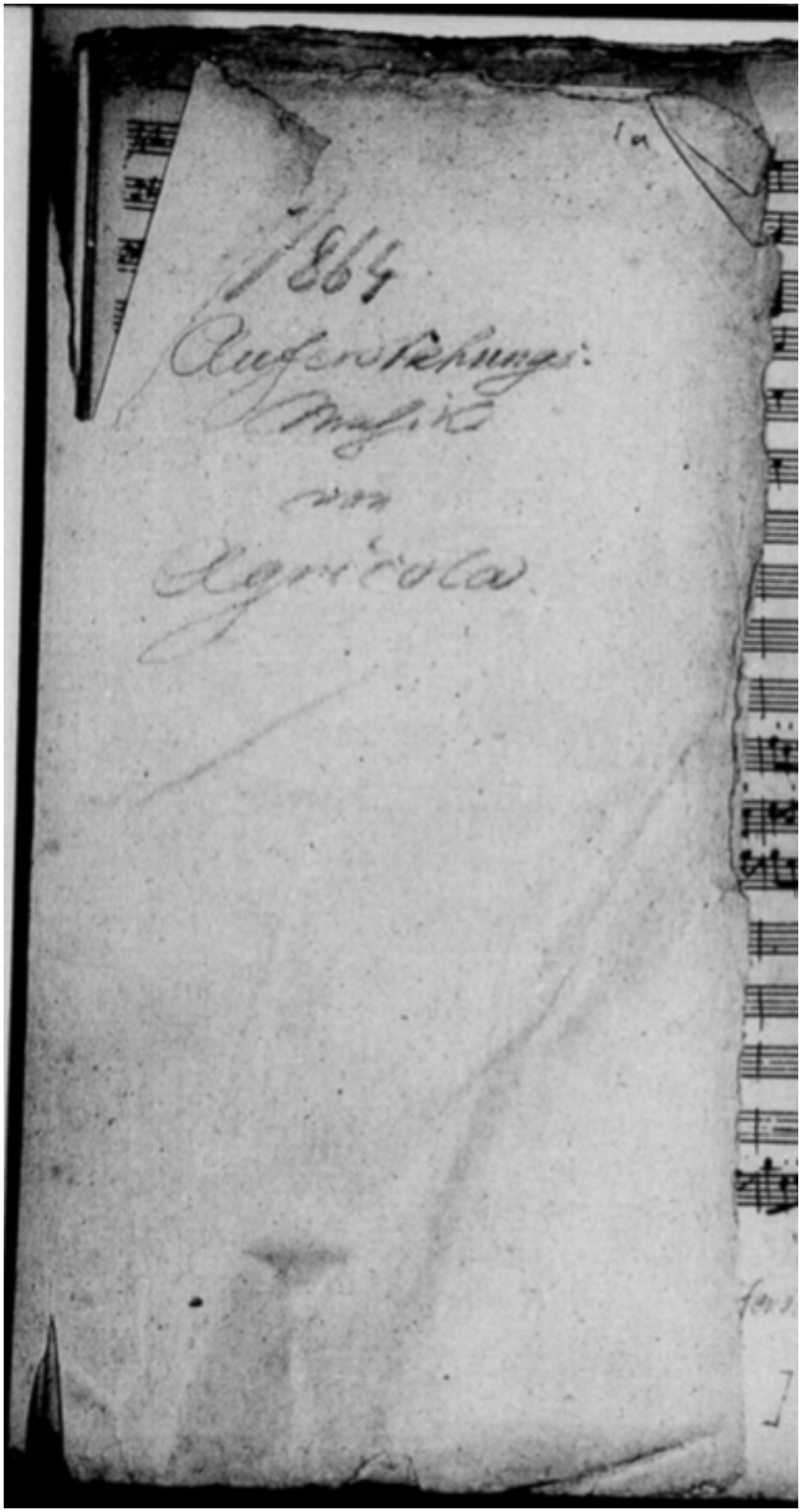
PREFACE TO THE EDITION

Part II of this thesis presents a scholarly-critical edition of two sacred works by Agricola, the Easter Day oratorio *Die Auferstehung des Erlösers*, AgWV 8 (1758), and the funeral cantata *Wallet ihr Seelen voll Schwermut*, AgWV 18 (1757). The number of pieces by Agricola currently available in modern editions is very small; at the time of writing only three of his sacred works—the Christmas cantatas *Die Hirten bey der Krippe zu Bethlehem*, *Uns ist ein Kind geboren* and *Kündlich groß ist das gottselige Geheimnis*—have appeared in critical editions.[1] The present edition is therefore intended to supplement and enhance the discussion of both of these works in Chapter 4 of Part I of this thesis, but also to make available for wider study and performance two important sacred pieces by Agricola that have previously been neglected.

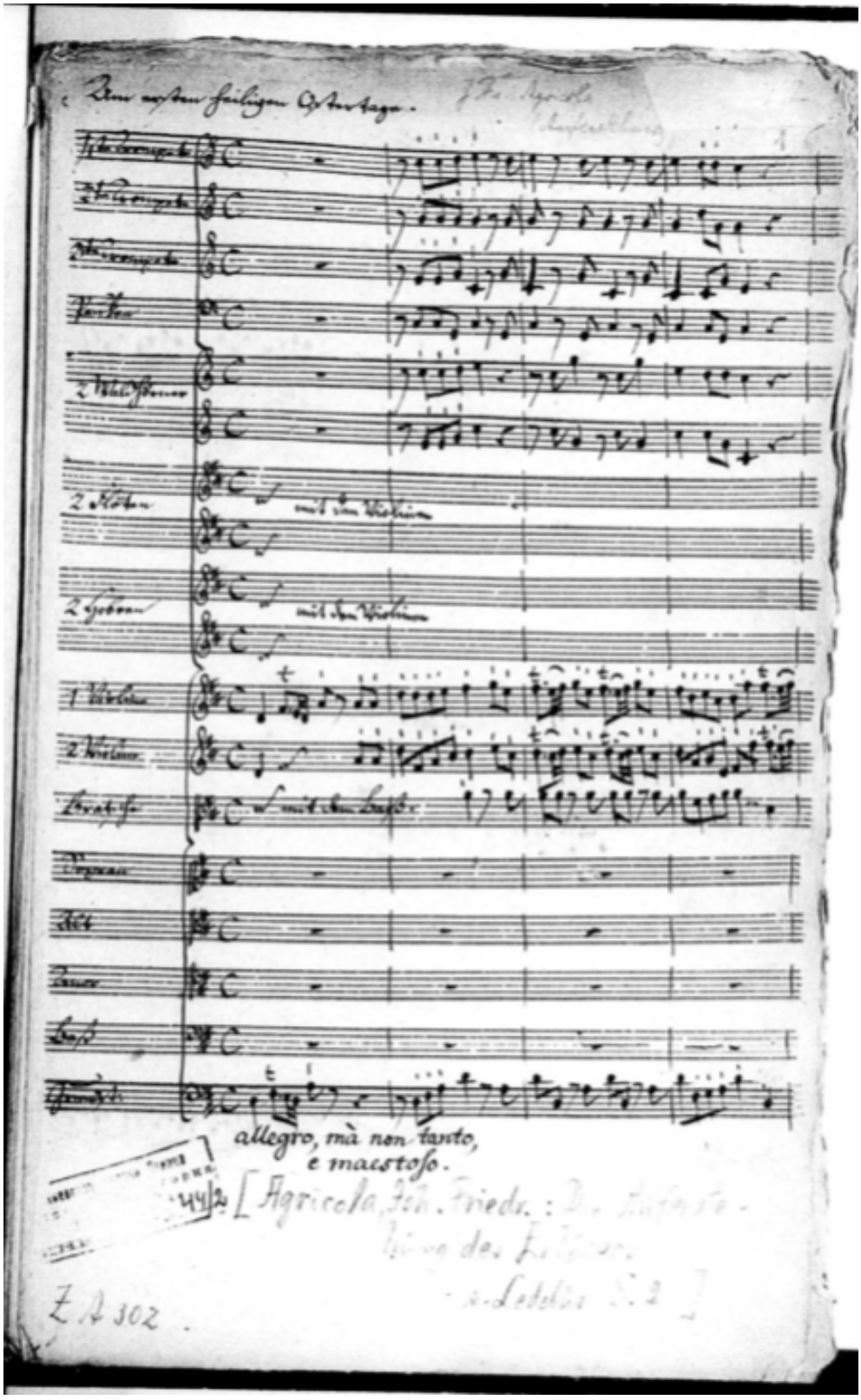
The musical text is followed by a comprehensive Critical Report, which discusses the guiding editorial principles of the edition and presents a detailed commentary for each work.

[1] Johann Friedrich Agricola, *Die Hirten bei der Krippe zu Bethlehem* (= Musik zwischen Elbe und Oder 29), ed. Tobias Schwinger (Beeskow: Ortus, 2013); Johann Friedrich Agricola, *Und ist ein Kind geboren* (= Quellenpublikationen aus dem Archiv der Sing-Akademie zu Berlin 10), ed. Carolin Sibilak (Beeskow: Ortus, 2015); Johann Friedrich Agricola, *Kündlich groß ist das gottselige Geheimnis* (= Quellenpublikationen aus dem Archiv der Sing-Akademie zu Berlin 11), ed. Klaus Winkler (Beeskow: Ortus, 2015).



Facsimile I: *Die Auferstehung des Erlösers,* title cover wrapper

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, D-Bsa SA 44, fol. 1a



Facsimile II: *Die Auferstehung des Erlösers,* autograph score:

No. 1, 'Darum freuet sich mein Herz', bars 1–4.

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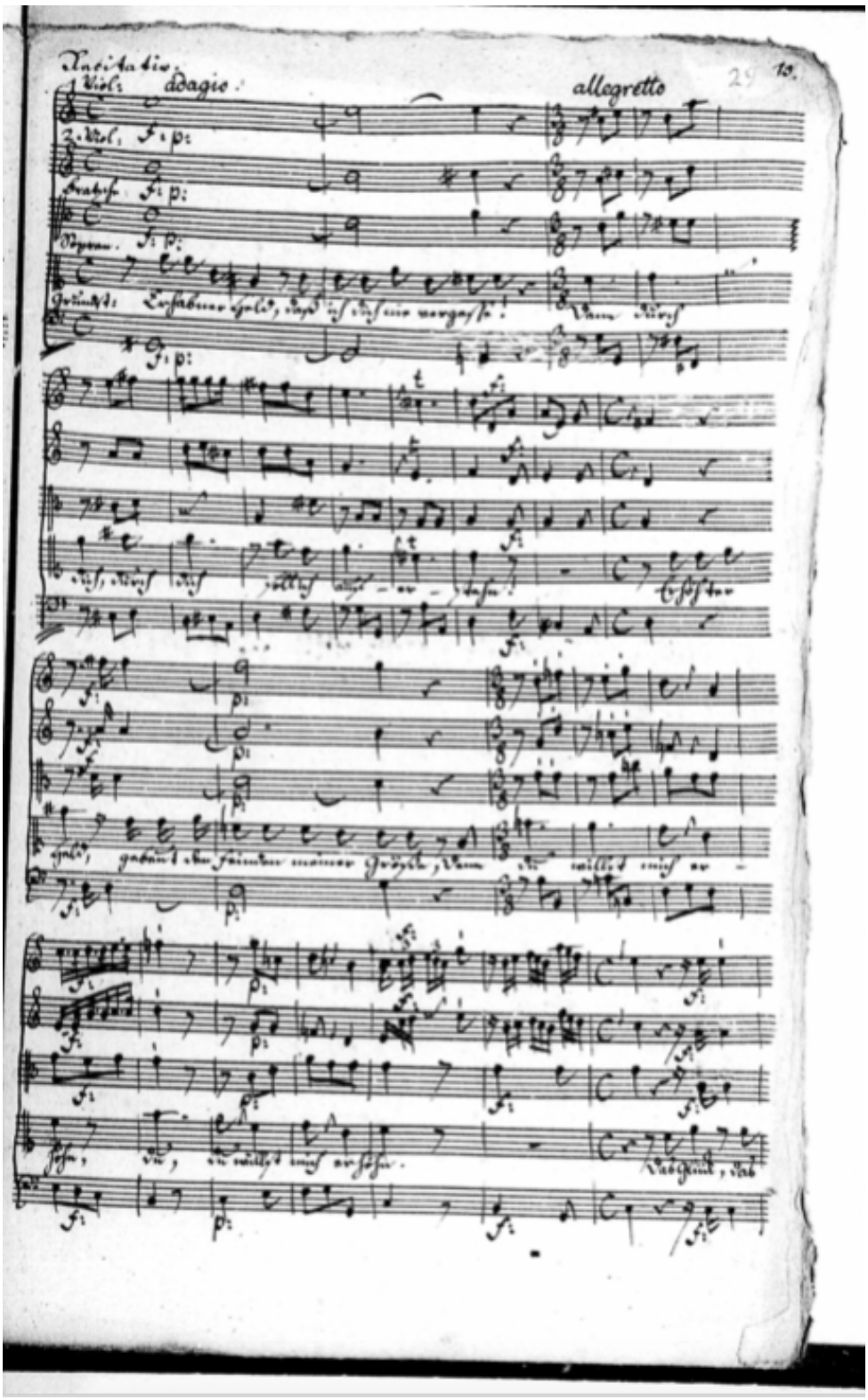

Facsimile III: *Die Auferstehung des Erlösers,* autograph score:

No. 8, 'Erhabner Held', bars 1–4.

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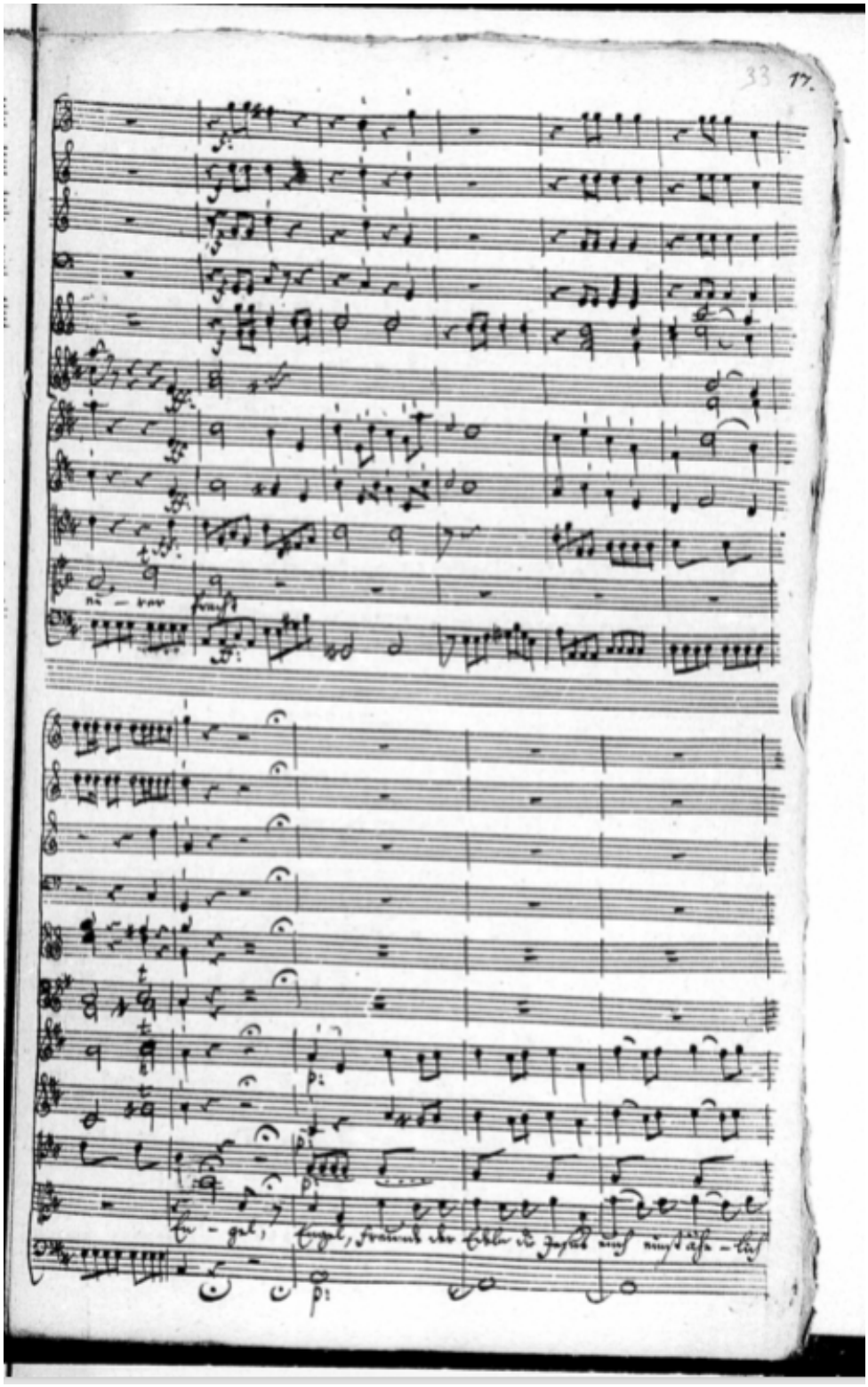

Facsimile IV: *Die Auferstehung des Erlösers,* autograph score:

No. 9, 'Steigt Engel, steigt Freunde der Edeln hernieder', bars 60–70.

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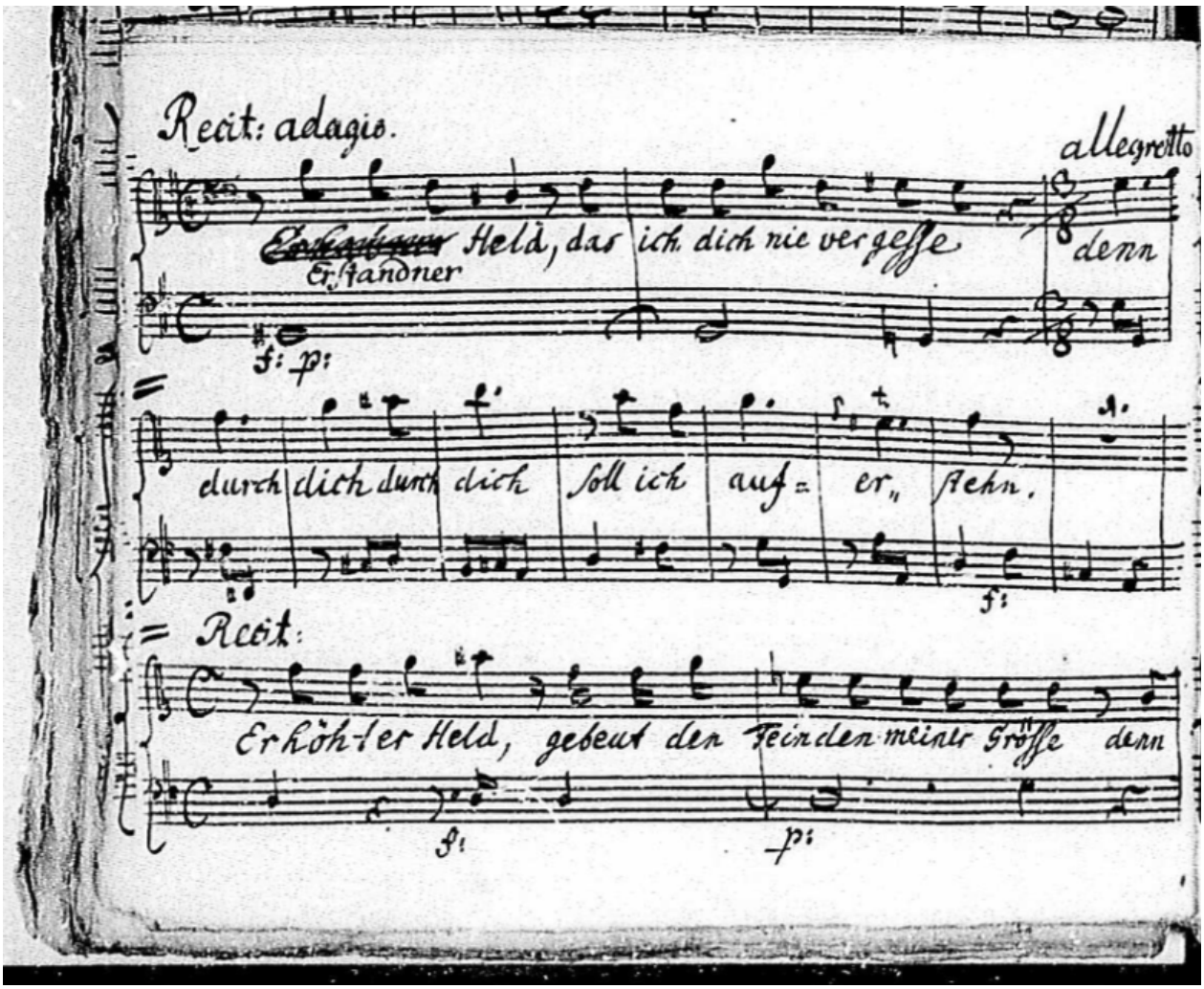

Facsimile V: *Die Auferstehung des Erlösers,* original solo soprano part in the hand of an anonymous Berlin copyist, with a revision in the hand of Johann Friedrich Agricola: No. 8, 'Erstandner Held', bars 1–13.

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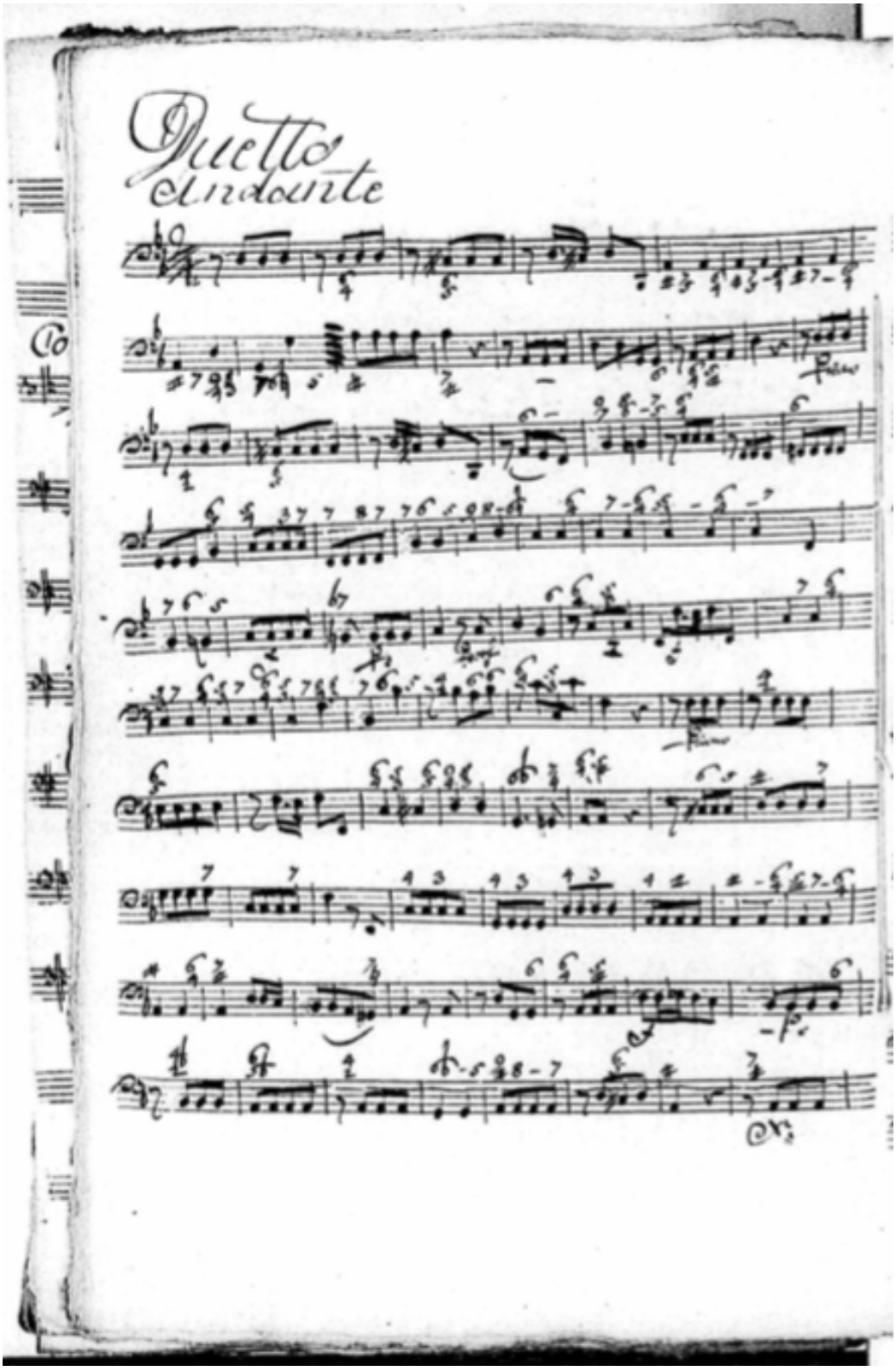

Facsimile VI: *Die Auferstehung des Erlösers,* original basso continuo (organ) part in the hand of an anonymous Berlin copyist

No. 5, 'Held, der den Felß vom Grabe rückte', bars 1–83.

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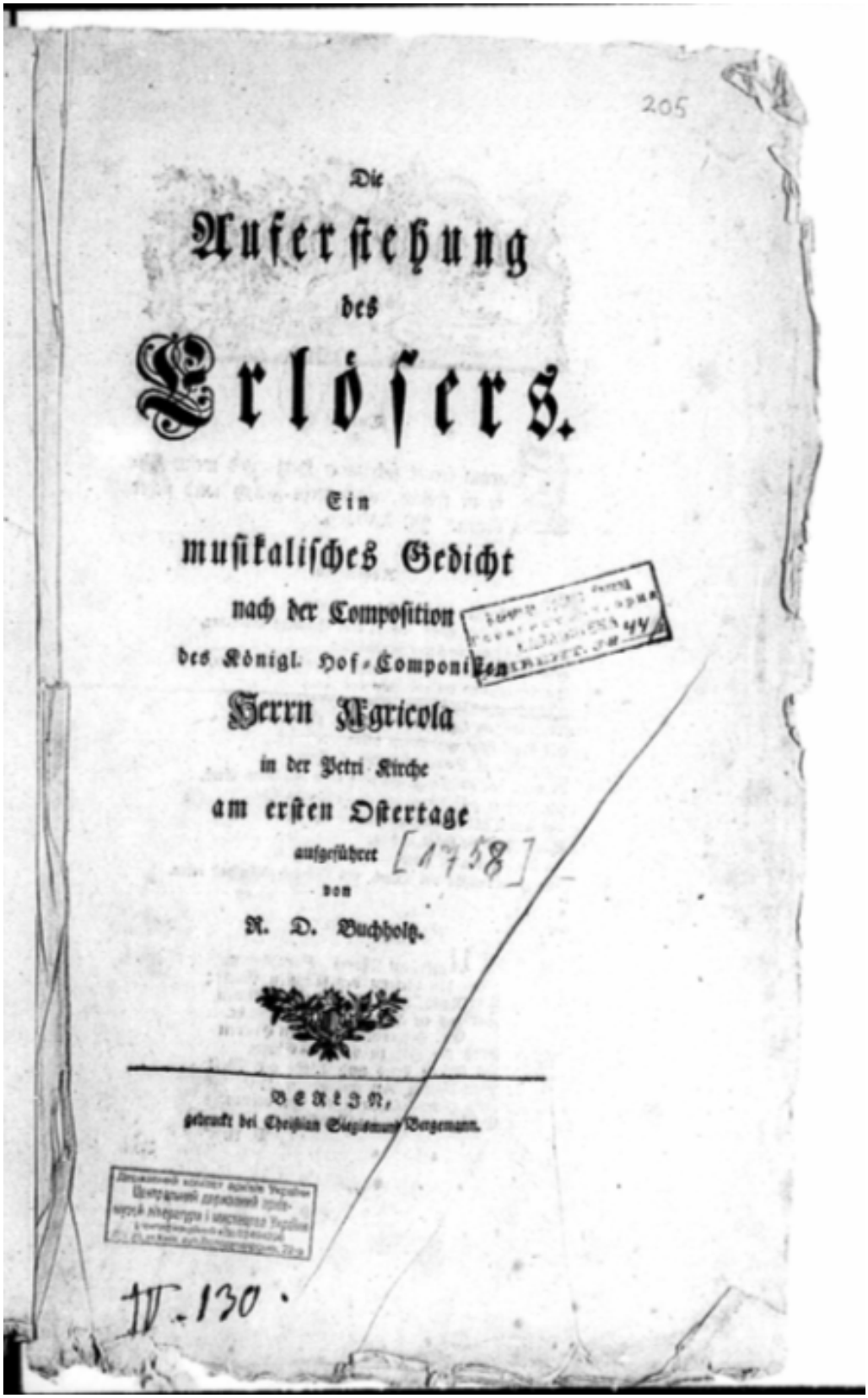
205

Die

Auferstehung

des

Erlösers.

Ein

musikalisches Gedicht

nach der Composition

des Königl. Hof-Componisten

Herrn Agricola

in der Petri Kirche

am ersten Ostertage

aufgeführet [1758]

von

R. D. Buchholz.

BERLIN,

gedruckt bei Christian Siegismund Bergemann.

IV. 130.

Facsimile VII: *Die Auferstehung des Erlösers,* original text booklet, title page.

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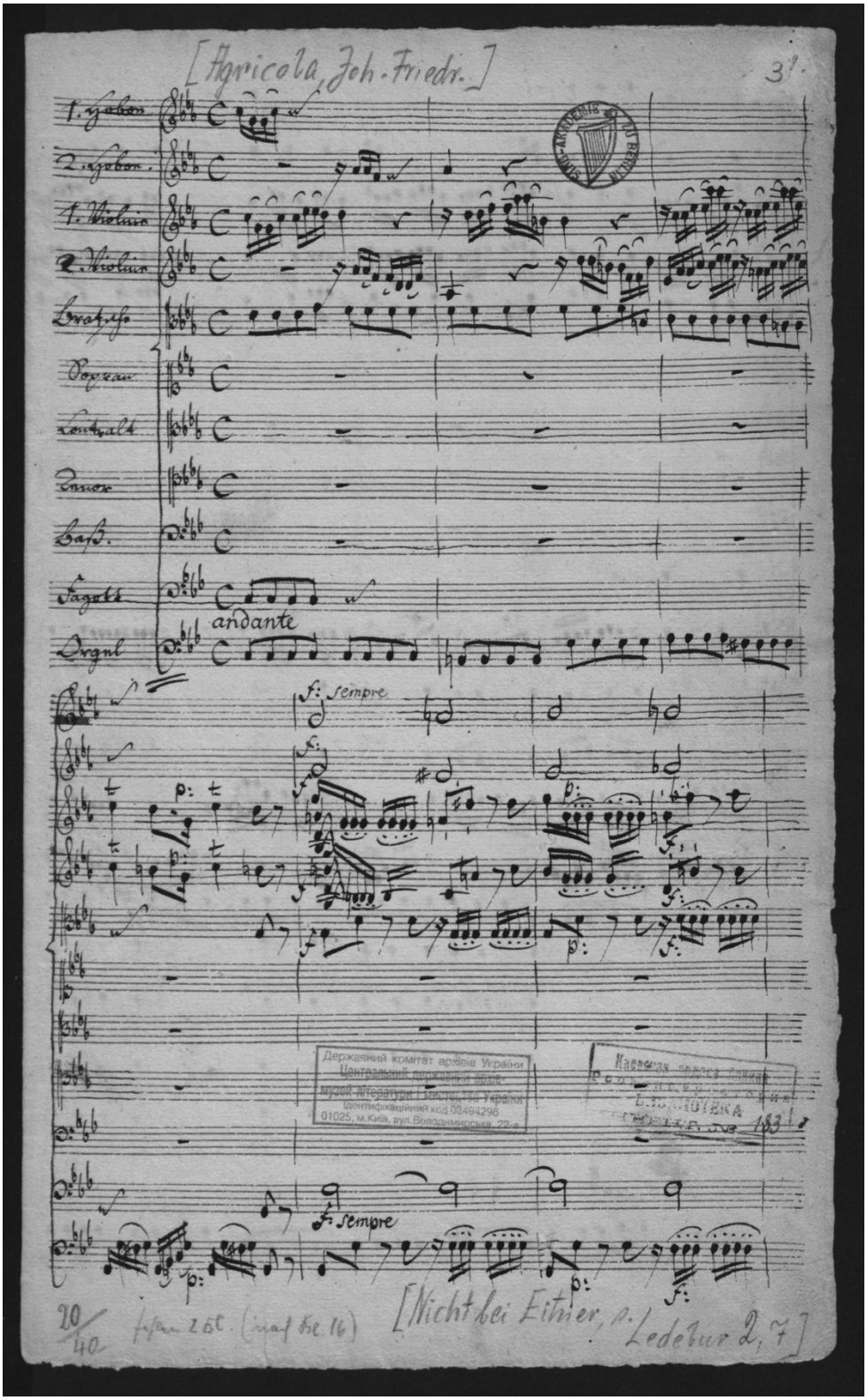

Facsimile VIII: *Wallet ihr Seelen voll Schwermut,* autograph score:

No. 1, 'Wallet ihr Seelen voll Schwermut', bars 1–6.

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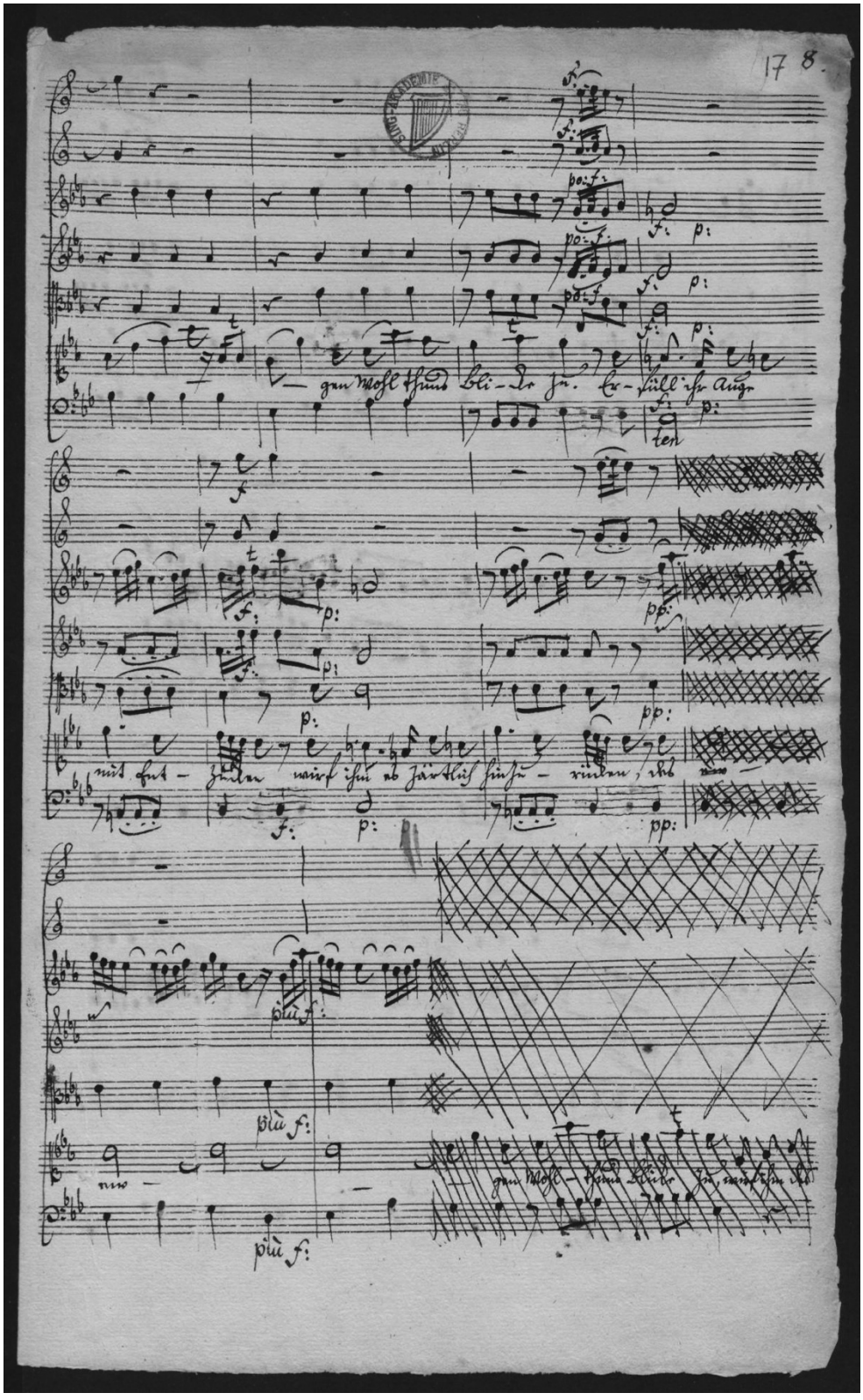

Facsimile IX: *Wallet ihr Seelen voll Schwermut,* autograph score:

No. 6, 'Erfüll ihr Auge mit Entzücken', bars 41-48 (partial).

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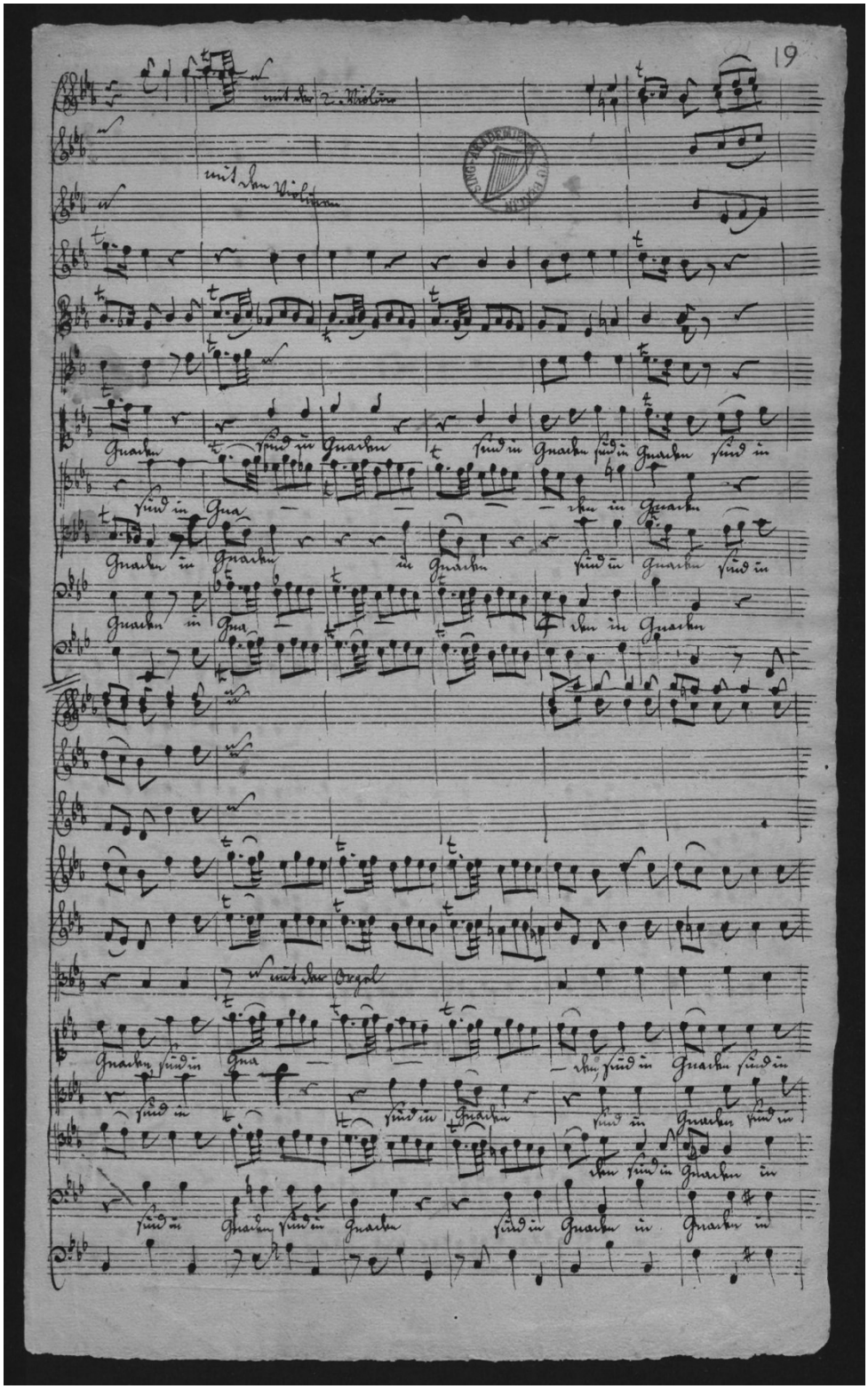

Facsimile X: *Wallet ihr Seelen voll Schwermut,* autograph score:

No. 7, 'Die Heiligen Gottes sind in Gnaden' (fragment), bars 2–13 (according to the edition).

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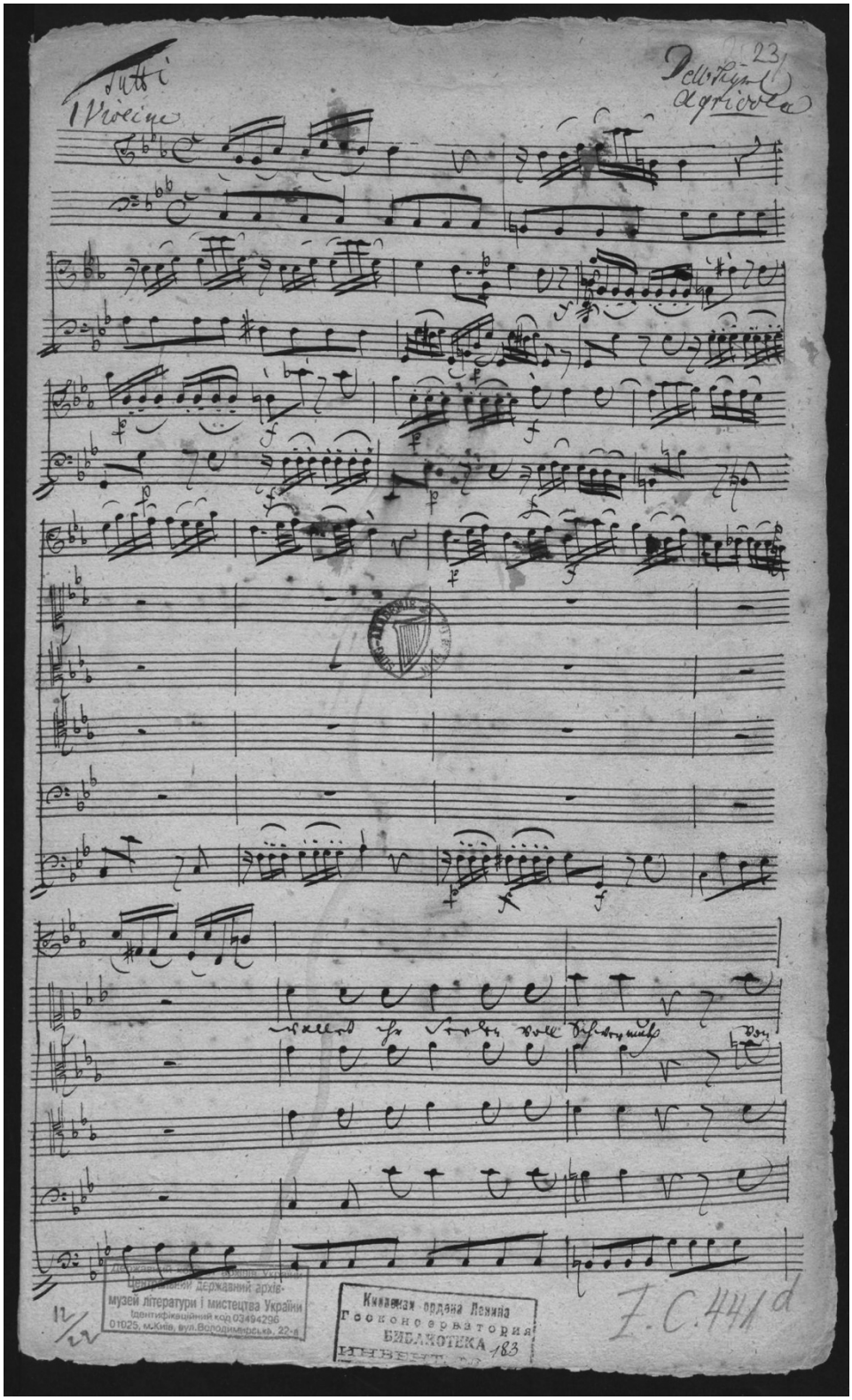
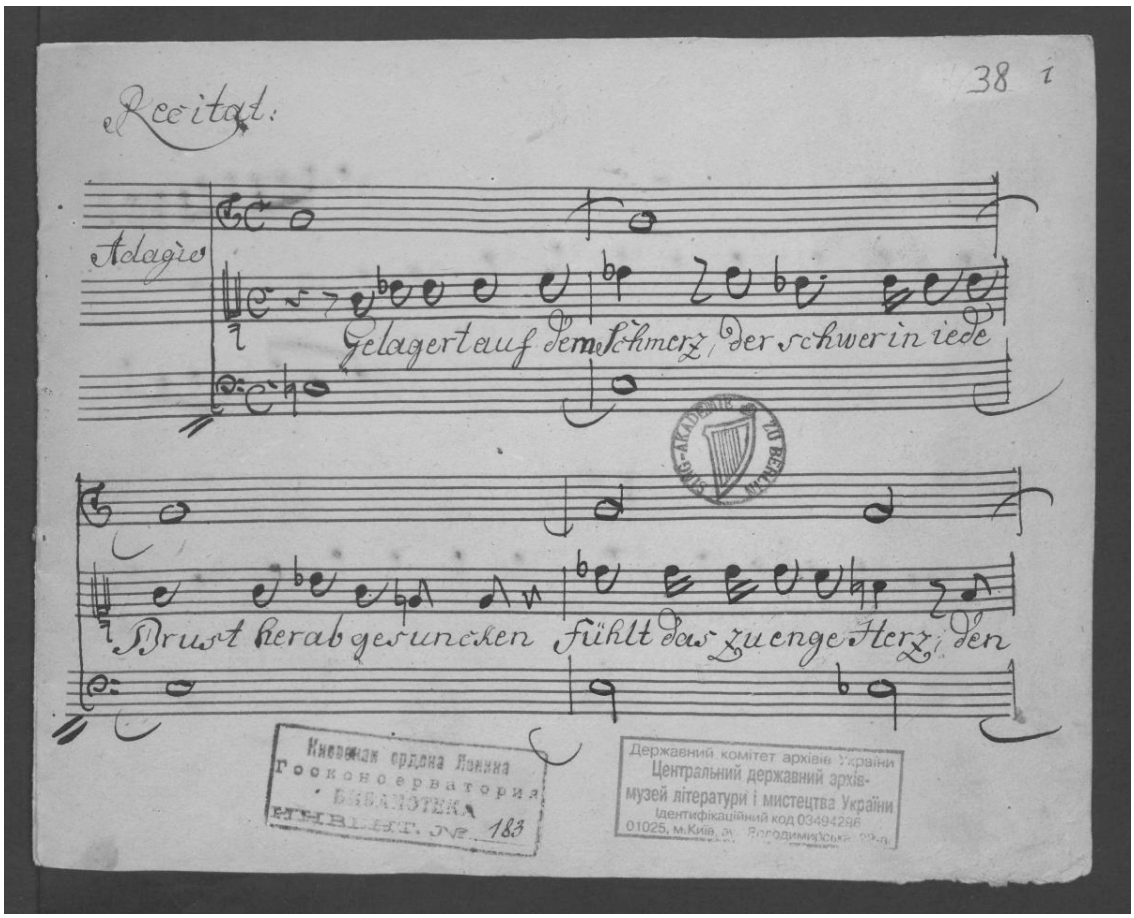
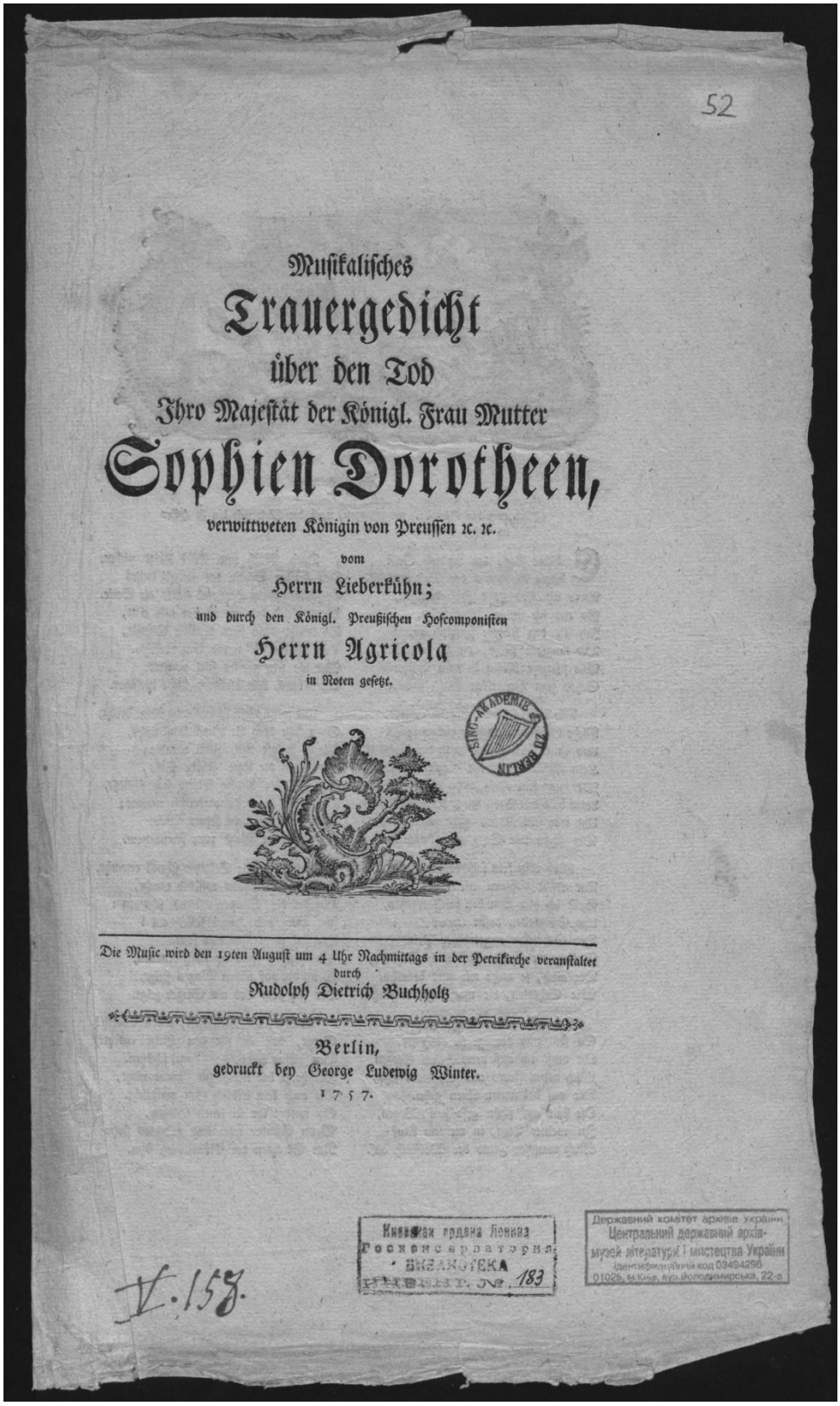


Facsimile XI: *Wallet ihr Seelen voll Schwermut, Direktionsstimme* in the hand of Copyist C.H. Graun IV: No. 1, 'Wallet ihr Seelen voll Schwermut', bars 1–13.
Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, D-Bsa SA 183, fol. 23r



Facsimile XII: *Wallet ihr Seelen voll Schwermut*, original solo soprano part in the hand of Copyist C.H. Graun IV: No. 2, 'Gelagert auf dem Schmerz', bars 1–4.
Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, D-Bsa SA 183, fol. 38r



52

Musikalisches

Trauergedicht

über den Tod

Ihro Majestät der Königl. Frau Mutter

Sophien Dorotheen,

verwittweten Königin von Preussen ꝛc. ꝛc.

vom

Herrn Lieberkühn;

und durch den Königl. Preußischen Hofcomponisten

Herrn Agricola

in Noten gesetzt.

KGL. AKADEMIE DER KÜNSTE BERLIN

Die Music wird den 19ten August um 4 Uhr Nachmittags in der Petrikirche veranstaltet durch

Rudolph Dietrich Buchholtz

Berlin,
gedruckt bey George Ludewig Winter.
1757.

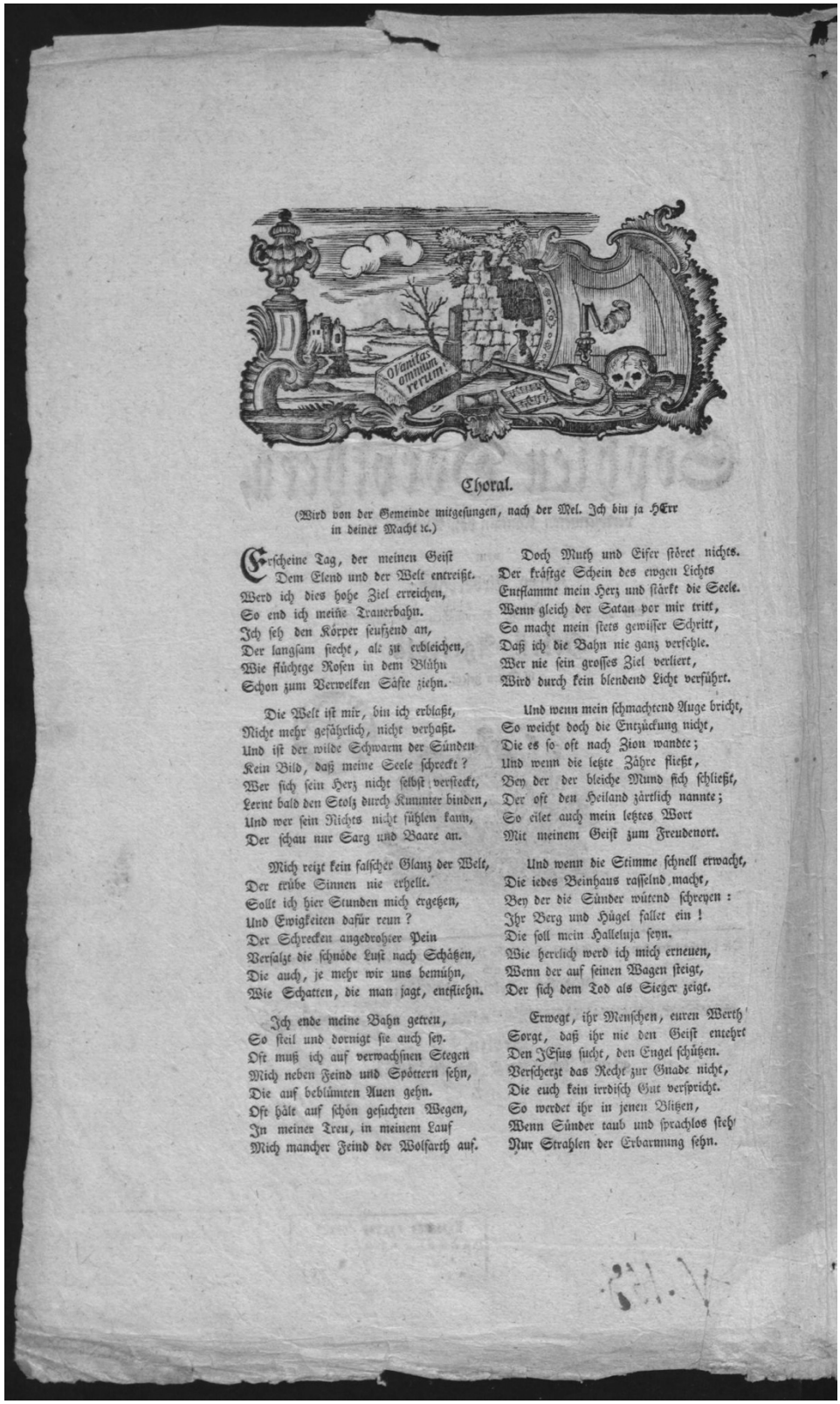
Киевская ордена Ленина Государственная БИБЛИОТЕКА 183

Державний комітет архівів України Центральний державний архів-музей літератури і мистецтва України ідентифікаційний код 03494296 01025, м.Київ, вул.Володимирська, 22-а

V. 153.

Facsimile XIII: *Wallet ihr Seelen voll Schwermut,* original text booklet, title page.

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, D-Bsa SA 183, fol. 52r



Choral.

(Wird von der Gemeinde mitgesungen, nach der Mel. Ich bin ja HErr in deiner Macht ꝛc.)

Erscheine Tag, der meinen Geist
Dem Elend und der Welt entreißt.
Werd ich dies hohe Ziel erreichen,
So end ich meine Trauerbahn.
Ich seh den Körper seufzend an,
Der langsam siecht, als zu erbleichen,
Wie flüchtge Rosen in dem Blühn
Schon zum Verwelken Säfte ziehn.

Die Welt ist mir, bin ich erblaßt,
Nicht mehr gefährlich, nicht verhaßt.
Und ist der wilde Schwarm der Sünden
Kein Bild, daß meine Seele schreckt?
Wer sich sein Herz nicht selbst versteckt,
Lernt bald den Stolz durch Kummer binden,
Und wer sein Nichts nicht fühlen kann,
Der schau nur Sarg und Baare an.

Mich reizt kein falscher Glanz der Welt,
Der trübe Sinnen nie erhellt.
Solle ich hier Stunden mich ergetzen,
Und Ewigkeiten dafür reun?
Der Schrecken angedrohter Pein
Versalzt die schnöde Lust nach Schätzen,
Die auch, je mehr wir uns bemühn,
Wie Schatten, die man jagt, entfliehn.

Ich ende meine Bahn getreu,
So steil und dornigt sie auch sey.
Oft muß ich auf verwachsnen Stegen
Mich neben Feind und Spöttern sehn,
Die auf beblümten Auen gehn.
Oft hält auf schön gesuchten Wegen,
In meiner Treu, in meinem Lauf
Mich mancher Feind der Wolfarth auf.

Doch Muth und Eifer störet nichts.
Der kräftge Schein des ewgen Lichts
Entflammt mein Herz und stärkt die Seele.
Wenn gleich der Satan vor mir tritt,
So macht mein stets gewisser Schritt,
Daß ich die Bahn nie ganz verfehle.
Wer nie sein grosses Ziel verliert,
Wird durch kein blendend Licht verführt.

Und wenn mein schmachtend Auge bricht,
So weicht doch die Entzückung nicht,
Die es so oft nach Zion wandte;
Und wenn die letzte Zähre fließt,
Bey der der bleiche Mund sich schließt,
Der oft den Heiland zärtlich nannte;
So eilet auch mein letztes Wort
Mit meinem Geist zum Freudenort.

Und wenn die Stimme schnell erwacht,
Die iedes Beinhaus rasselnd macht,
Bey der die Sünder wütend schreyen:
Ihr Berg und Hügel fallet ein!
Die soll mein Halleluja seyn.
Wie herrlich werd ich mich erneuen,
Wenn der auf seinen Wagen steigt,
Der sich dem Tod als Sieger zeigt.

Erwegt, ihr Menschen, euren Werth!
Sorgt, daß ihr nie den Geist entehrt
Den JEsus sucht, den Engel schützen.
Verscherzt das Recht zur Gnade nicht,
Die euch kein irrdisch Gut verspricht.
So werdet ihr in jenen Blitzen,
Wenn Sünder taub und sprachlos stehn
Nur Strahlen der Erbarmung sehn.

Facsimile XIV: *Wallet ihr Seelen voll Schwermut*, original text booklet, page two, showing the text of the chorale 'Erscheine Tag, der meinen Geist'

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, D-Bsa SA 183, fol. 52v

Johann Friedrich Agricola (1720–1774)

Die Auferstehung des Erlösers

(The Resurrection of the Redeemer)

AgWV 7

Oratorium zum 1. Ostertag

Oratorio for Easter Day

Tromba I, II, III in D

Timpani [D, A]

Corno I, II in D, F

Flauto traverso I, II

Oboe I, II

Violino I, II

Viola

Soprano, Alto, Tenore, Basso [Soli]

Soprano, Alto, Tenore, Basso [Coro]

Basso Continuo [Violoncello, Violone, Fagotto, Organo]

Die Auferstehung des Erlösers

(The Resurrection of the Redeemer)

Oratorium zum 1. Ostertag

Oratorio for Easter Day

1. Coro

Johann Friedrich Agricola (1720-1774)

Allegro, ma non tanto, e maestoso

Tromba I in D

Tromba II in D

Tromba III in D

Timpani [D, A]

Corno I in D

Corno II in D

Flauto traverso I

Flauto traverso II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Allegro, ma non tanto, e maestoso

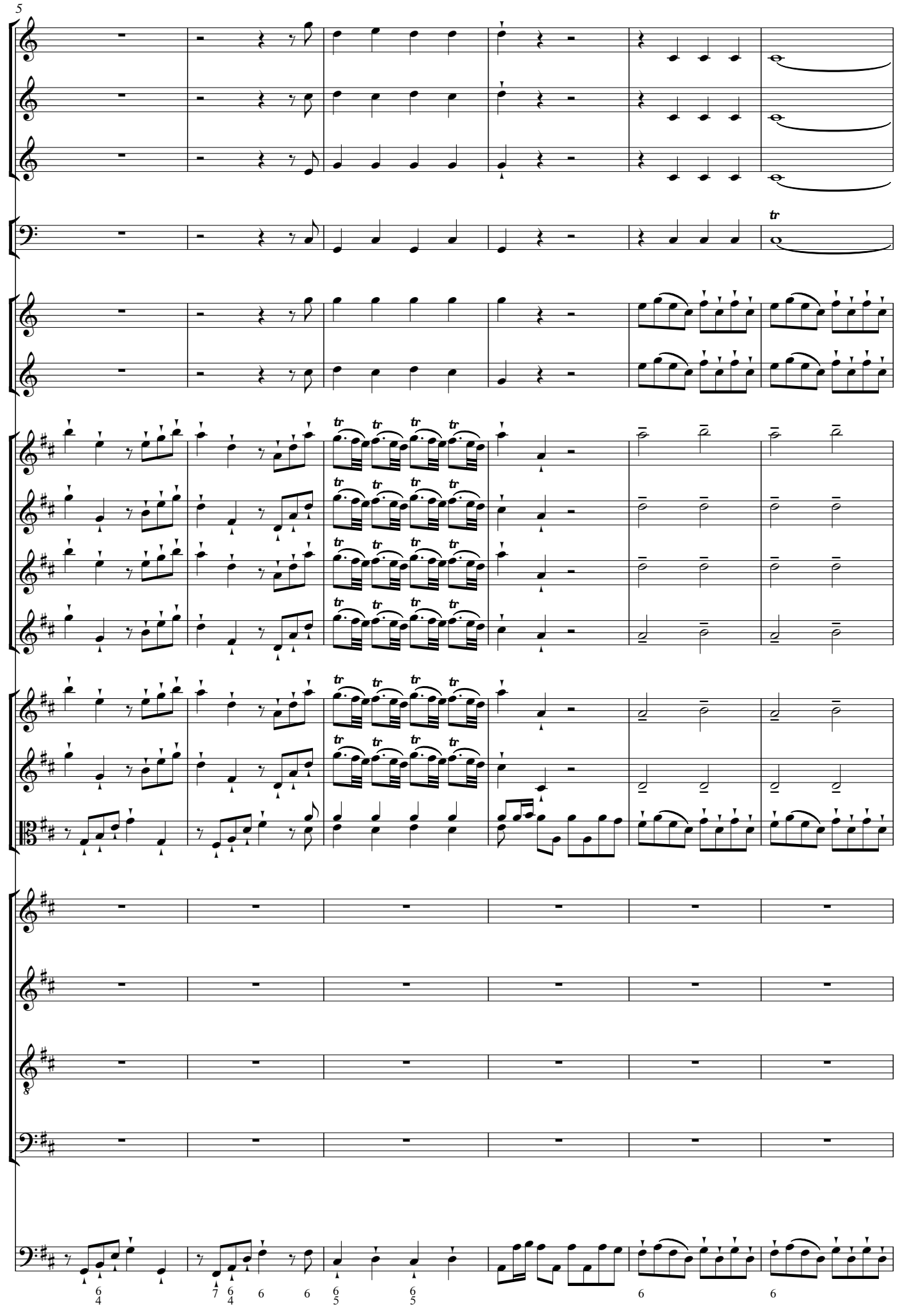
unison [*tasto solo*]

Basso Continuo
[Violoncello, Violone, Fagotto, Organo]

[Tutti]

6

6 6


5
tr
8
6/4
7 6/4
6
6
6/5
6/5
6
6

11

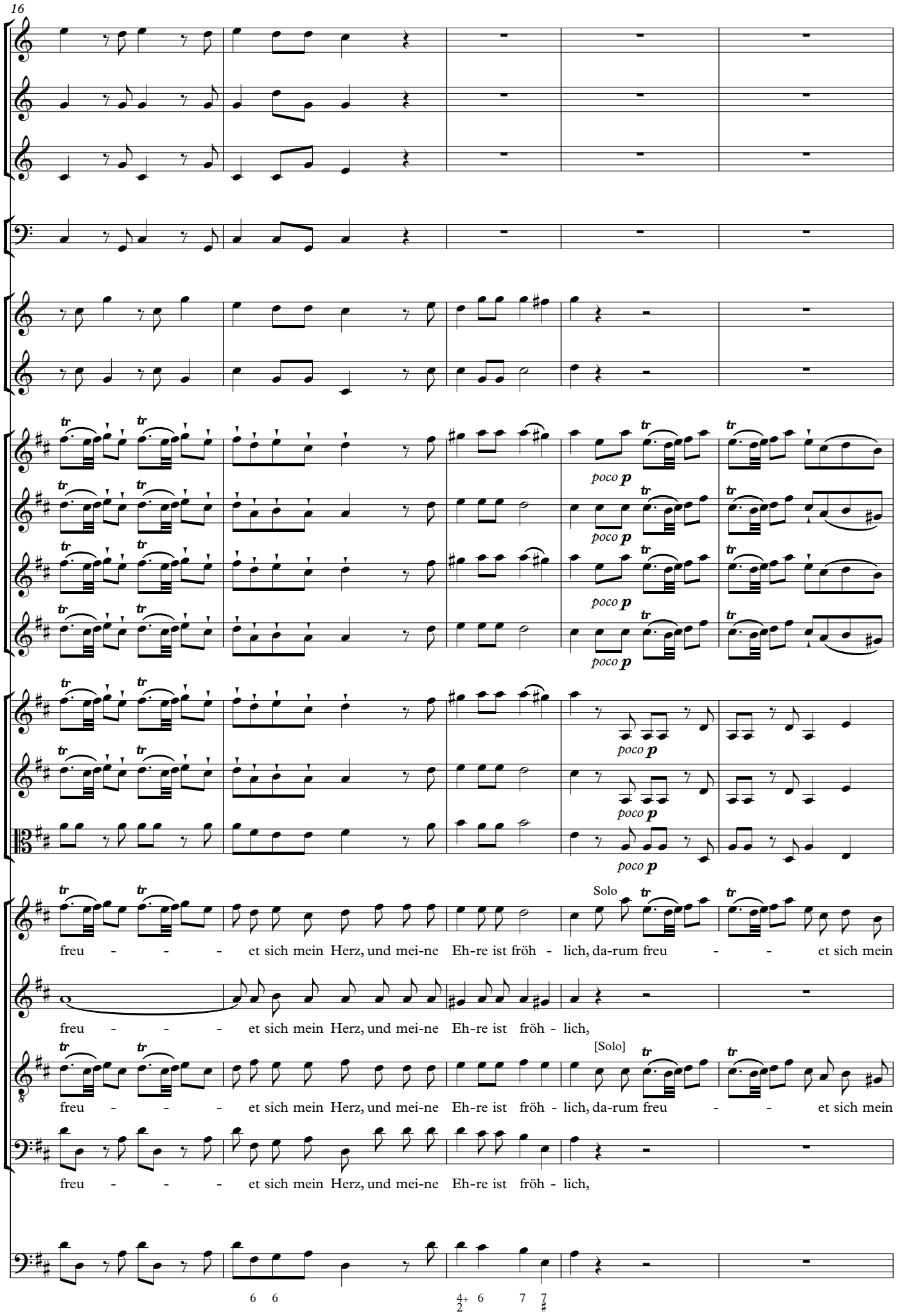
Da-rum freu-et sich mein Herz, da-rum

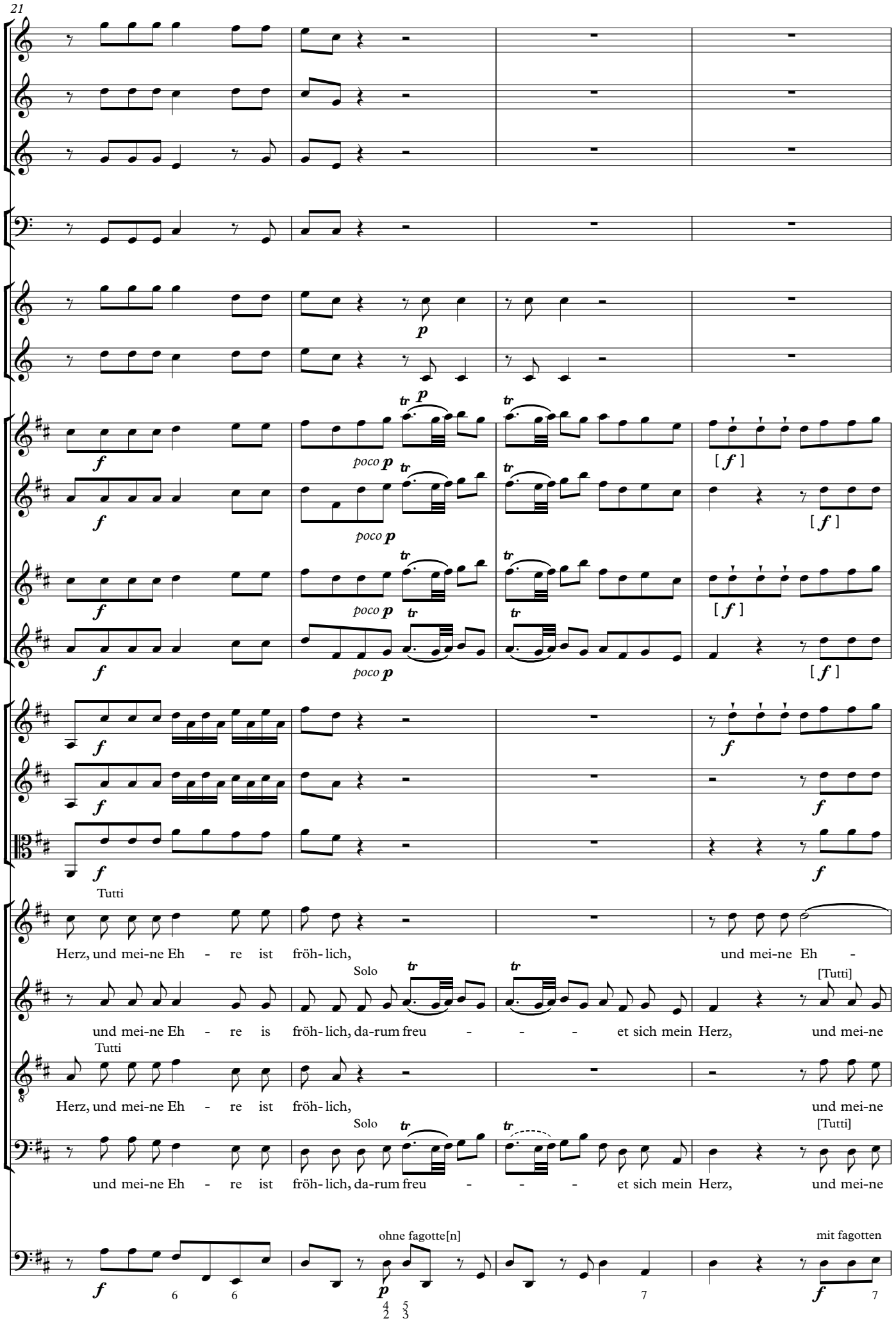
Da-rum freu-et sich mein Herz, da-rum

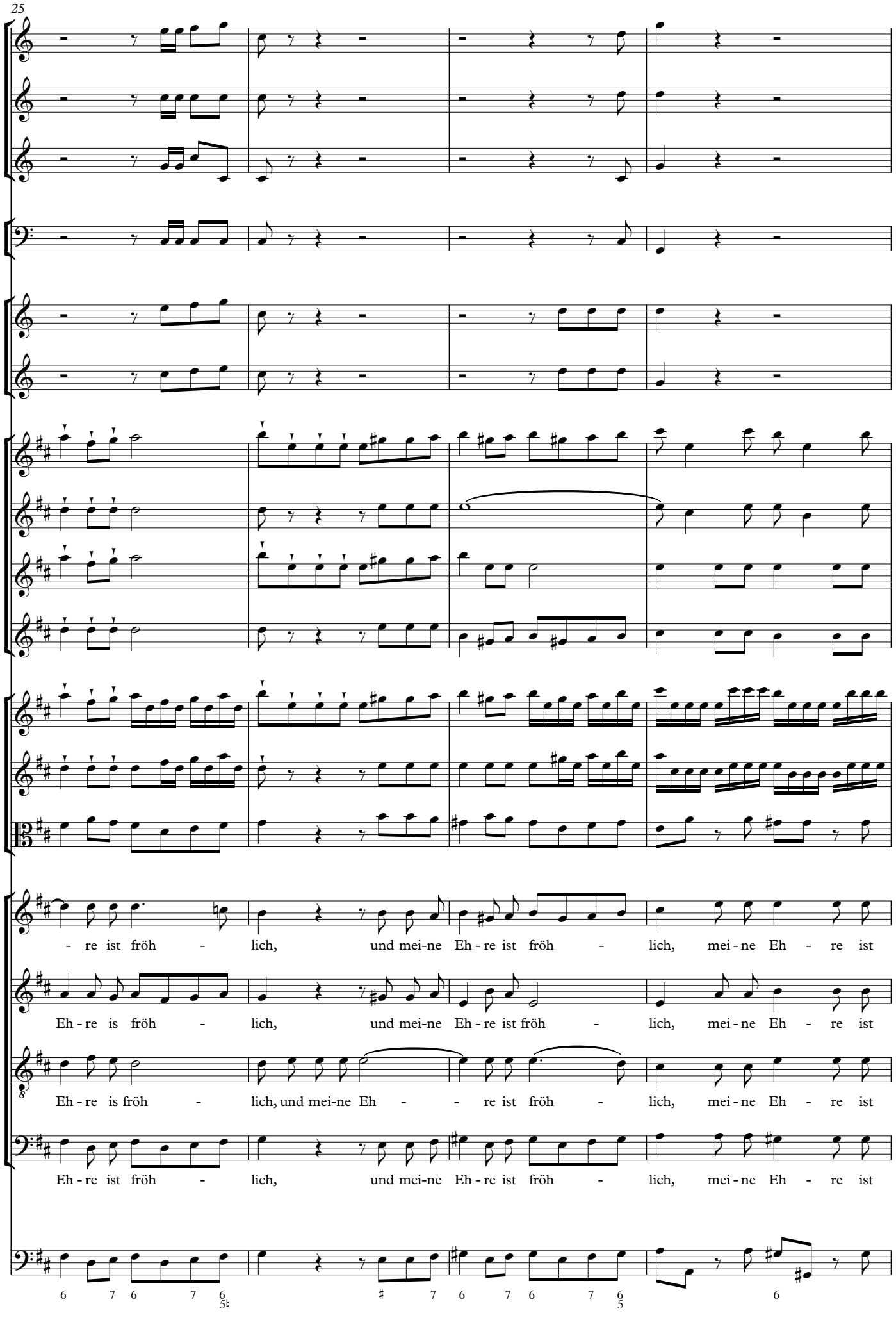
Da-rum freu-et sich mein Herz, da-rum

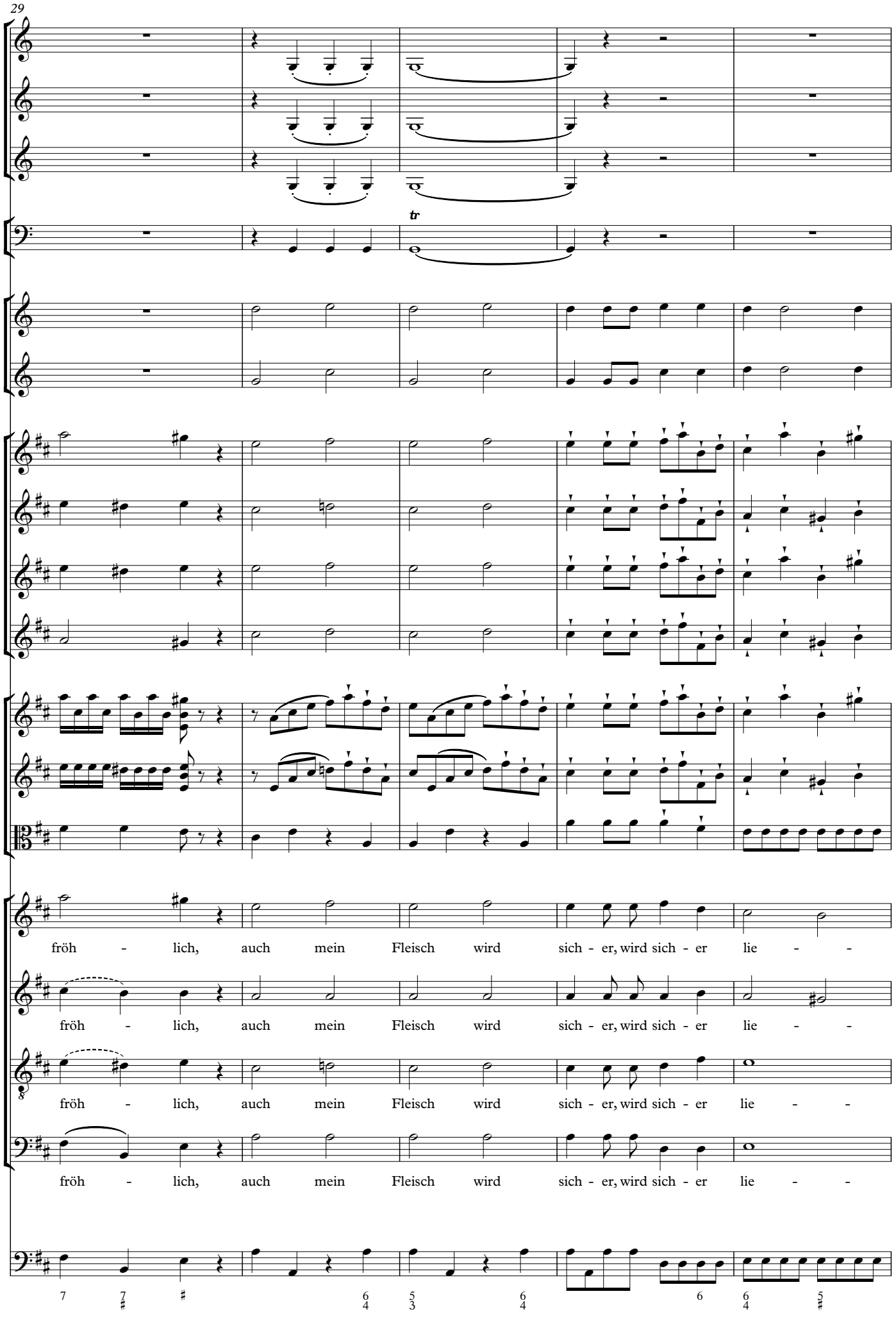
Da-rum freu-et sich mein Herz, da-rum

unison [*tasto solo*]


16
poco p
Solo
freu - - - - et sich mein Herz, und mei-ne Eh-re ist fröh - lich, da-rum freu - - - et sich mein
freu - - - - et sich mein Herz, und mei-ne Eh-re ist fröh - lich,
[Solo]
freu - - - - et sich mein Herz, und mei-ne Eh-re ist fröh - lich, da-rum freu - - - et sich mein
freu - - - - et sich mein Herz, und mei-ne Eh-re ist fröh - lich,


21
poco p
[f]
Tutti
Herz, und mei-ne Eh - re ist fröh- lich, und mei-ne Eh -
Solo
[Tutti]
und mei-ne Eh - re is fröh- lich, da-rum freu - - - et sich mein Herz, und mei-ne
Tutti
Herz, und mei-ne Eh - re ist fröh- lich, und mei-ne
Solo
[Tutti]
und mei-ne Eh - re ist fröh- lich, da-rum freu - - - et sich mein Herz, und mei-ne
ohne fagotte[n]
mit fagotten


25
- re ist fröh - lich, und mei-ne Eh - re ist fröh - lich, mei - ne Eh - re ist
Eh - re is fröh - lich, und mei-ne Eh - re ist fröh - lich, mei - ne Eh - re ist
Eh - re is fröh - lich, und mei-ne Eh - - re ist fröh - lich, mei - ne Eh - re ist
Eh - re ist fröh - lich, und mei-ne Eh - re ist fröh - lich, mei - ne Eh - re ist


29
tr
fröh - lich, auch mein Fleisch wird sich - er, wird sich - er lie - -
fröh - lich, auch mein Fleisch wird sich - er, wird sich - er lie - -
fröh - lich, auch mein Fleisch wird sich - er, wird sich - er lie - -
fröh - lich, auch mein Fleisch wird sich - er, wird sich - er lie - -

34

f

f

f

ff

ff

ff

ff

ff

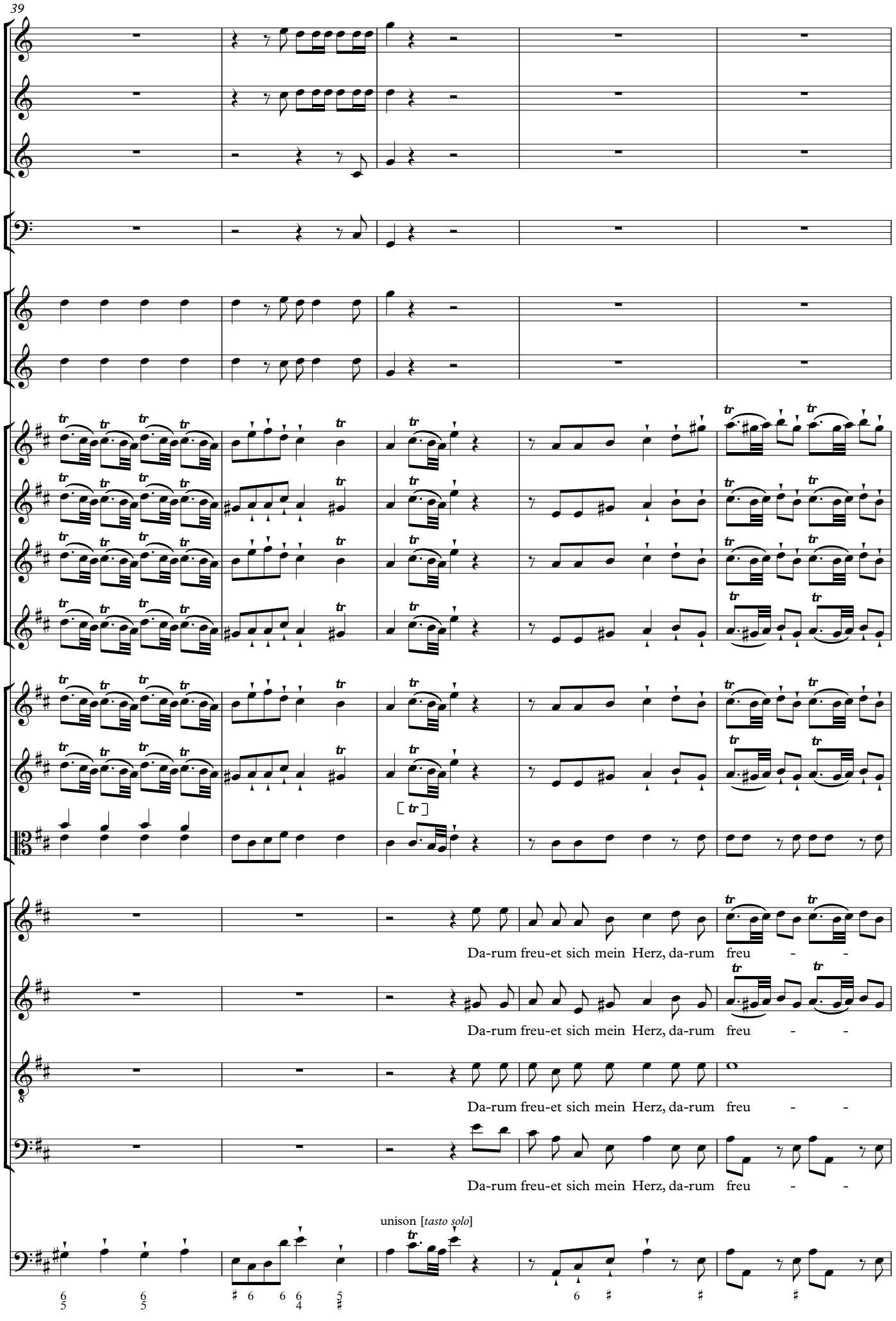
gen, da-rum freu-et sich mein Herz, und mei-ne Eh - re ist fröh - lich.

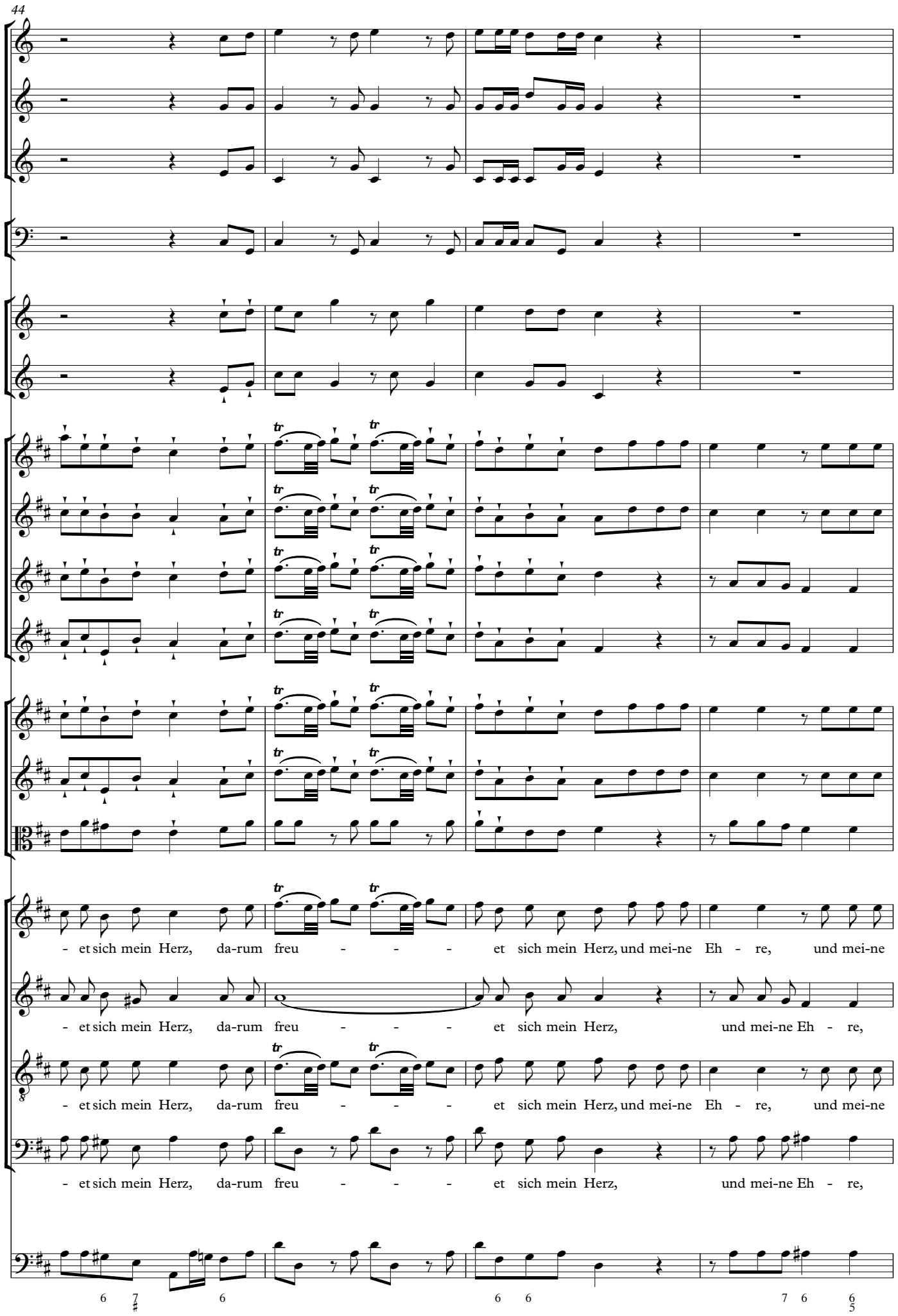
gen, da-rum freu-et sich mein Herz, und mei-ne Eh - re ist fröh - lich.

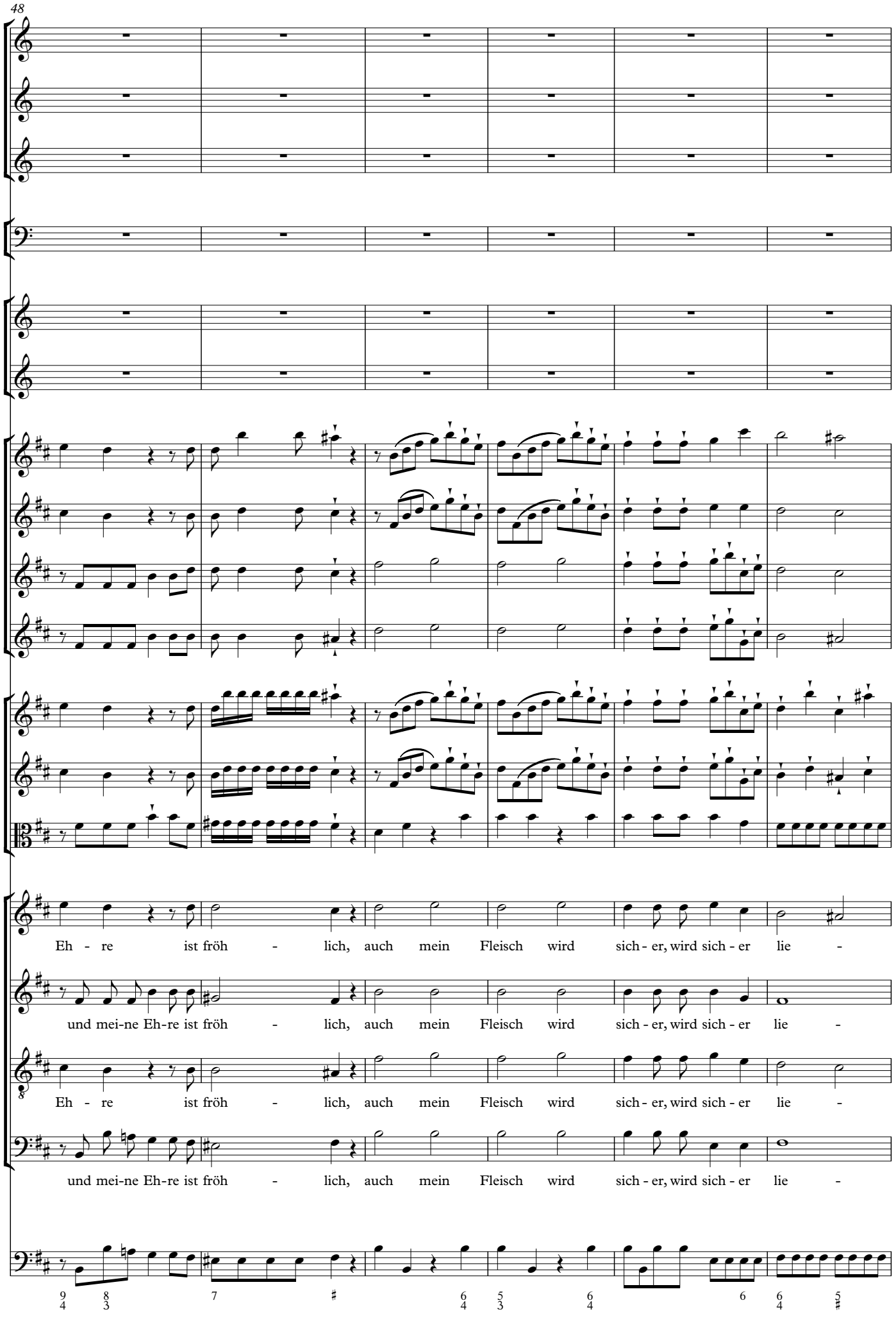
gen, da-rum freu-et sich mein Herz, und mei-ne Eh - re ist fröh - lich.

gen, da-rum freu-et sich mein Herz, und mei-ne Eh - re ist fröh - lich.

ff


39
Da-rum freu-et sich mein Herz, da-rum freu - -
Da-rum freu-et sich mein Herz, da-rum freu - -
Da-rum freu-et sich mein Herz, da-rum freu - -
Da-rum freu-et sich mein Herz, da-rum freu - -
unison [tasto solo]


44
- et sich mein Herz, da-rum freu - - - et sich mein Herz, und mei-ne Eh - re, und mei-ne
- et sich mein Herz, da-rum freu - - - et sich mein Herz, und mei-ne Eh - re,
- et sich mein Herz, da-rum freu - - - et sich mein Herz, und mei-ne Eh - re, und mei-ne
- et sich mein Herz, da-rum freu - - - et sich mein Herz, und mei-ne Eh - re,
6 7 6 6 6 7 6 6 5


48
Eh - re ist fröh - lich, auch mein Fleisch wird sich - er, wird sich - er lie -
und mei-ne Eh-re ist fröh - lich, auch mein Fleisch wird sich - er, wird sich - er lie -
Eh - re ist fröh - lich, auch mein Fleisch wird sich - er, wird sich - er lie -
und mei-ne Eh-re ist fröh - lich, auch mein Fleisch wird sich - er, wird sich - er lie -

54

poco p

f

Solo

gen, und mei-ne Eh - re ist fröh - - lich, da-rum

Solo

Tutti

gen, da-rum freu - - - et sich mein Herz, und mei-ne Eh - re ist fröh - lich,

[Solo]

[Tutti]

gen, da-rum freu - - - et sich mein Herz, und mei-ne Eh - re ist fröh - - lich,

Solo

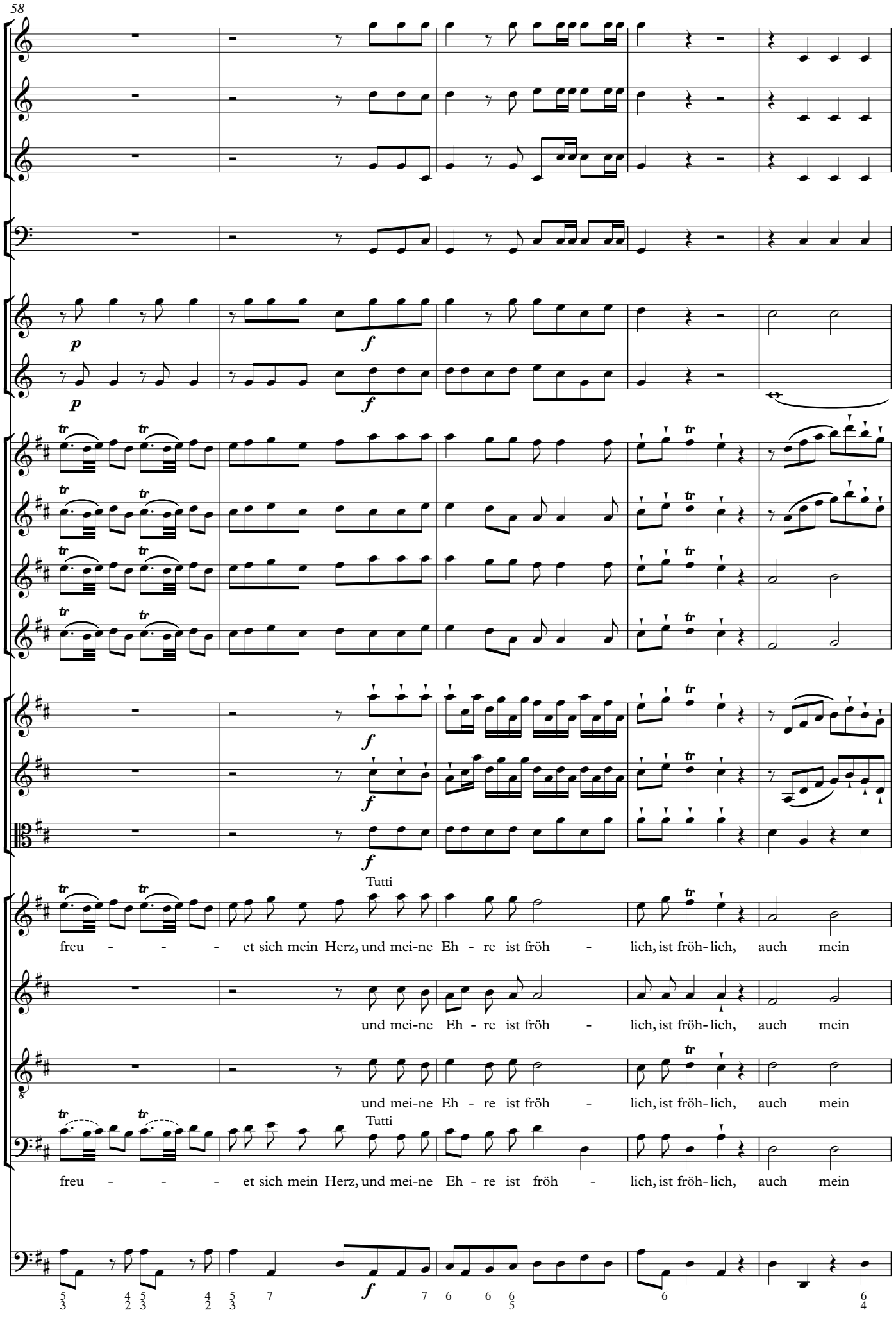
gen, und mei-ne Eh - re ist fröh - lich, da-rum

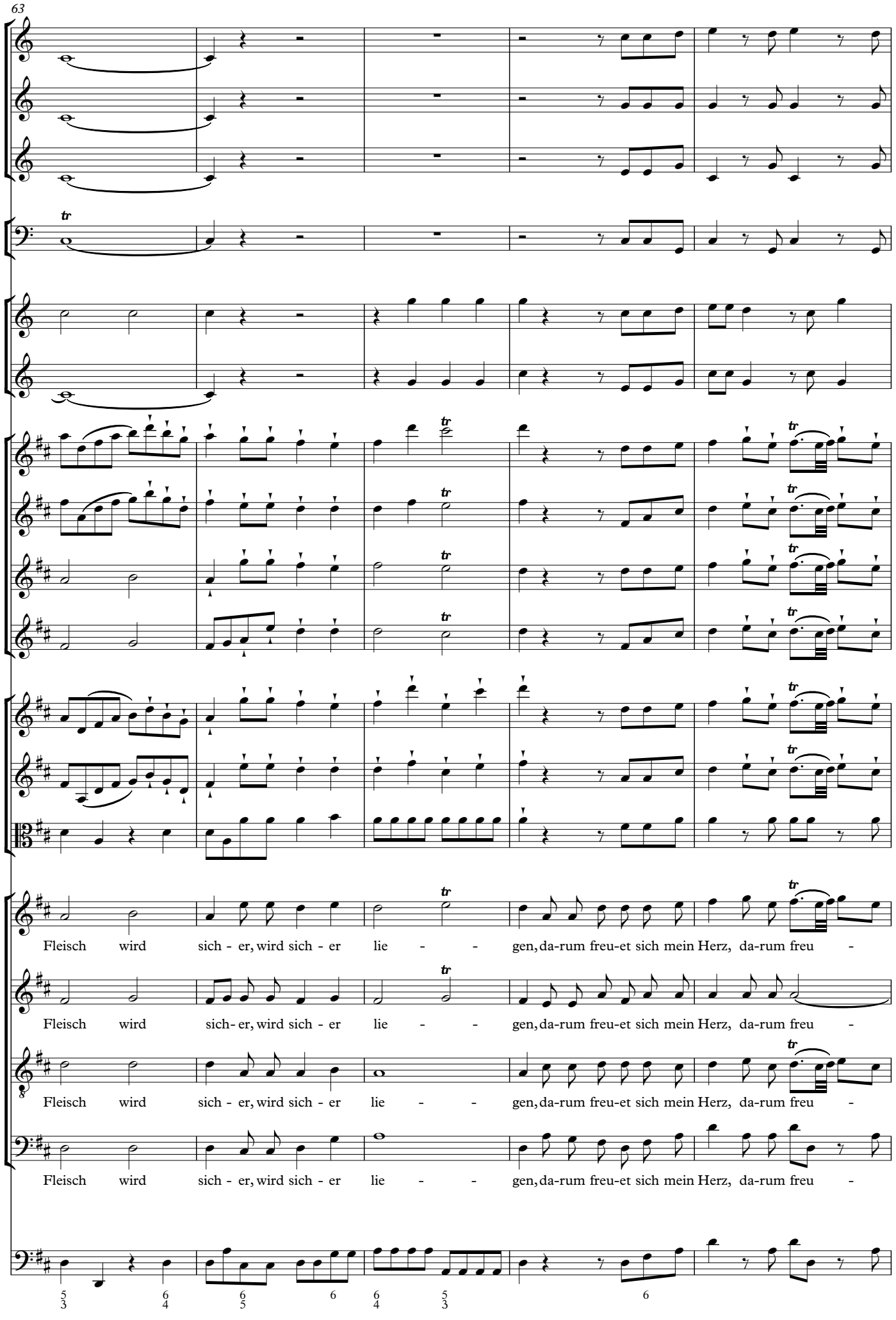
f

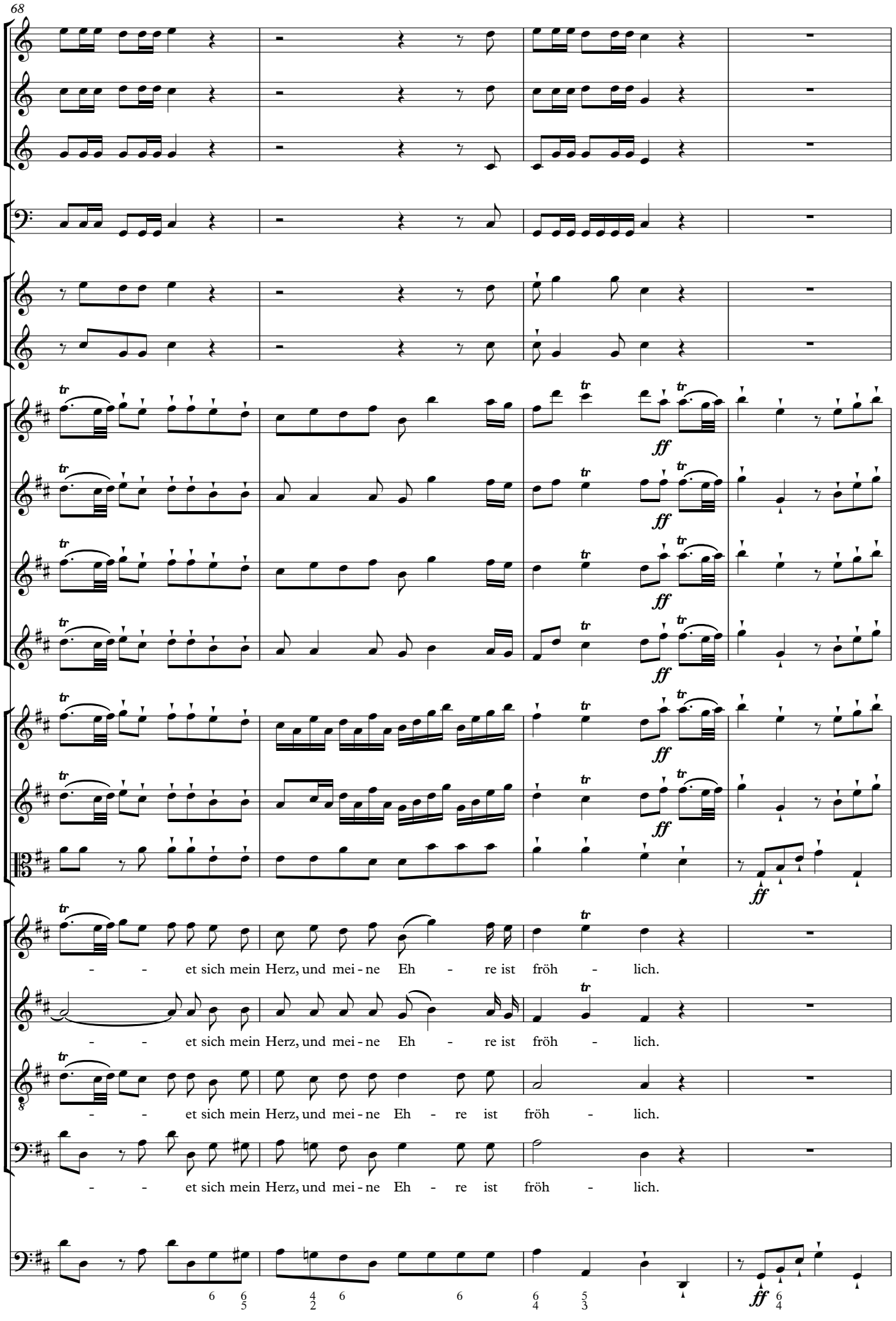
p

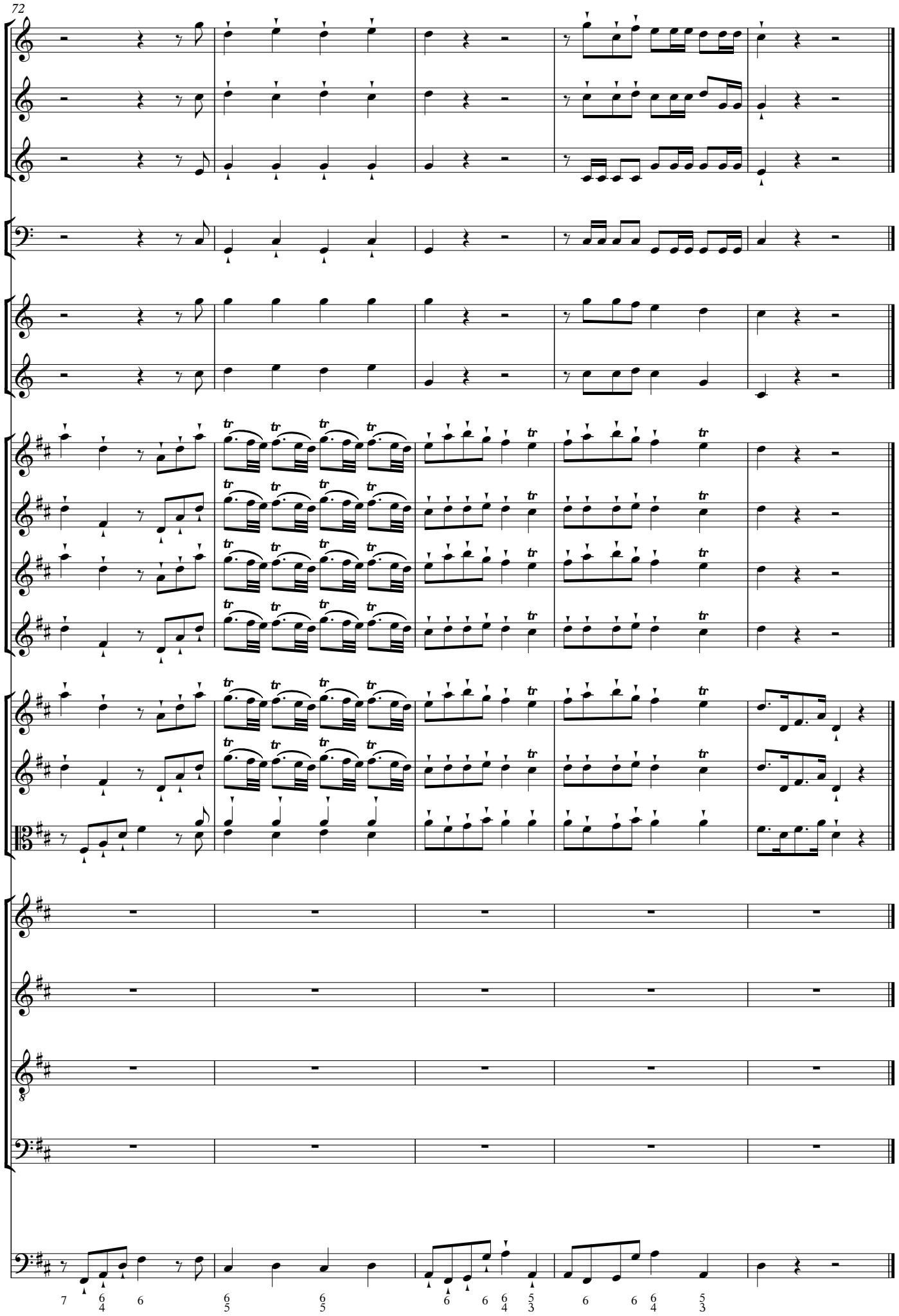
♯ 7 6 7 6

4/2

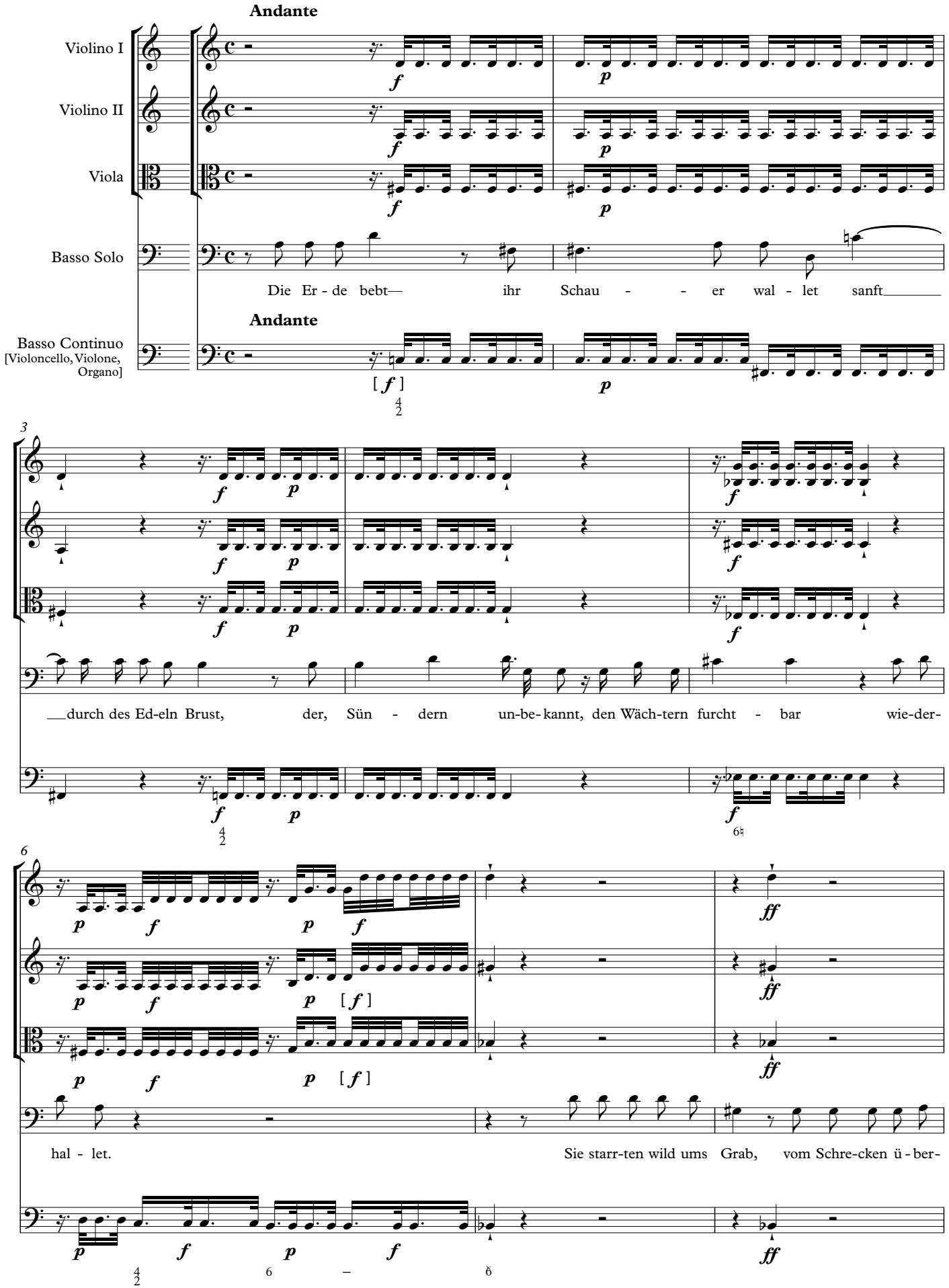

58
p
f
Tutti
freu - - - et sich mein Herz, und mei-ne Eh - re ist fröh - lich, ist fröh- lich, auch mein
und mei-ne Eh - re ist fröh - lich, ist fröh- lich, auch mein
und mei-ne Eh - re ist fröh - lich, ist fröh- lich, auch mein
Tutti
freu - - - et sich mein Herz, und mei-ne Eh - re ist fröh - lich, ist fröh- lich, auch mein


63
Fleisch wird sich - er, wird sich - er lie - - gen, da-rum freu-et sich mein Herz, da-rum freu -
Fleisch wird sich- er, wird sich - er lie - - gen, da-rum freu-et sich mein Herz, da-rum freu -
Fleisch wird sich - er, wird sich - er lie - - gen, da-rum freu-et sich mein Herz, da-rum freu -
Fleisch wird sich - er, wird sich - er lie - - gen, da-rum freu-et sich mein Herz, da-rum freu -


68
ff
- - et sich mein Herz, und mei - ne Eh - re ist fröh - lich.
- - et sich mein Herz, und mei - ne Eh - re ist fröh - lich.
- - et sich mein Herz, und mei - ne Eh - re ist fröh - lich.
- - et sich mein Herz, und mei - ne Eh - re ist fröh - lich.


72
tr
8
7 6/4 6 6/5 6/5 6 6 6/4 5/3 6 6 6/4 5/3

2. Recitativo



9

mannt, als tri - um-phi - rend Got - tes Arm das Land, das Sün-der-schaa-ren trug, er -

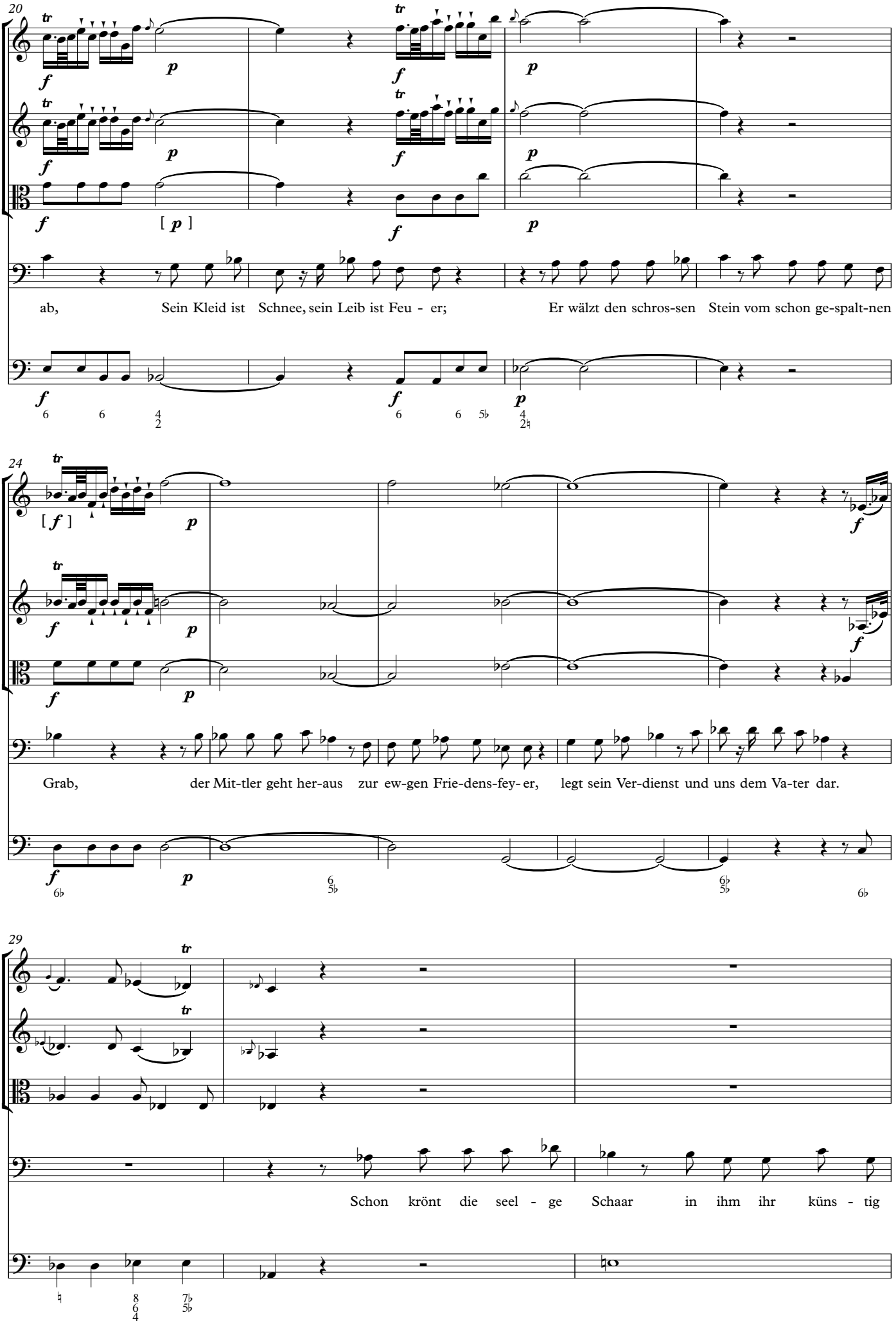
12

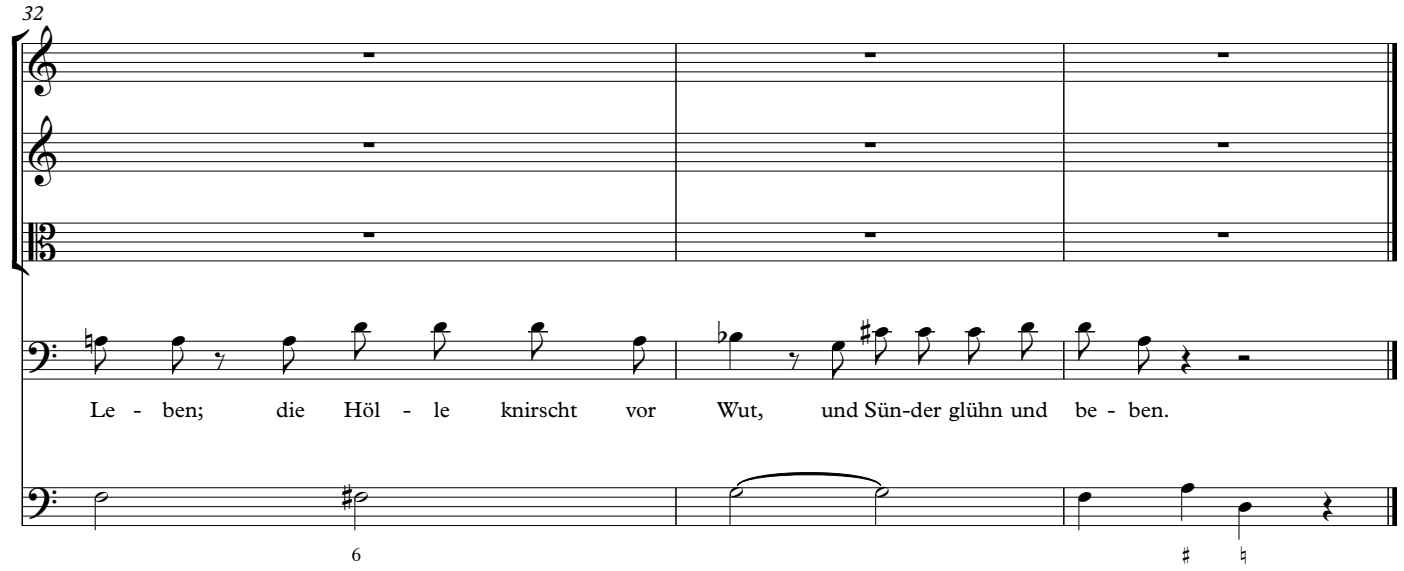
schüt-ter- te; dort sank ein Hü-gel ein; der Fel-sen zit-ter- te.

unison [*tasto solo*]

16

Ein En-gel steigt voll Pracht her -


20
ab, Sein Kleid ist Schnee, sein Leib ist Feu - er; Er wälzt den schros-sen Stein vom schon ge-spalt-nen
24
Grab, der Mit-tler geht her-aus zur ew-gen Frie-dens-fey- er, legt sein Ver-dienst und uns dem Va-ter dar.
29
Schon krönt die seel - ge Schaar in ihm ihr küns - tig


32
Le - ben; die Höl - le knirscht vor Wut, und Sün-der glühn und be - ben.
6

3. Aria

Vivace

Corno I in F

Corno II in F

Flauto traverso I

Flauto traverso II

Oboe I

Oboe II

Fagotto

Violino I

Violino II

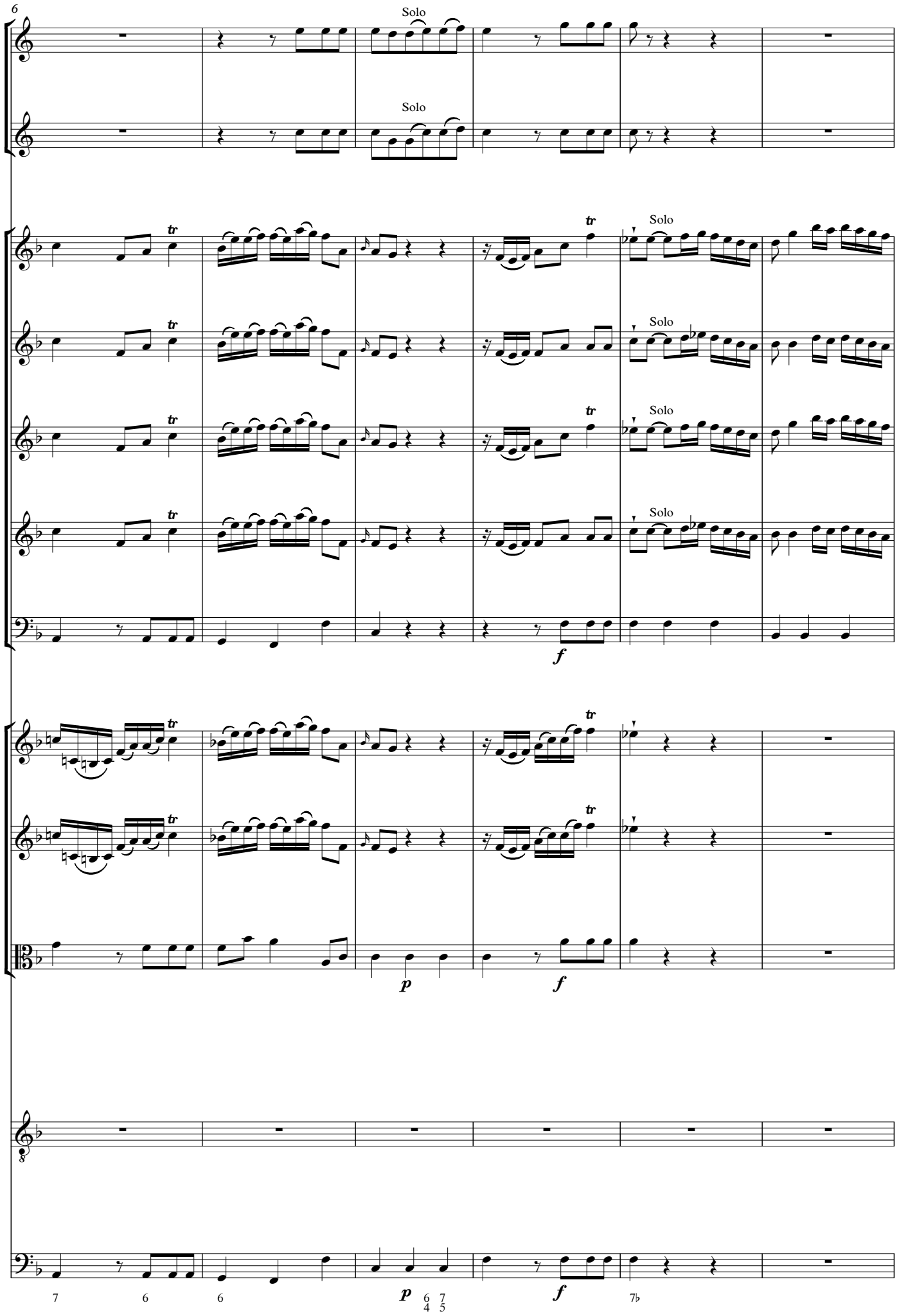
Viola

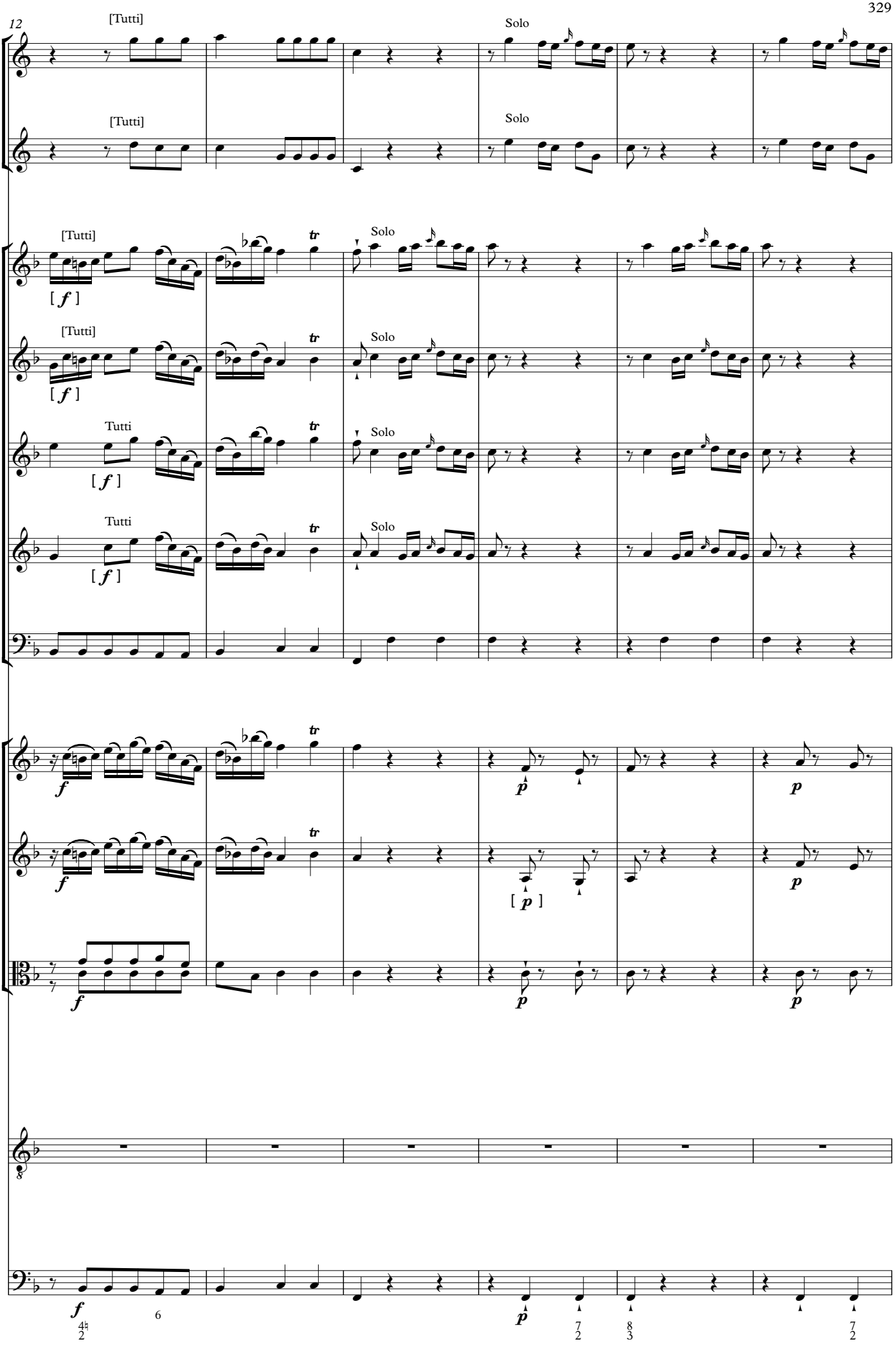
Tenor Solo

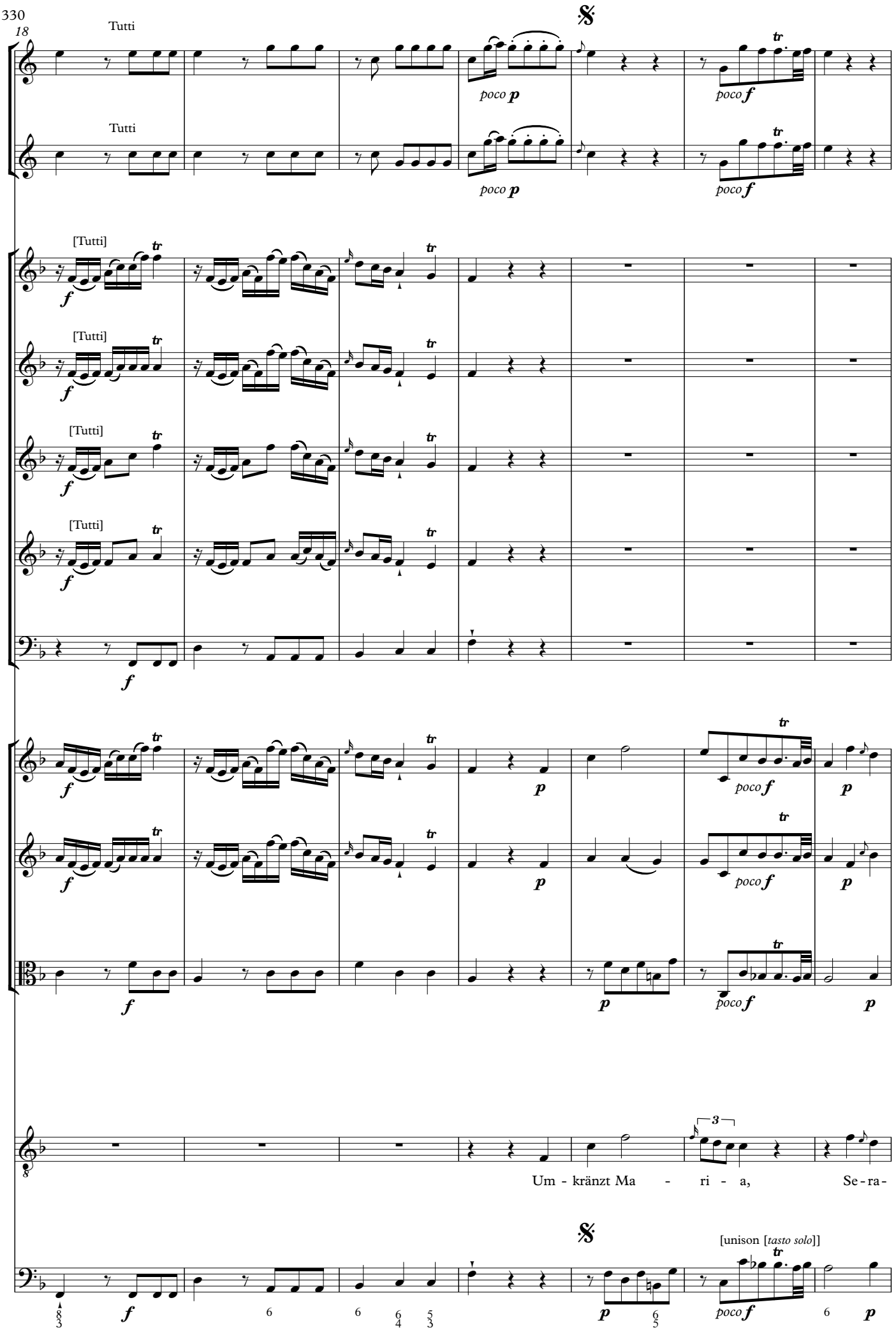
Vivace

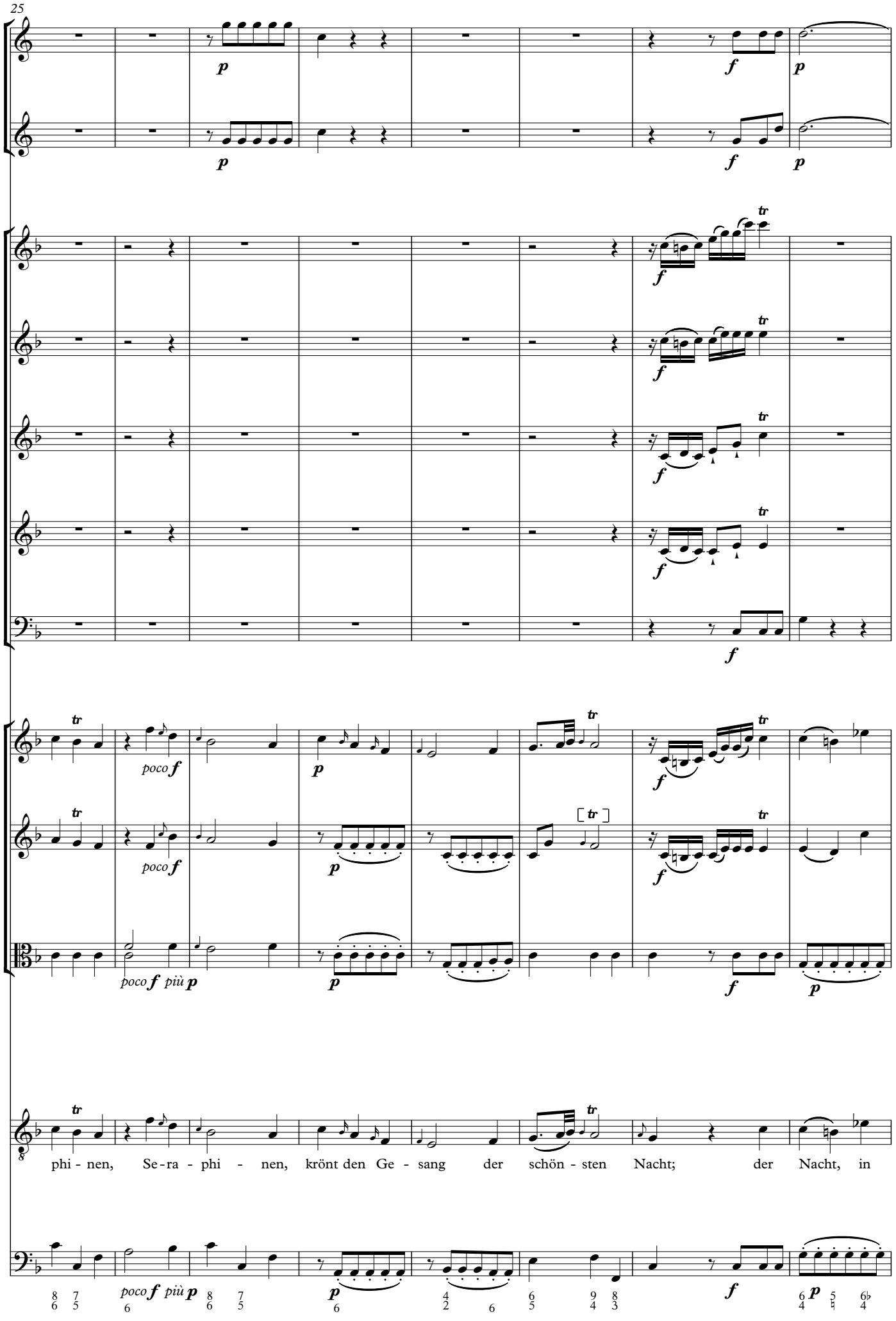
unison [*tasto solo*]

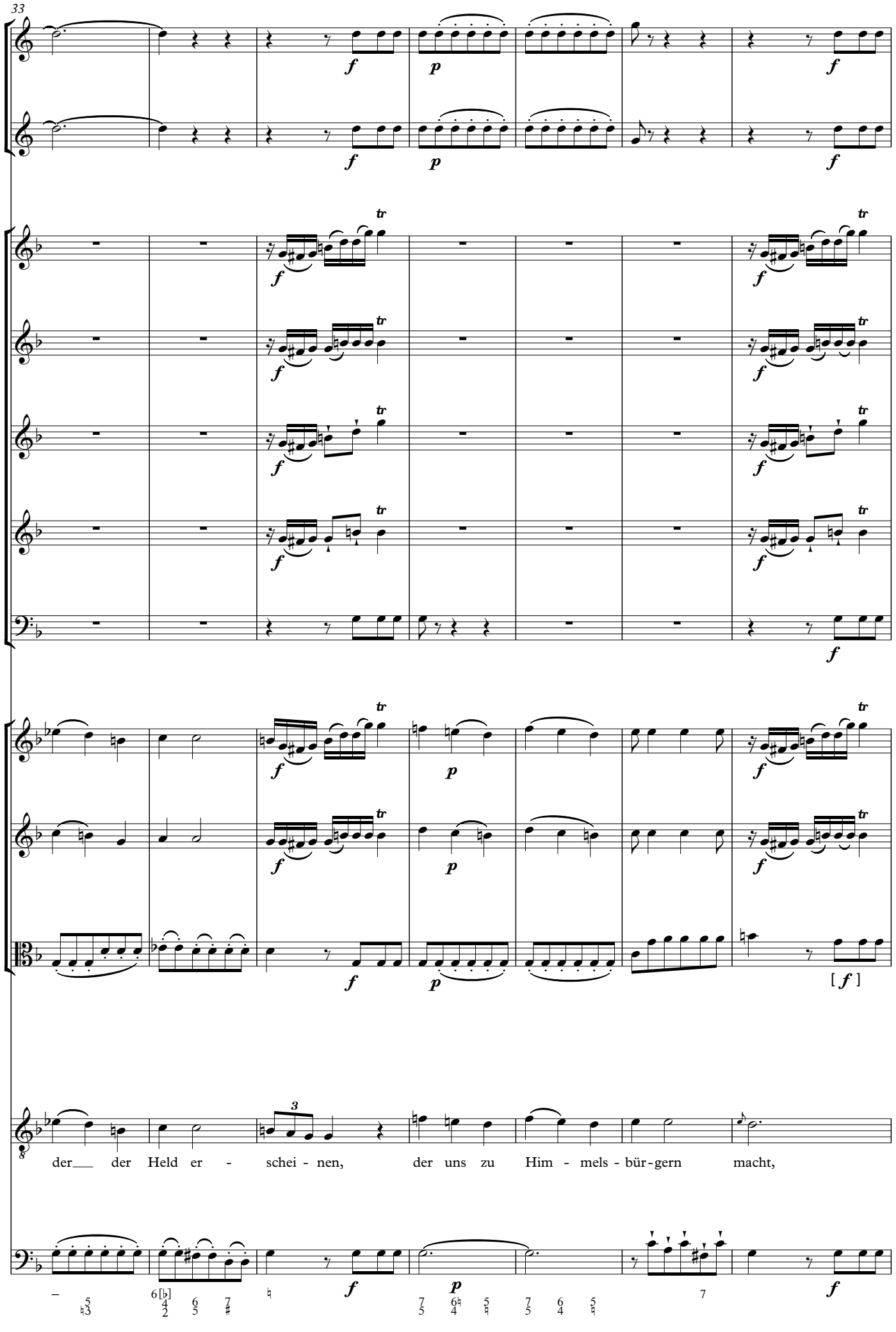
Basso Continuo
[Violoncello, Violone, Organo]

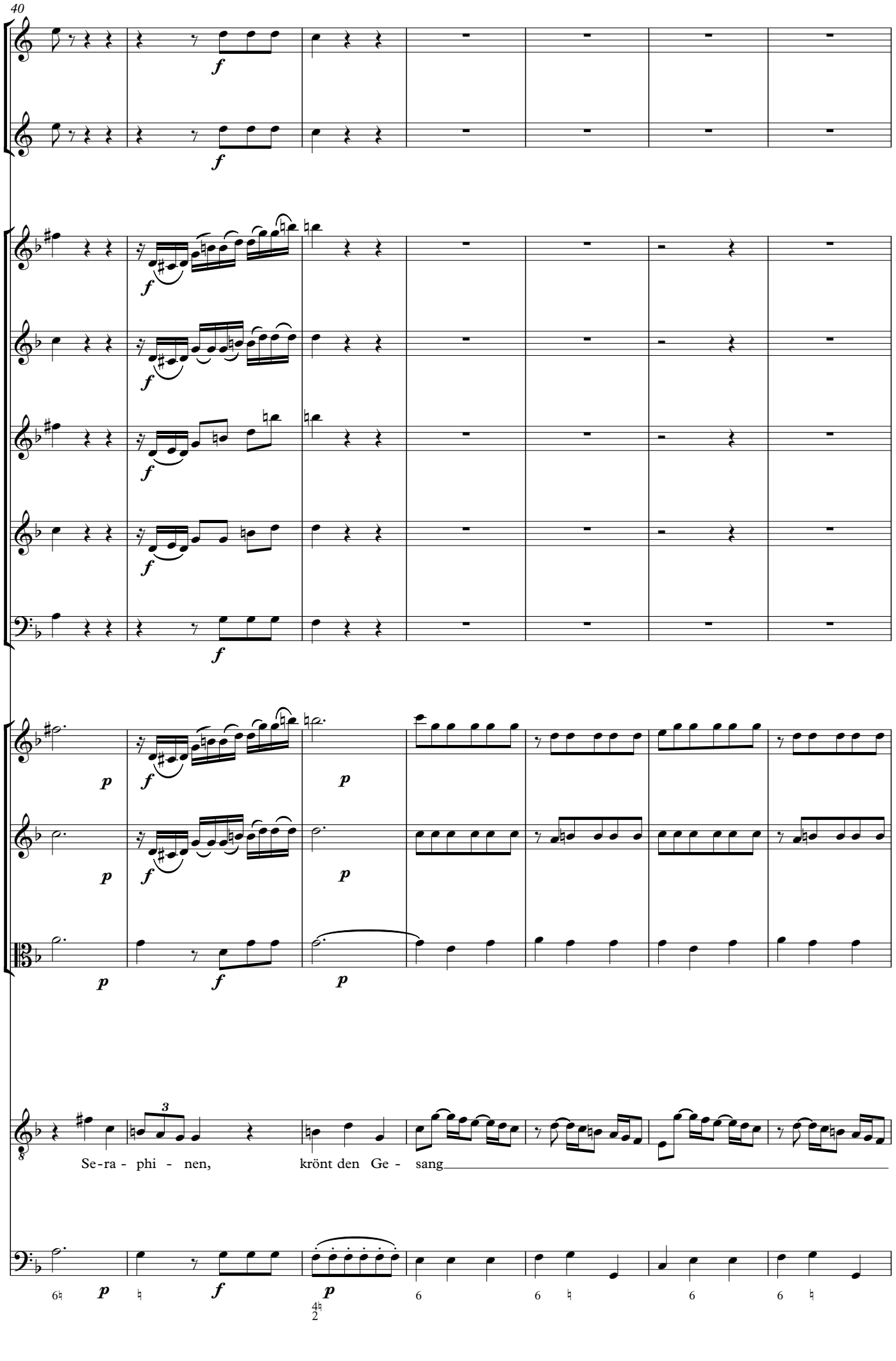

6
Solo
Solo
tr
Solo
Solo
Solo
Solo
f
tr
tr
p
f
8
7
6
6
p
6 7
4 5
f
7♭

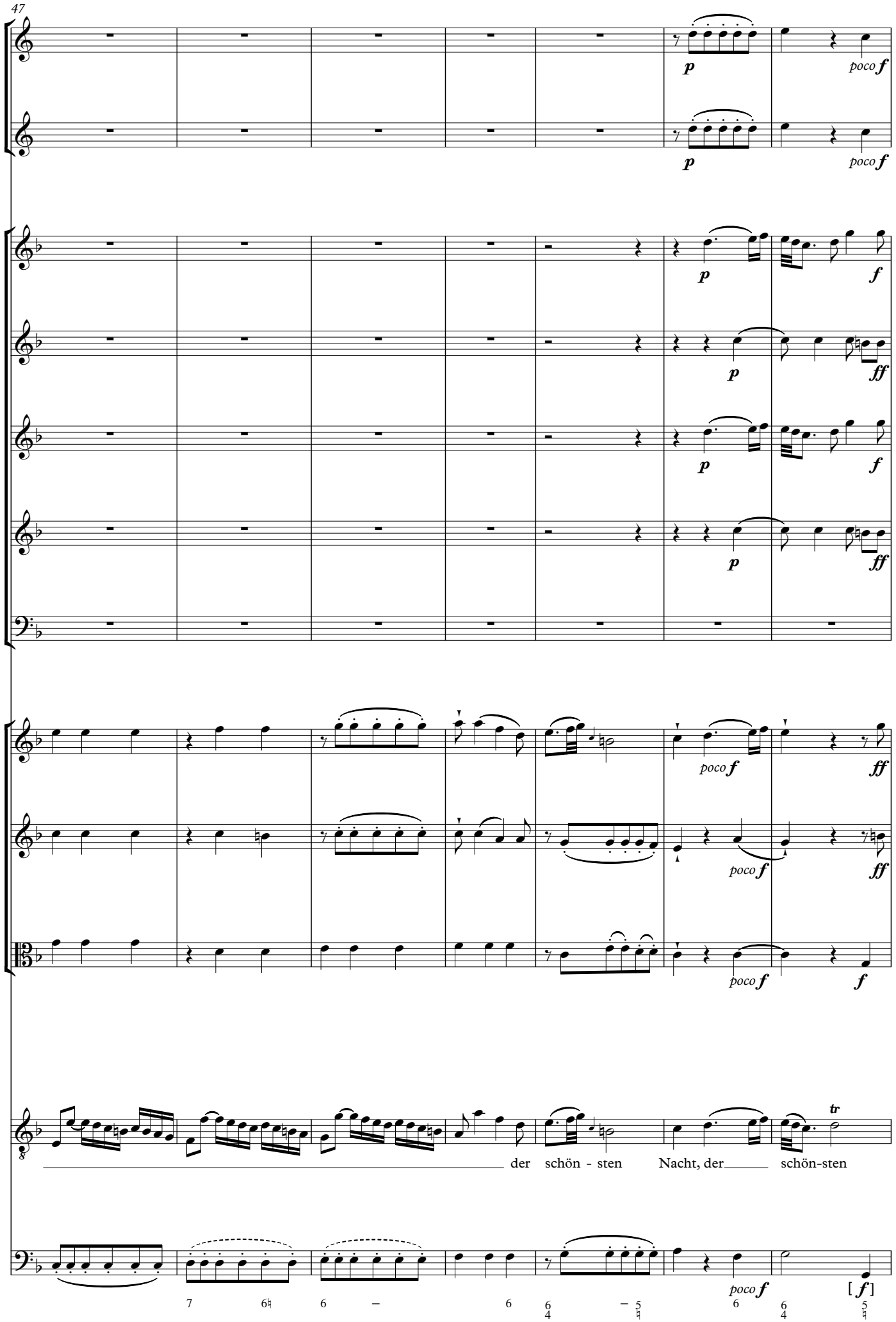

12
[Tutti]
Solo
[Tutti]
Solo
[Tutti]
[f]
tr
Solo
[Tutti]
[f]
tr
Solo
Tutti
[f]
tr
Solo
Tutti
[f]
tr
Solo
f
tr
p
p
f
tr
[p]
p
f
p
p
f
p
4♮
2
6
7
2
8
3
7
2

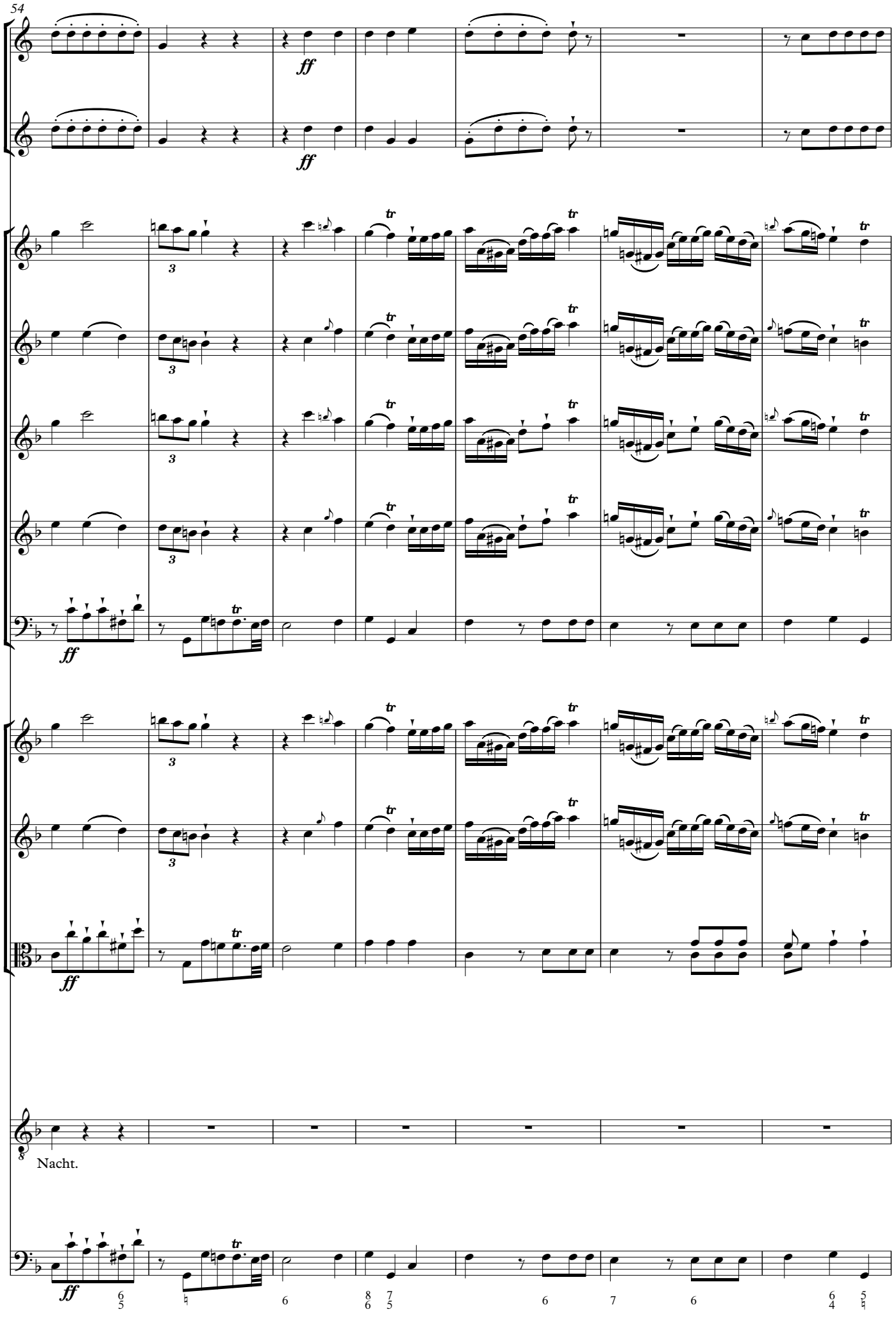

18
Tutti
Tutti
poco p
poco f
[Tutti]
[Tutti]
[Tutti]
[Tutti]
f
p
poco f
Um - kränzt Ma - ri - a,
Se - ra -
[unison [tasto solo]]


25
poco f
più p
phi - nen, Se - ra - phi - nen, krönt den Ge - sang der schön - sten Nacht; der Nacht, in

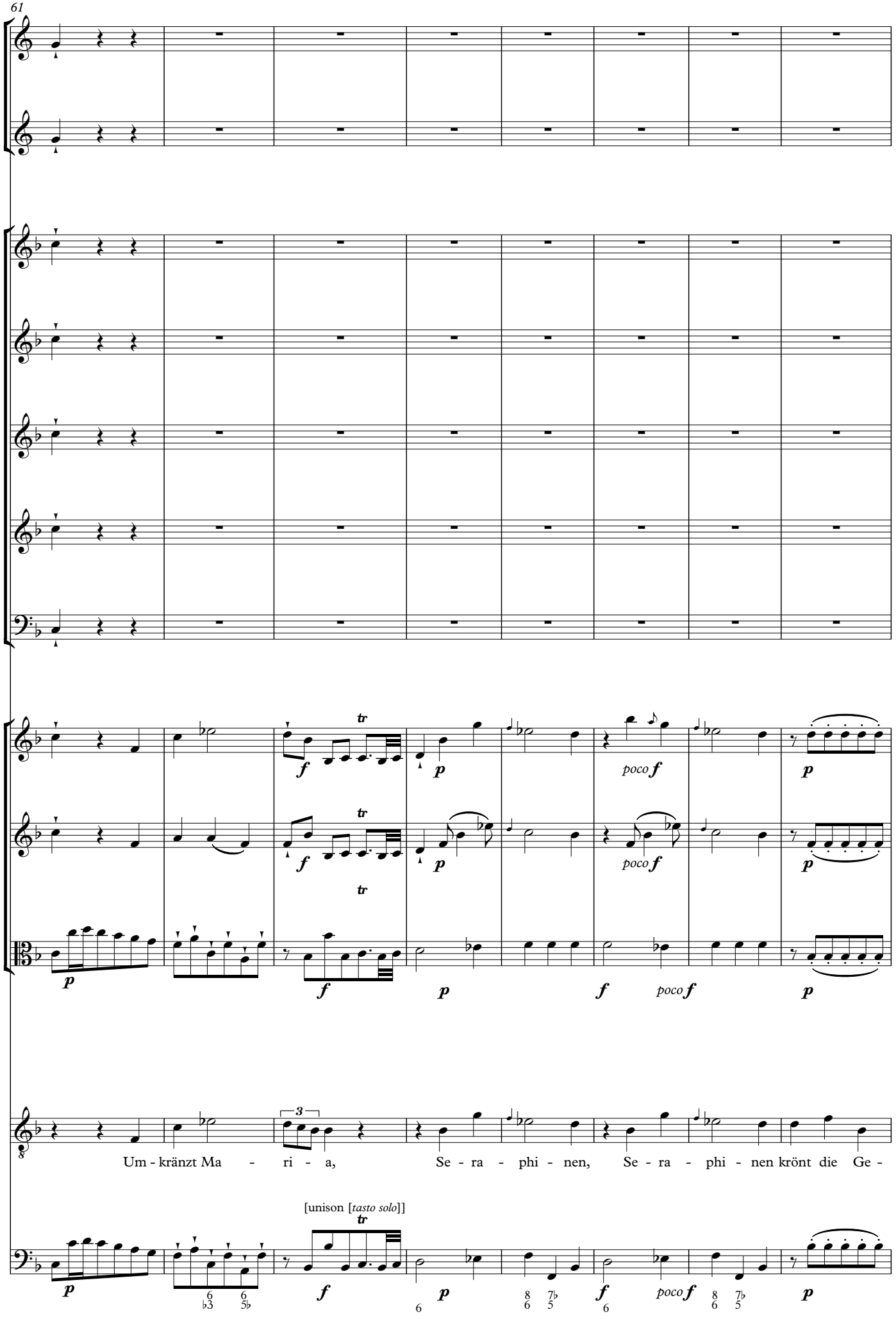

33
f
p
tr
[f]
3
der___ der Held er - schei - nen, der uns zu Him - mels - bür - gern macht,

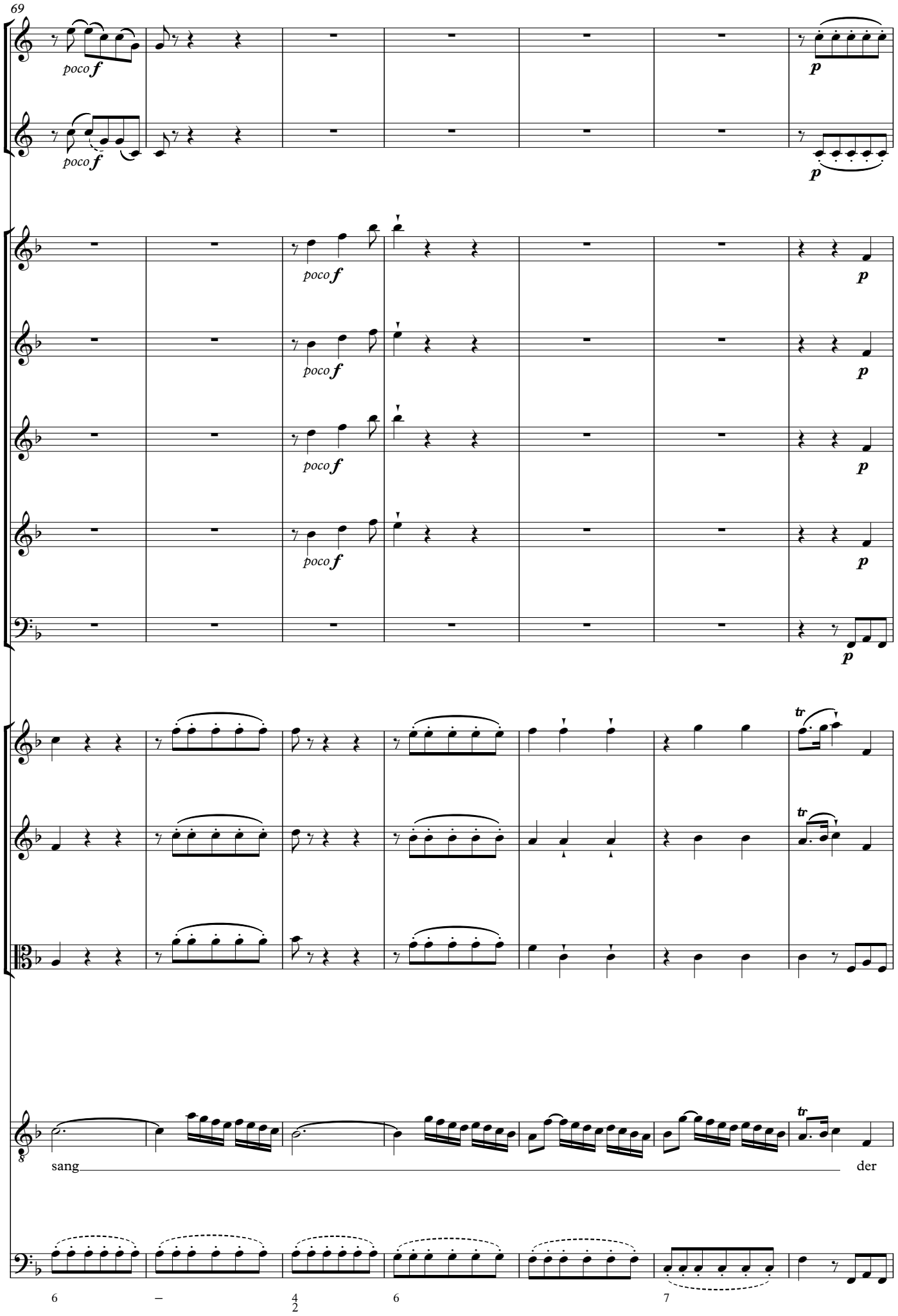

40
Se-ra - phi - nen, krönt den Ge - sang


47
p
poco f
ff
tr
der schön - sten Nacht, der schön-sten
[f]

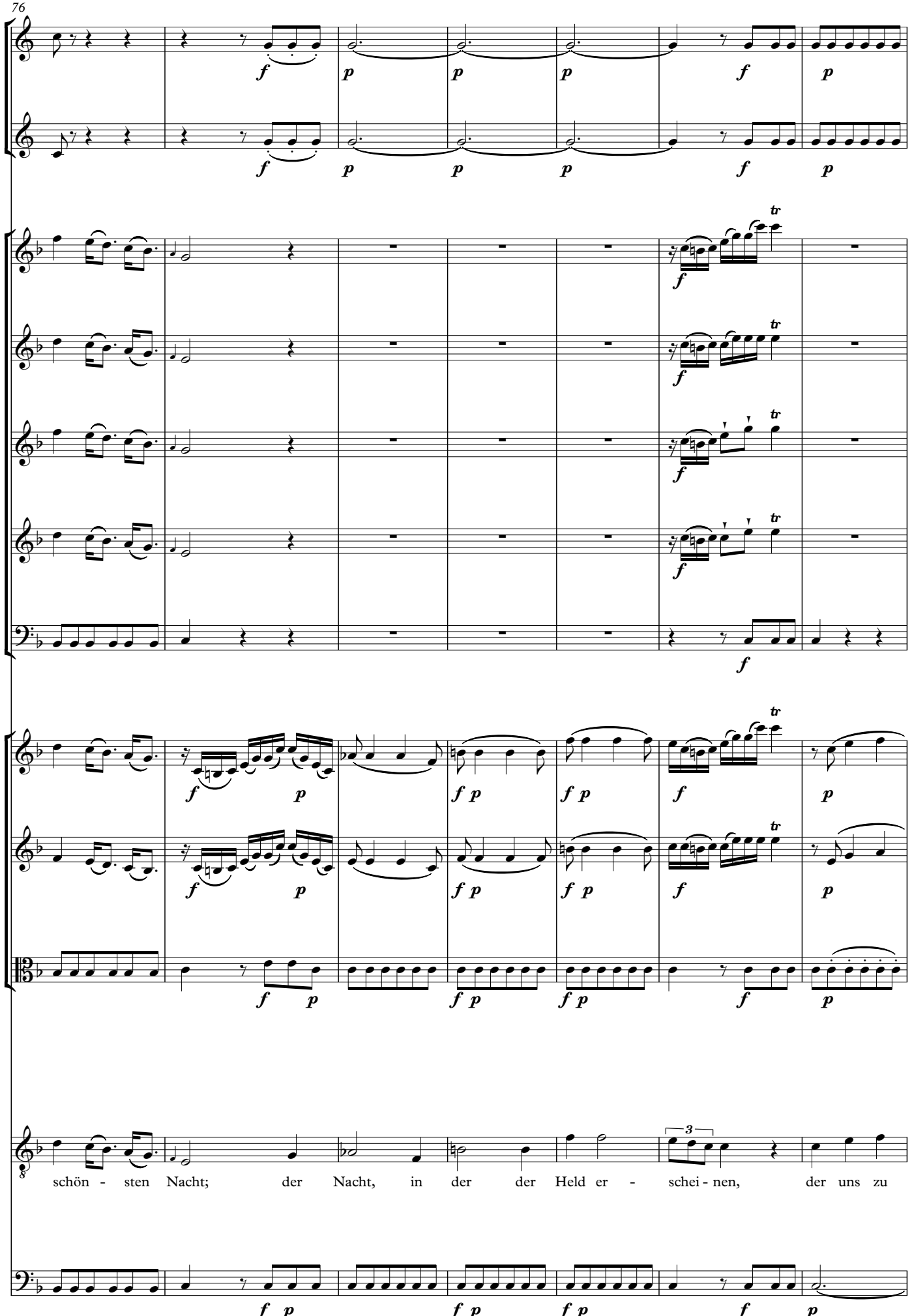

54
ff
ff
ff
ff
Nacht.

61

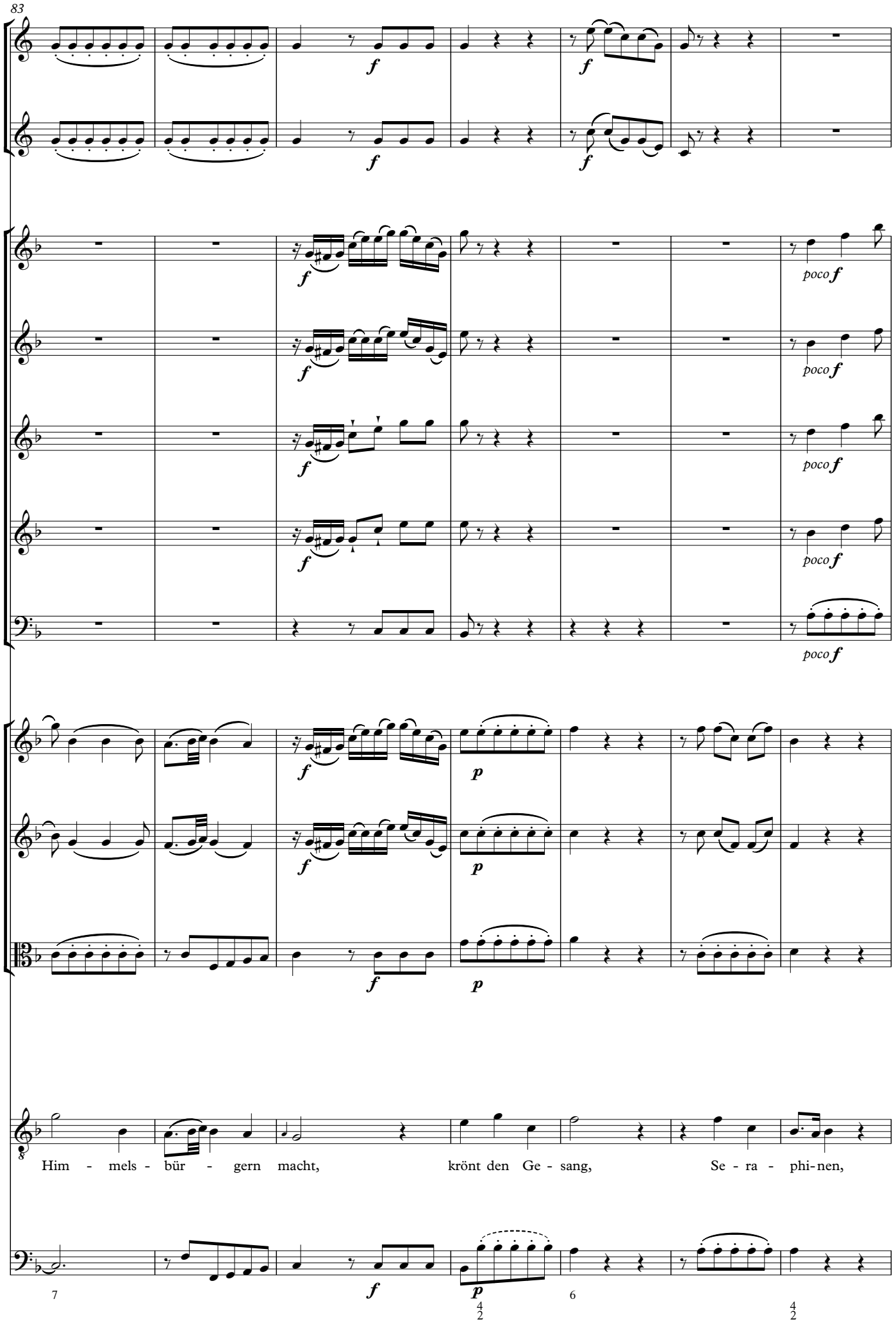

Um - kränzt Ma - ri - a, Se - ra - phi - nen, Se - ra - phi - nen krönt die Ge -
[unison [tasto solo]]


69
poco f
p
sang
der
6
4
2
7

76



schön - sten Nacht; der Nacht, in der der Held er - schei - nen, der uns zu


83
f
poco f
p
Him - mels - bür - gern macht, krönt den Ge - sang, Se - ra - phi-nen,
7
6
4/2
4/2

90

p p

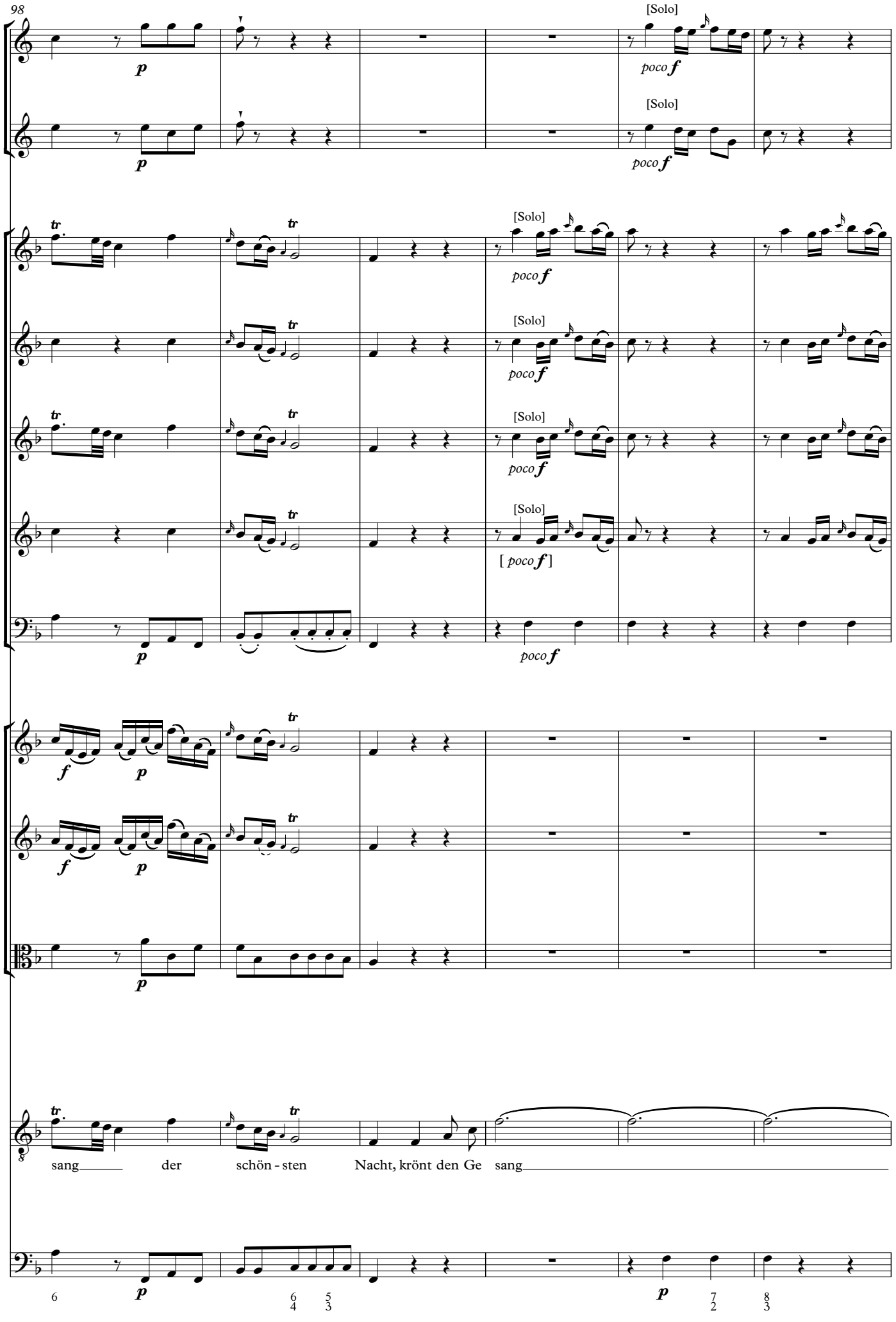
p pp p pp p pp p pp pp pp

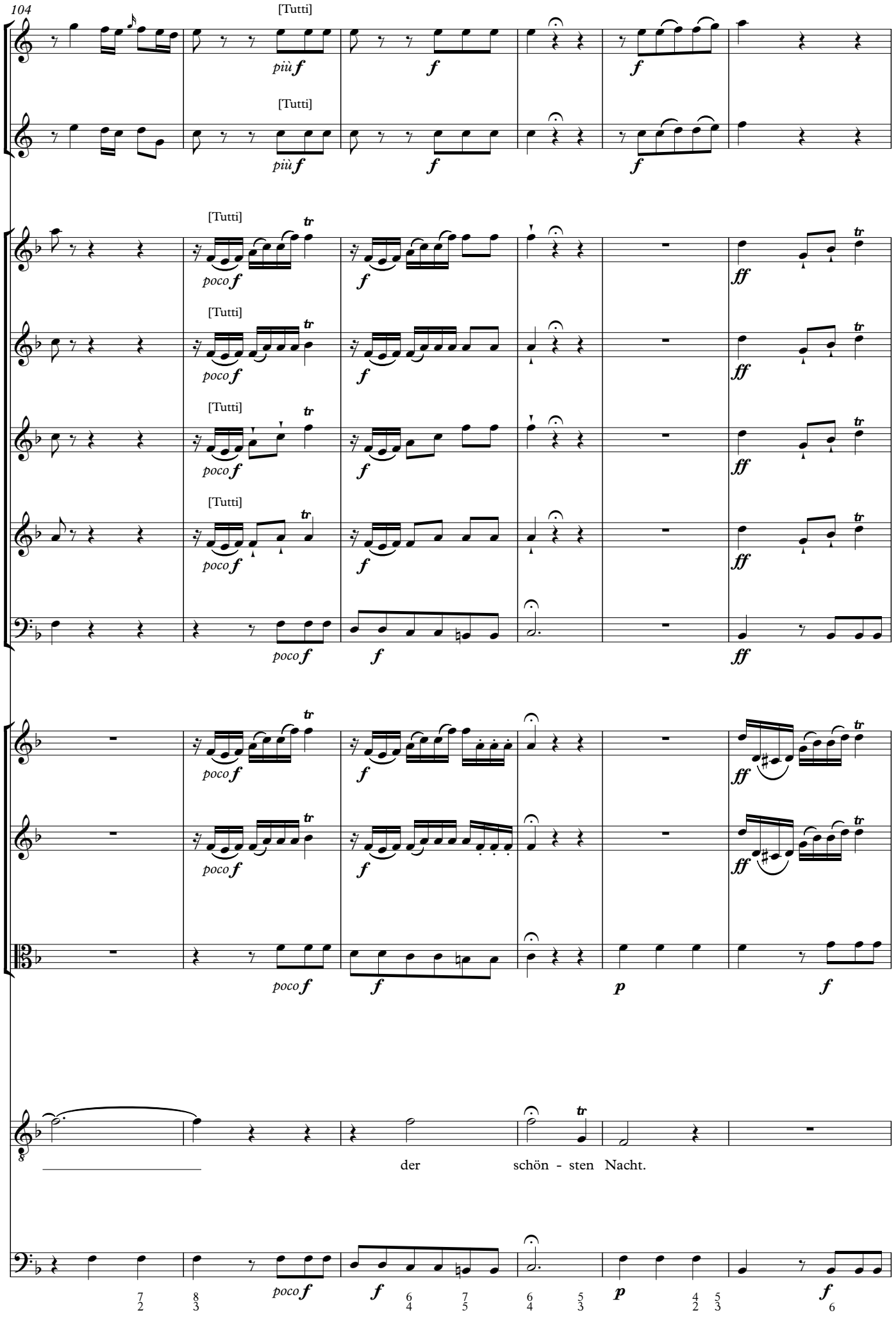
poco f p poco f p poco f p

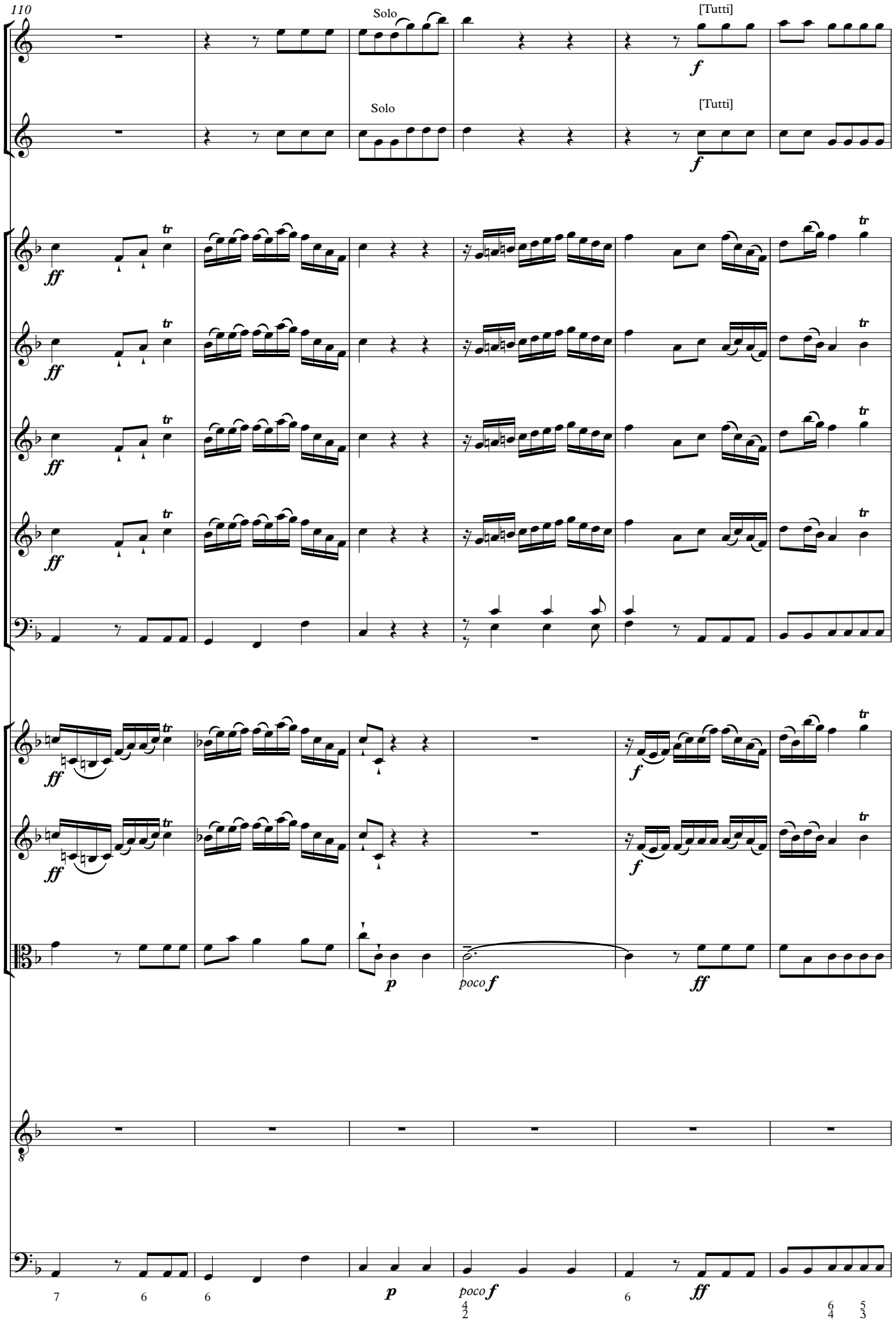
krönt den Ge - sang, den Ge

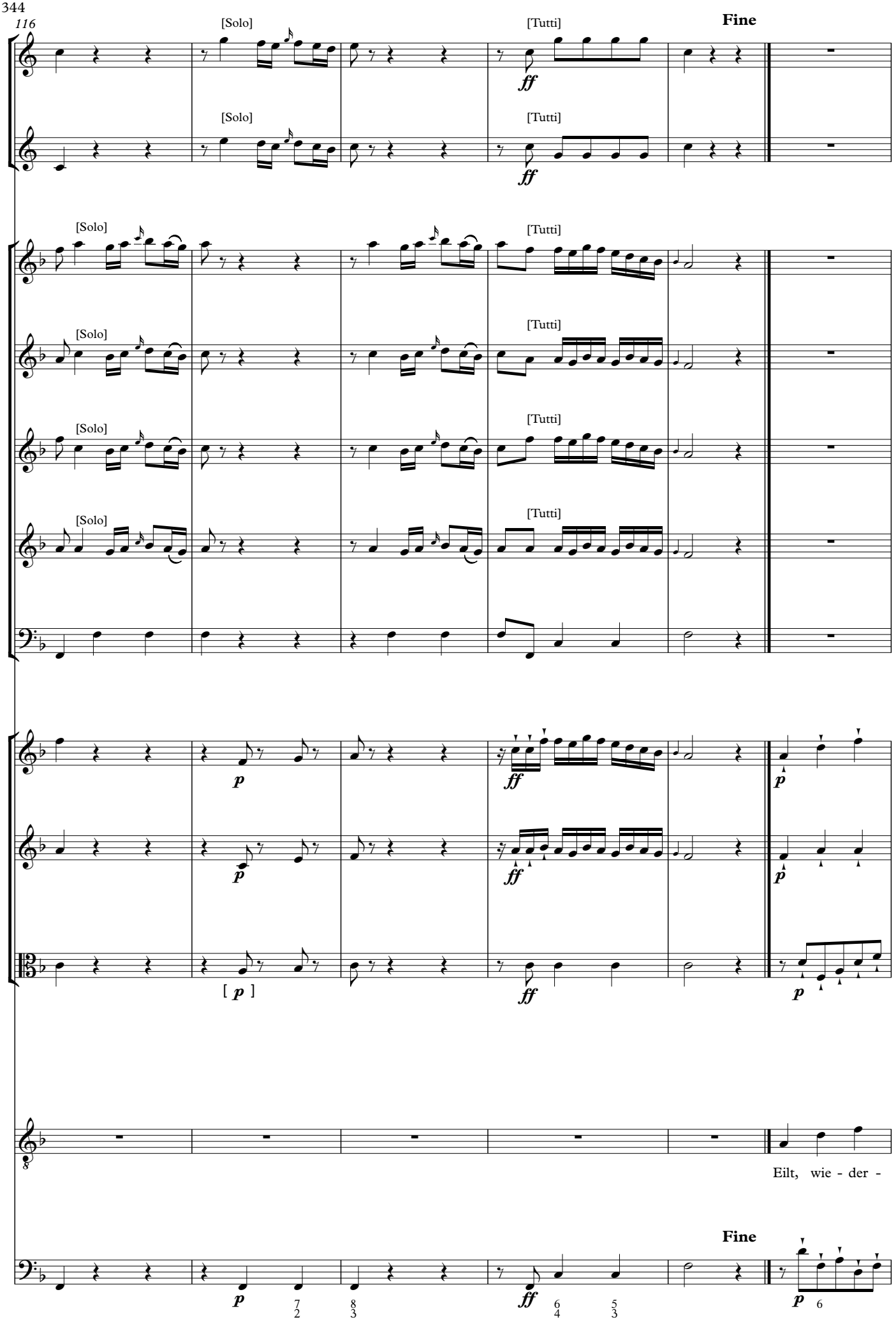
6 7 7 poco f p

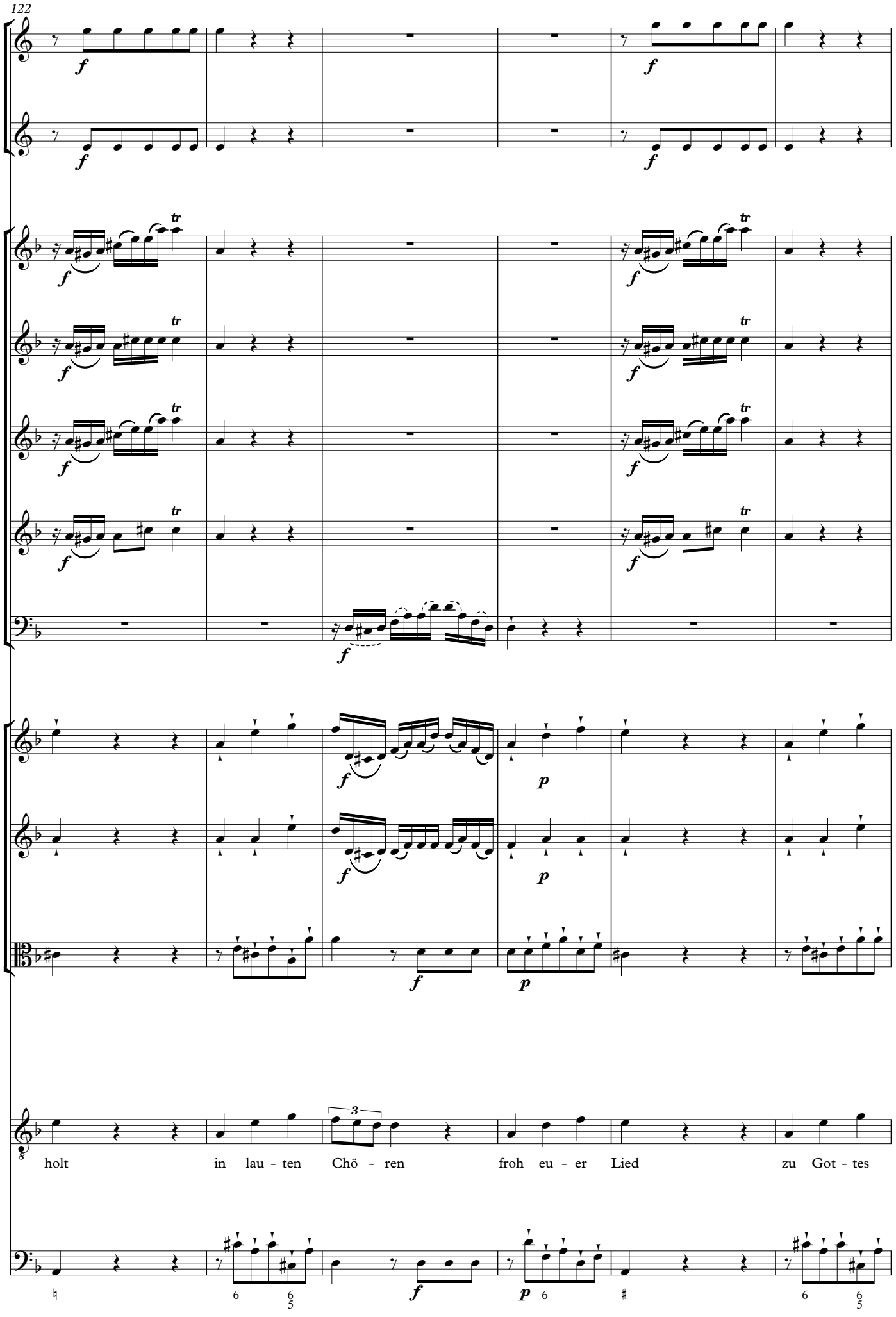
6 5 6 5 4
4 3 4 3 3

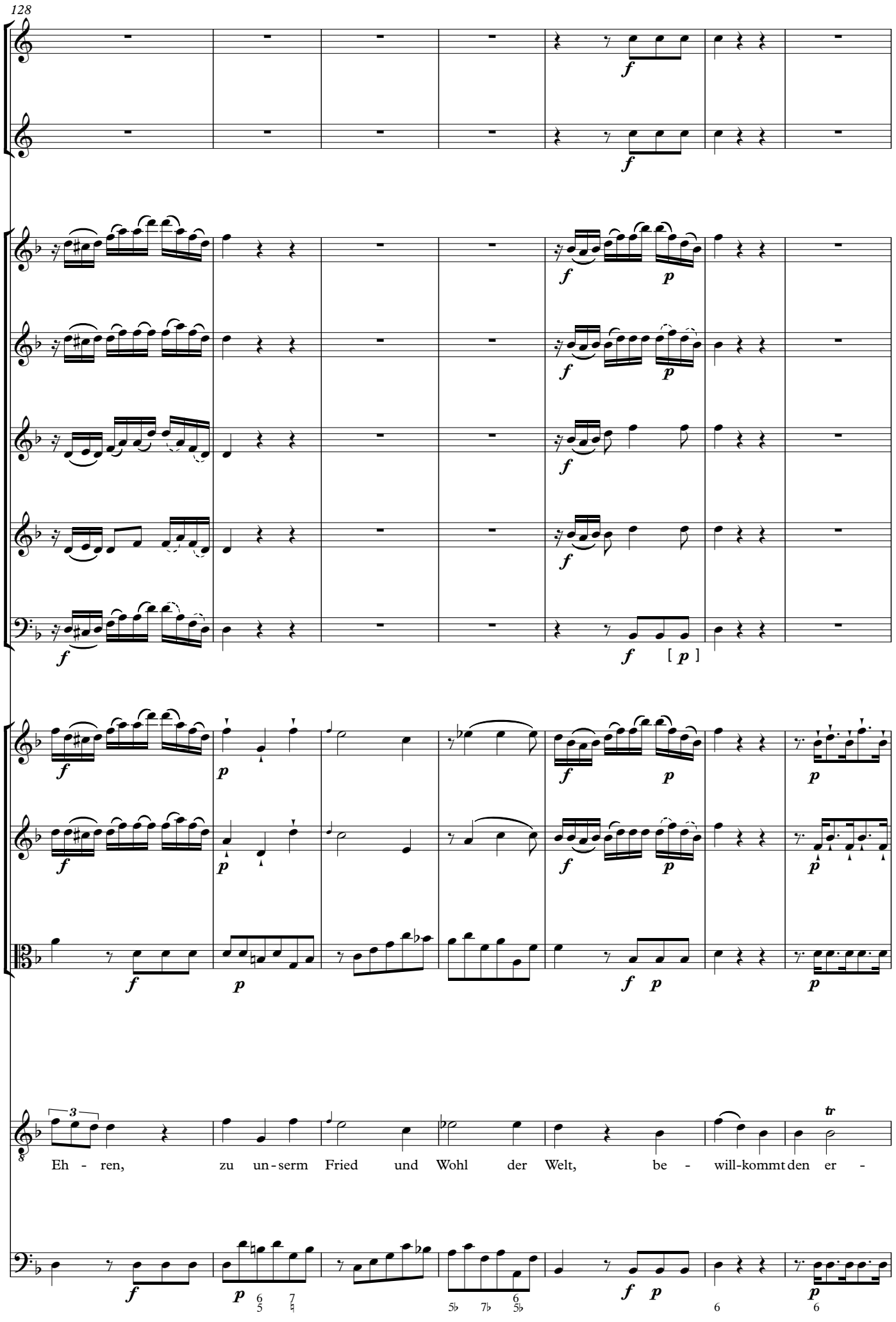

98
[Solo]
poco f
[Solo]
poco f
[Solo]
poco f
[Solo]
poco f
[Solo]
[poco f]
poco f
sang der schön - sten Nacht, krönt den Ge sang

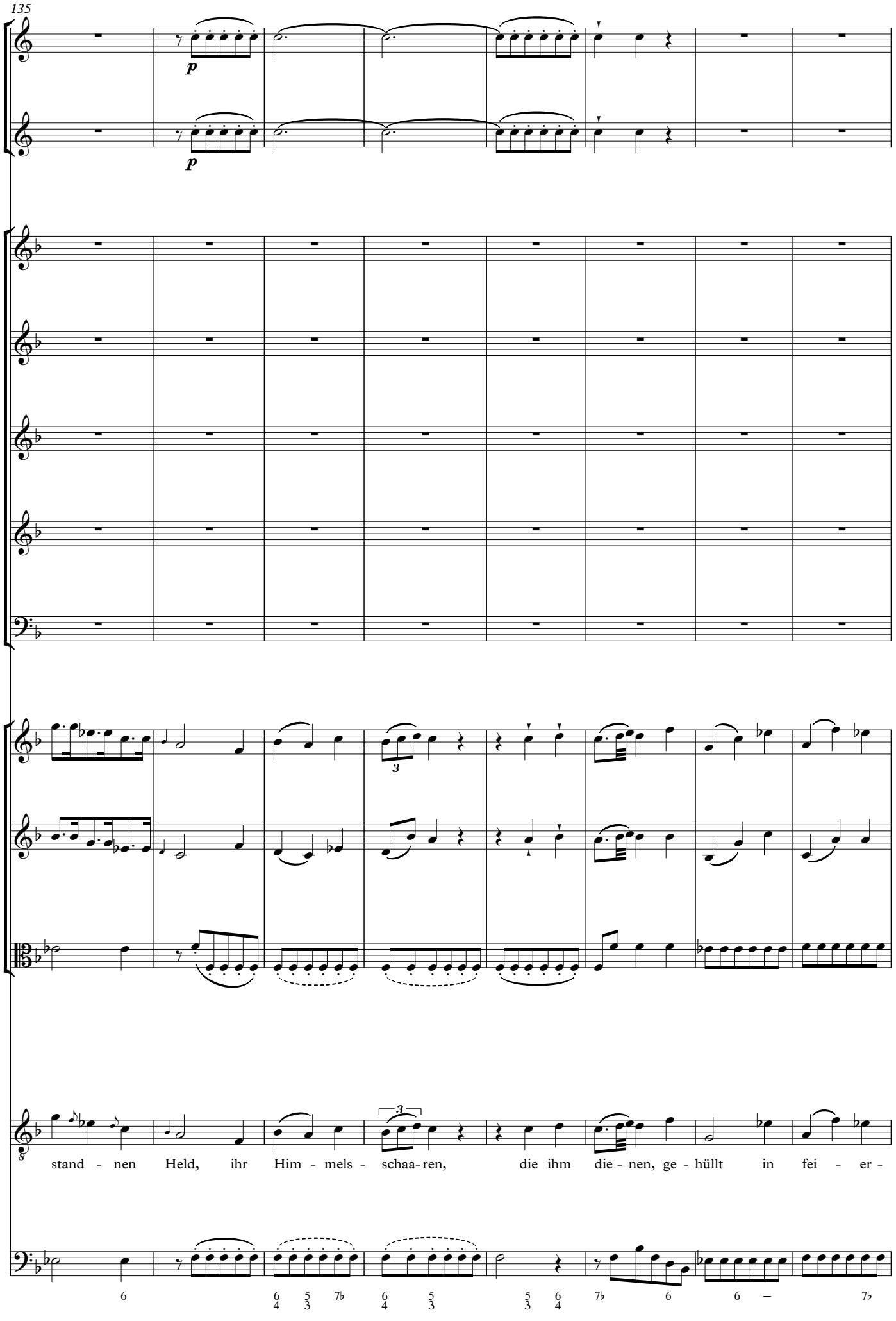

104
[Tutti]
più f
f
[Tutti]
più f
f
f
[Tutti]
poco f
f
ff
[Tutti]
poco f
f
ff
[Tutti]
poco f
f
ff
[Tutti]
poco f
f
ff
poco f
f
ff
poco f
f
ff
poco f
f
ff
poco f
f
p
f
der schön - sten Nacht.
poco f
f
p
f

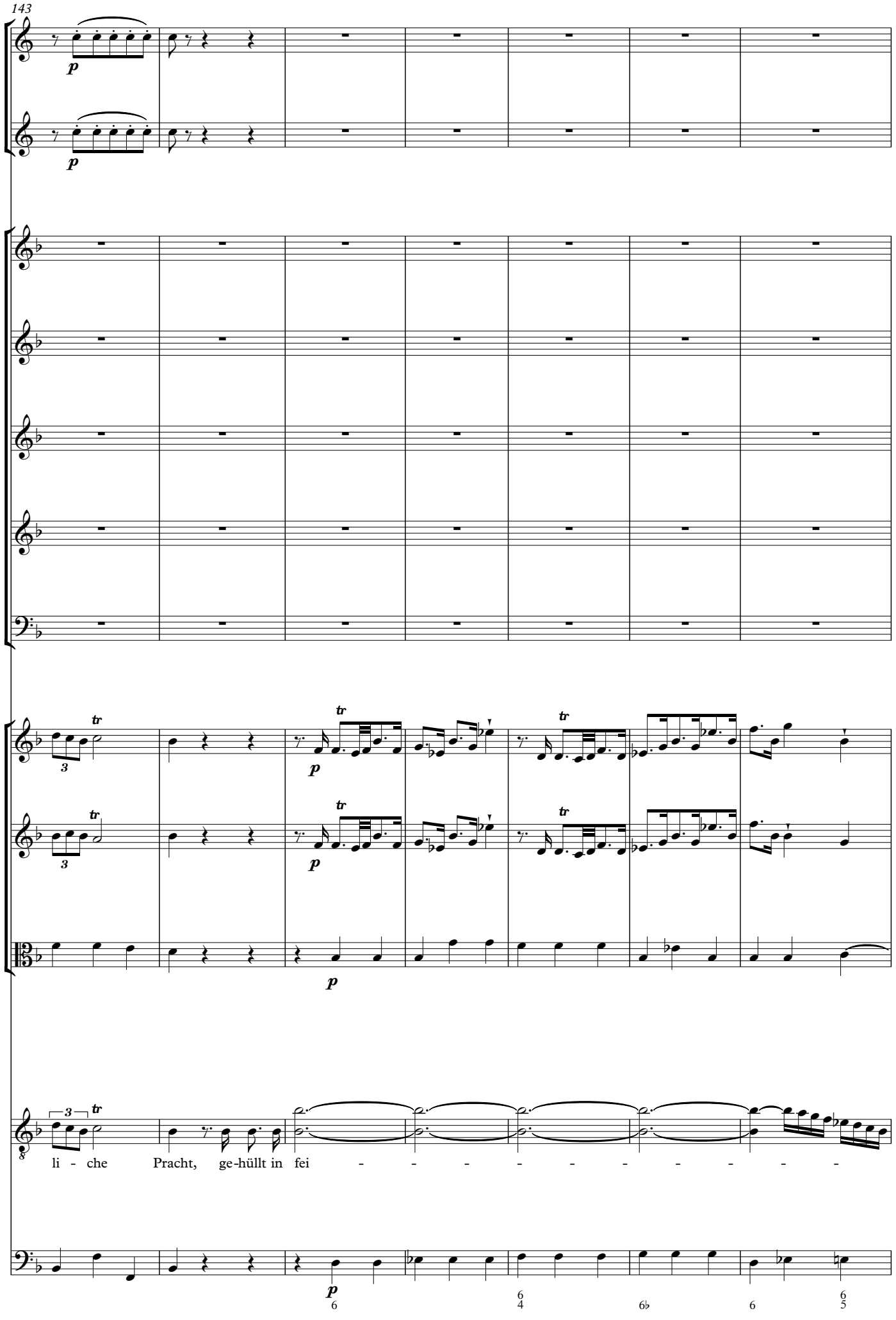

110
Solo
[Tutti]
Solo
[Tutti]
poco f
poco f

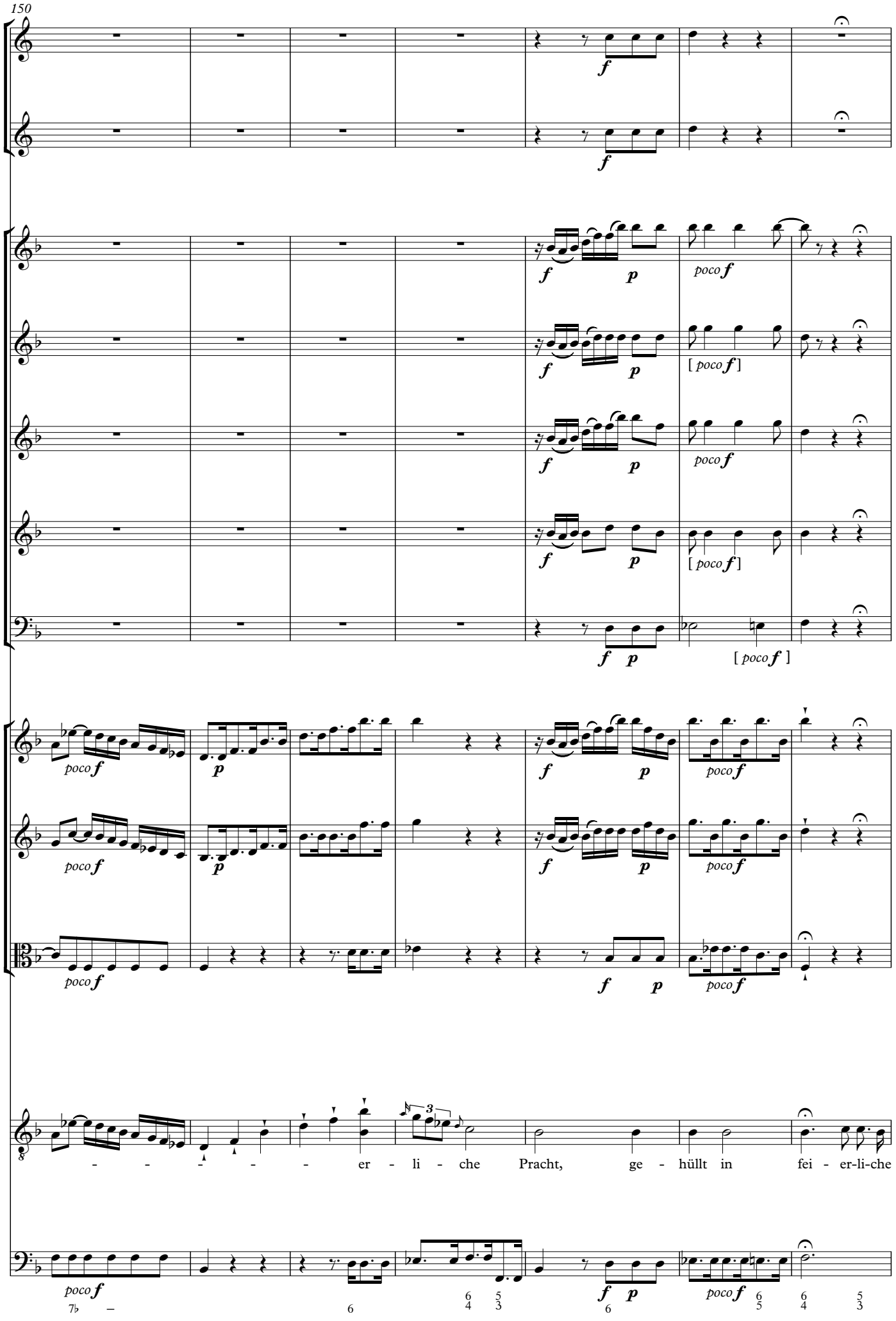

116
[Solo]
[Tutti]
Fine
ff
[Solo]
[Tutti]
ff
[Solo]
[Tutti]
[Solo]
[Tutti]
[Solo]
[Tutti]
[Solo]
[Tutti]
p
ff
p
p
ff
p
[p]
ff
p
Eilt, wie - der -
Fine
p
ff
p
7
2
8
3
6
4
5
3
6


122
holt in lau - ten Chö - ren froh eu - er Lied zu Got - tes


128
Eh - ren, zu un - serm Fried und Wohl der Welt, be - will-kommt den er -


135
p
p
3
3
stand - nen Held, ihr Him - mels - schaa-ren, die ihm die - nen, ge - hüllt in fei - er -


143
p
p
tr
3
p
tr
3
p
tr
p
tr
3
tr
li - che Pracht, ge-hüllt in fei - - - - - - - - - -
p
6
6
4
6♭
6
6
5


150
poco f
p
[poco f]
- - - - - - - er - li - che Pracht, ge - hüllt in fei - er-li-che

157

[Solo] [Tutti]

[Solo] [Tutti]

[Solo] [Tutti]

[Solo] [Tutti]

[Solo] [Tutti]

[Solo] [Tutti]

Pracht.

poco

163

D.S. al Fine

Solo

Solo

p

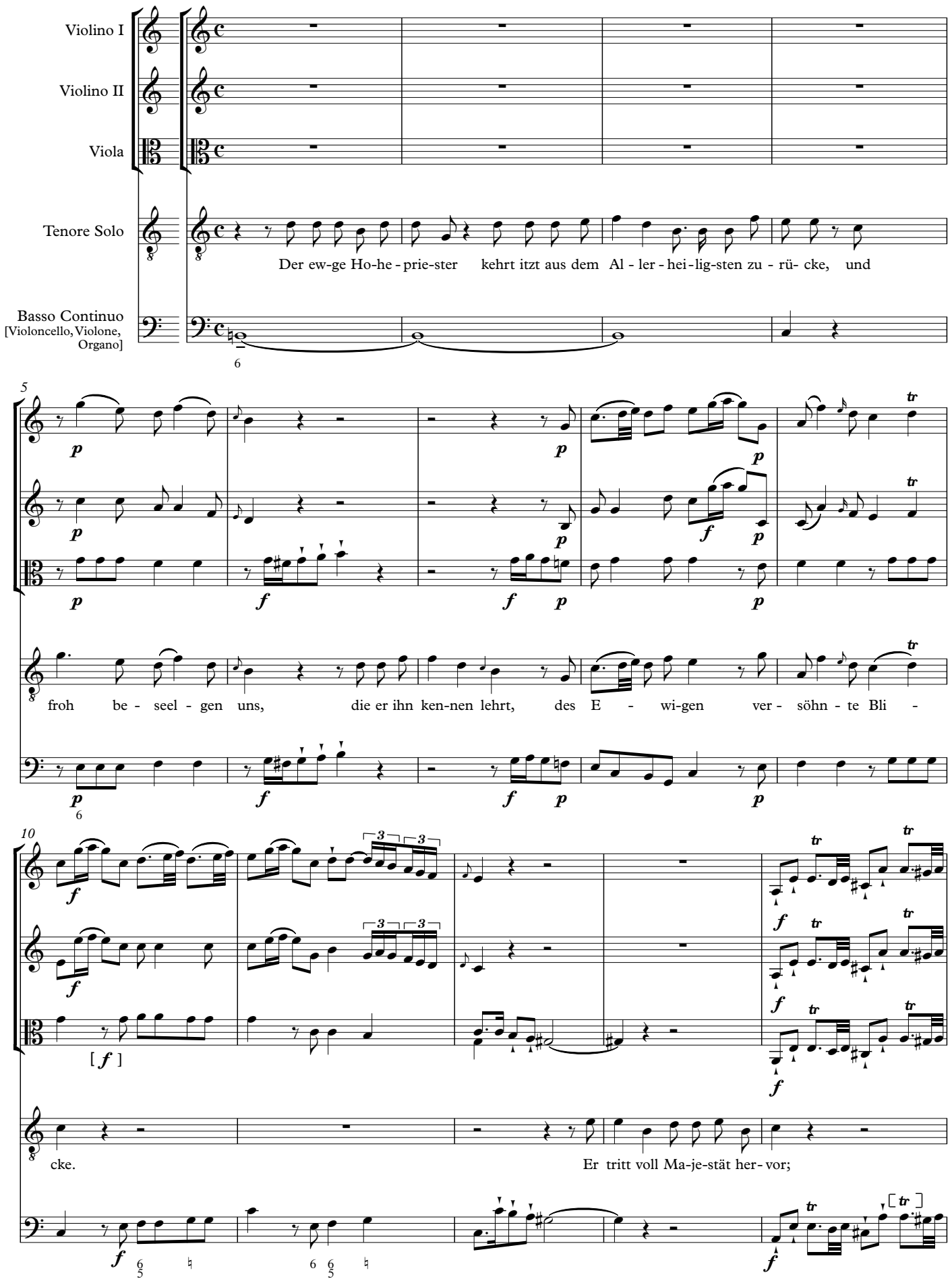
[*p*]

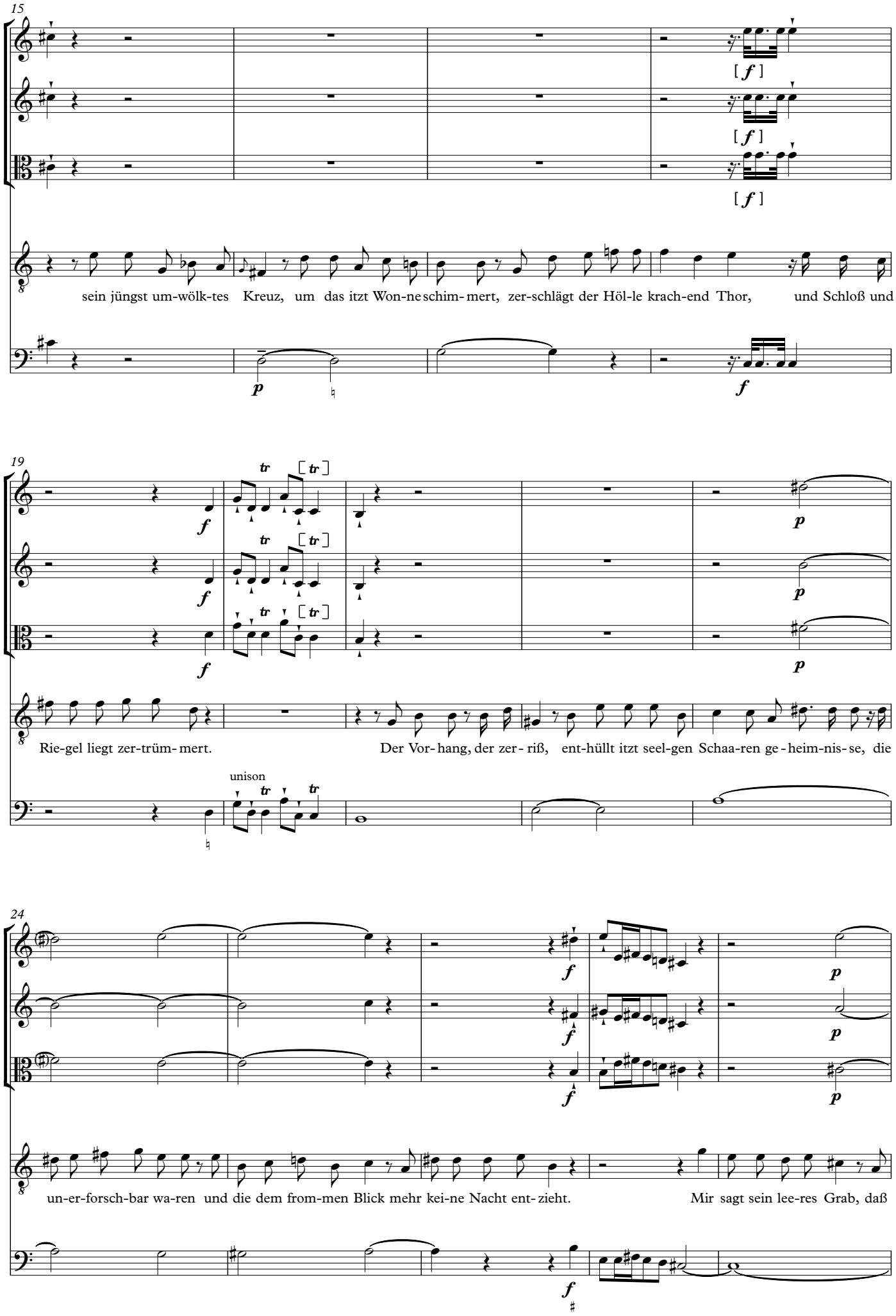
Um

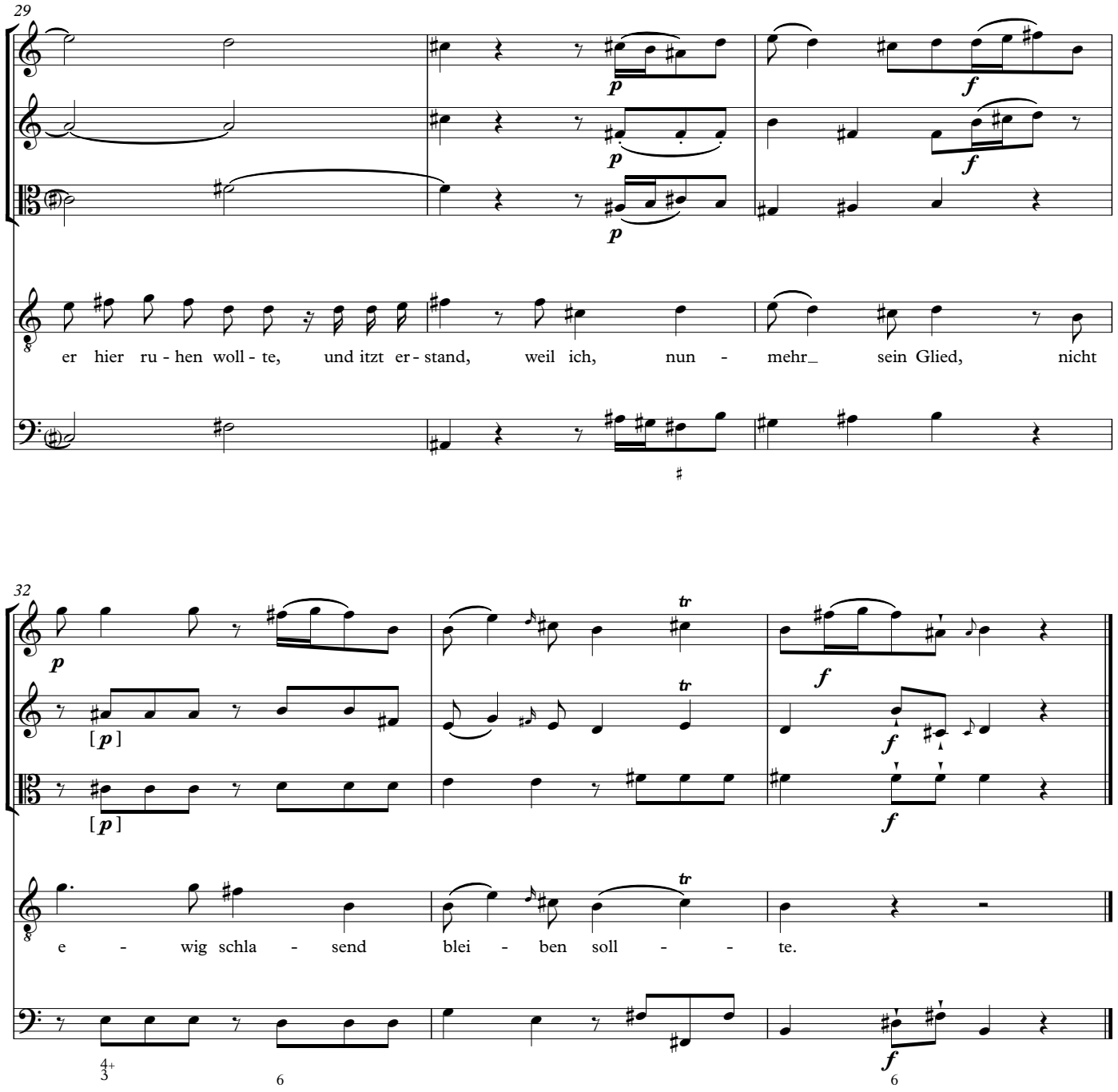
D.S. al Fine

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

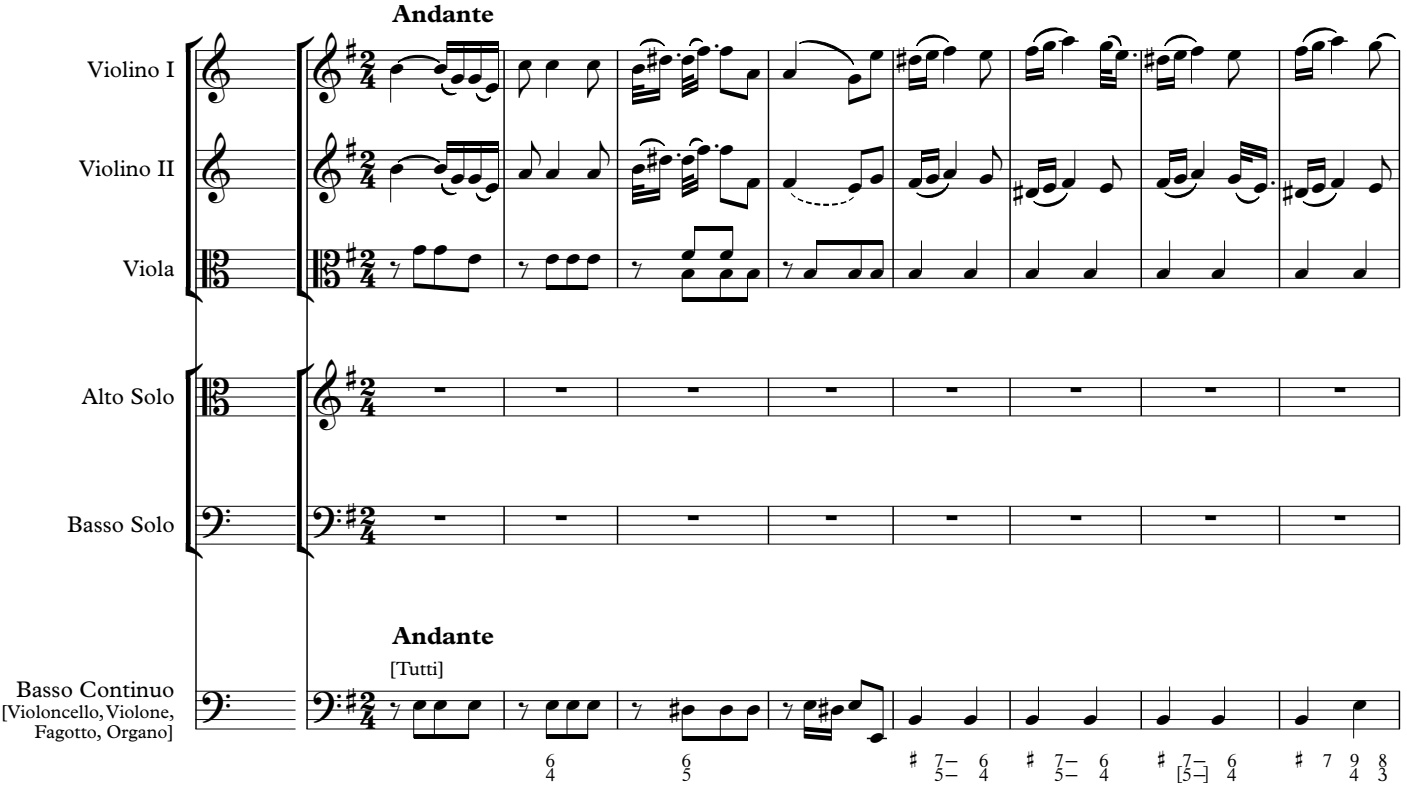
4. Recitativo

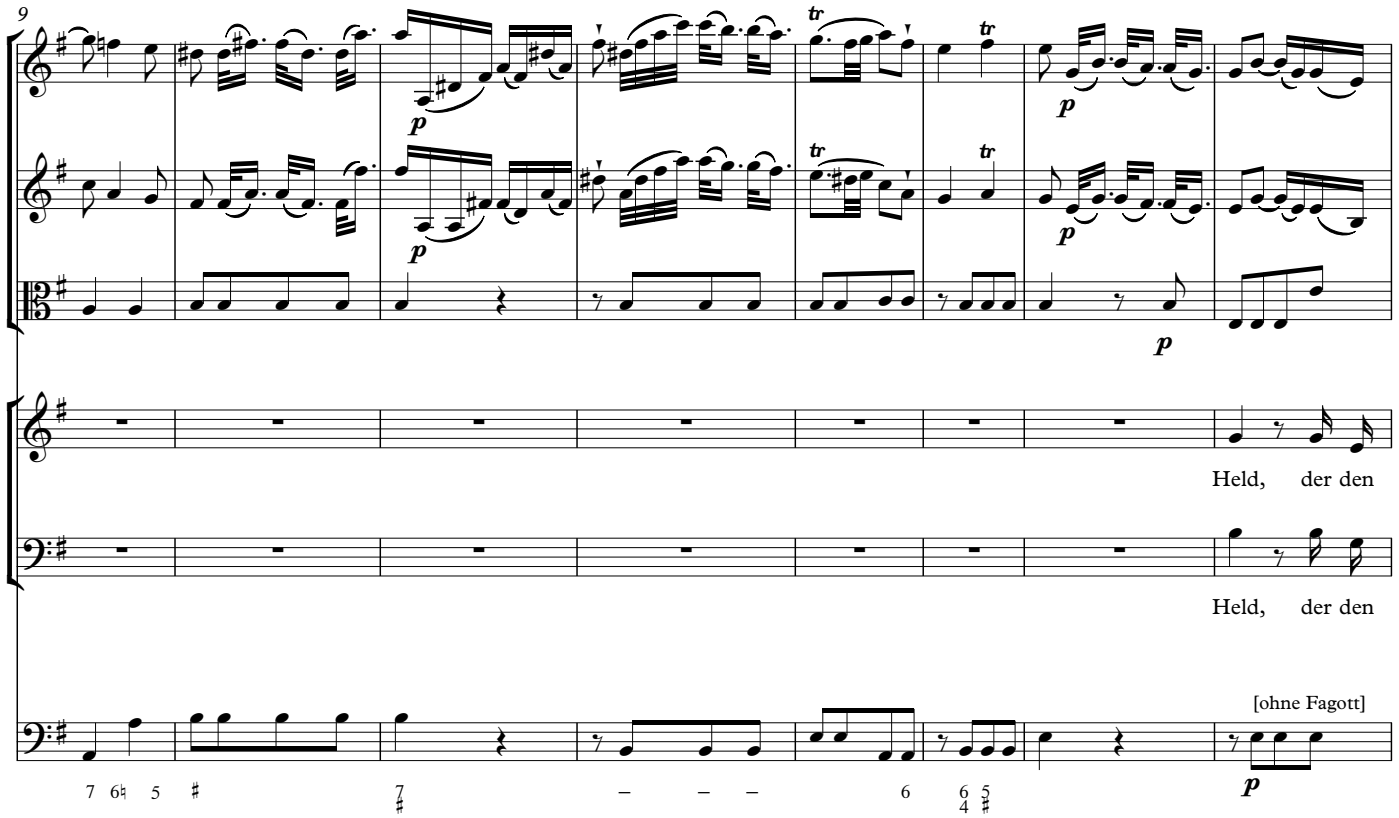



15
[f]
[f]
[f]
sein jüngst um-wölk-tes Kreuz, um das itzt Won-ne schim-mert, zer-schlägt der Höl-le krach-end Thor, und Schloß und
p
f
19
tr
f
p
Rie-gel liegt zer-trüm-mert. Der Vor-hang, der zer-riß, ent-hüllt itzt seel-gen Schaa-ren ge-heim-nis-se, die
unison
24
un-er-forsch-bar wa-ren und die dem from-men Blick mehr kei-ne Nacht ent-zieht. Mir sagt sein lee-res Grab, daß


29
p
p
p
f
f
er hier ru - hen woll - te, und itzt er - stand, weil ich, nun - mehr_ sein Glied, nicht
32
p
[p]
[p]
tr
tr
tr
f
f
f
e - wig schla - send blei - ben soll - - te.
4+
3
6
6
f

5. Aria (Duetto)





17

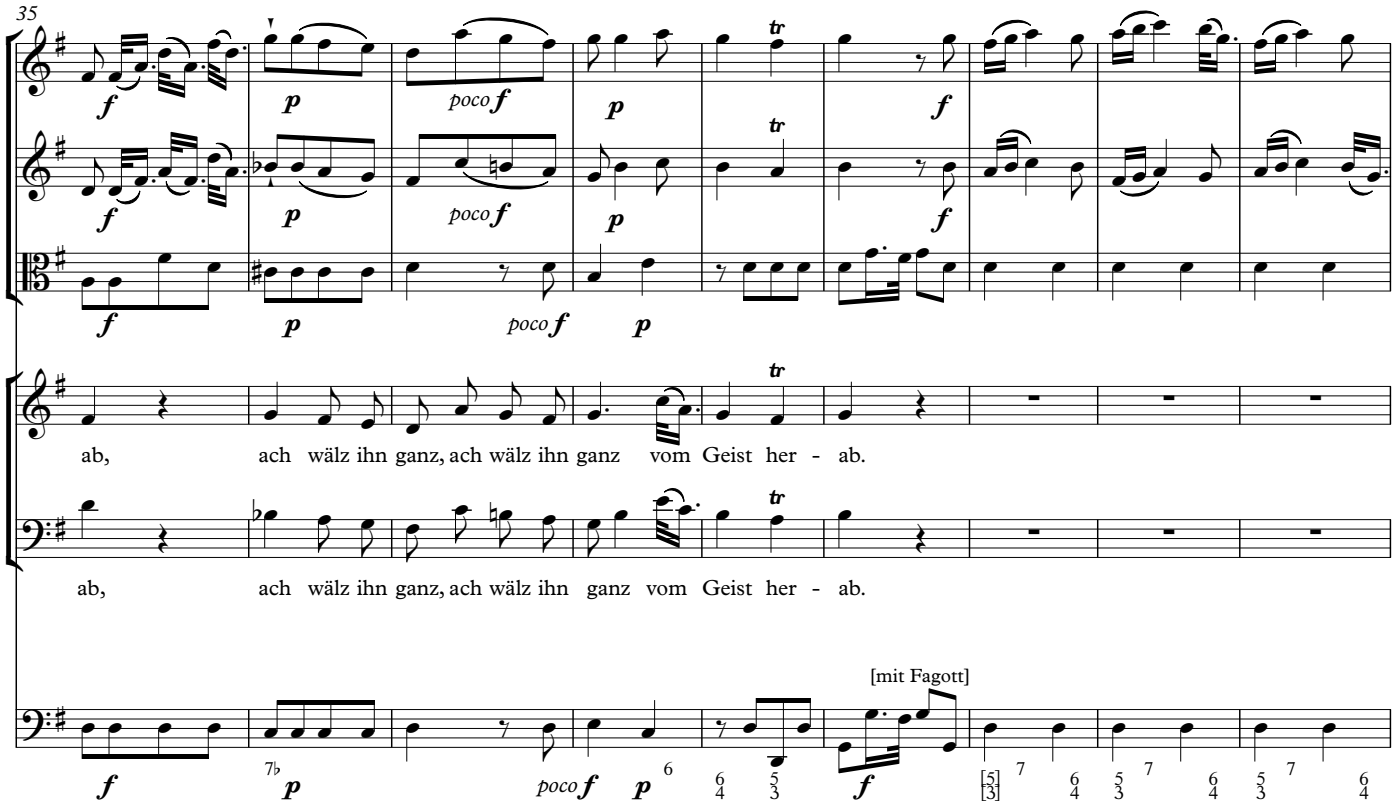
Felß vom Gra - be rück-te, der uns tief ins Ver- der - ben drück-te, ach wälz ihn ganz vom

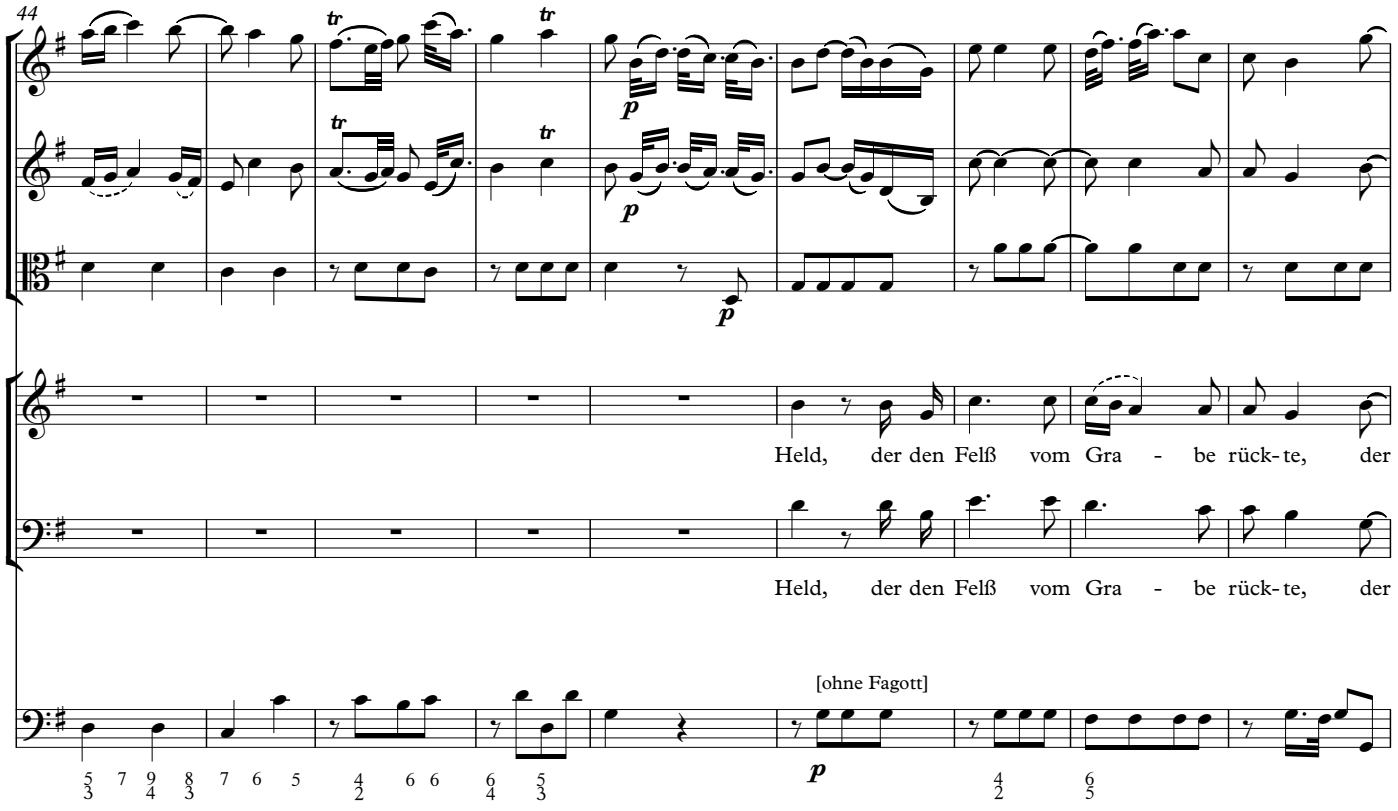
Felß vom Gra - be rück-te, der uns tief ins Ver- der - ben drück-te, ach wälz ihn

26

Geist her - ab, ach wälz ihn ganz vom Geist her

ganz vom Geist her - ab, ach wälz ihn ganz vom Geist her-


35
ab, ach wälz ihn ganz, ach wälz ihn ganz vom Geist her - ab.
ab, ach wälz ihn ganz, ach wälz ihn ganz vom Geist her - ab.
[mit Fagott]


44
Held, der den Felß vom Gra - be rück-te, der
Held, der den Felß vom Gra - be rück-te, der
[ohne Fagott]

53

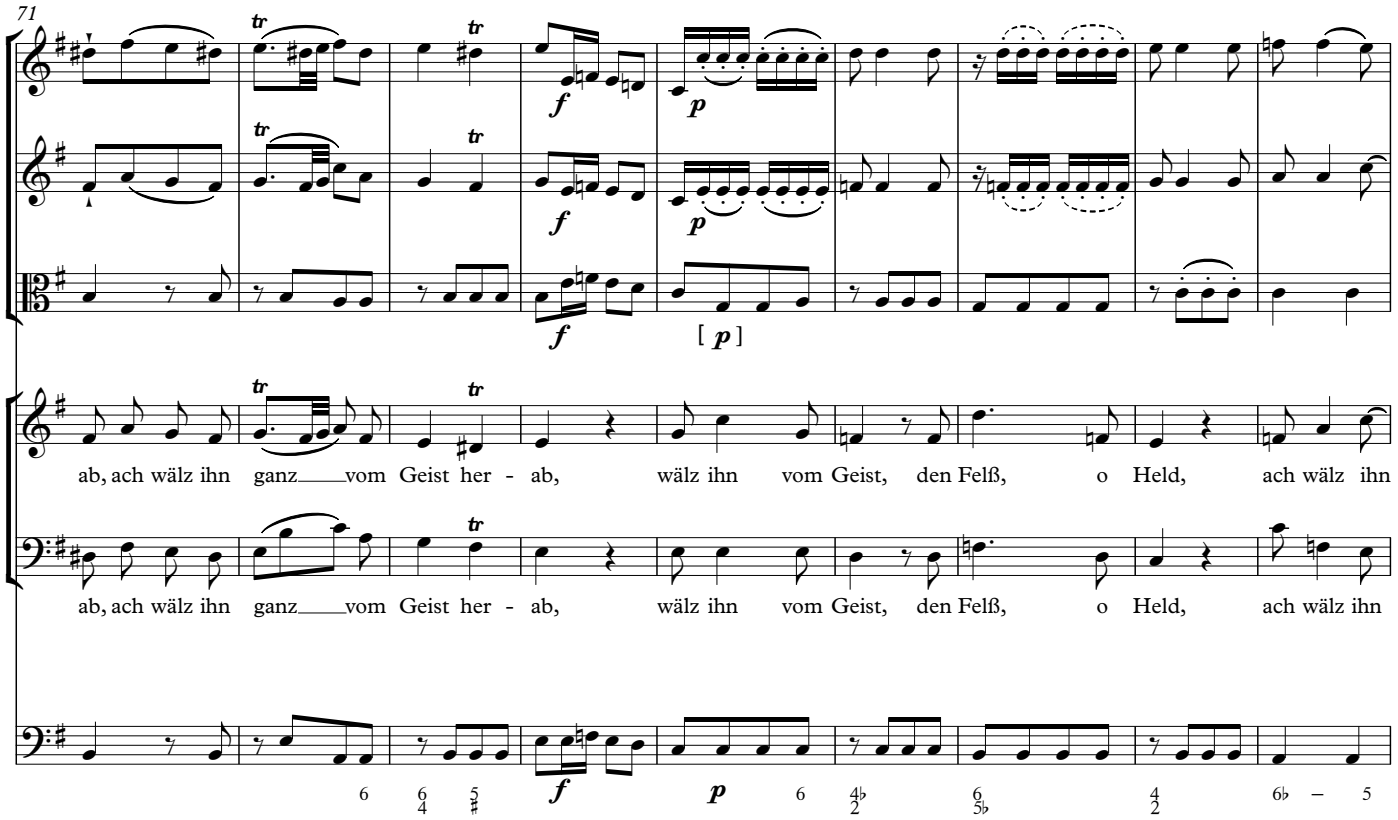
uns tief ins Ver - der - ben drück- te, ach wälz ihn ganz, vom Geist her - ab, wälz ihn vom

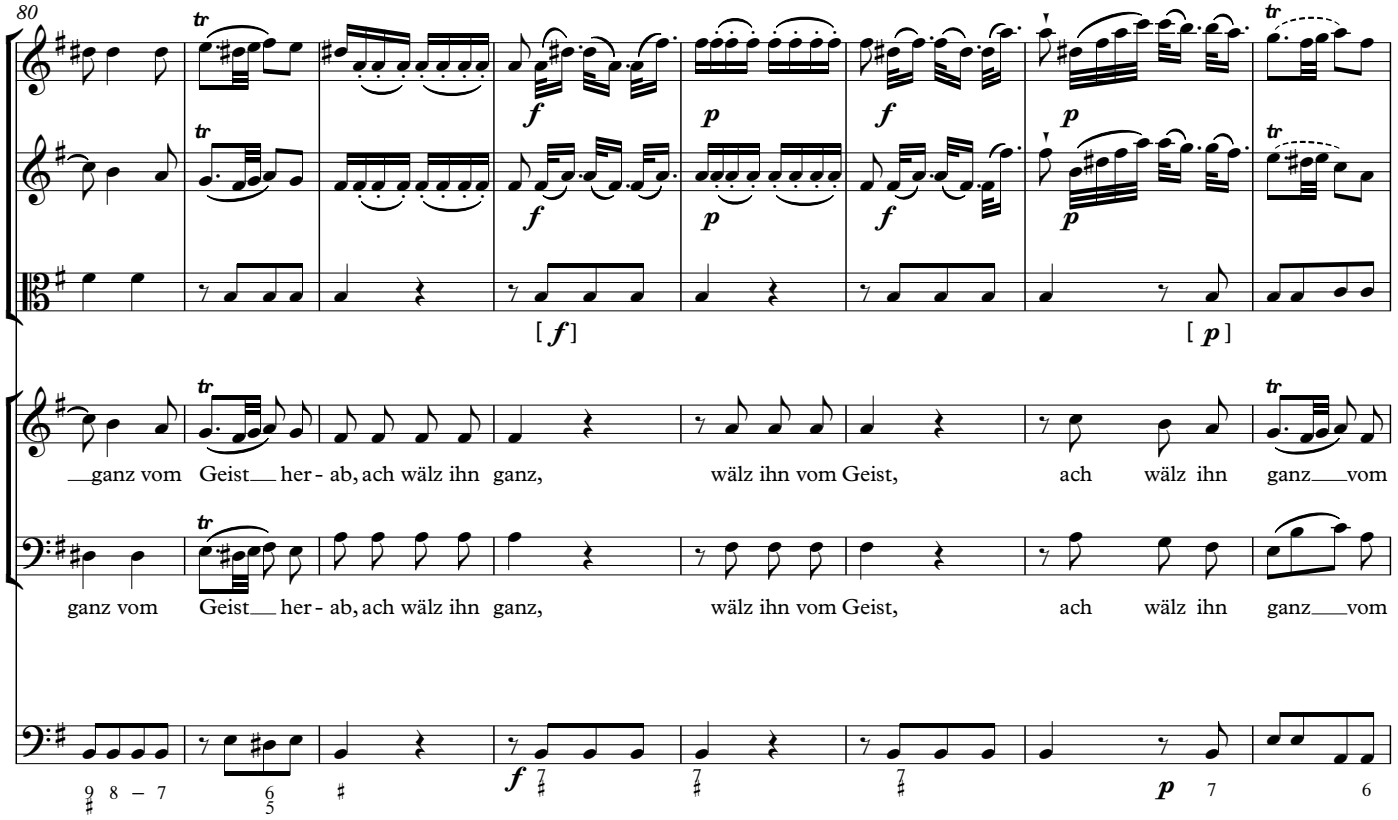
uns tief ins Ver - der - ben drück- te, ach wälz ihn ganz, vom Geist her - ab, wälz ihn vom

62

Geist, vom Geist, vom Geist her-

Geist, vom Geist, vom Geist her-


71
ab, ach wälz ihn ganz vom Geist her - ab,
wälz ihn vom Geist, den Felß, o Held, ach wälz ihn
ab, ach wälz ihn ganz vom Geist her - ab,
wälz ihn vom Geist, den Felß, o Held, ach wälz ihn


80
ganz vom Geist her - ab, ach wälz ihn ganz,
wälz ihn vom Geist, ach wälz ihn ganz vom
ganz vom Geist her - ab, ach wälz ihn ganz,
wälz ihn vom Geist, ach wälz ihn ganz vom

88

Geist her - ab, vom Geist her - ab.

Geist her - ab, vom Geist her - ab.

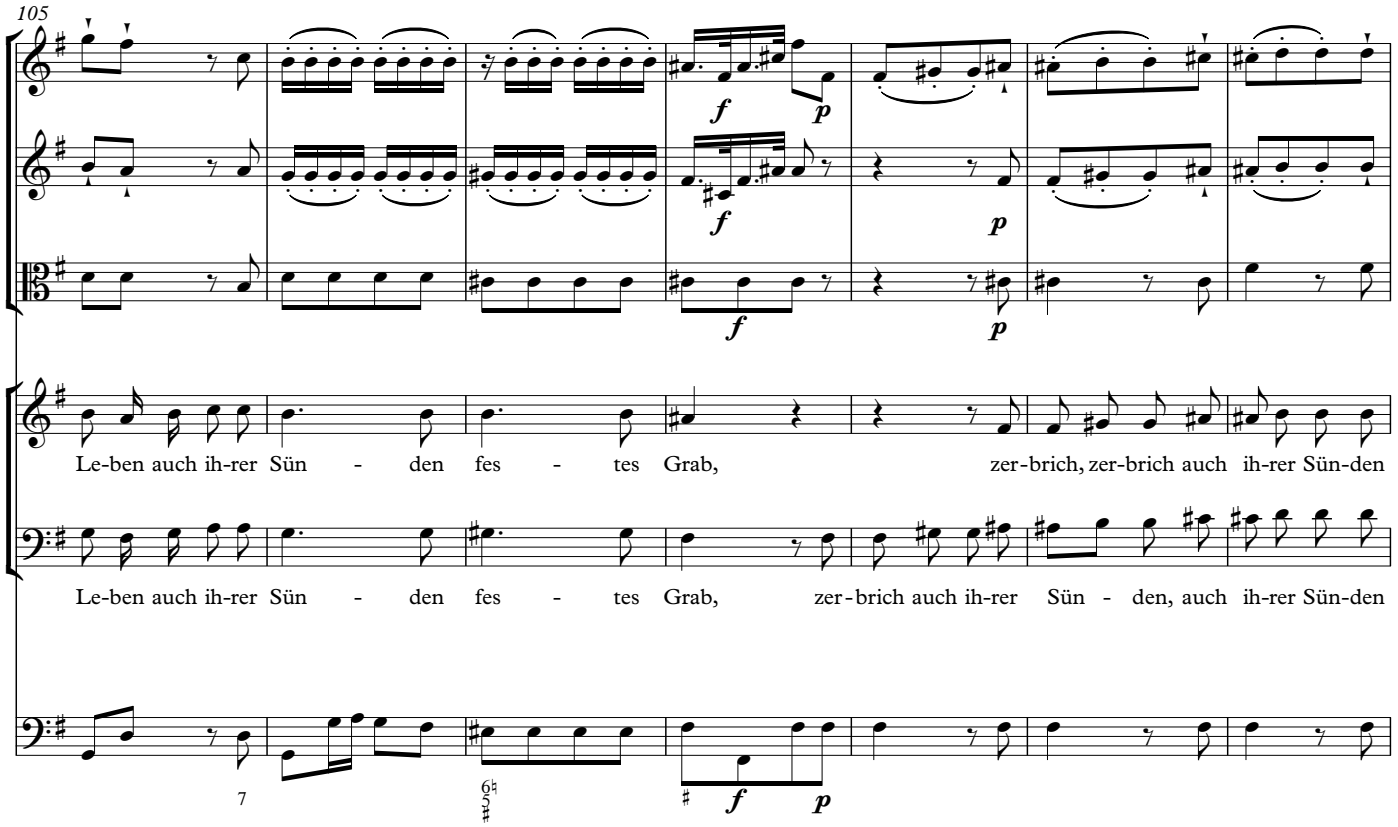
[mit Fagott]

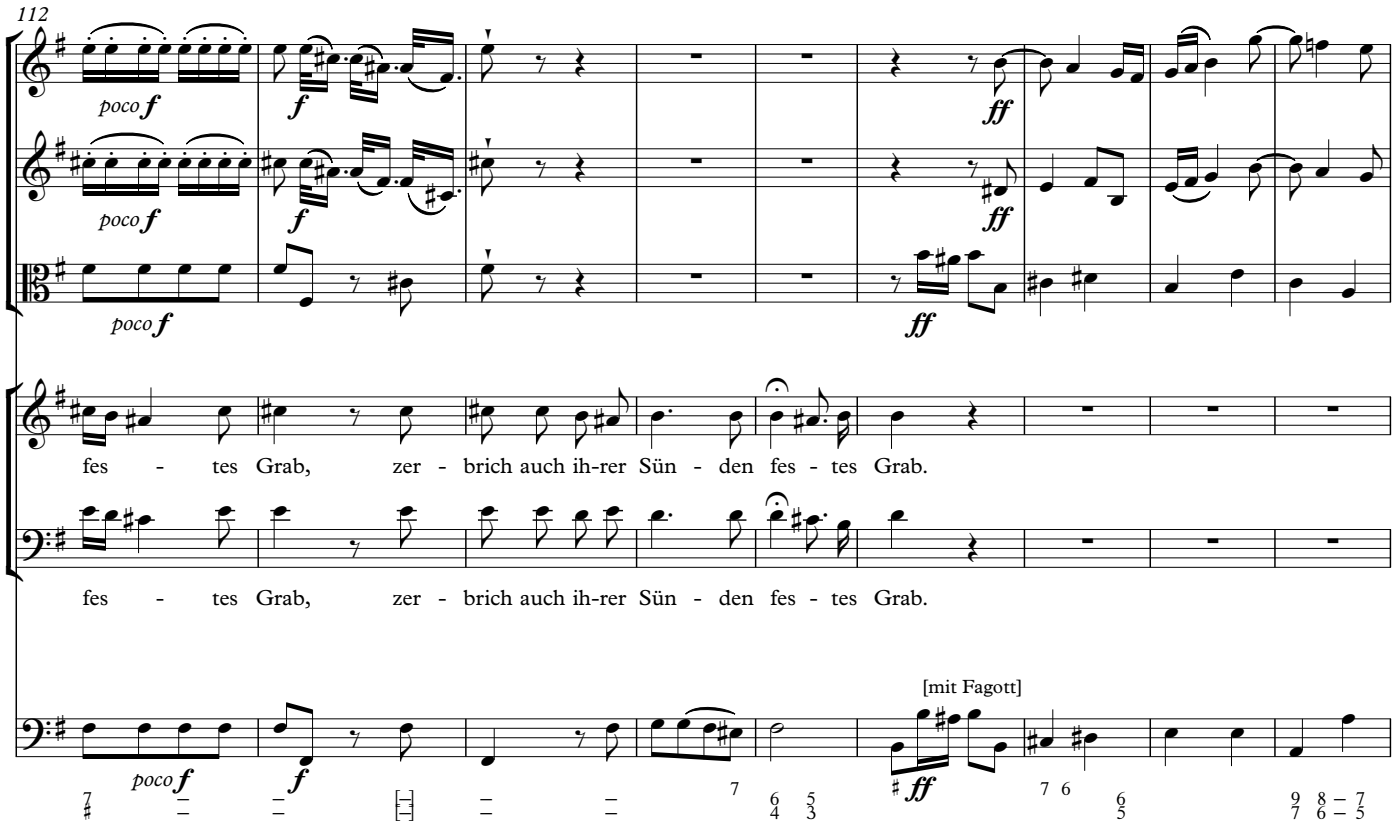
97

Wenn uns-re Her - zen vor dir be- ben, zer - brich zur Ret-tung in dein

Wenn uns-re Her - zen vor dir be- ben, zer - brich zur Ret-tung in dein

[ohne Fagott]


105
Le-ben auch ih-rer Sün - den fes - tes Grab, zer-brich, zer-brich auch ih-rer Sün-den
Le-ben auch ih-rer Sün - den fes - tes Grab, zer-brich auch ih-rer Sün - den, auch ih-rer Sün-den


112
fes - tes Grab, zer - brich auch ih-rer Sün - den fes - tes Grab.
fes - tes Grab, zer - brich auch ih-rer Sün - den fes - tes Grab.
[mit Fagott]

121

Held, der den Felß vom

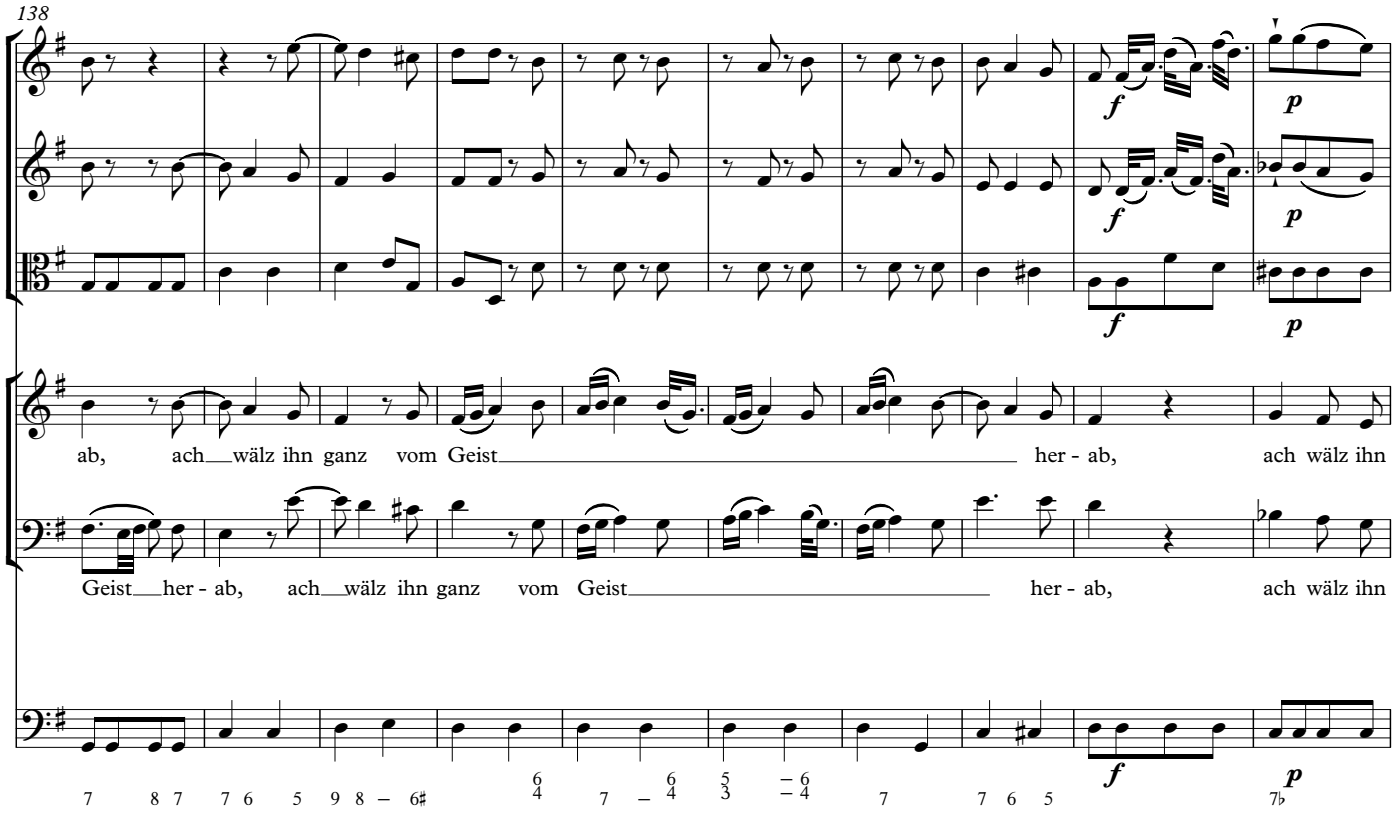
Held, der den Felß vom

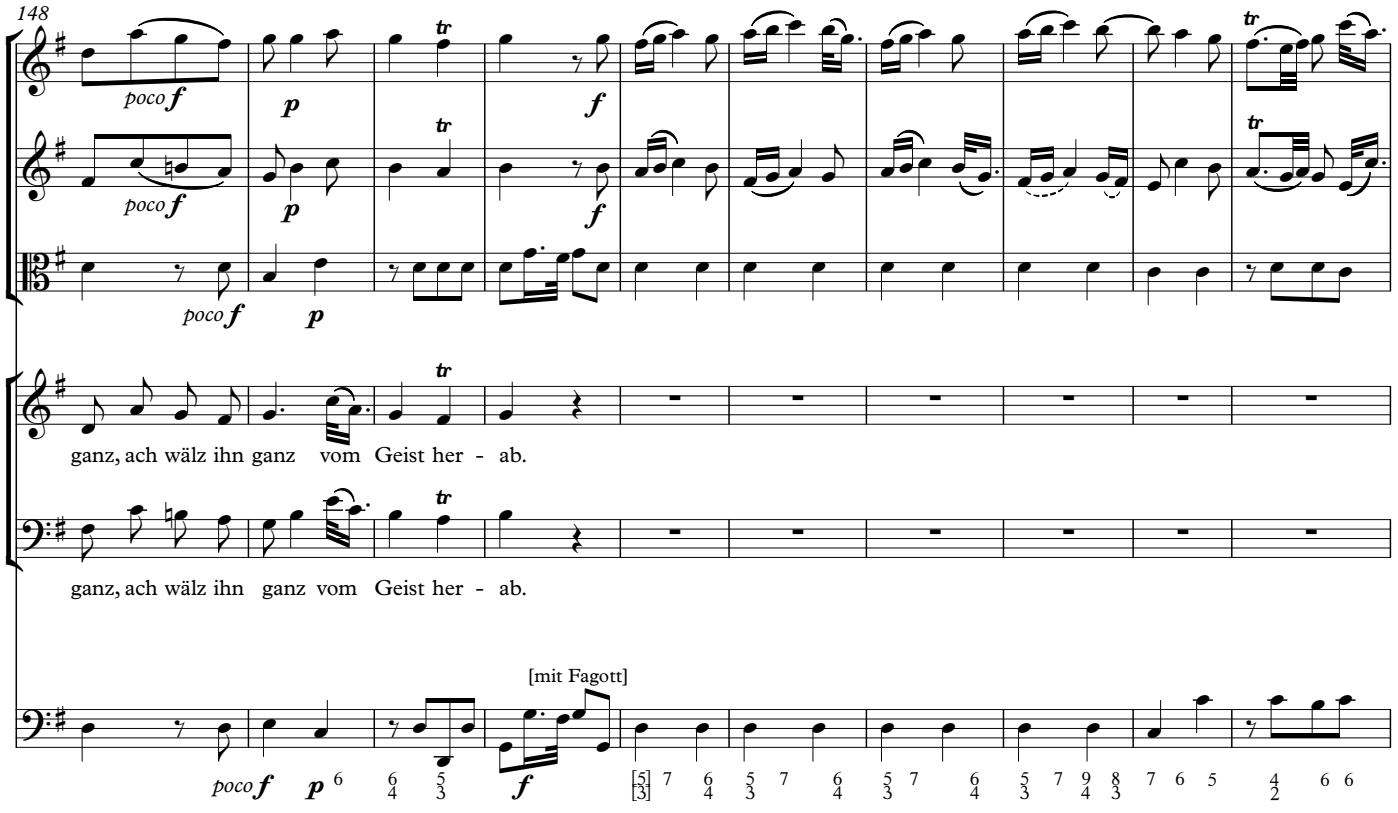
[ohne Fagott]

129

Gra - be rück-te, der uns tief ins Ver- der - ben drück-te, ach wälz ihn ganz vom Geist her-

Gra - be rück-te, der uns tief ins Ver- der - ben drück-te, ach wälz ihn ganz vom


138
ab, ach wälz ihn ganz vom Geist her - ab, ach wälz ihn
Geist her - ab, ach wälz ihn ganz vom Geist her - ab, ach wälz ihn


148
poco f
p
f
ganz, ach wälz ihn ganz vom Geist her - ab.
ganz, ach wälz ihn ganz vom Geist her - ab.
[mit Fagott]

158

Held, der den Felß vom Gra - be rück- te, der uns tief ins Ver - der - ben

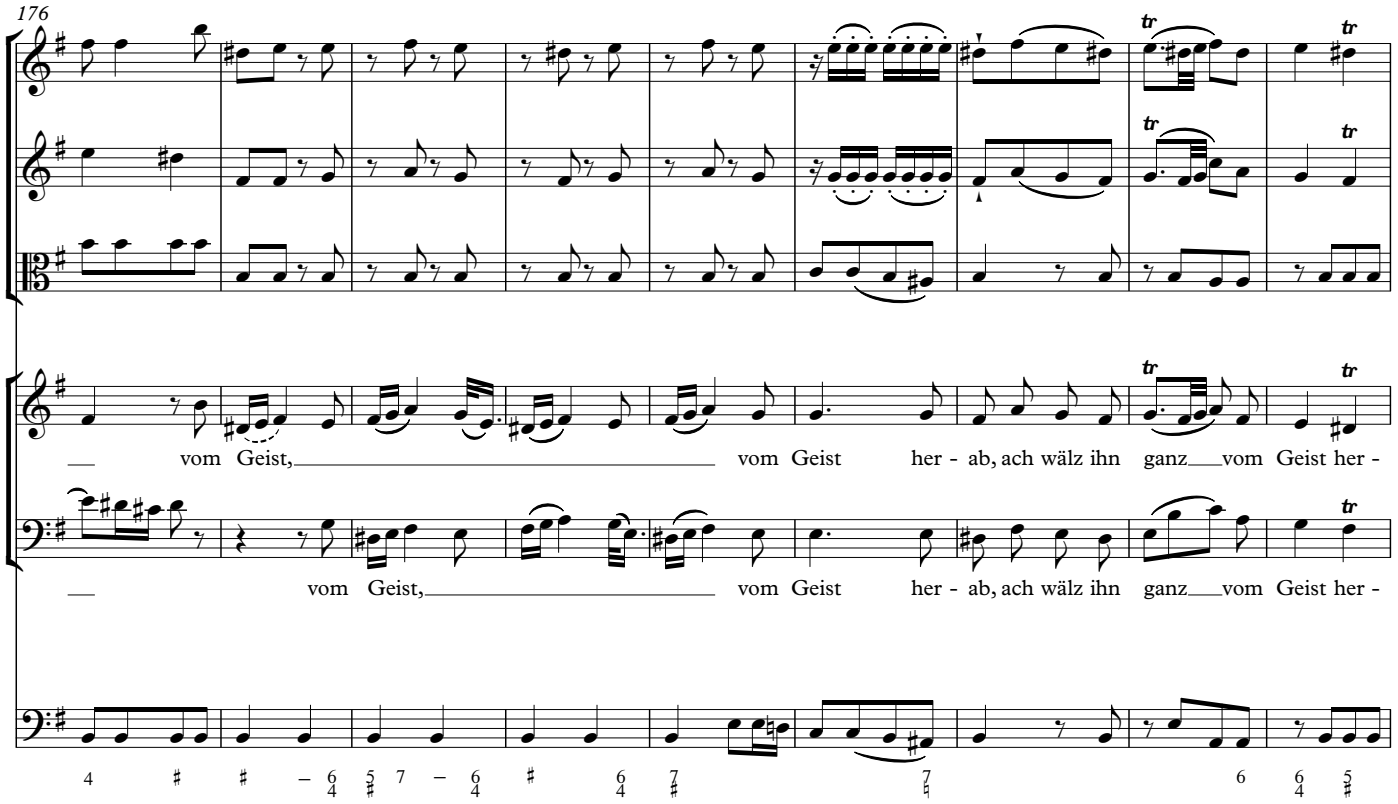
Held, der den Felß vom Gra - be rück- te, der uns tief ins Ver - der - ben

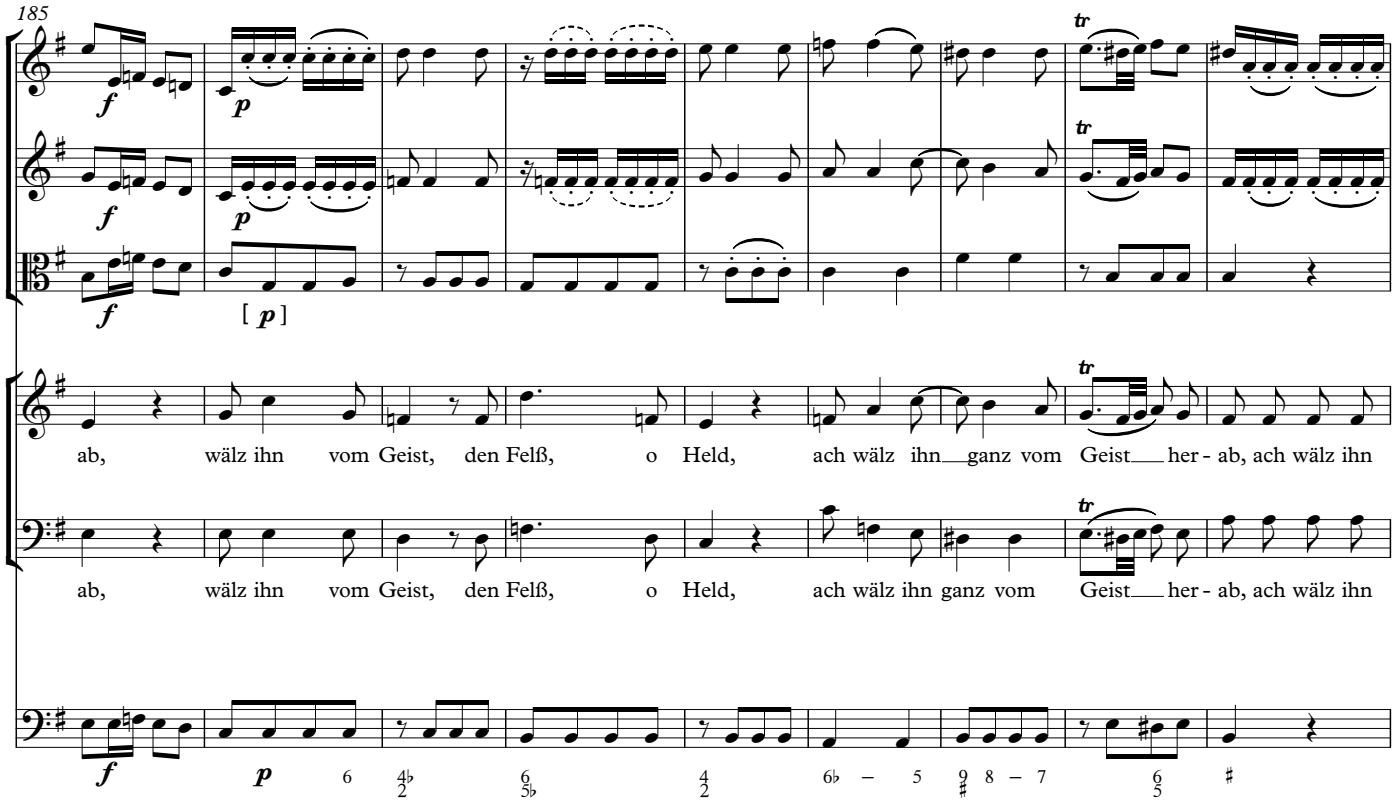
[ohne Fagott]

167

drück- te, ach wälz ihn ganz, vom Geist her - ab, wälz ihn vom Geist,

drück- te, ach wälz ihn ganz, vom Geist her - ab, wälz ihn vom Geist,


176
vom Geist, vom Geist her - ab, ach wälz ihn ganz vom Geist her -
vom Geist, vom Geist her - ab, ach wälz ihn ganz vom Geist her -


185
ab, wälz ihn vom Geist, den Felß, o Held, ach wälz ihn ganz vom Geist her - ab, ach wälz ihn
ab, wälz ihn vom Geist, den Felß, o Held, ach wälz ihn ganz vom Geist her - ab, ach wälz ihn

194

ganz, wälz ihn vom Geist, ach wälz ihn ganz vom Geist her - ab, vom Geist her

ganz, wälz ihn vom Geist, ach wälz ihn ganz vom Geist her - ab, vom Geist her

202

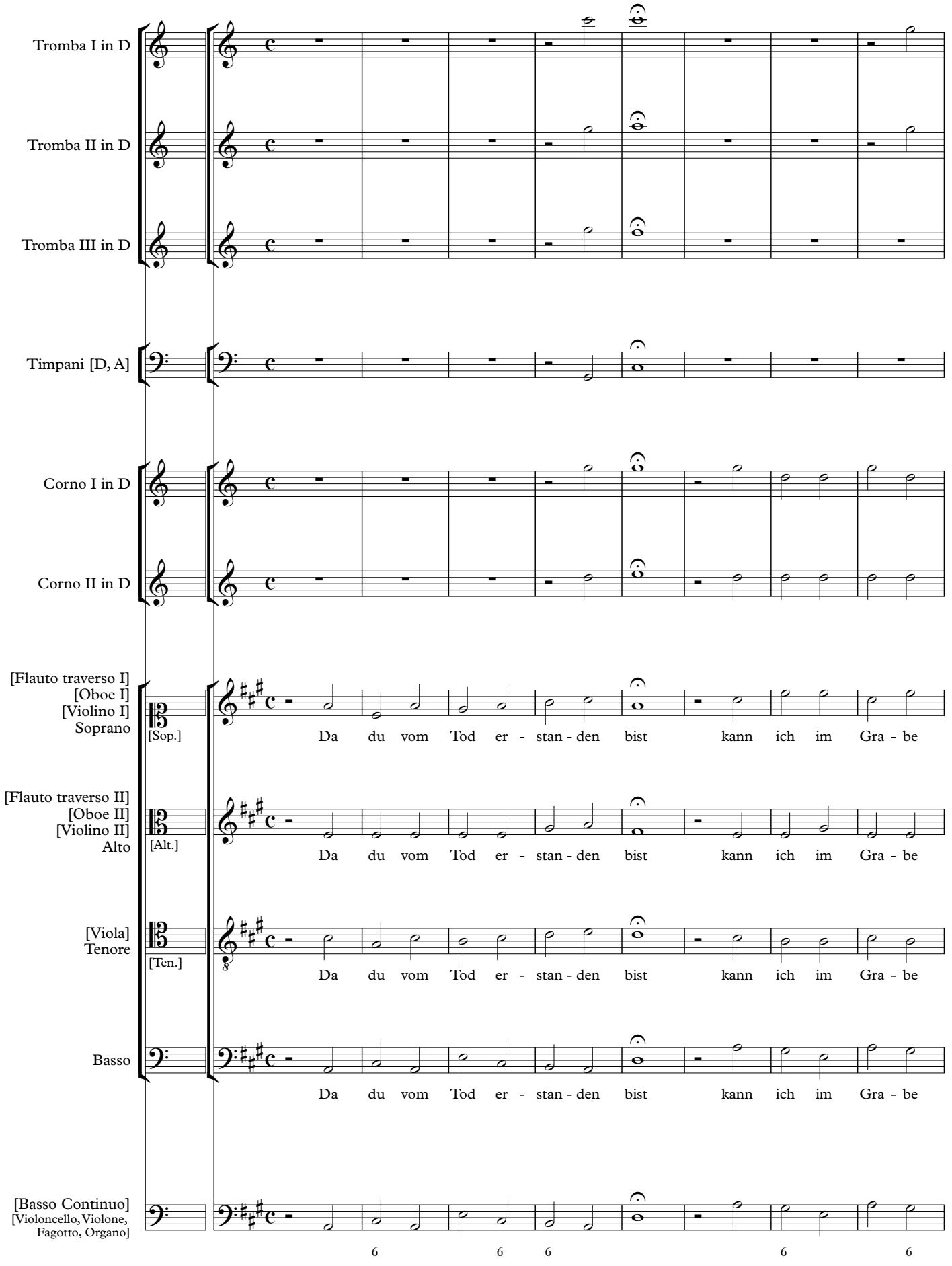
ab.

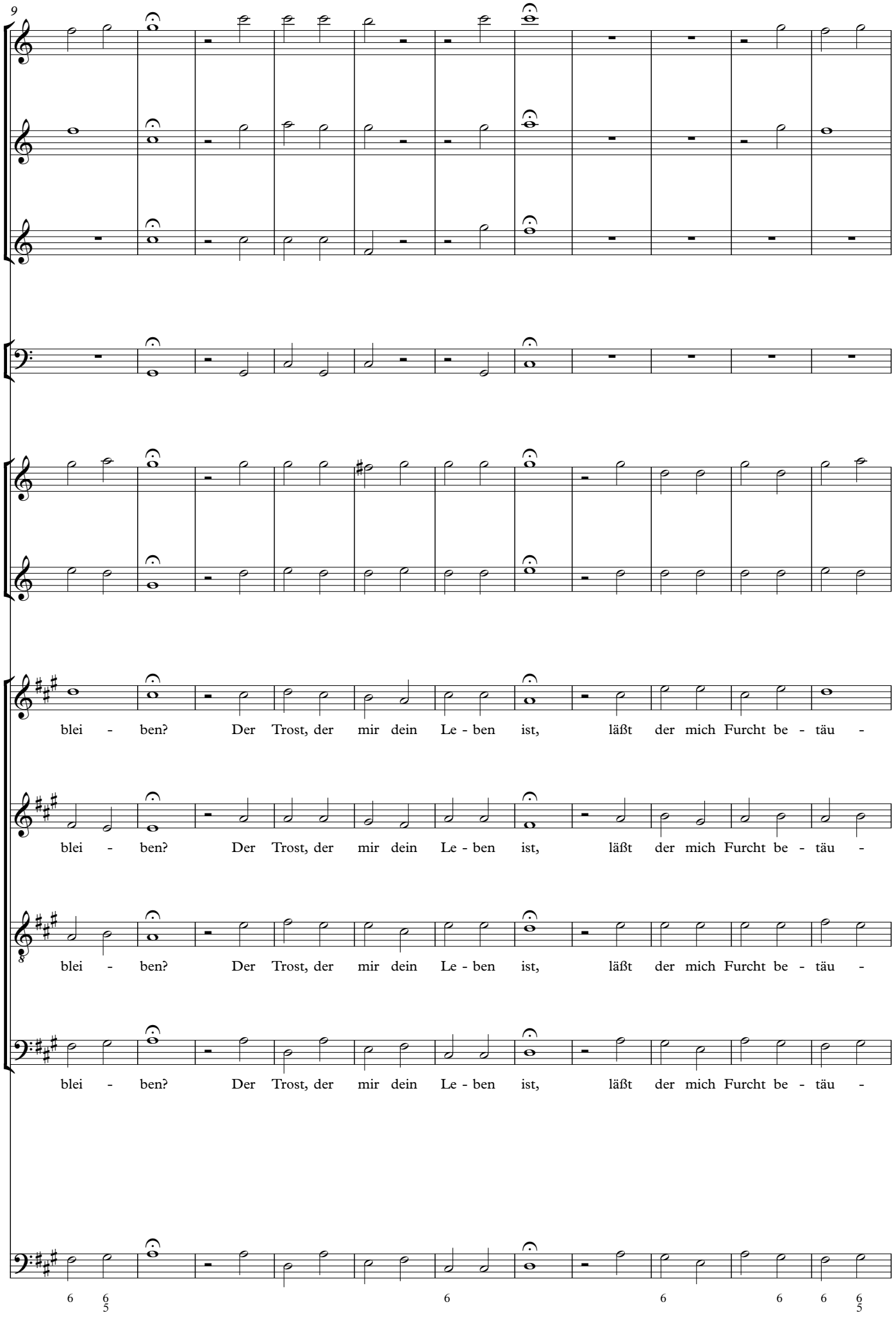
ab.

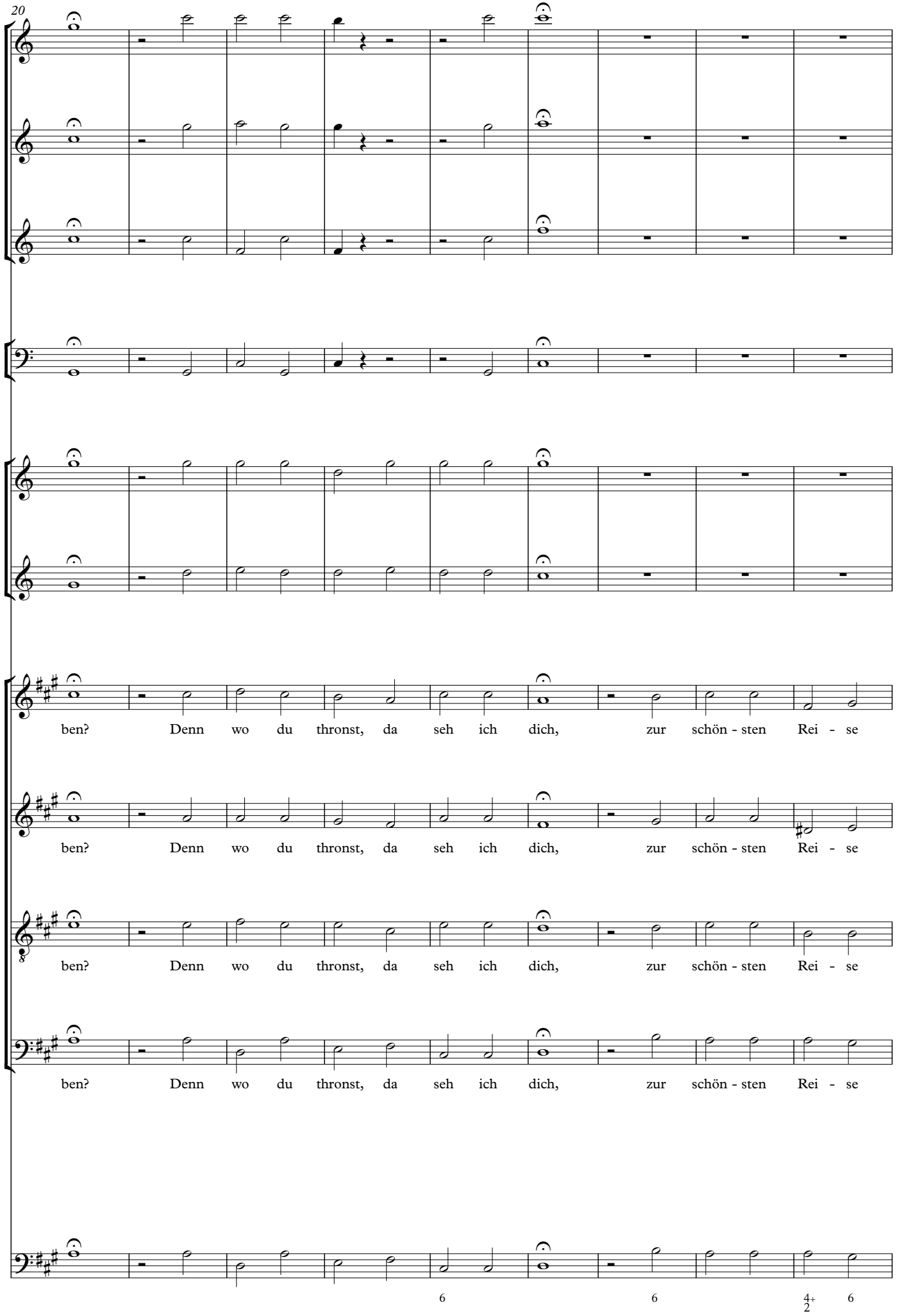
[mit Fagott]

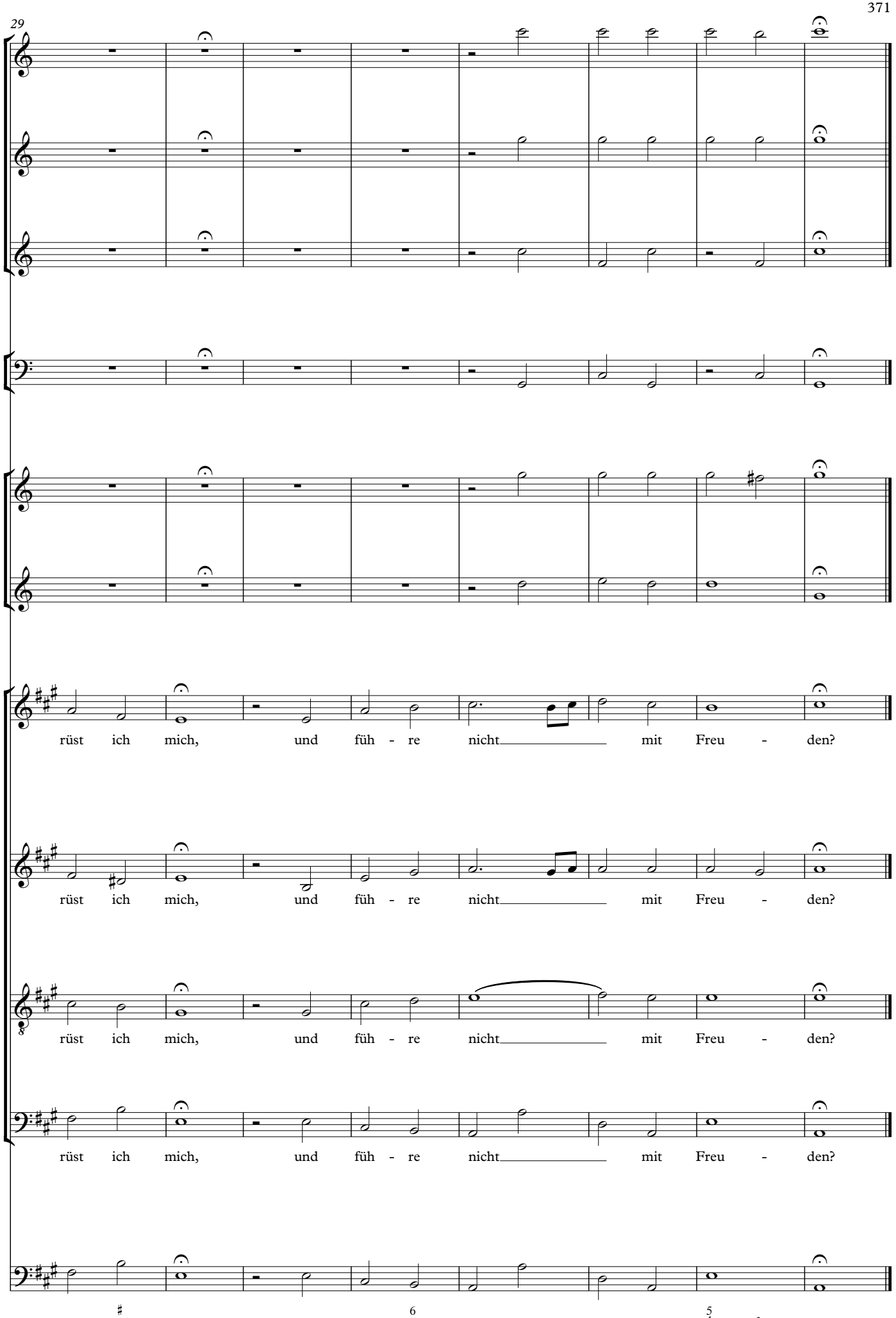
207
tr
tr
tr
tr
p
p
p
6
6
4
5
♯

6. Chorale


Tromba I in D
Tromba II in D
Tromba III in D
Timpani [D, A]
Corno I in D
Corno II in D
[Flauto traverso I]
[Oboe I]
[Violino I]
Soprano
[Sop.]
Da du vom Tod er - stan - den bist kann ich im Gra - be
[Flauto traverso II]
[Oboe II]
[Violino II]
Alto
[Alt.]
Da du vom Tod er - stan - den bist kann ich im Gra - be
[Viola]
Tenore
[Ten.]
Da du vom Tod er - stan - den bist kann ich im Gra - be
Basso
Da du vom Tod er - stan - den bist kann ich im Gra - be
[Basso Continuo]
[Violoncello, Violone,
Fagotto, Organo]
6 6 6 6 6

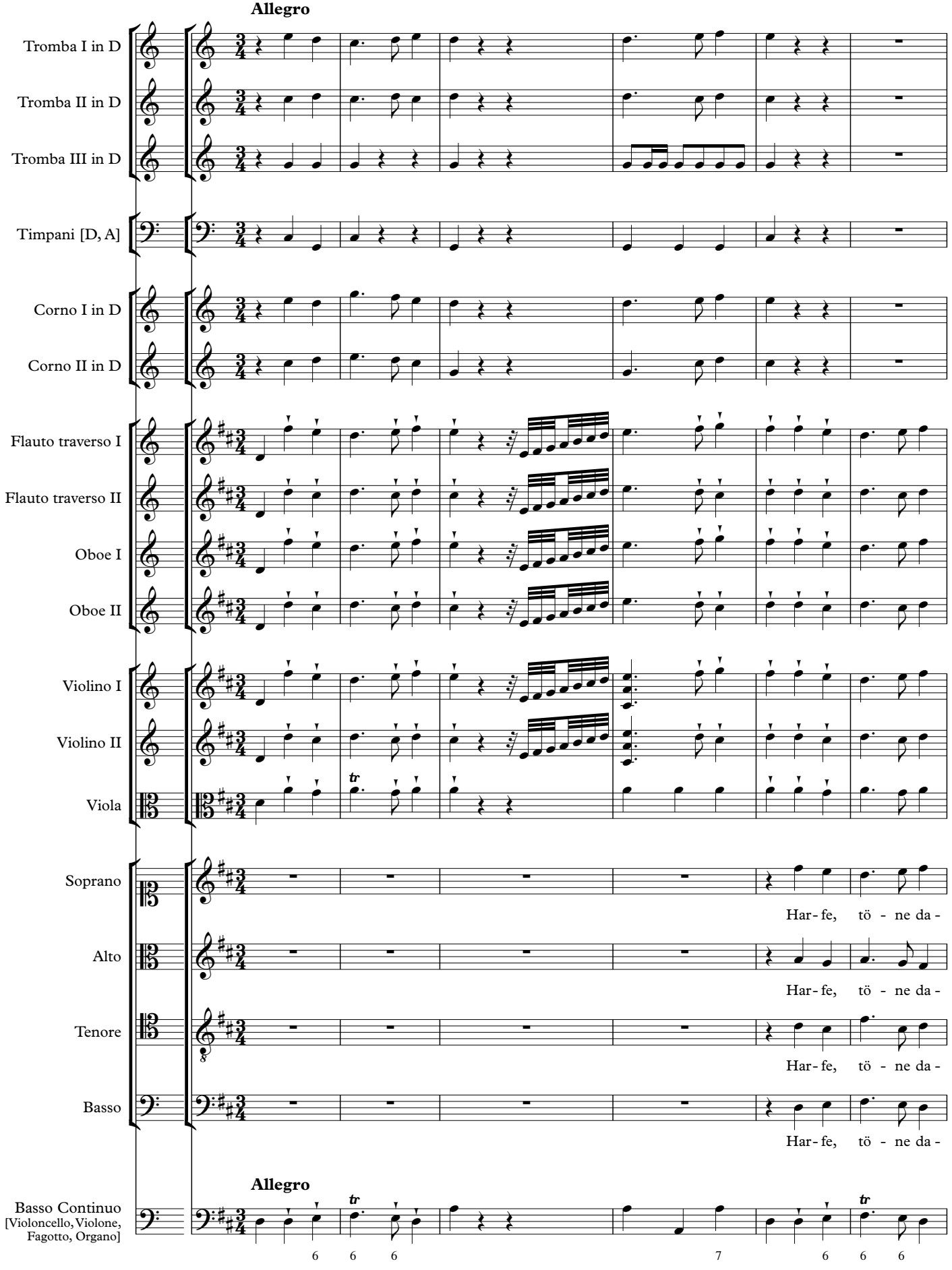

9
blei - ben? Der Trost, der mir dein Le - ben ist, läßt der mich Furcht be - täu -
blei - ben? Der Trost, der mir dein Le - ben ist, läßt der mich Furcht be - täu -
blei - ben? Der Trost, der mir dein Le - ben ist, läßt der mich Furcht be - täu -
blei - ben? Der Trost, der mir dein Le - ben ist, läßt der mich Furcht be - täu -
8
6 6/5 6 6 6 6/5

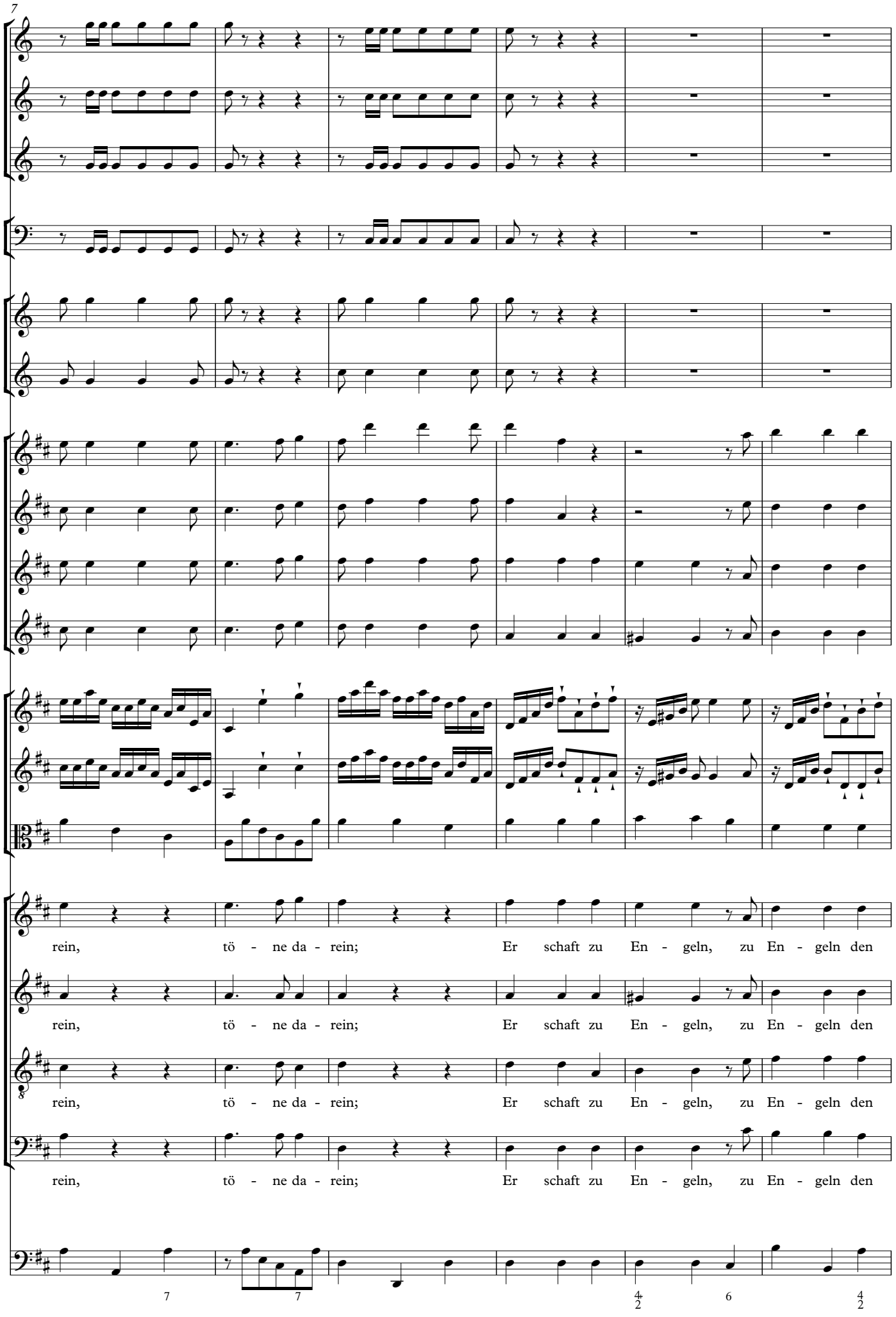

20
ben? Denn wo du thronst, da seh ich dich, zur schön - sten Rei - se
ben? Denn wo du thronst, da seh ich dich, zur schön - sten Rei - se
ben? Denn wo du thronst, da seh ich dich, zur schön - sten Rei - se
ben? Denn wo du thronst, da seh ich dich, zur schön - sten Rei - se
6
6
4+
2
6


29
rüst ich mich, und füh - re nicht mit Freu - den?
rüst ich mich, und füh - re nicht mit Freu - den?
rüst ich mich, und füh - re nicht mit Freu - den?
rüst ich mich, und füh - re nicht mit Freu - den?
6
5
4
3

7. Coro

Allegro




7
rein, tö - ne da - rein; Er schaft zu En - geln, zu En - geln den
rein, tö - ne da - rein; Er schaft zu En - geln, zu En - geln den
rein, tö - ne da - rein; Er schaft zu En - geln, zu En - geln den
rein, tö - ne da - rein; Er schaft zu En - geln, zu En - geln den
7
7
4/2
6
4/2

13

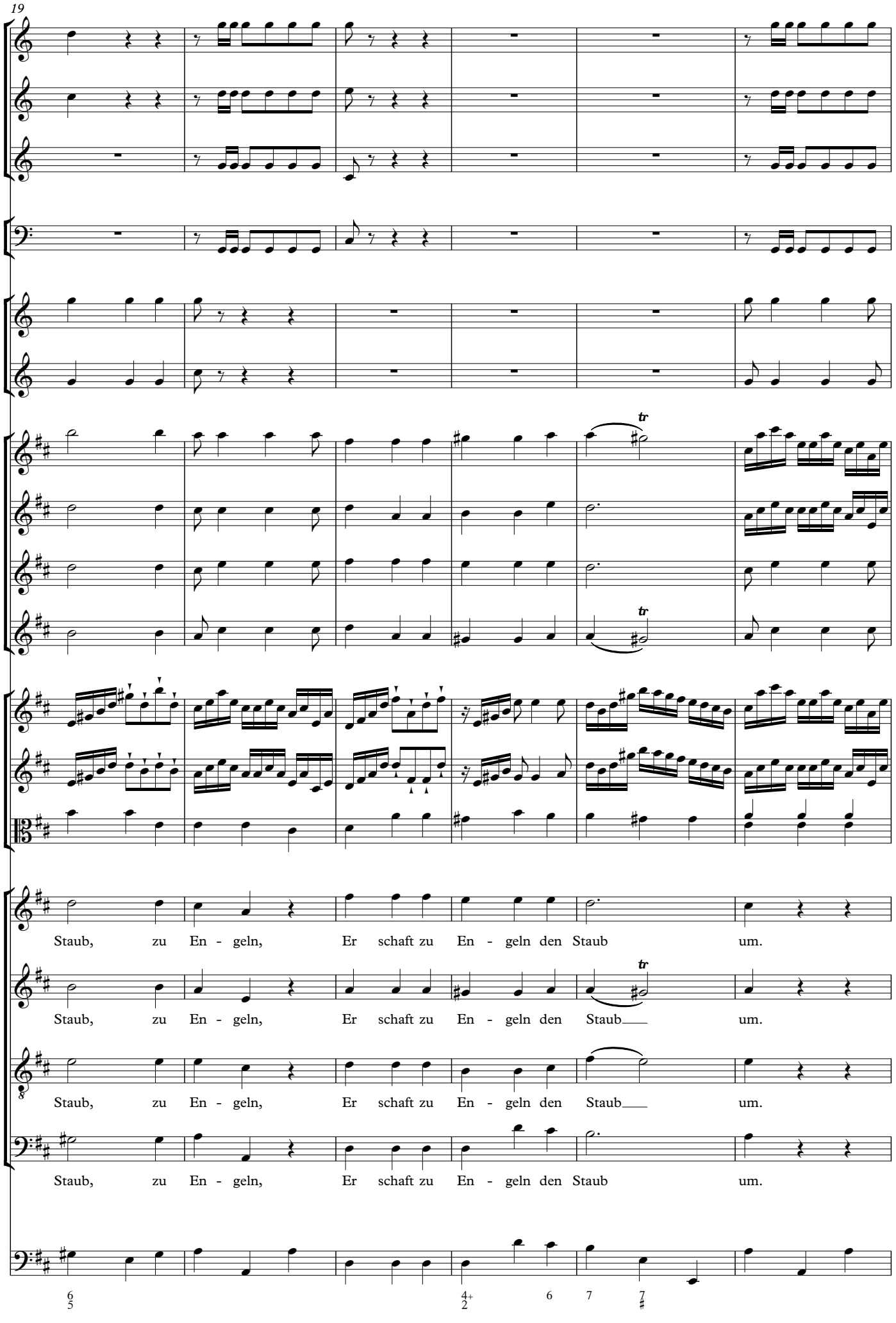
Staub um, zu En - geln, zu En - geln, schafft Er um den Staub, den

Staub um, zu En - geln, zu En - geln, schafft Er um den Staub, den

Staub um, zu En - geln, zu En - geln, schafft Er um den Staub, den

Staub um, zu En - geln, zu En - geln, schafft Er um den Staub, den

6/5 6 7/♯ 6/5


19
Staub, zu En - geln, Er schaft zu En - geln den Staub um.
Staub, zu En - geln, Er schaft zu En - geln den Staub um.
Staub, zu En - geln, Er schaft zu En - geln den Staub um.
Staub, zu En - geln, Er schaft zu En - geln den Staub um.

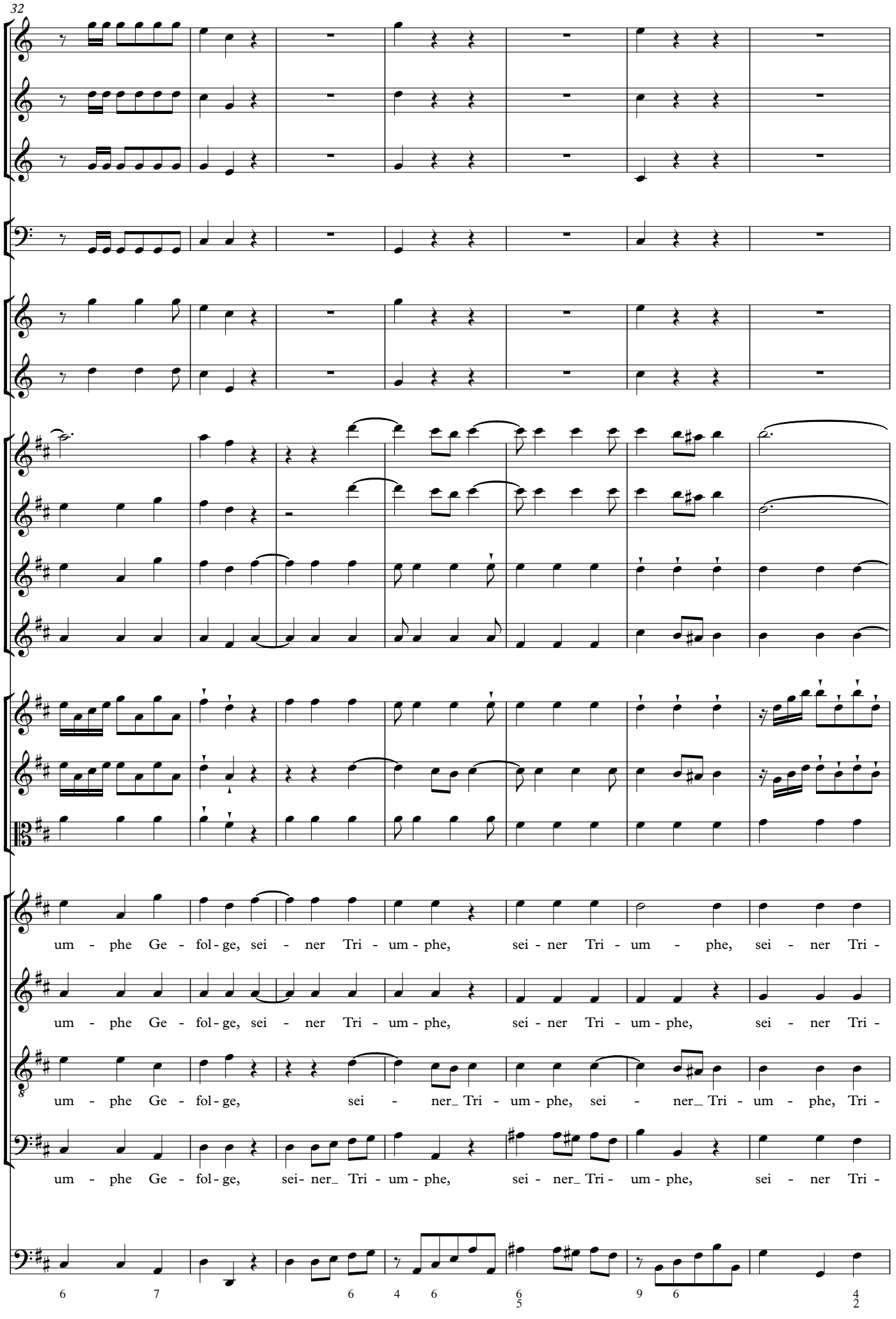
25

E - wig - kei - ten der Ruh find sei - ner Tri -

E - wig - kei - ten der Ruh find sei - ner Tri -

E - wig - kei - ten der Ruh find sei - ner Tri -

E - wig - kei - ten der Ruh find sei - ner Tri -


32
um - phe Ge - fol - ge, sei - ner Tri - um - phe, sei - ner Tri - um - phe, sei - ner Tri -
um - phe Ge - fol - ge, sei - ner Tri - um - phe, sei - ner Tri - um - phe, sei - ner Tri -
um - phe Ge - fol - ge, sei - ner_ Tri - um - phe, sei - ner_ Tri - um - phe, Tri -
um - phe Ge - fol - ge, sei- ner_ Tri - um - phe, sei - ner_ Tri - um - phe, sei - ner Tri -
6 7 6 4 6 6 5 9 6 4 2

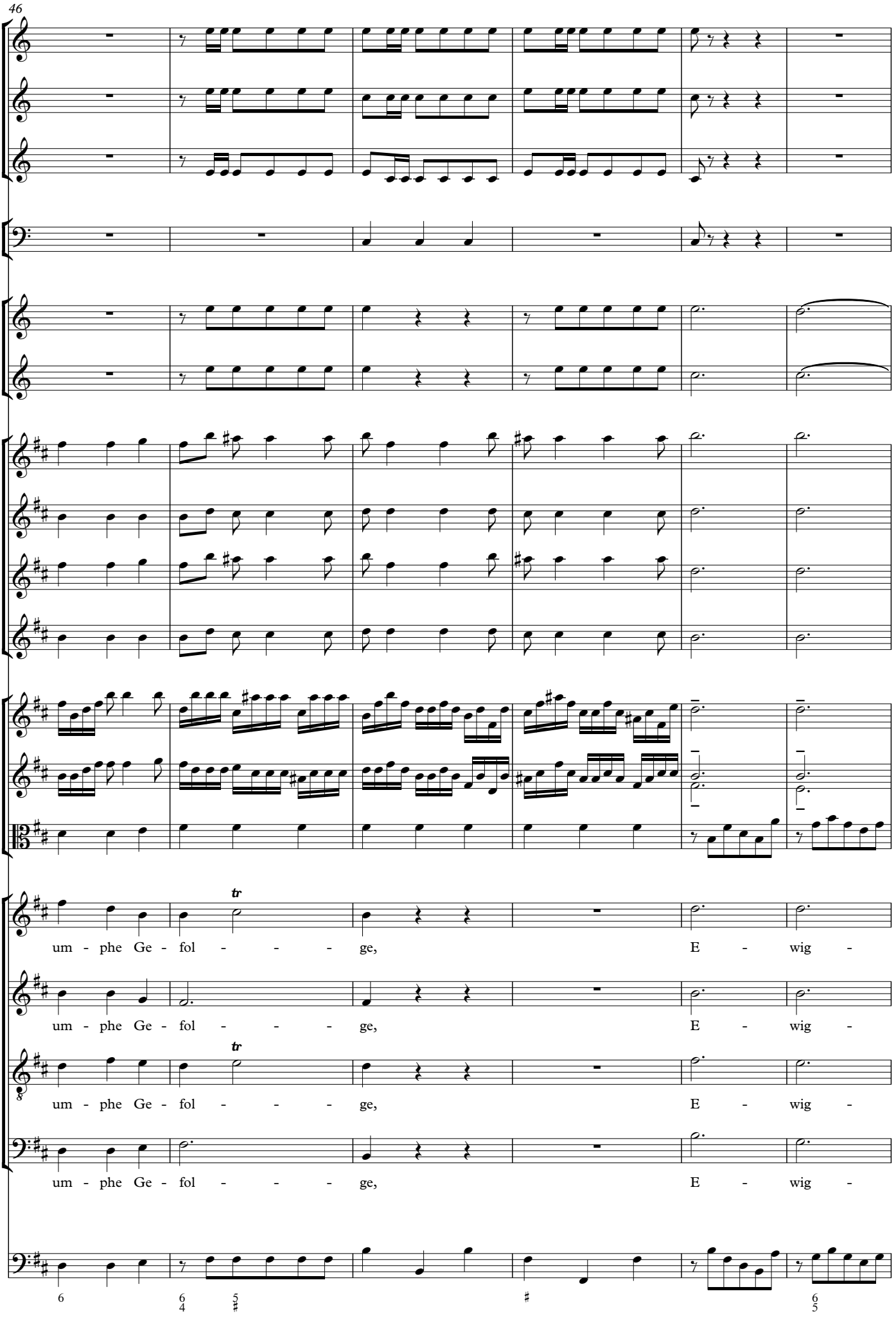
39

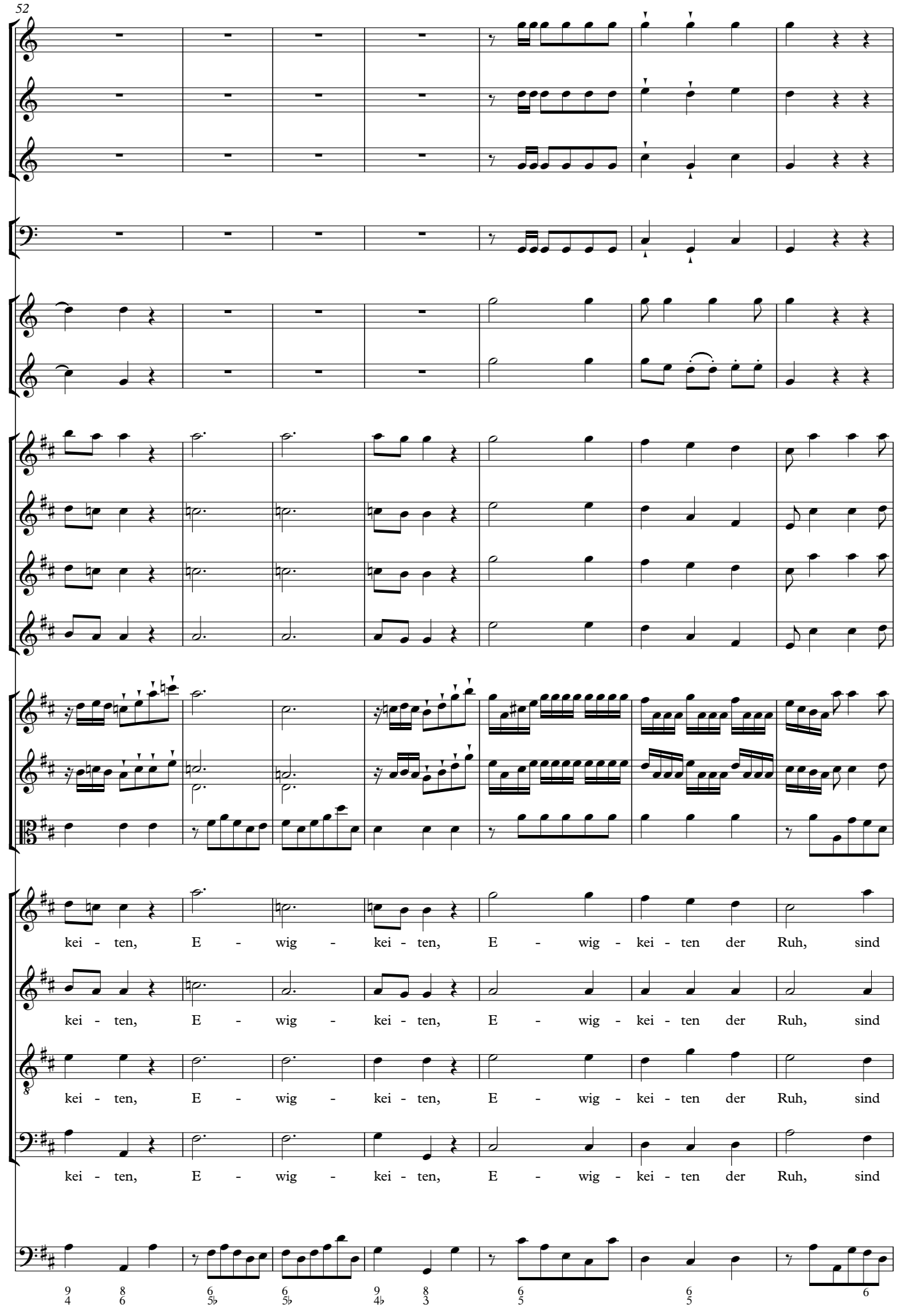
um - phe Ge - fol - ge, E - wig - kei - ten der Ruh sind sei - ner Tri -

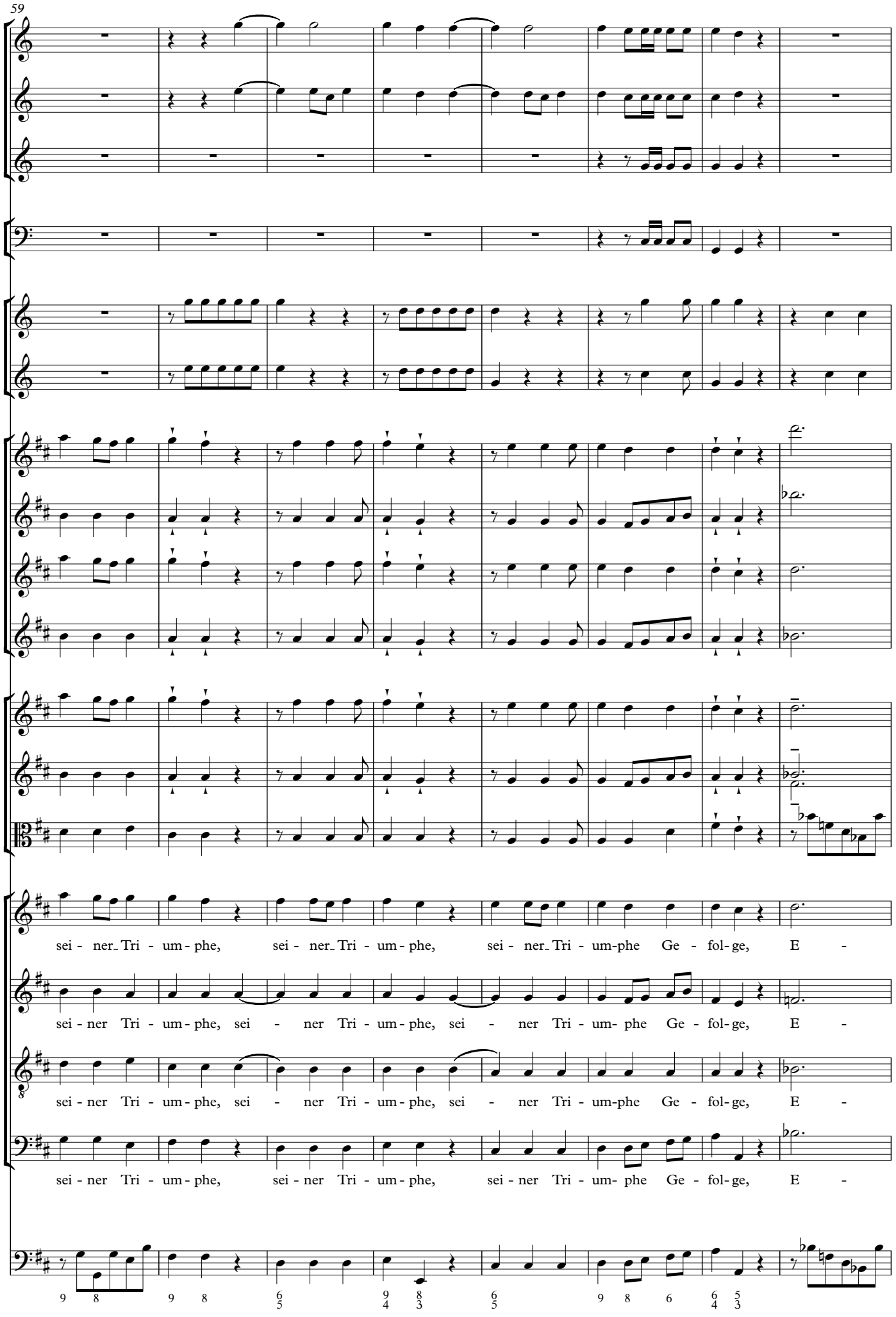
um - phe Ge - fol - ge, E - wig - kei - ten der Ruh sind sei - ner Tri -

um - phe Ge - fol - ge, E - wig - kei - ten der Ruh sind sei - ner Tri -

um - phe Ge - fol - ge, E - wig - kei - ten der Ruh sind sei - ner Tri -


46
tr
um - phe Ge - fol - - - - ge, E - wig -
um - phe Ge - fol - - - - ge, E - wig -
tr
um - phe Ge - fol - - - - ge, E - wig -
um - phe Ge - fol - - - - ge, E - wig -


52
kei - ten, E - wig - kei - ten, E - wig - kei - ten der Ruh, sind
kei - ten, E - wig - kei - ten, E - wig - kei - ten der Ruh, sind
kei - ten, E - wig - kei - ten, E - wig - kei - ten der Ruh, sind
kei - ten, E - wig - kei - ten, E - wig - kei - ten der Ruh, sind


59
sei - ner_Tri - um - phe, sei - ner_Tri - um - phe, sei - ner_Tri - um-phe Ge - fol - ge, E -
sei - ner Tri - um - phe, sei - ner Tri - um - phe, sei - ner Tri - um- phe Ge - fol - ge, E -
sei - ner Tri - um - phe, sei - ner Tri - um - phe, sei - ner Tri - um-phe Ge - fol - ge, E -
sei - ner Tri - um - phe, sei - ner Tri - um - phe, sei - ner Tri - um- phe Ge - fol - ge, E -

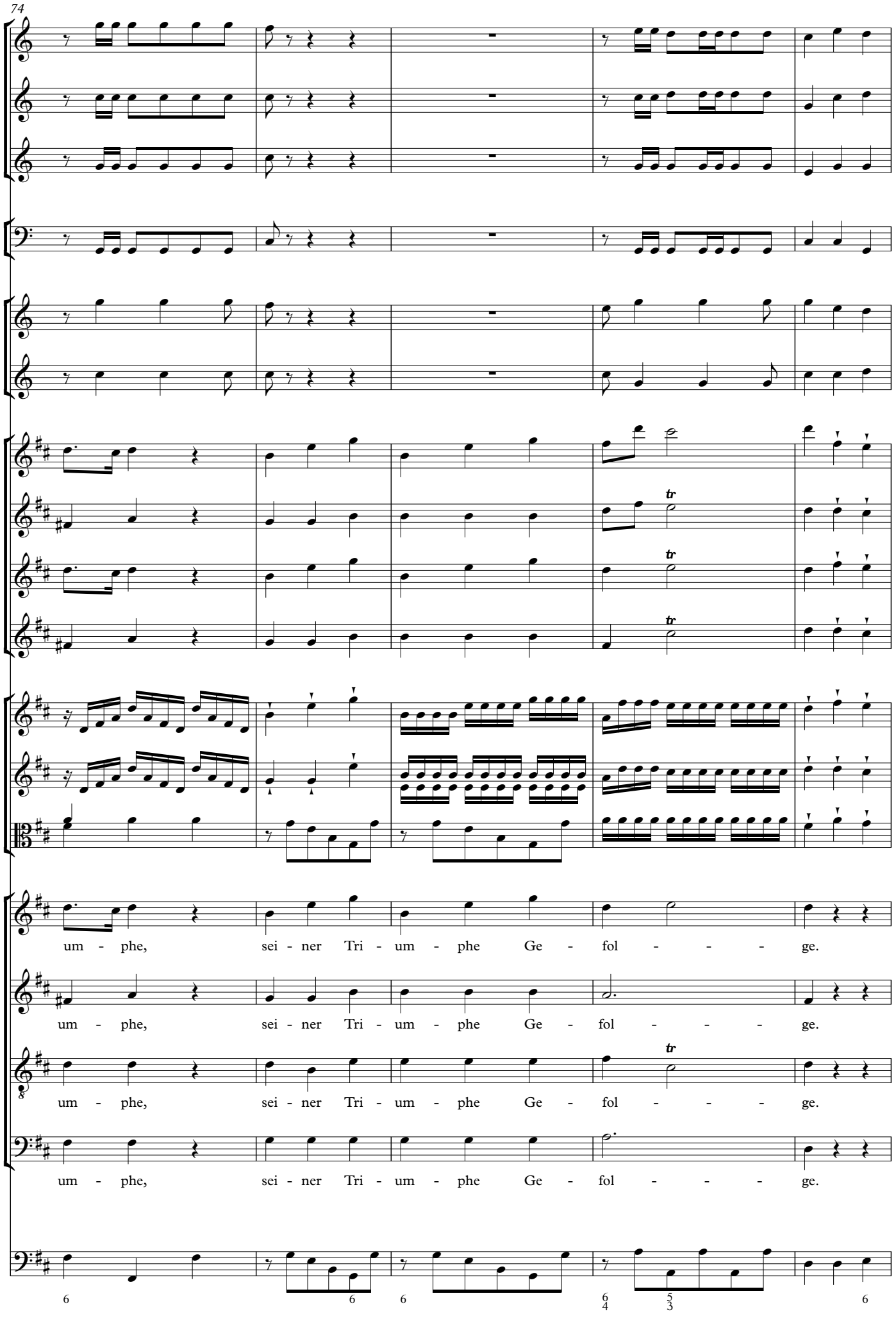
67

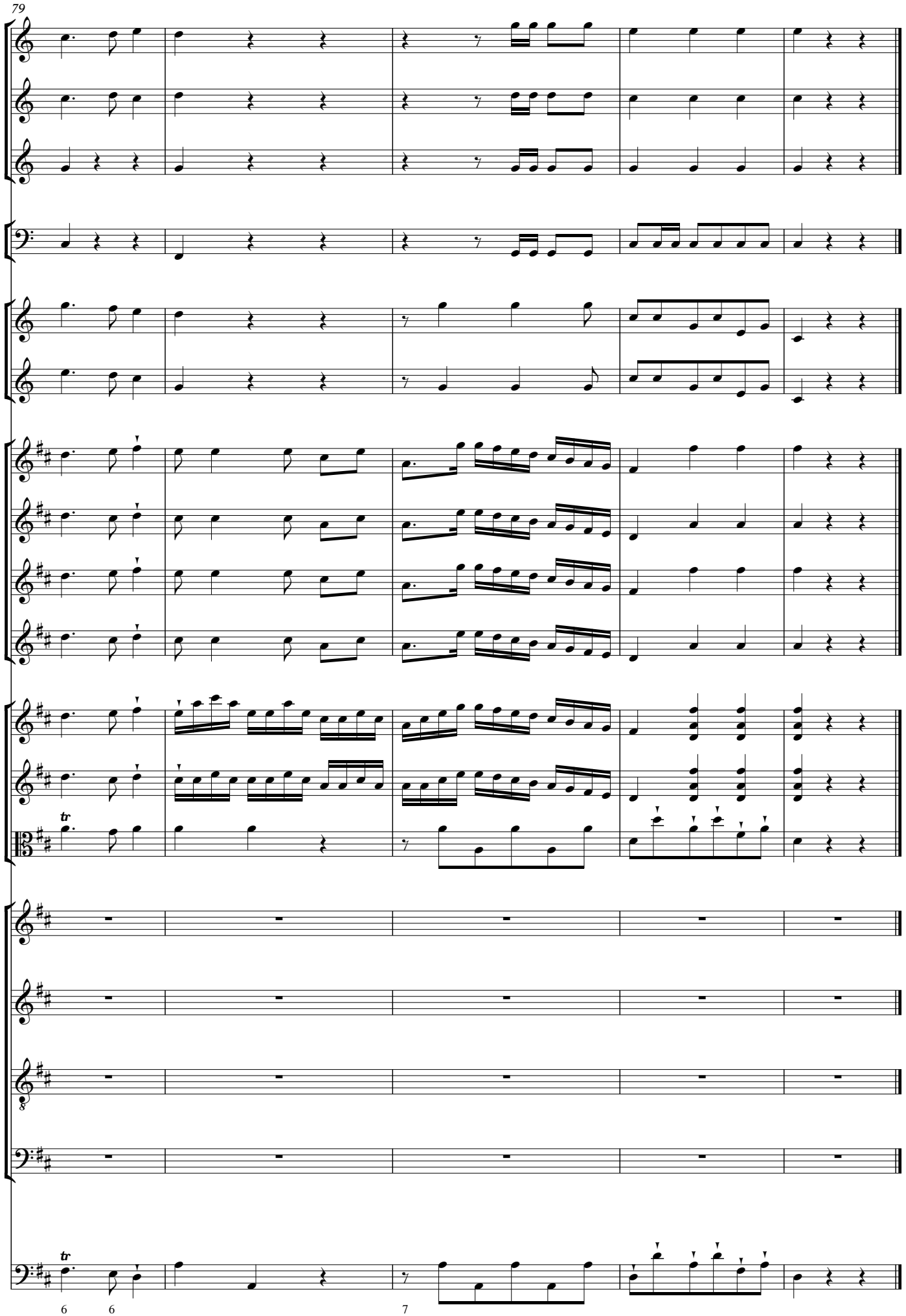
wig - kei - ten der Ruh, E - wig - kei - ten der Ruh sind sei - ner Tri -

wig - kei - ten der Ruh, E - wig - kei - ten der Ruh sind sei - ner Tri -

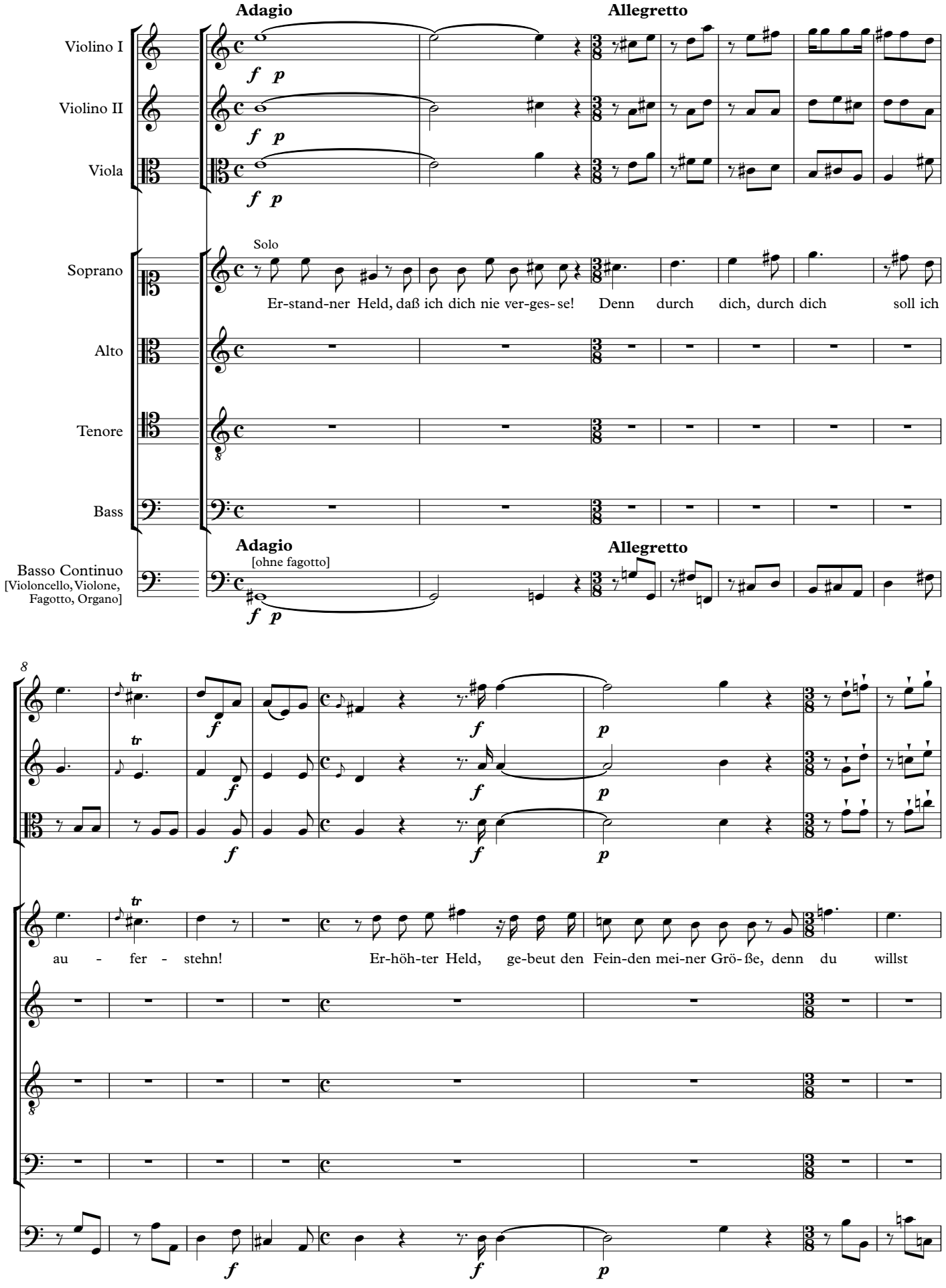
wig - kei - ten der Ruh, E - wig - kei - ten der Ruh sind sei - ner Tri -

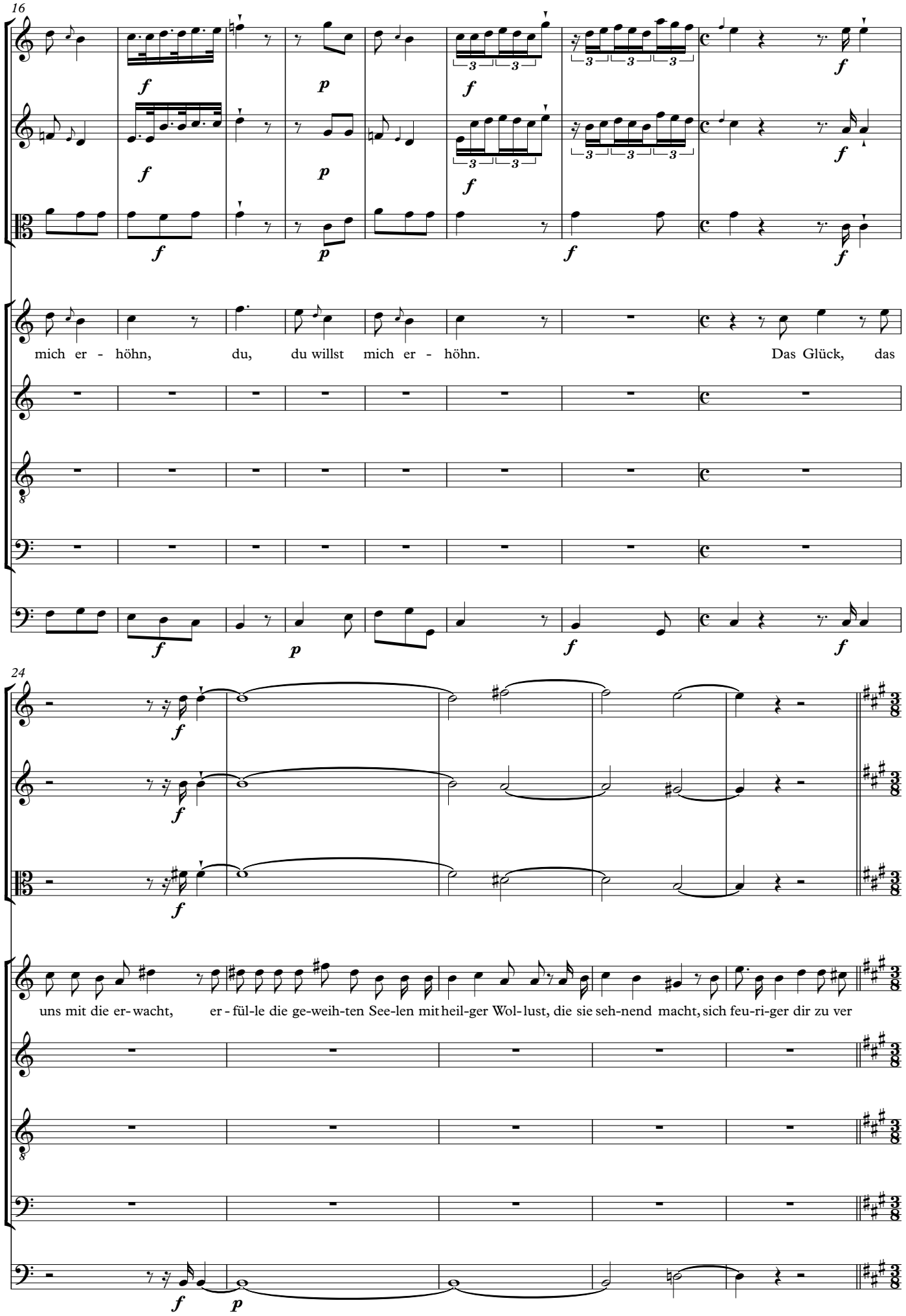
wig - kei - ten der Ruh, E - wig - kei - ten der Ruh sind sei - ner Tri -

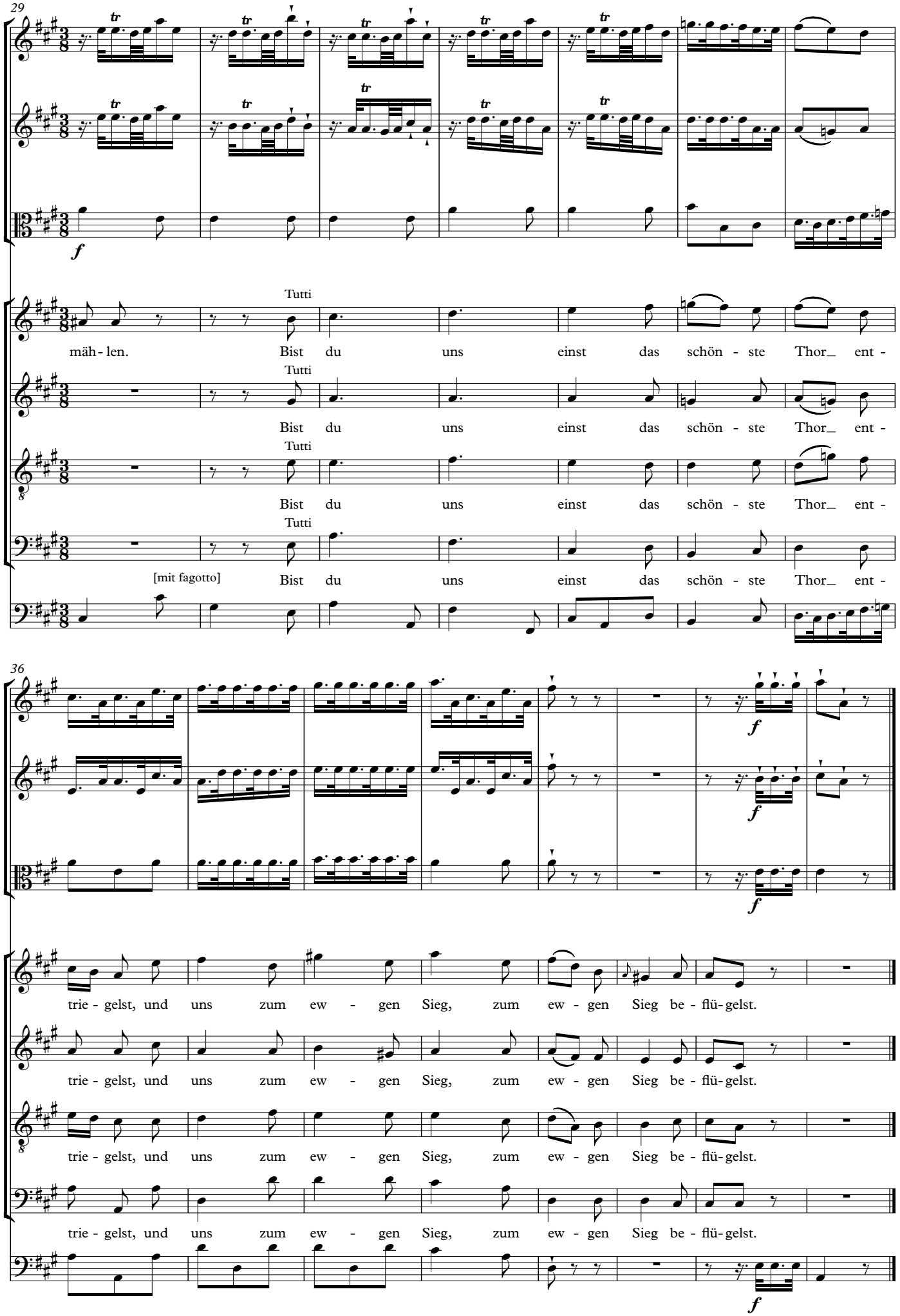

74
um - phe, sei - ner Tri - um - phe Ge - fol - - - ge.
um - phe, sei - ner Tri - um - phe Ge - fol - - - ge.
um - phe, sei - ner Tri - um - phe Ge - fol - - - ge.
um - phe, sei - ner Tri - um - phe Ge - fol - - - ge.


79
tr
tr
6
6
7

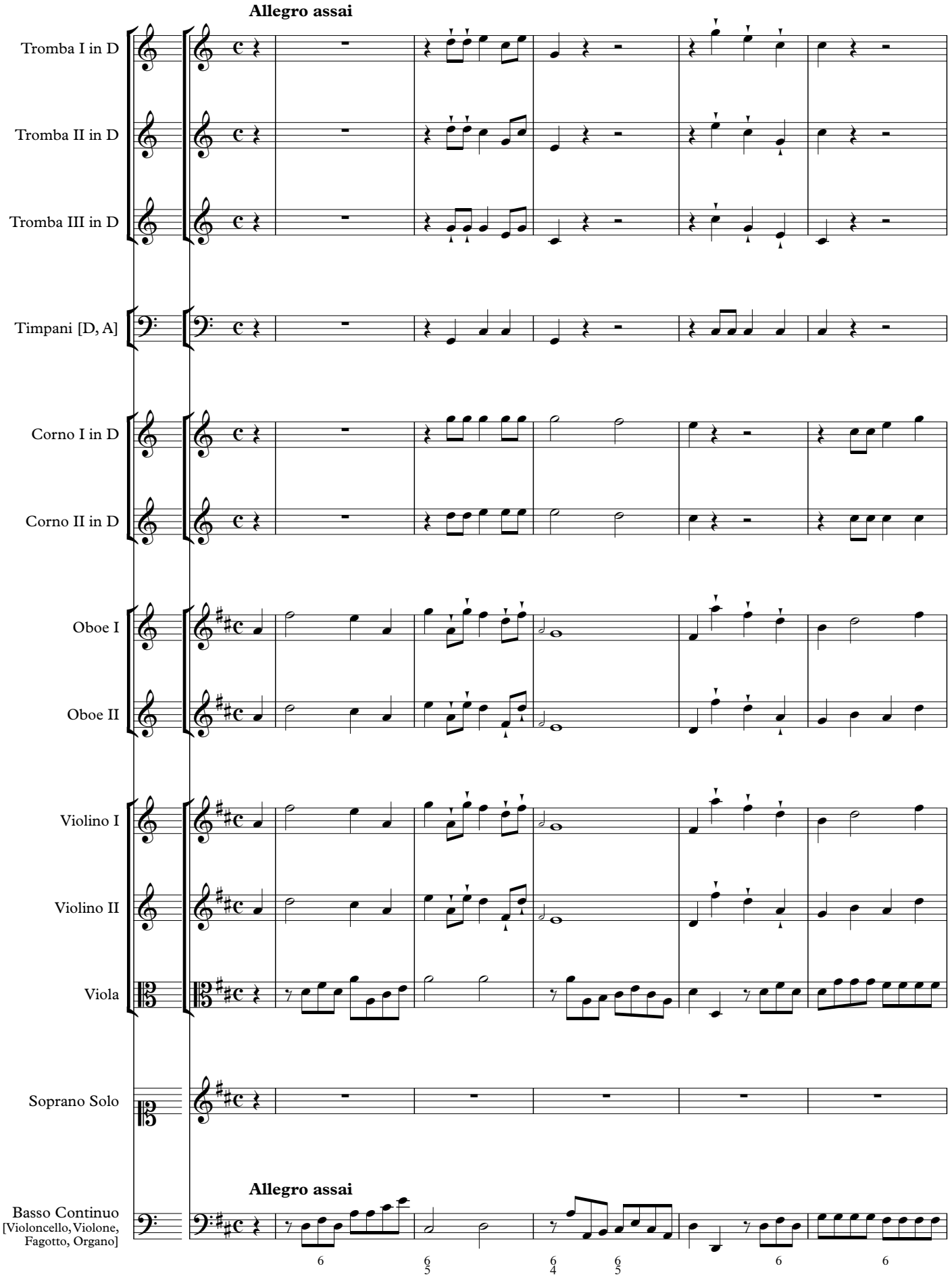
8. Recitativo col Arioso e Coro

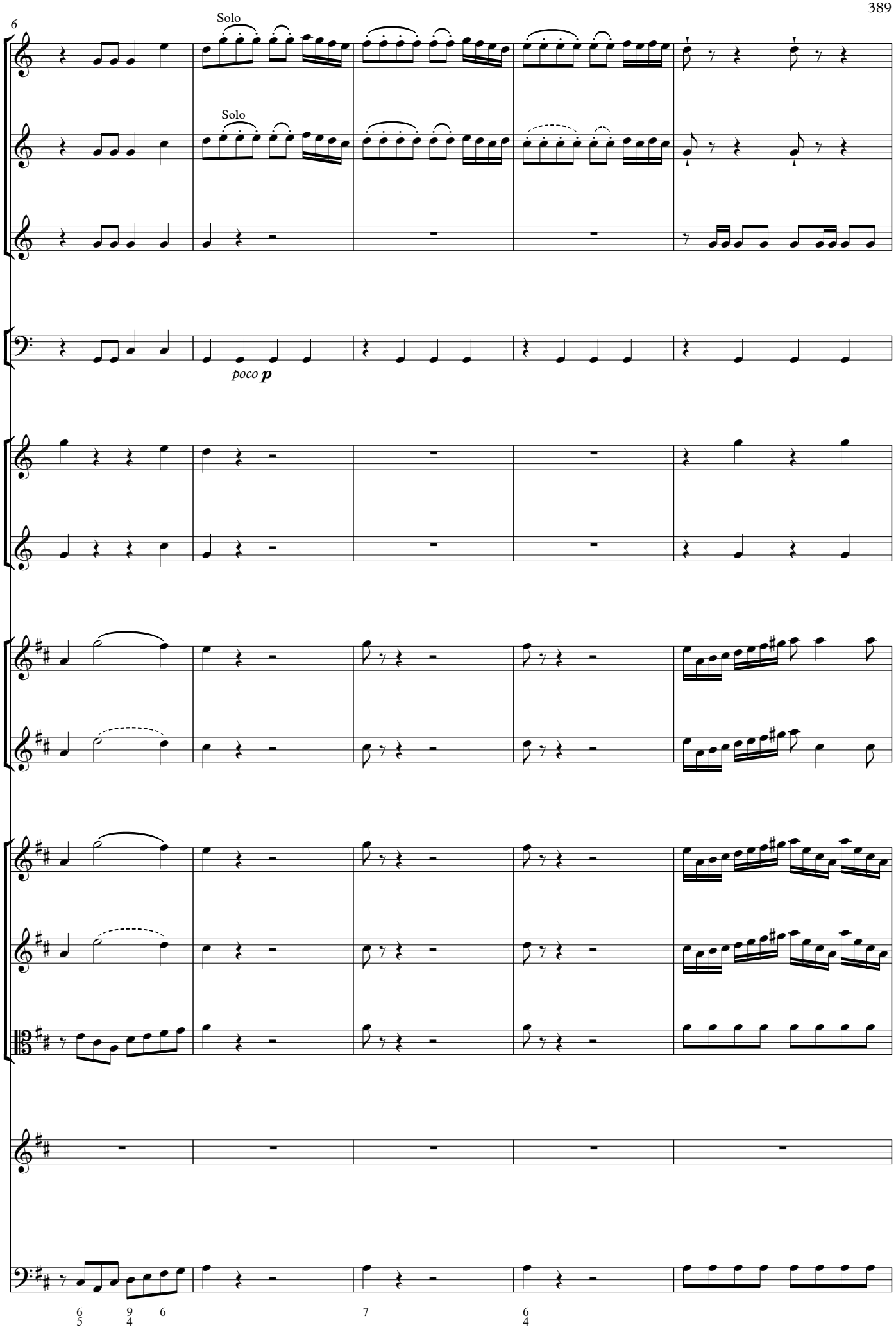


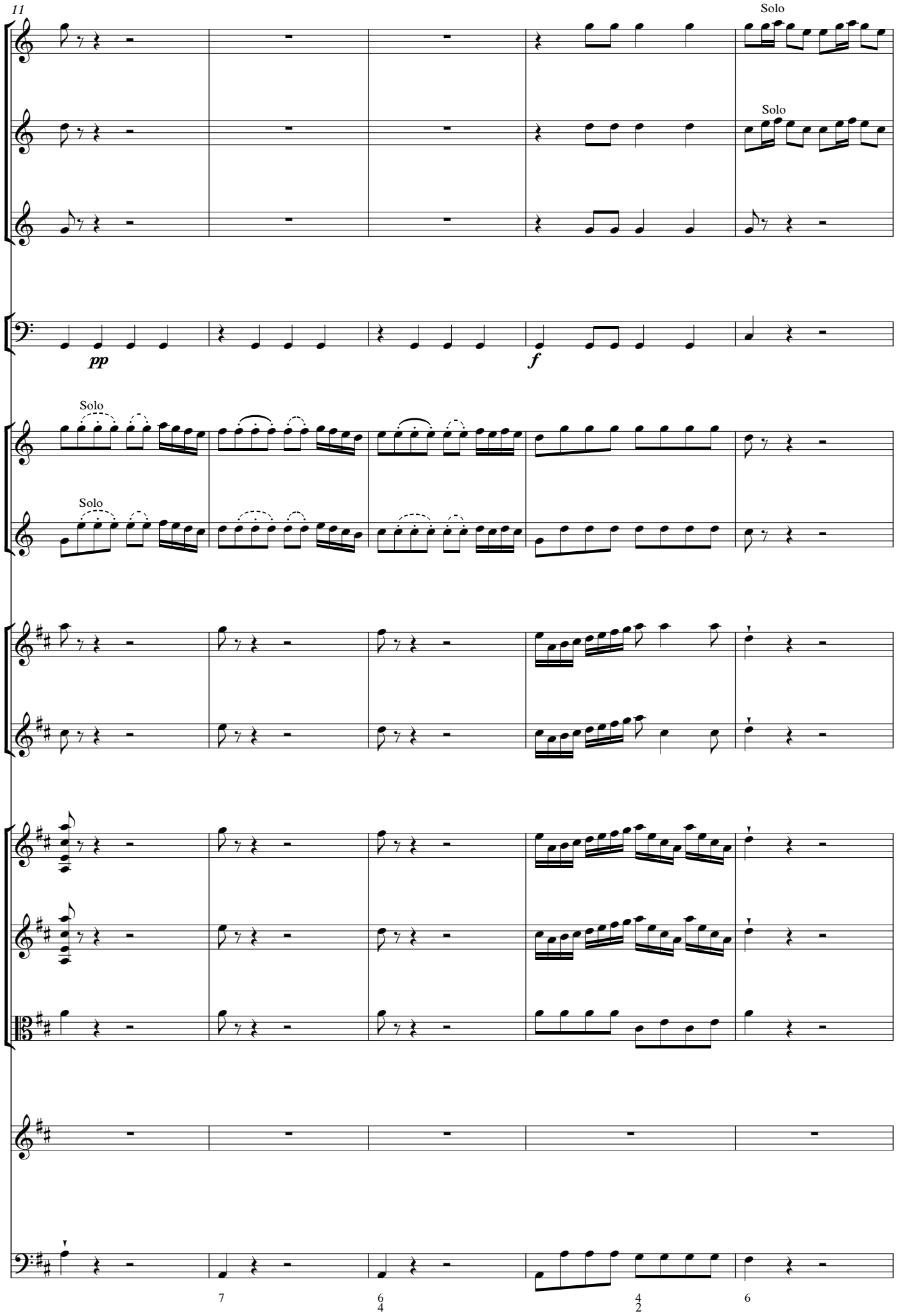

16
mich er - höhn, du, du willst mich er - höhn. Das Glück, das
24
uns mit die er- wacht, er - fül-le die ge-weih-ten See-len mit heil-ger Wol- lust, die sie seh-nend macht, sich feu-ri-ger dir zu ver

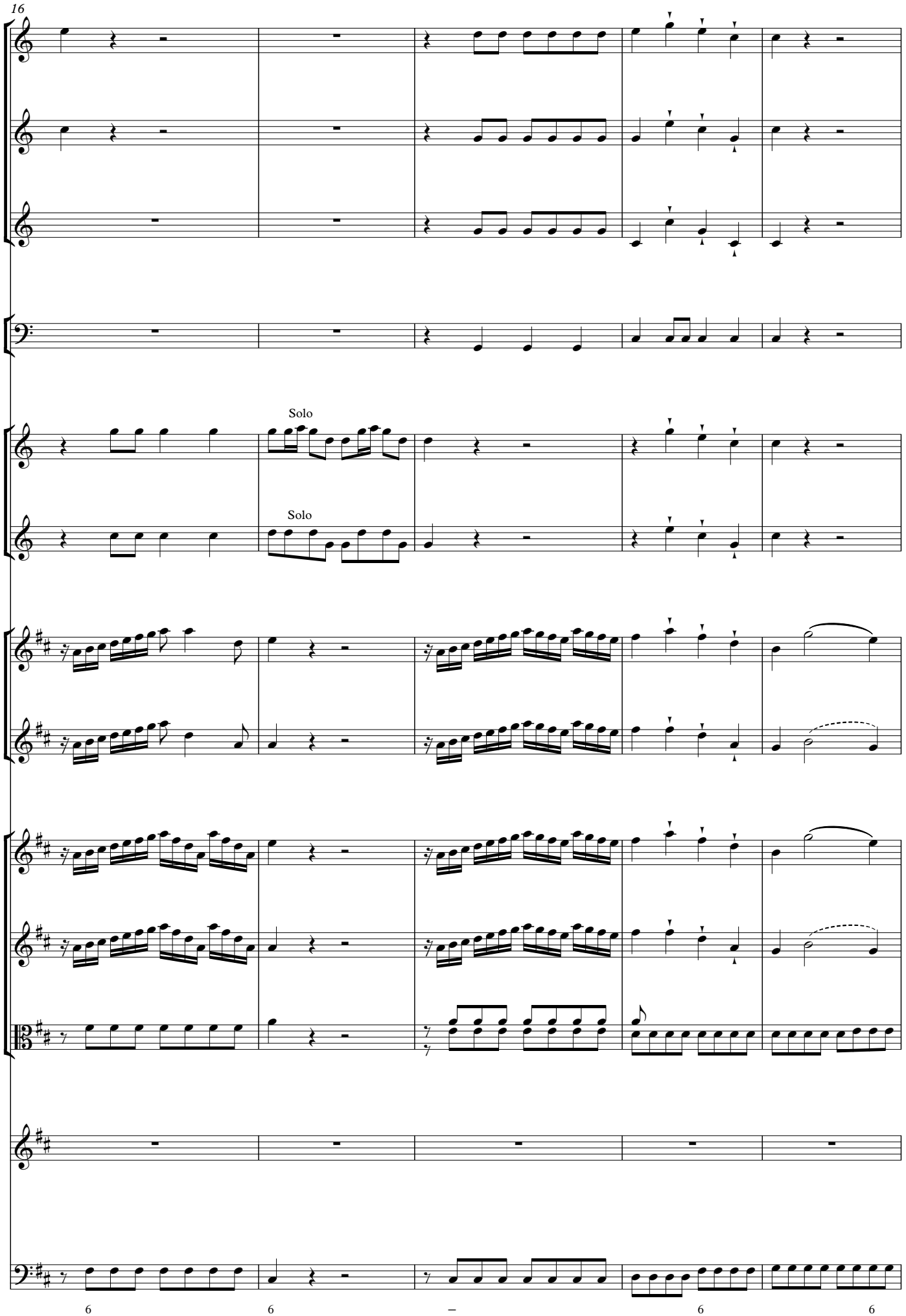

29
f
Tutti
mäh - len. Bist du uns einst das schön - ste Thor_ ent -
Tutti
Bist du uns einst das schön - ste Thor_ ent -
Tutti
Bist du uns einst das schön - ste Thor_ ent -
Tutti
[mit fagotto]
Bist du uns einst das schön - ste Thor_ ent -
36
f
f
f
trie - gelst, und uns zum ew - gen Sieg, zum ew - gen Sieg be - flü - gelst.
trie - gelst, und uns zum ew - gen Sieg, zum ew - gen Sieg be - flü - gelst.
trie - gelst, und uns zum ew - gen Sieg, zum ew - gen Sieg be - flü - gelst.
trie - gelst, und uns zum ew - gen Sieg, zum ew - gen Sieg be - flü - gelst.
f

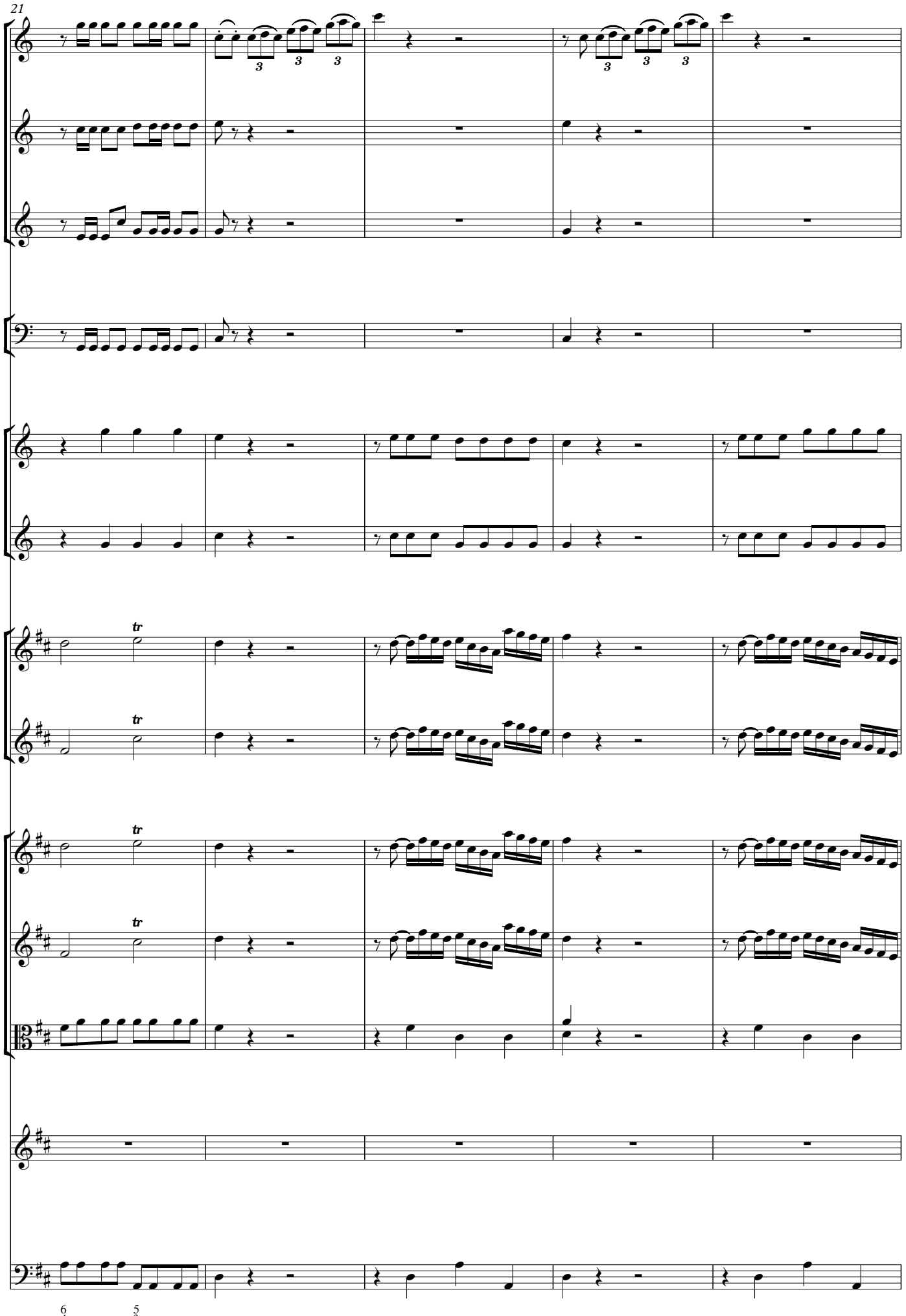
9. Aria

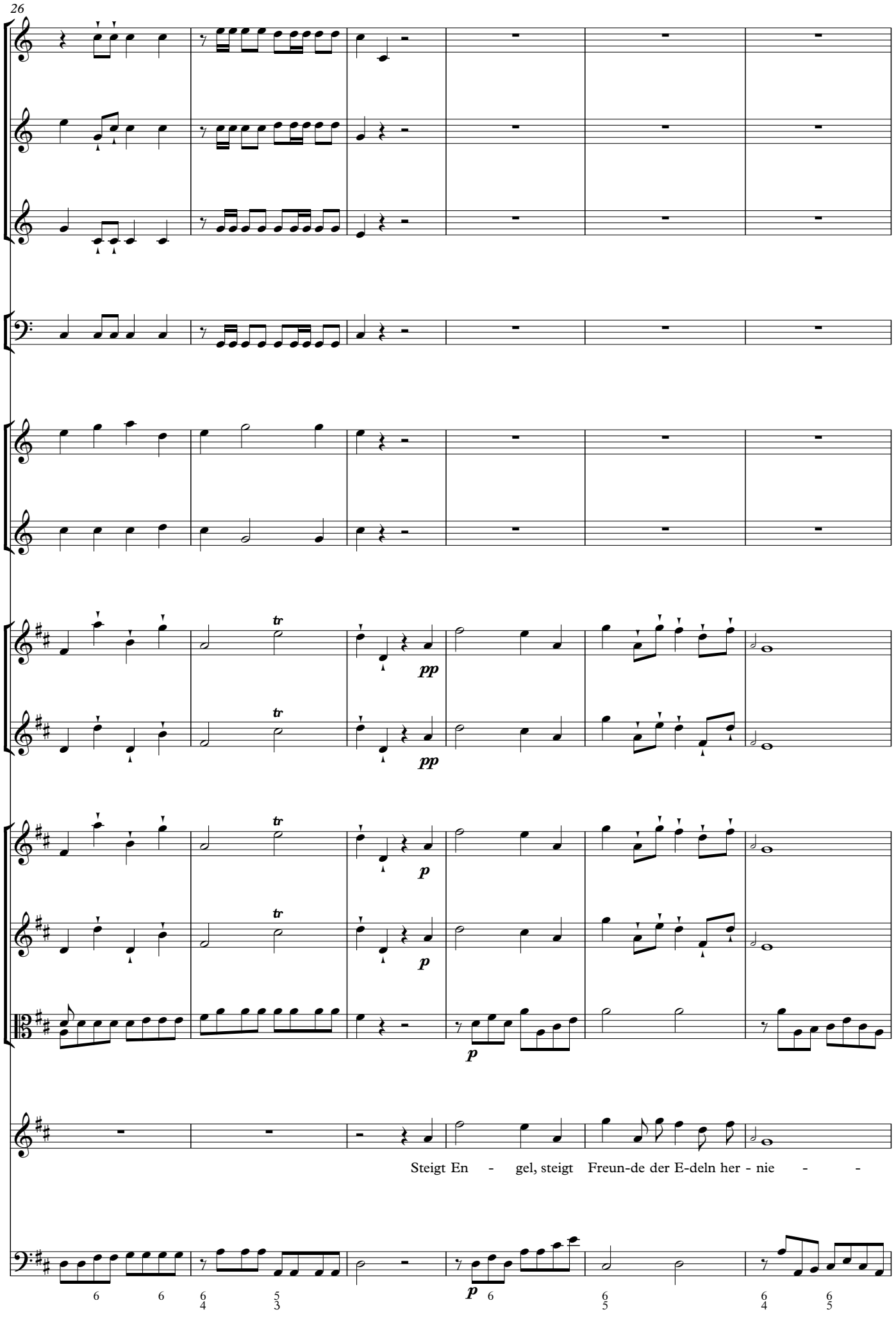

Allegro assai
Tromba I in D
Tromba II in D
Tromba III in D
Timpani [D, A]
Corno I in D
Corno II in D
Oboe I
Oboe II
Violino I
Violino II
Viola
Soprano Solo
Allegro assai
Basso Continuo
[Violoncello, Violone, Fagotto, Organo]

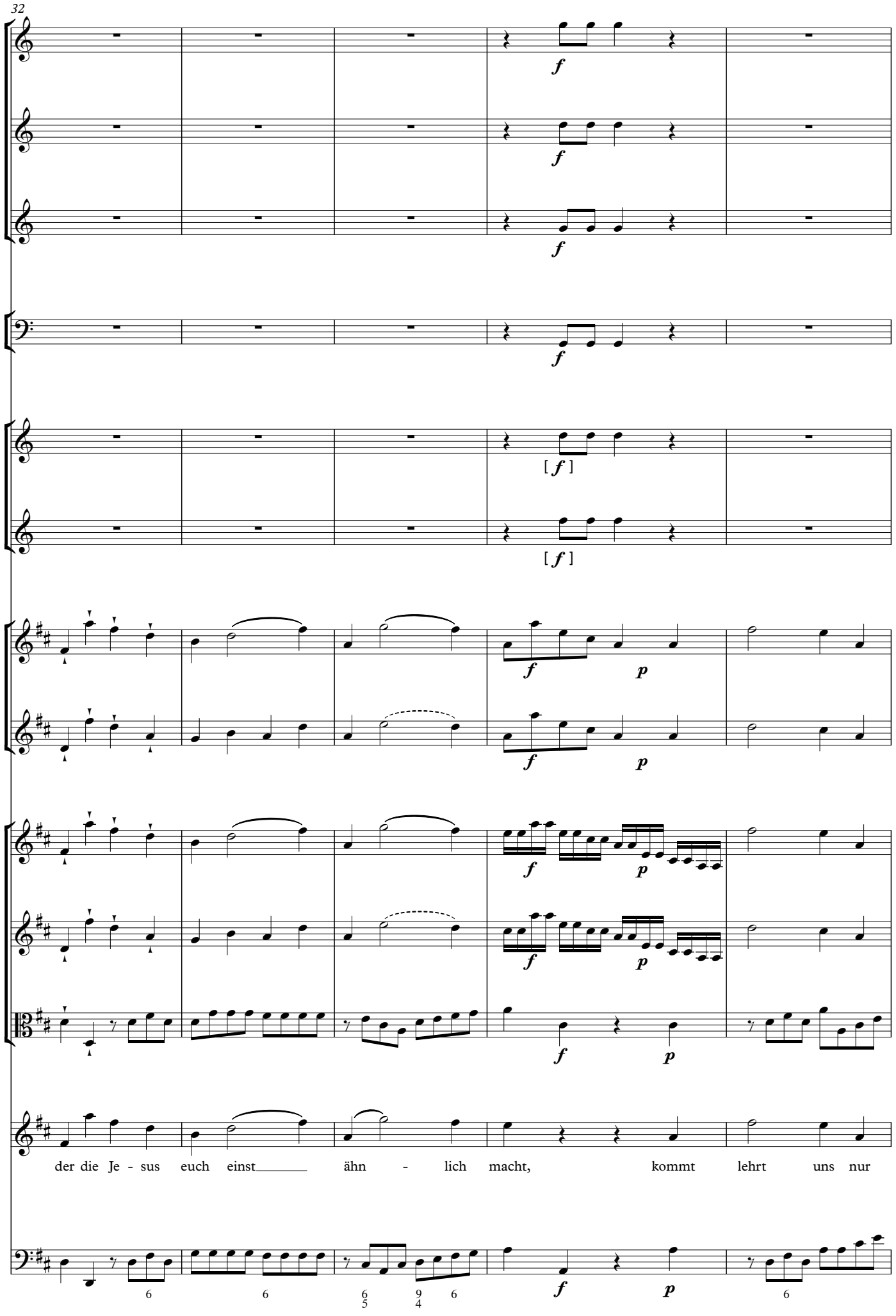

6
Solo
Solo
poco p
6 9 6
5 4
7
6
4

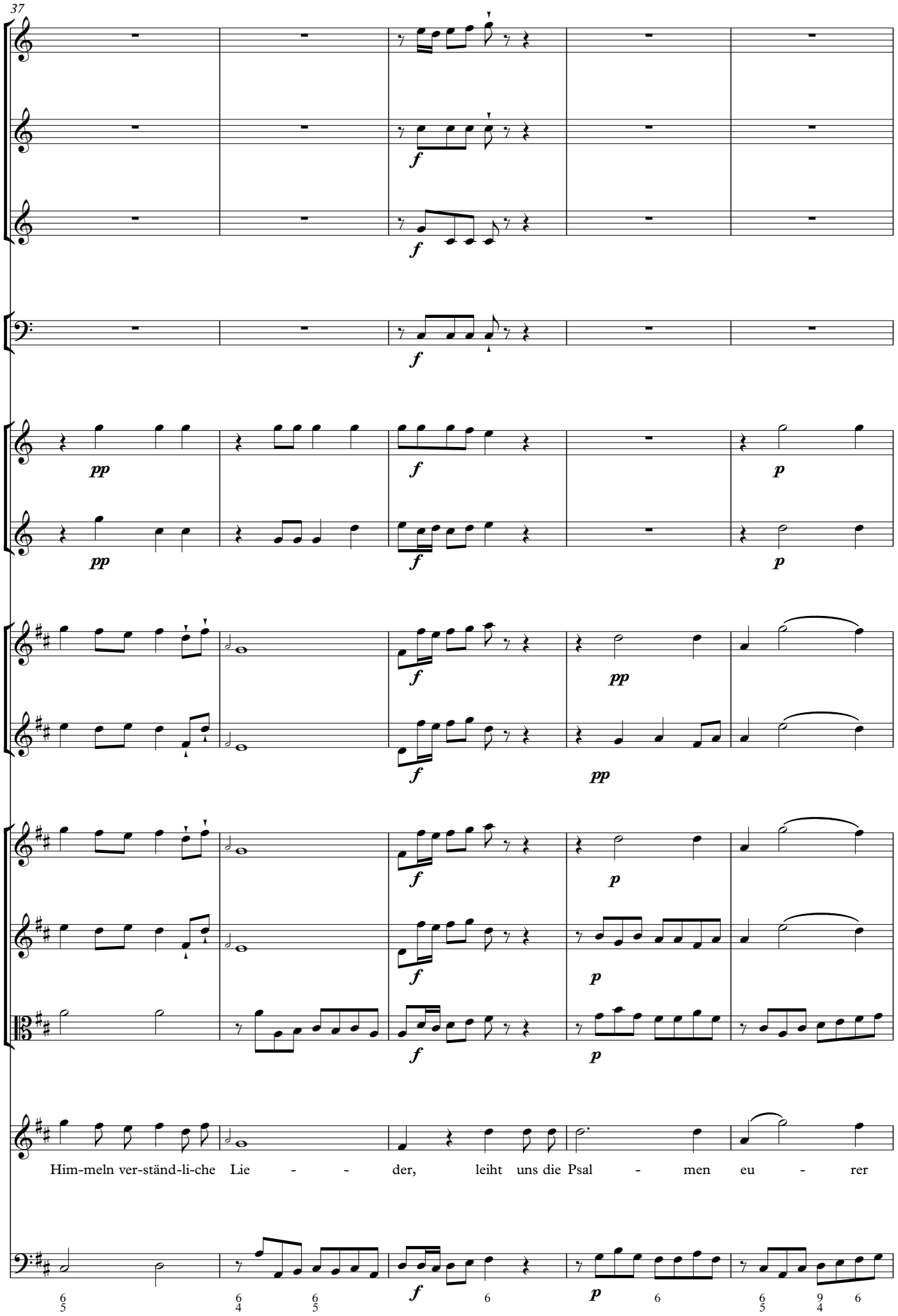

11
Solo
Solo
pp
f
Solo
Solo
7
6
4
4
2
6


16
Solo
Solo
6
6
–
6
6

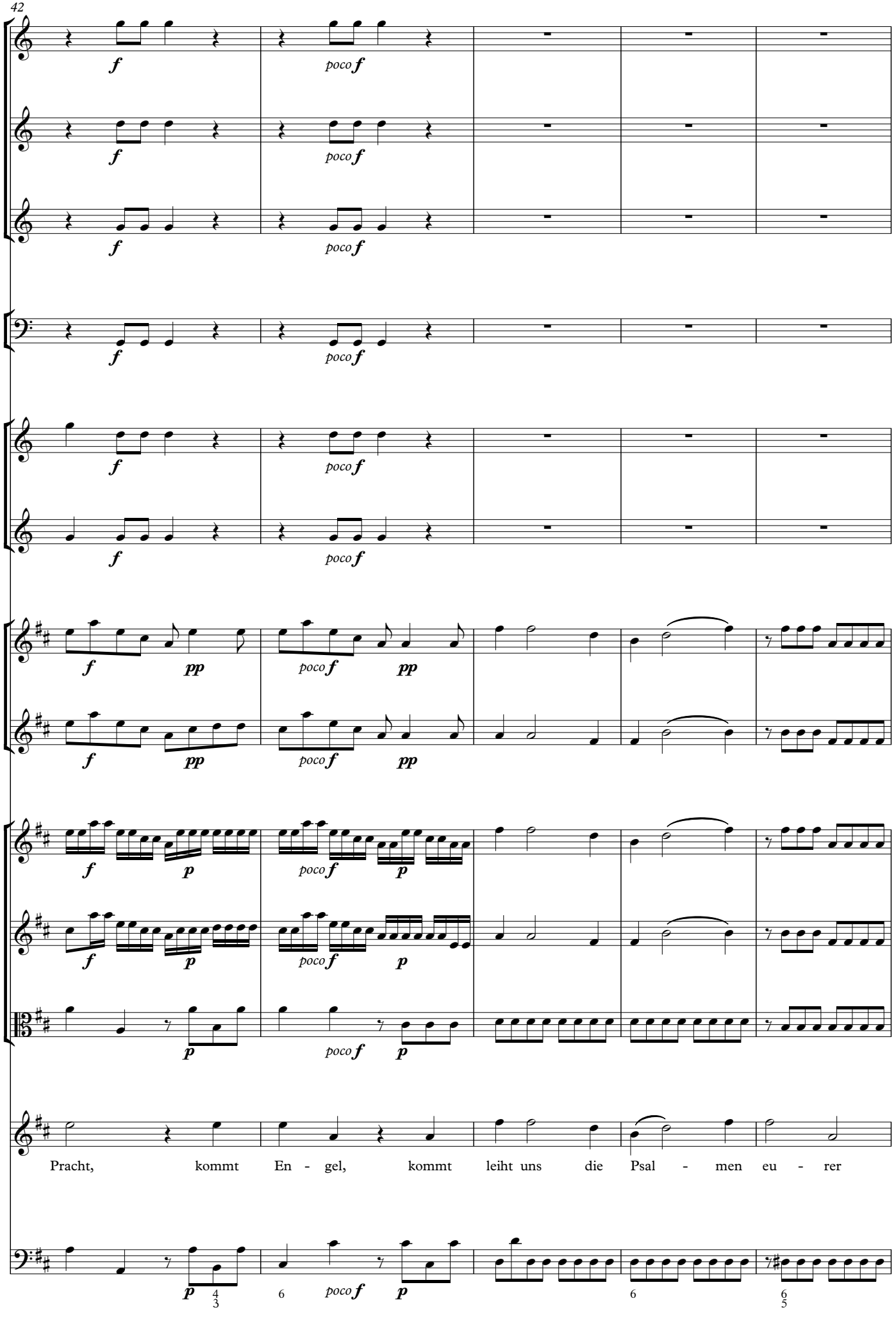

21
tr
tr
tr
tr
6/4
5/3

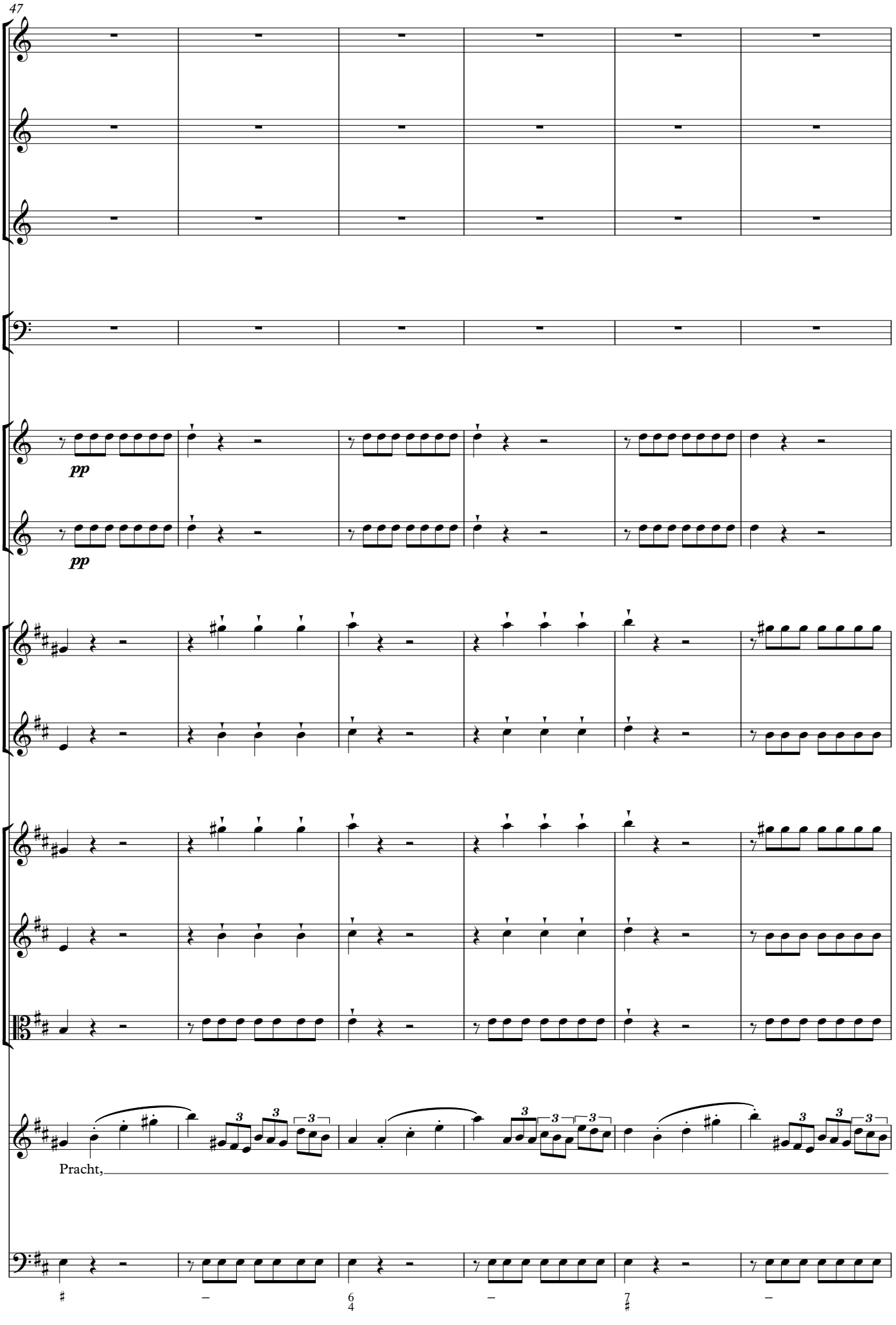

26
pp
pp
p
p
p
Steigt En - gel, steigt Freun-de der E-deln her - nie - -


32
f
f
f
f
[f]
[f]
f
p
f
p
f
p
f
p
f
p
der die Je - sus euch einst ähn - lich macht, kommt lehrt uns nur
6
6
6
5
9
4
6
f
p
6


37
Him-meln ver-ständ-li-che Lie - - der, leiht uns die Psal - men eu - rer

42




47
pp
pp
Pracht,

53

pp

pp

poco f

poco f

p

p

tr

tr

tr

tr

tr

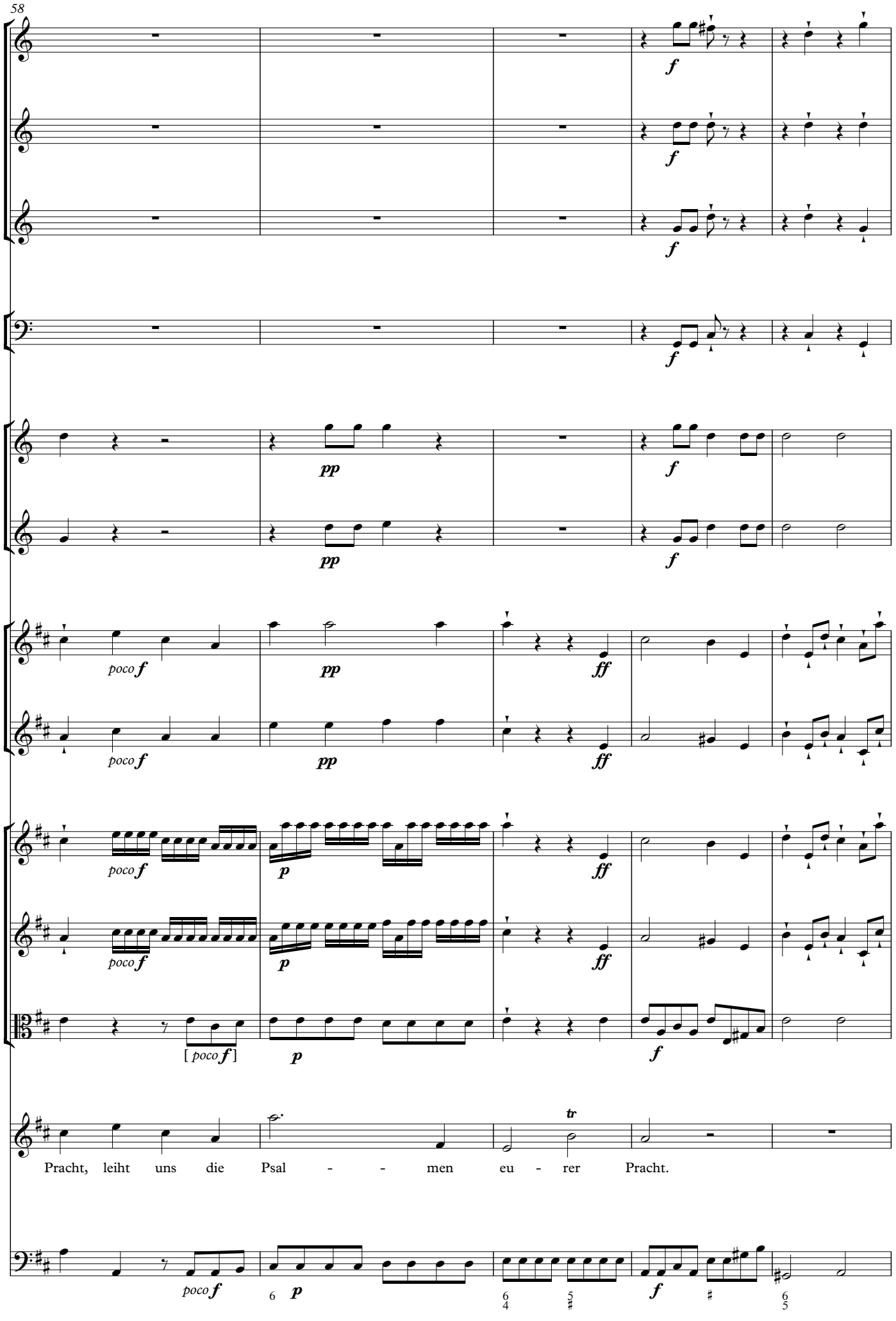
tr

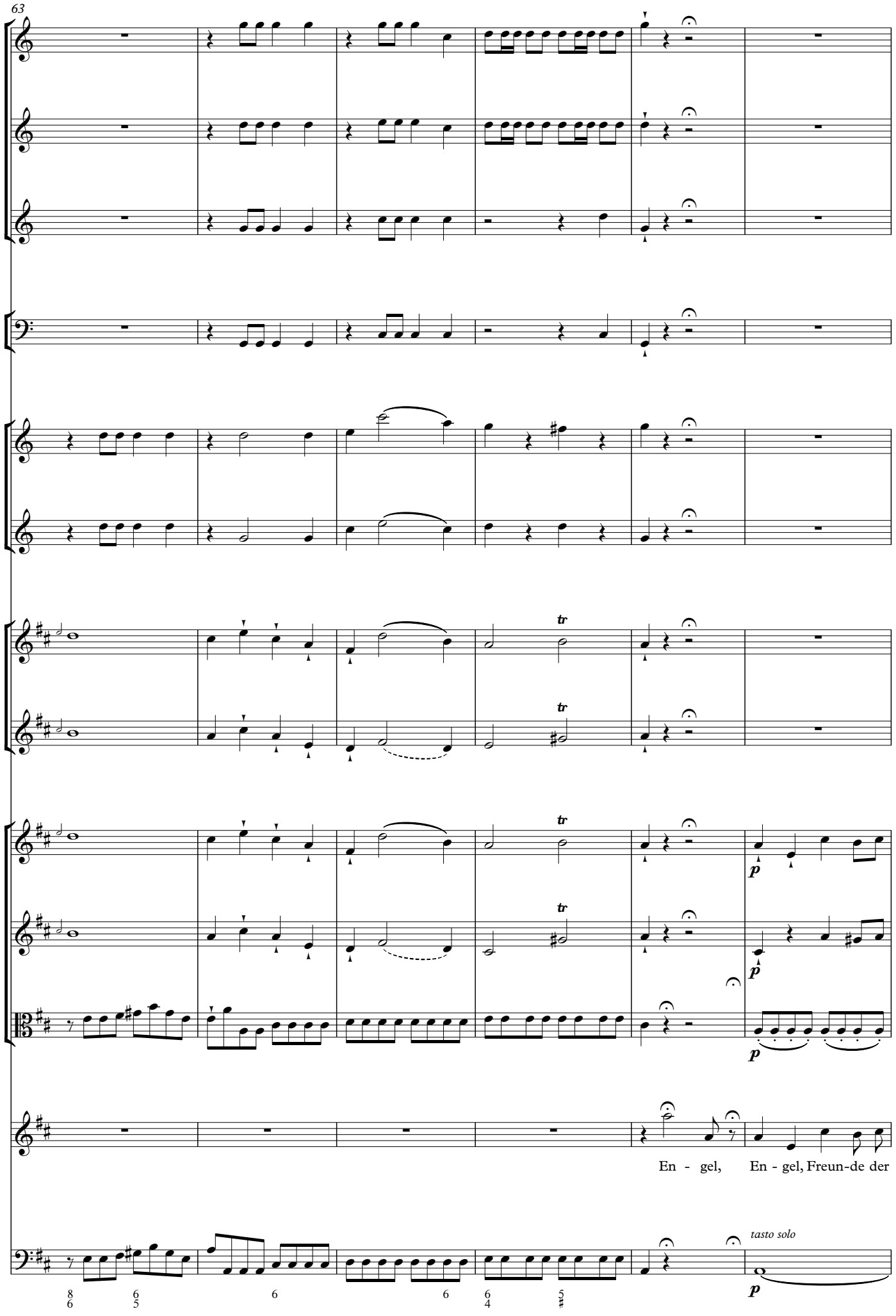
leiht uns die Psal - men eu - rer

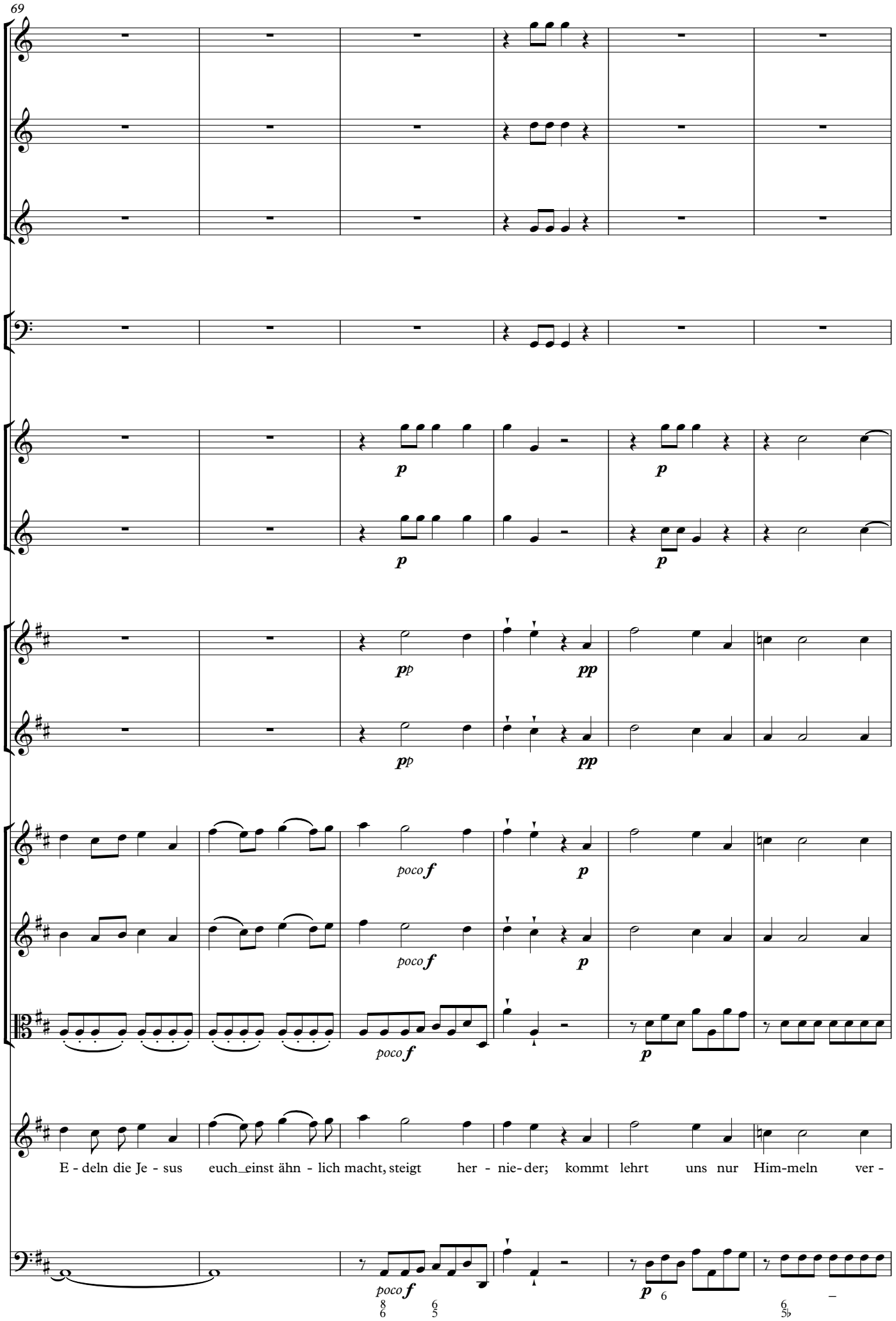
6

6/4

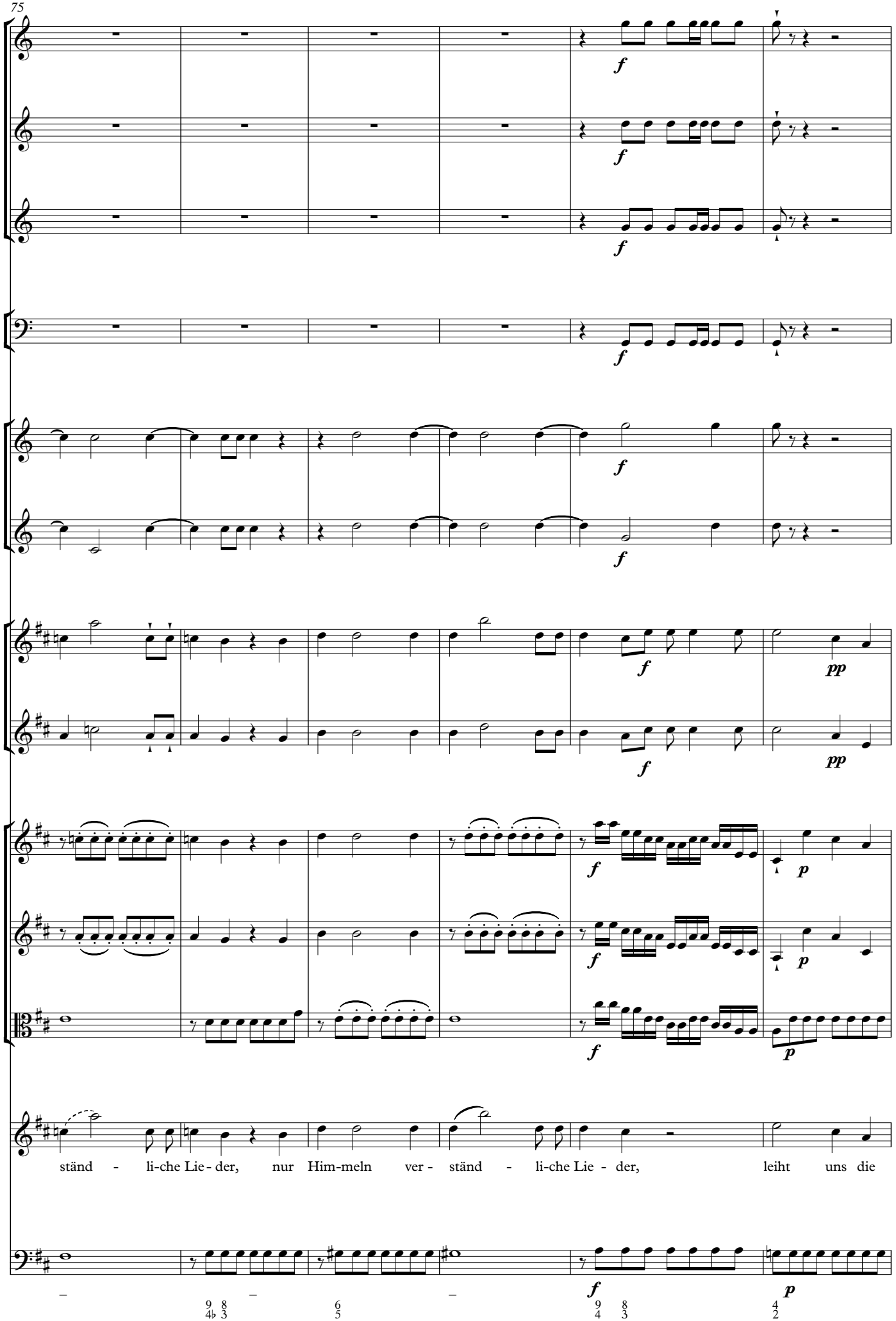
5/♯

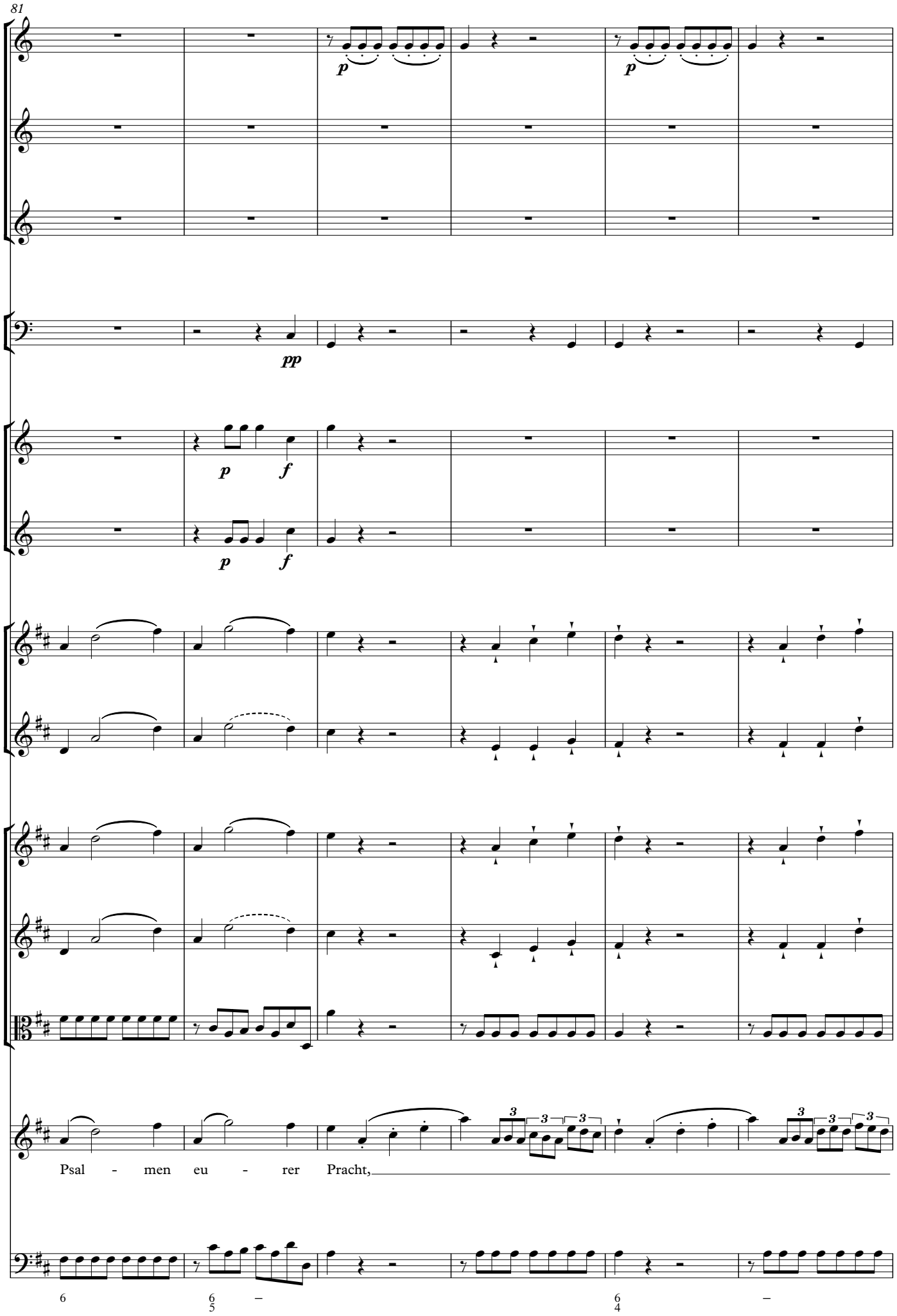

58
Pracht, leiht uns die Psal - - men eu - rer Pracht.

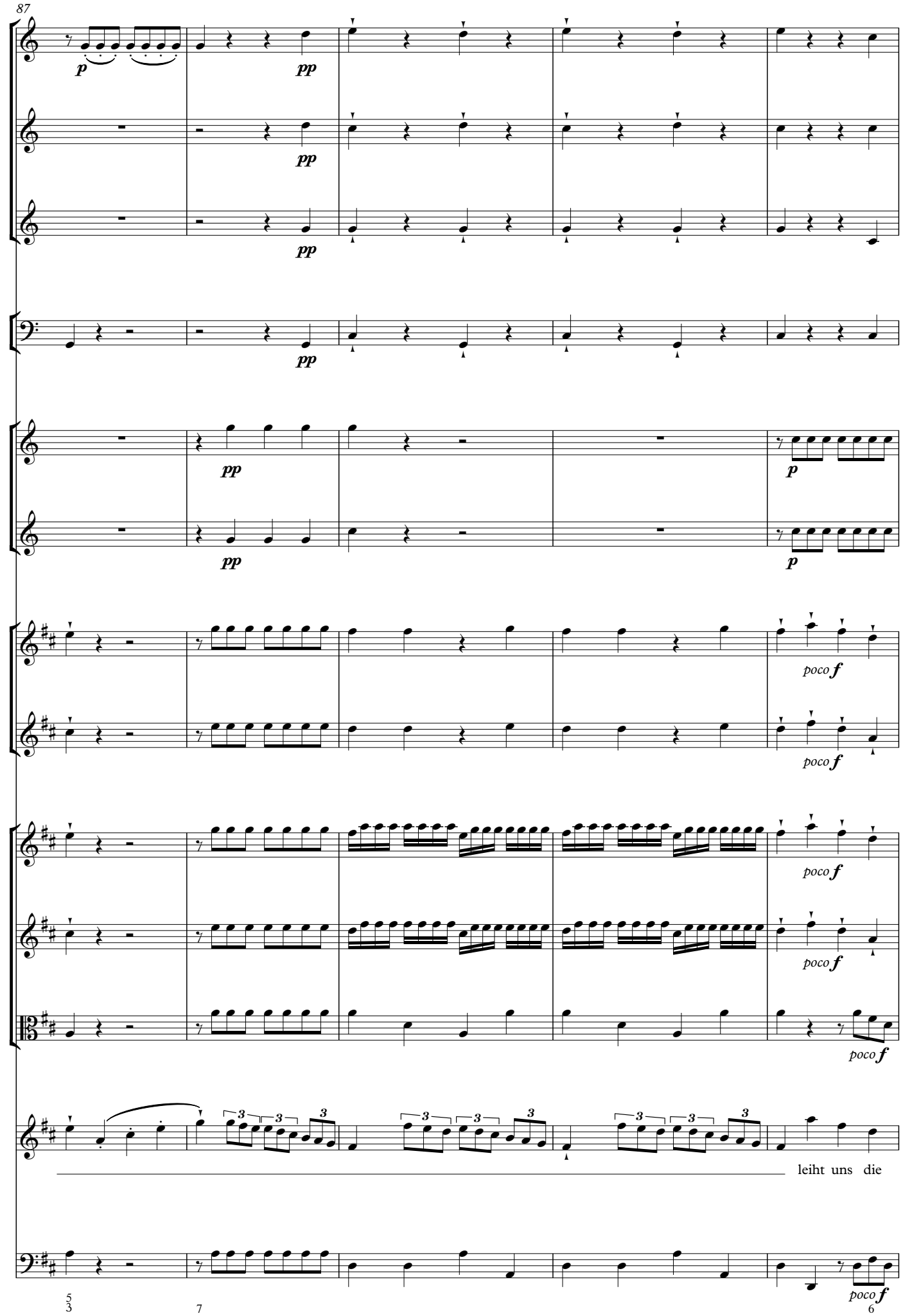

63
tr
tr
tr
p
p
p
En - gel, En - gel, Freun-de der
tasto solo
p
8 6
6 5
6
6
6 4
5 ♯

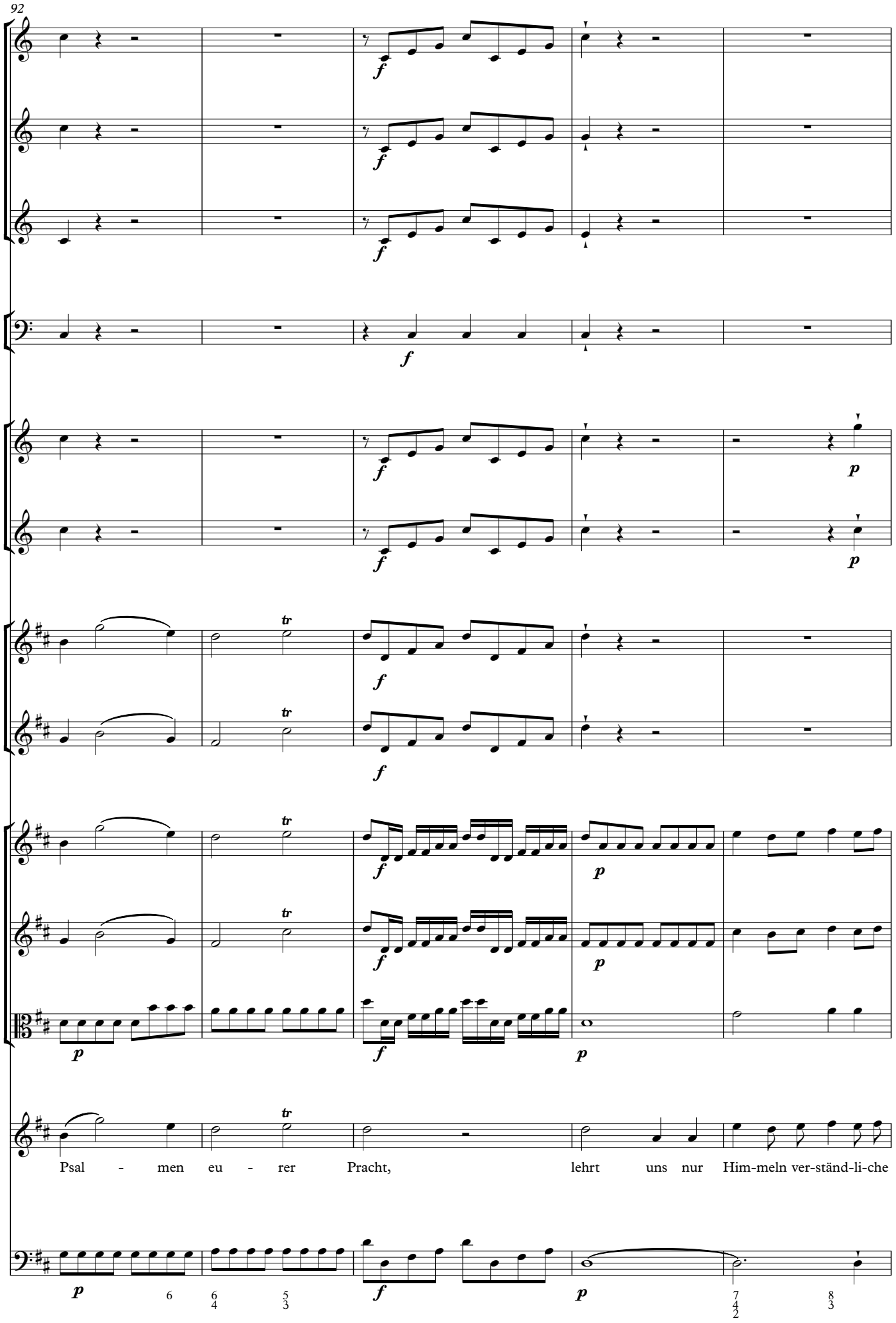

69
p
p
p
p
pp
pp
pp
pp
poco f
poco f
poco f
poco f
p
p
p
E - deln die Je - sus euch einst ähn - lich macht, steigt her - nie - der; kommt lehrt uns nur Him-meln ver -

75


f
pp
p
ständ - li-che Lie - der, nur Him-meln ver - ständ - li-che Lie - der, leiht uns die


81
p
p
pp
p
f
p
f
3
3
3
3
Psal - men eu - rer Pracht,
6
6
5
–
6
4
–


87
p
pp
poco f
leiht uns die


92
Psal - men eu - rer Pracht, lehrt uns nur Him-meln ver-ständ-li-che

97

p poco f

p poco f

p poco f

f pp f pp

f pp f pp

f p f p

f p f p

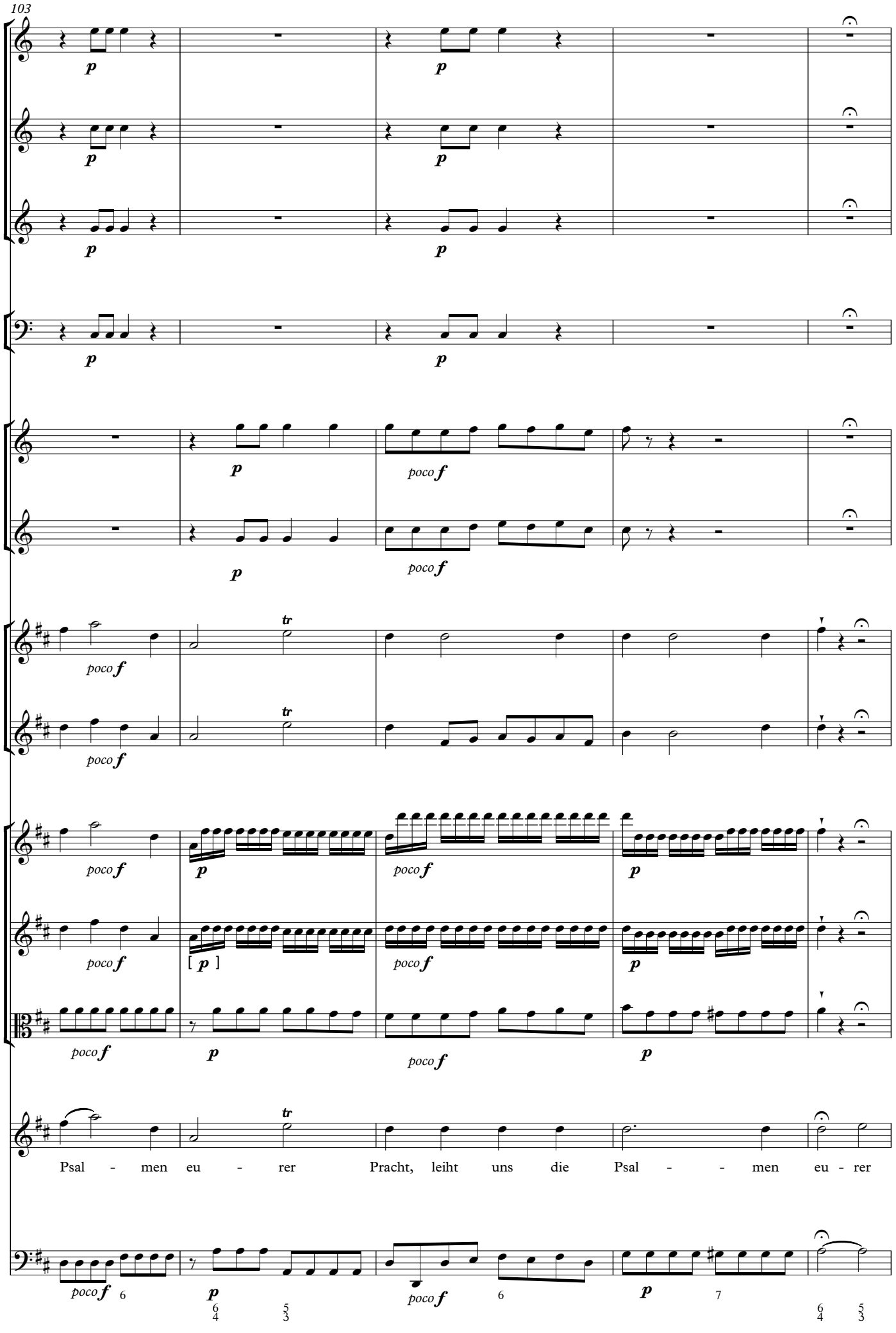
p p

Lie-der, leiht uns die Psal-men eu - rer Pracht, leiht uns die

7 6 6

p p

4/2 6/5


103
Psal - men eu - rer Pracht, leiht uns die Psal - - men eu - rer

108

f

f

f

f

f

f

f

f

[*ff*]

[*ff*]

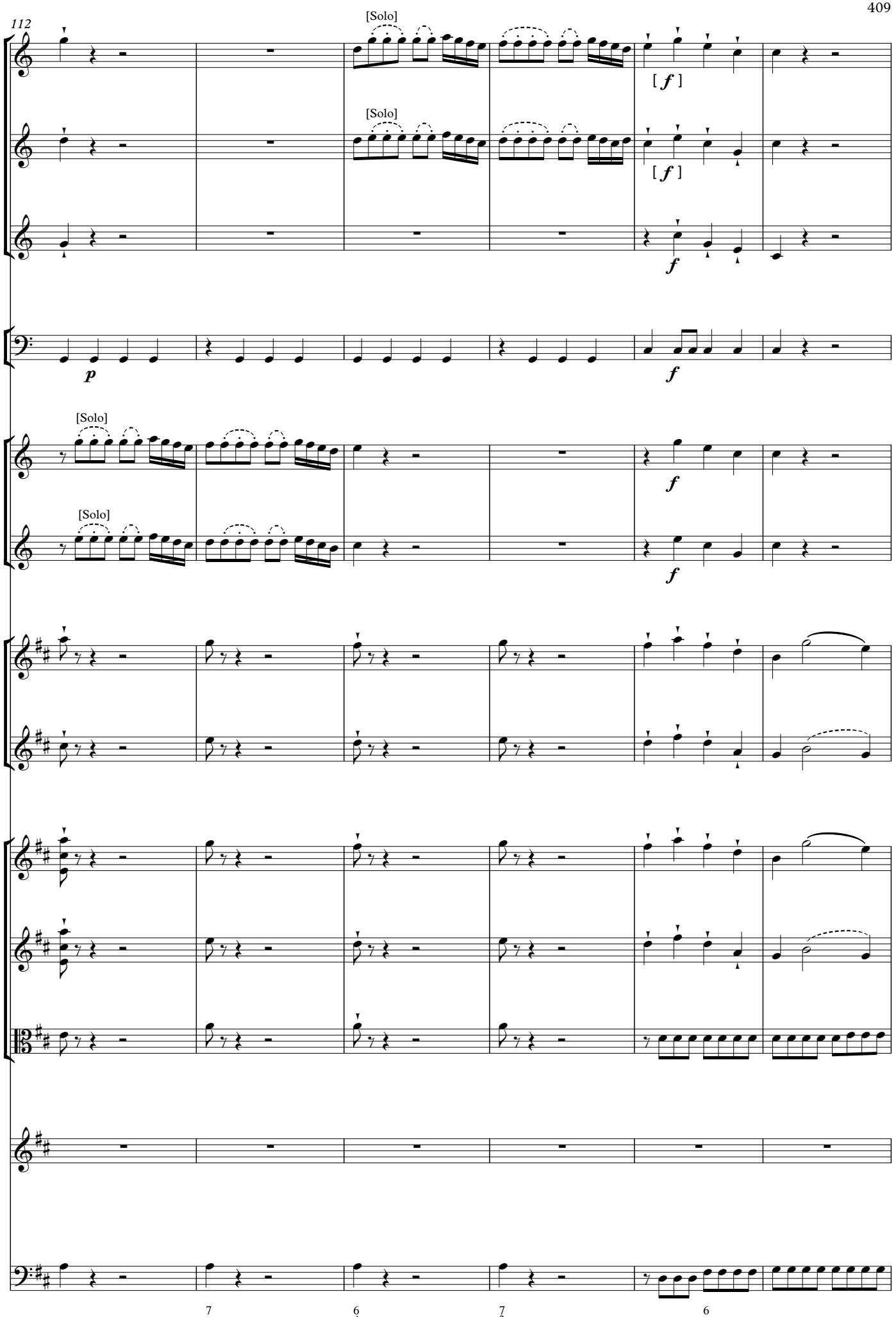
ff

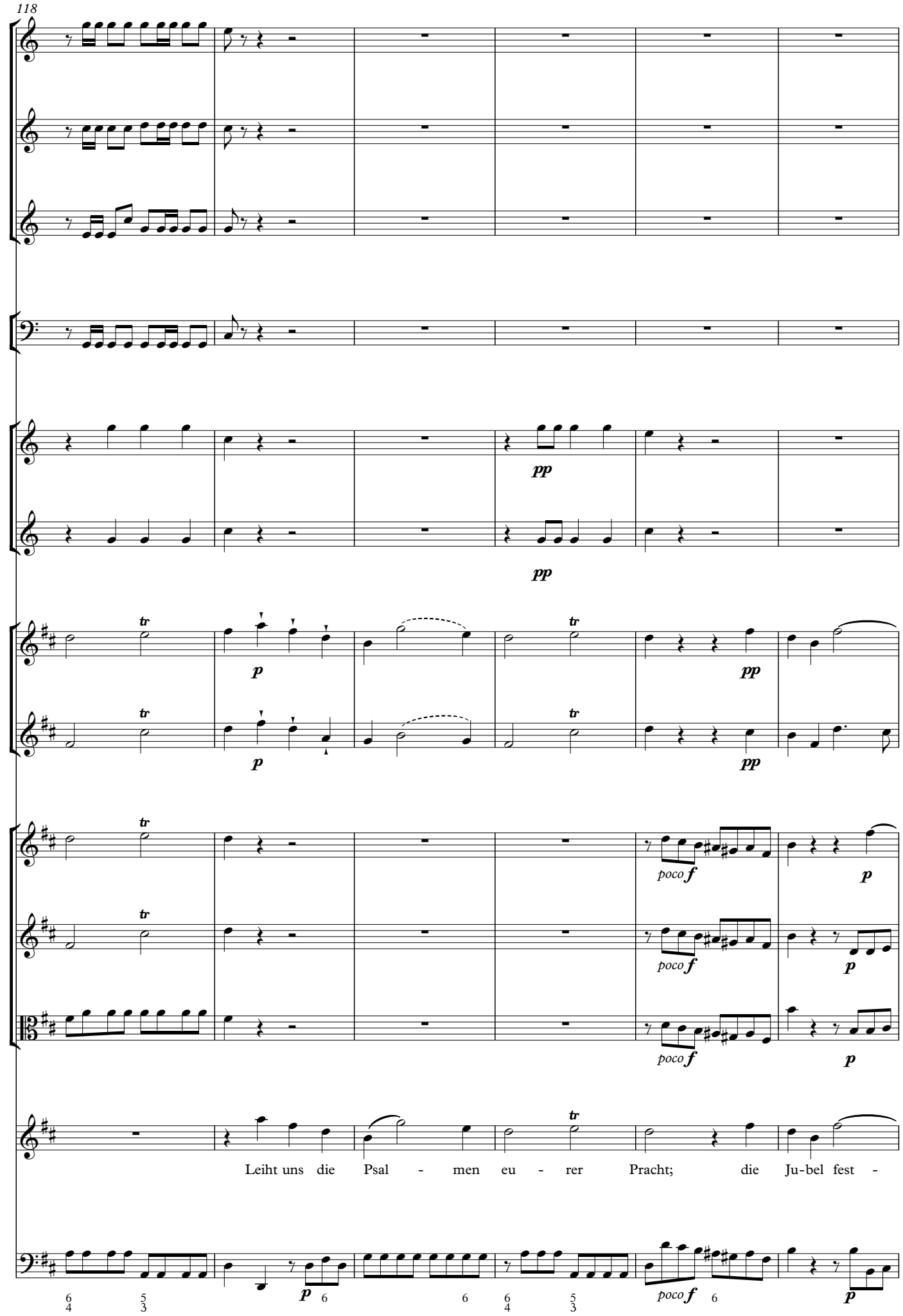
ff

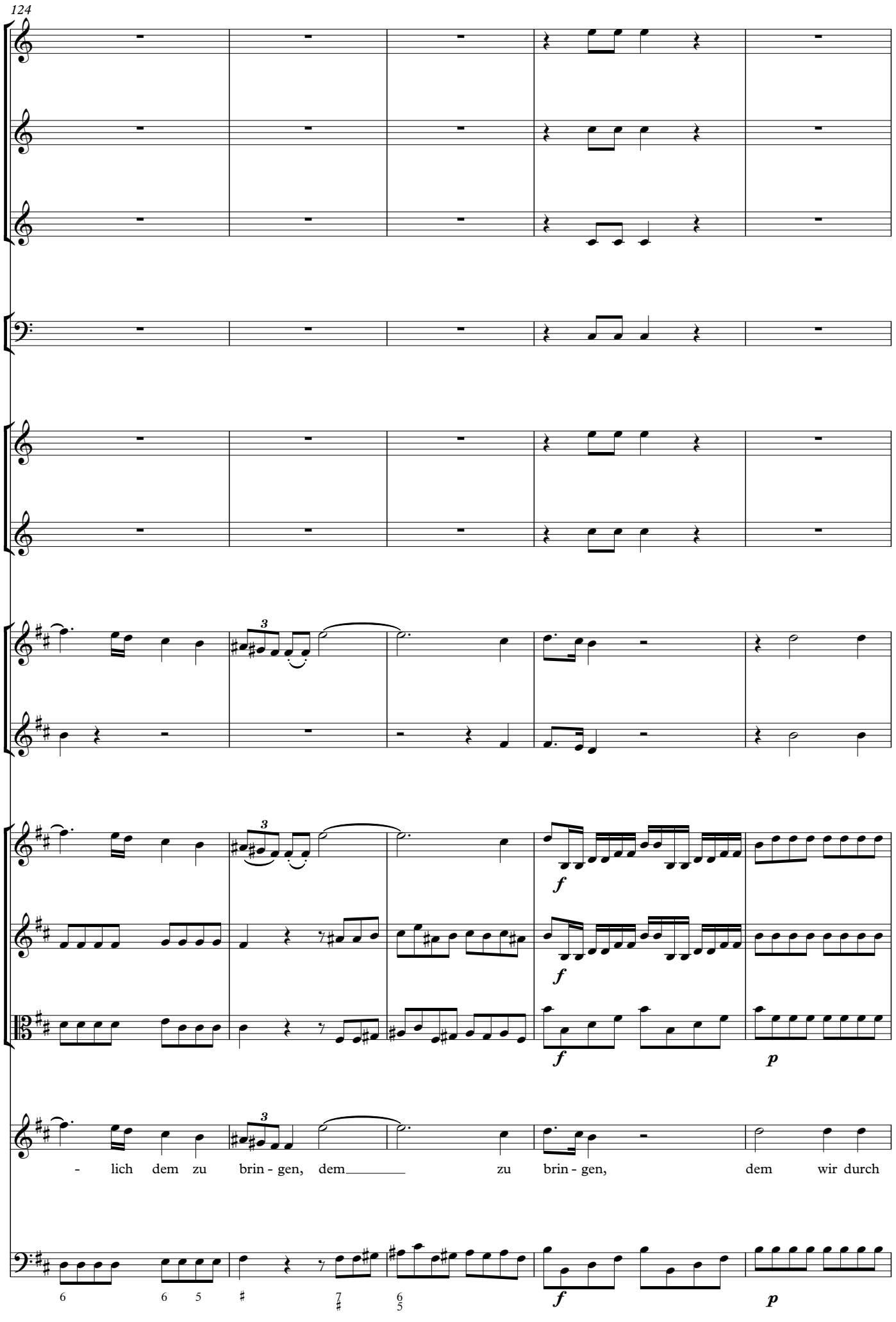
ff

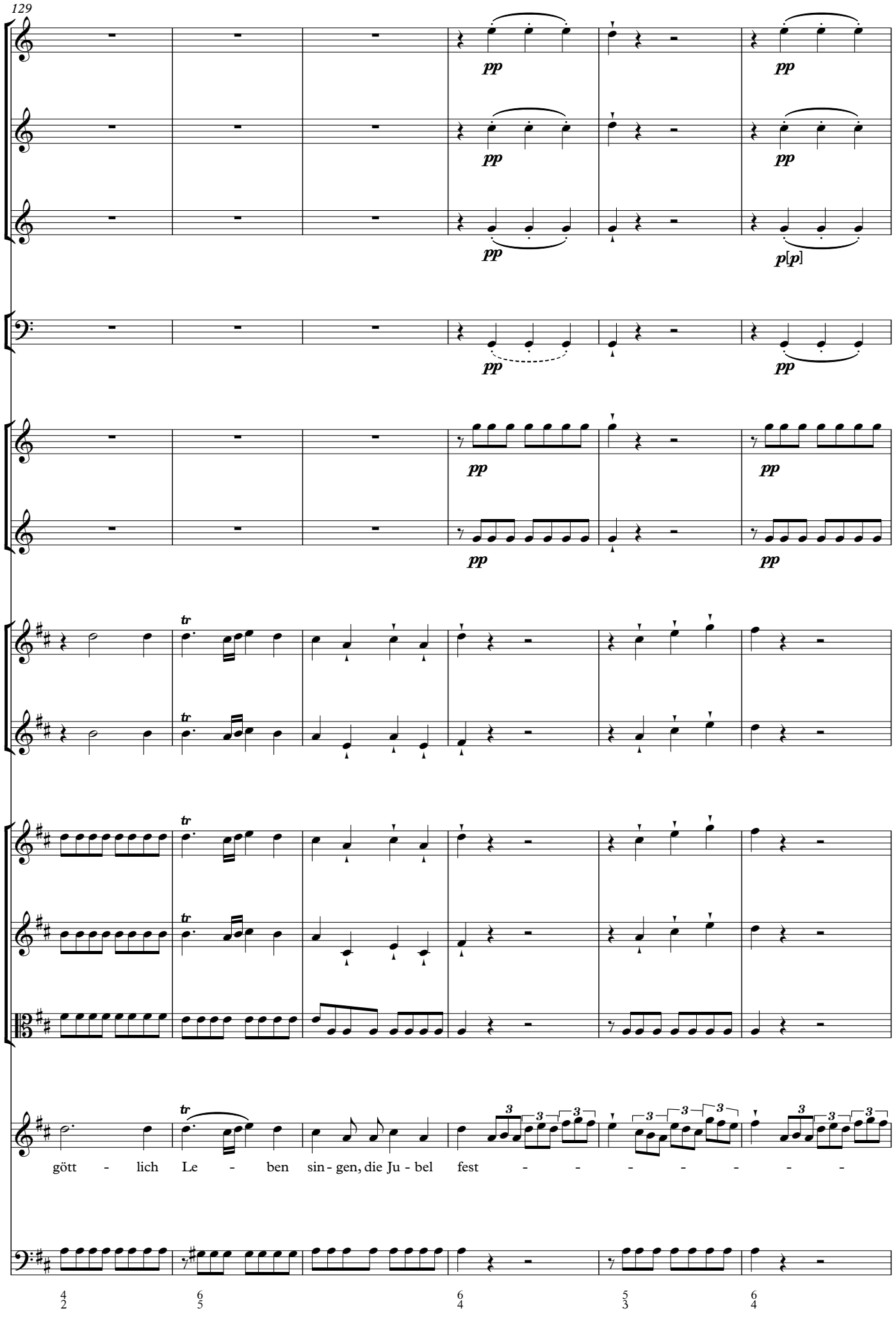
Pracht.

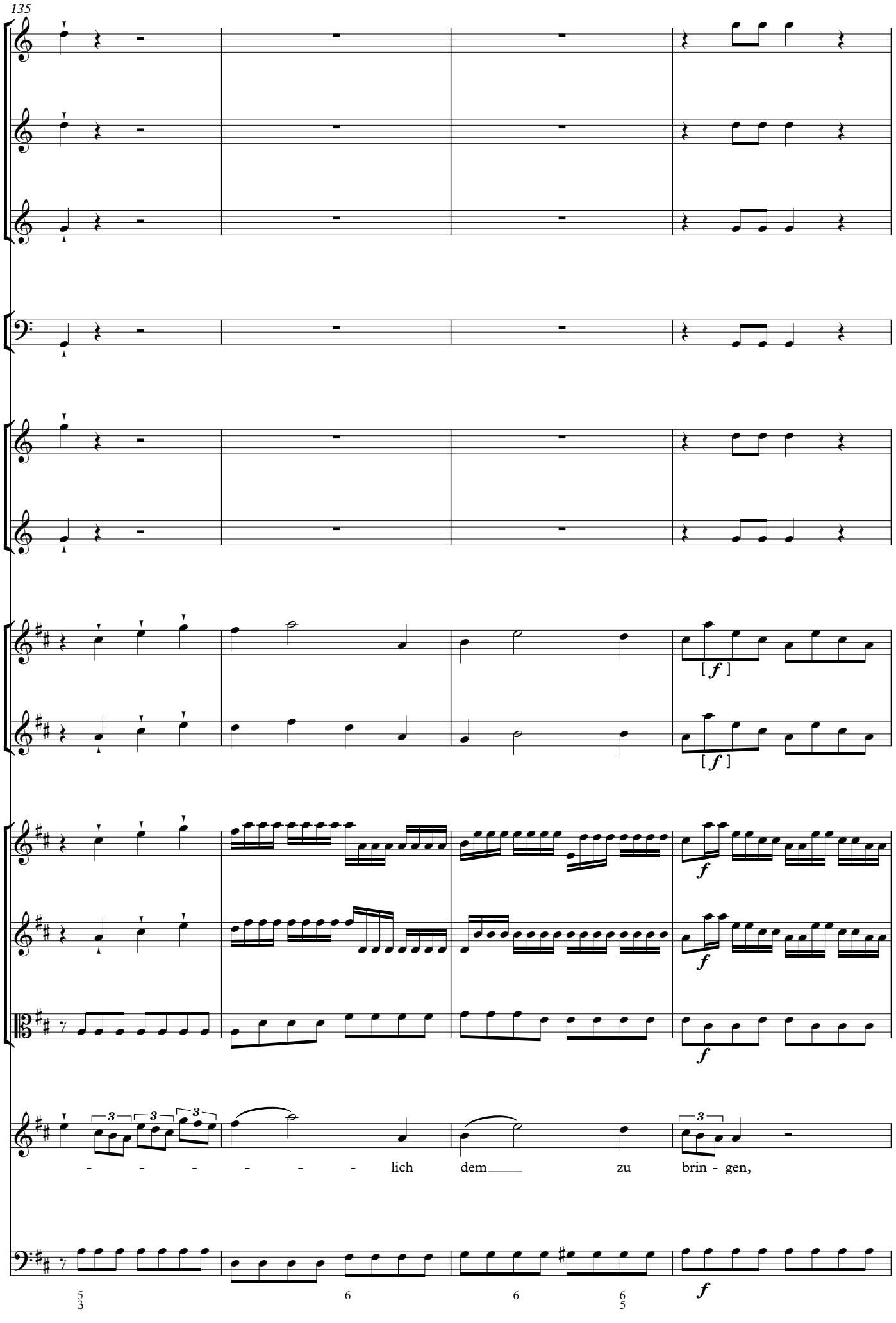
ff


112
[Solo]
[Solo]
[f]
[f]
f
p
f
[Solo]
[Solo]
f
f
7
6/4
7/3
6

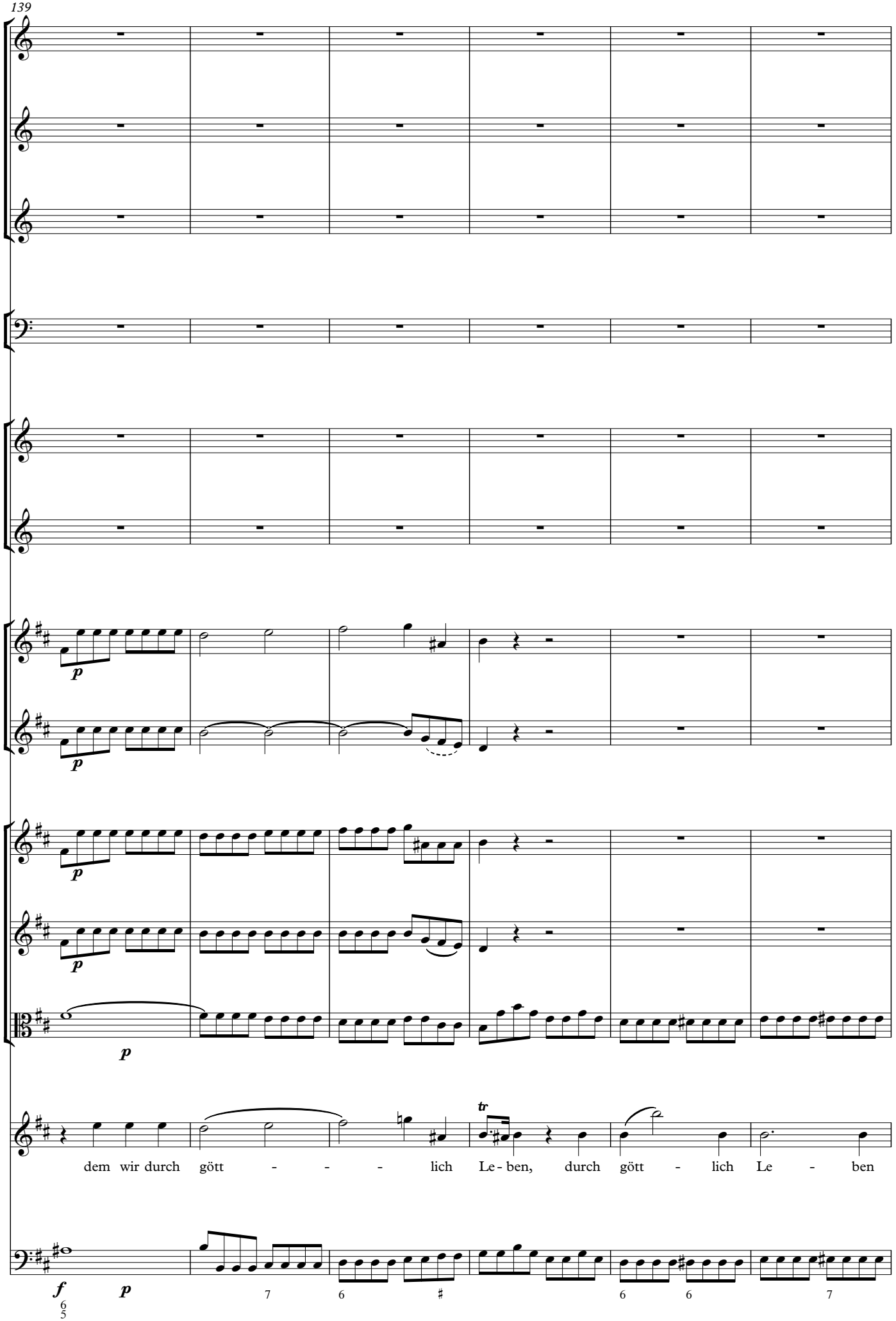

118
pp
pp
tr
p
pp
poco f
Leiht uns die Psal - men eu - rer Pracht; die Ju-bel fest -

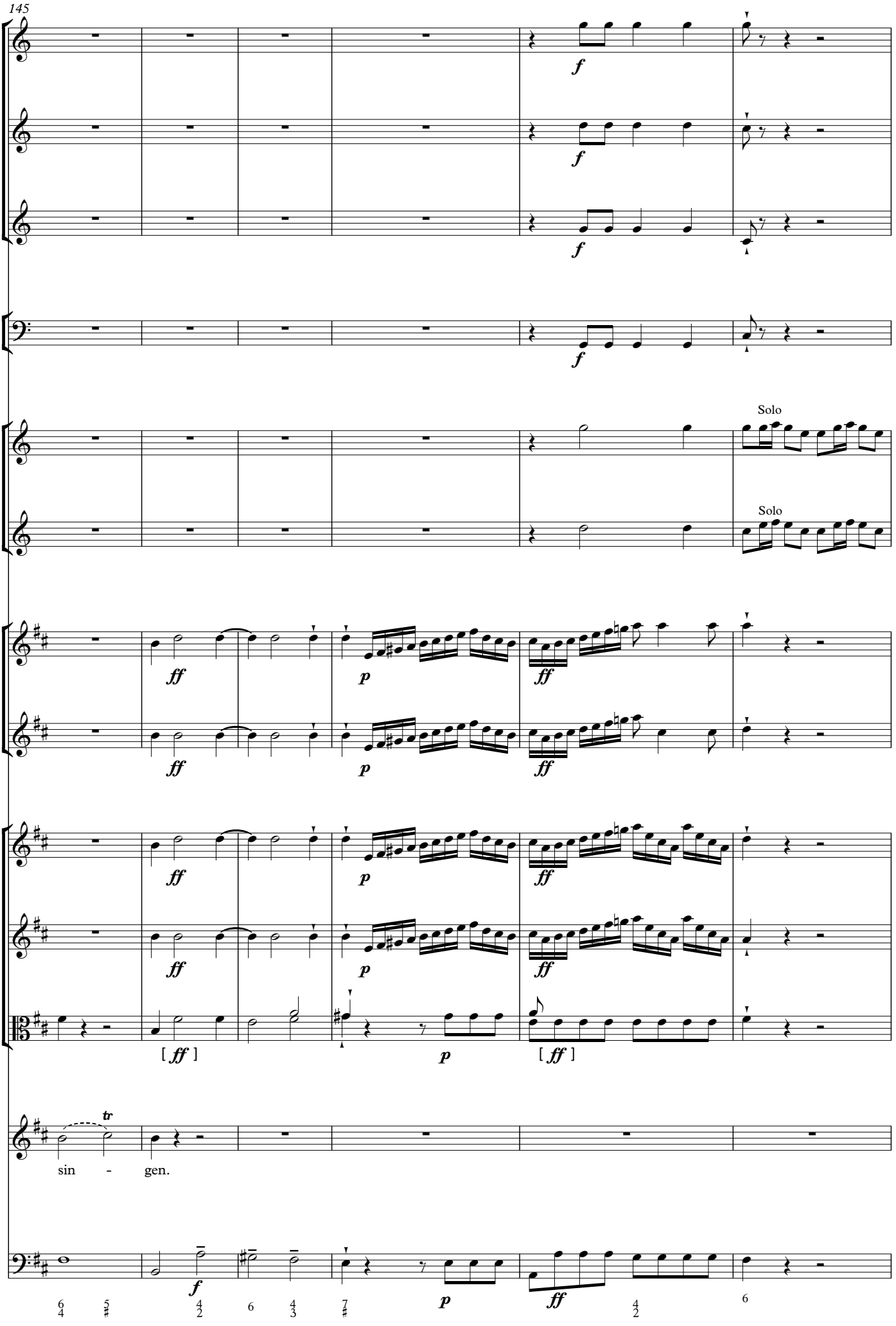

124
3
3
3
f
f
f
p
- lich dem zu brin - gen, dem zu brin - gen, dem wir durch
6
6 5
7
6 5
f
p

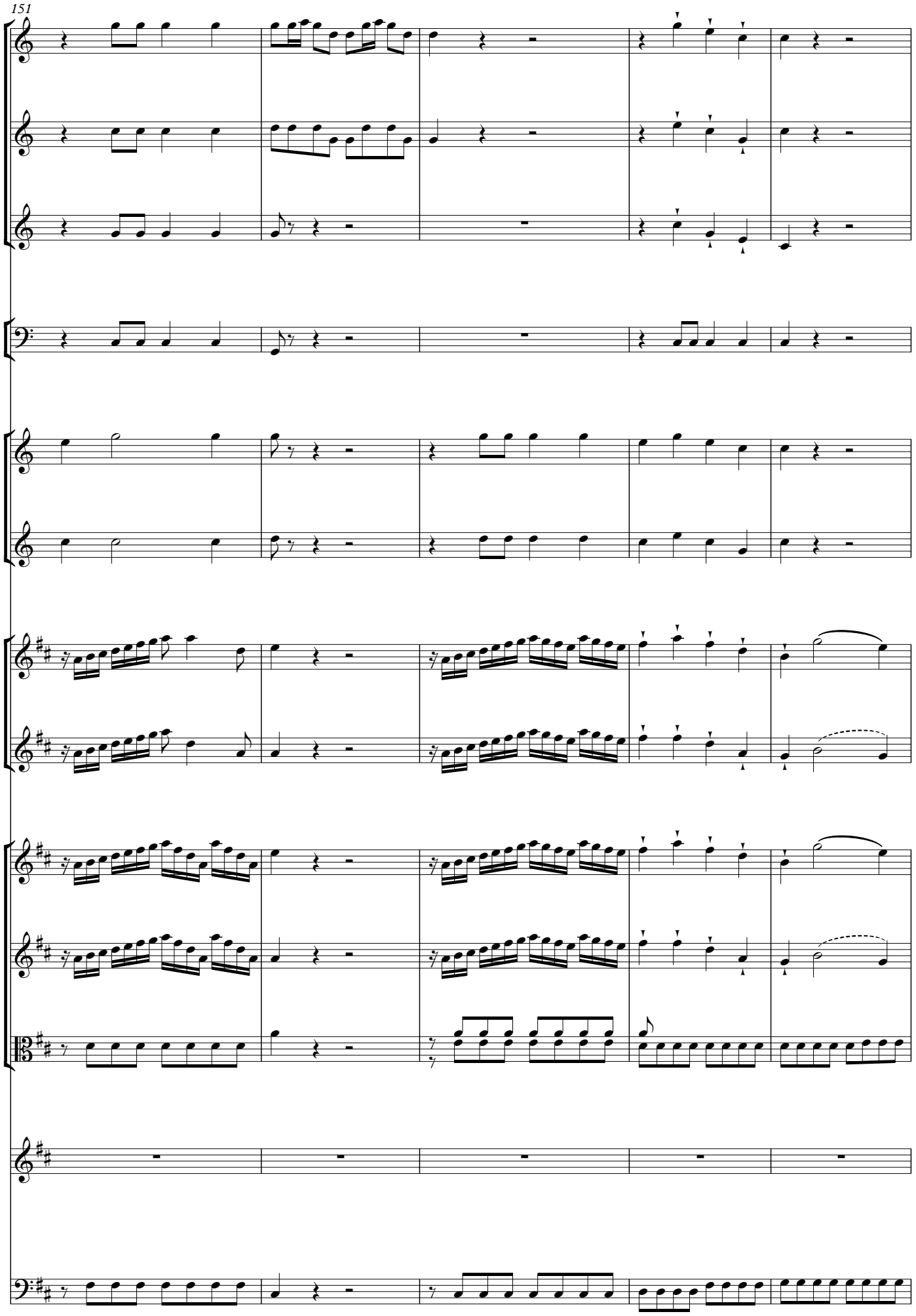

129
pp
p[p]
tr
3
gött - lich Le - ben sin - gen, die Ju - bel fest - - - - - - - -
4/2
6/5
6/4
5/3
6/4


135
[f]
[f]
f
f
f
- - - - - - lich dem zu brin - gen,
f

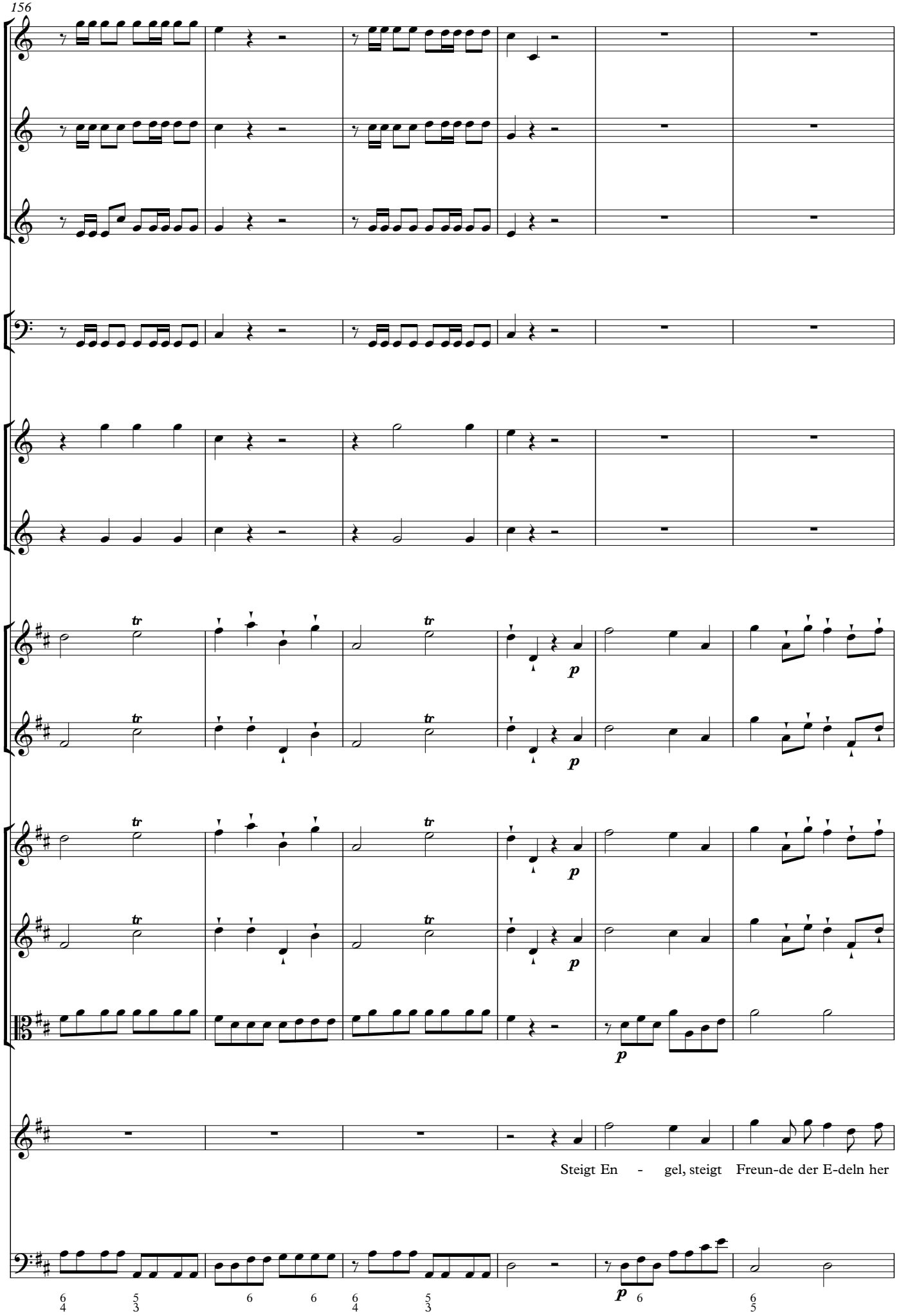
139

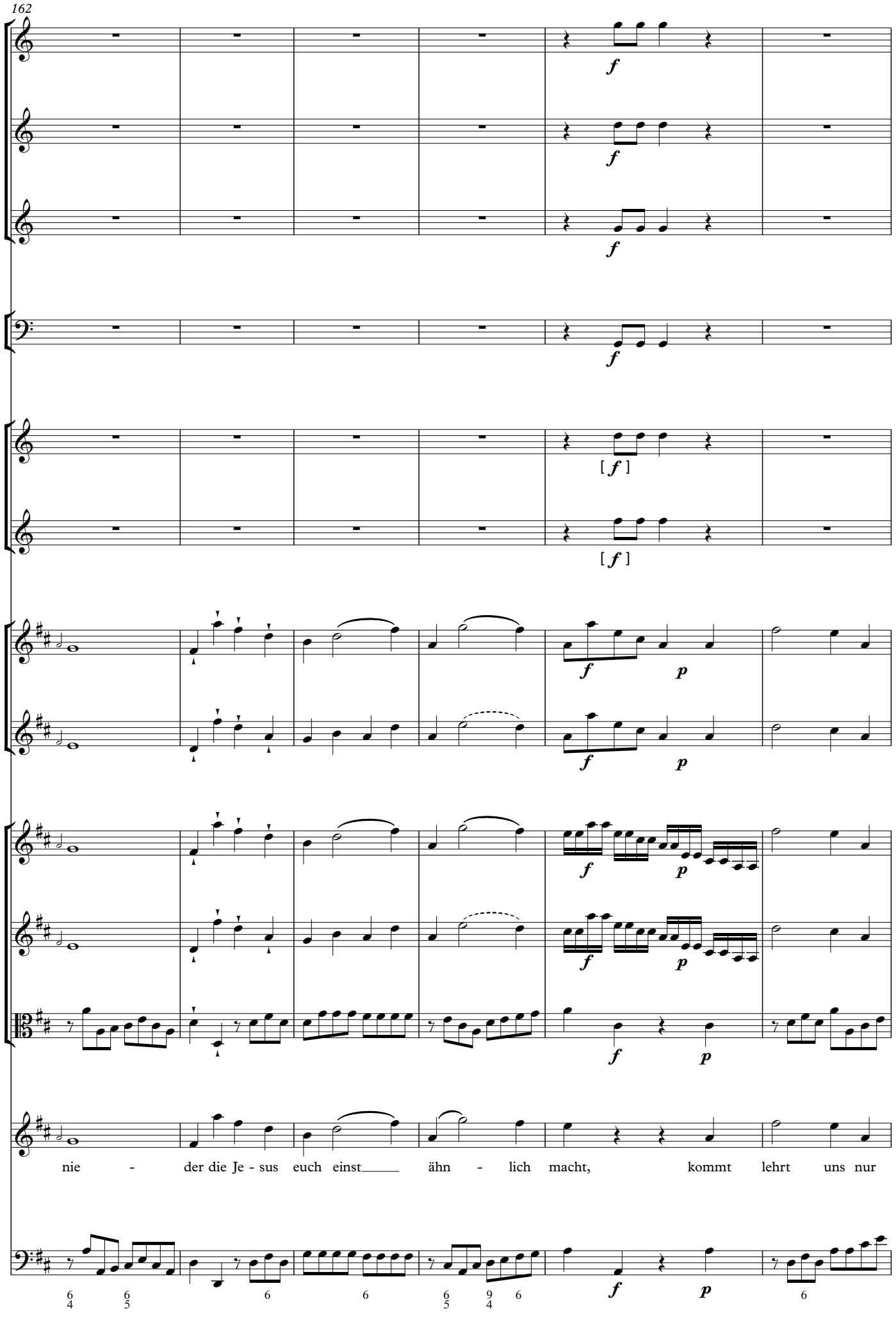

p
p
p
p
p
tr
dem wir durch gött - - - lich Le - ben, durch gött - lich Le - ben
f
p
6
5
7
6
♯
6
6
7

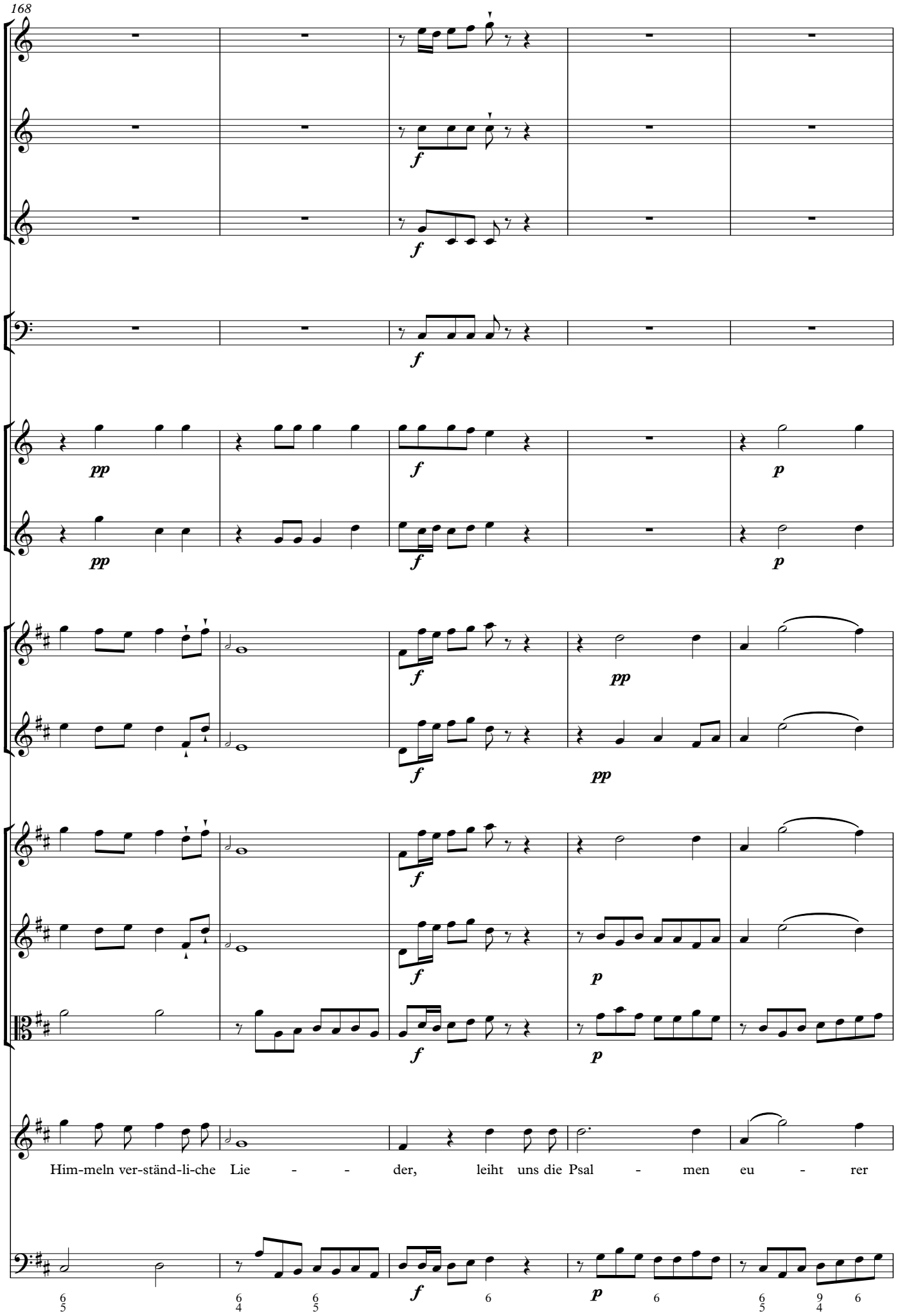

145
Solo
Solo
sin - gen.

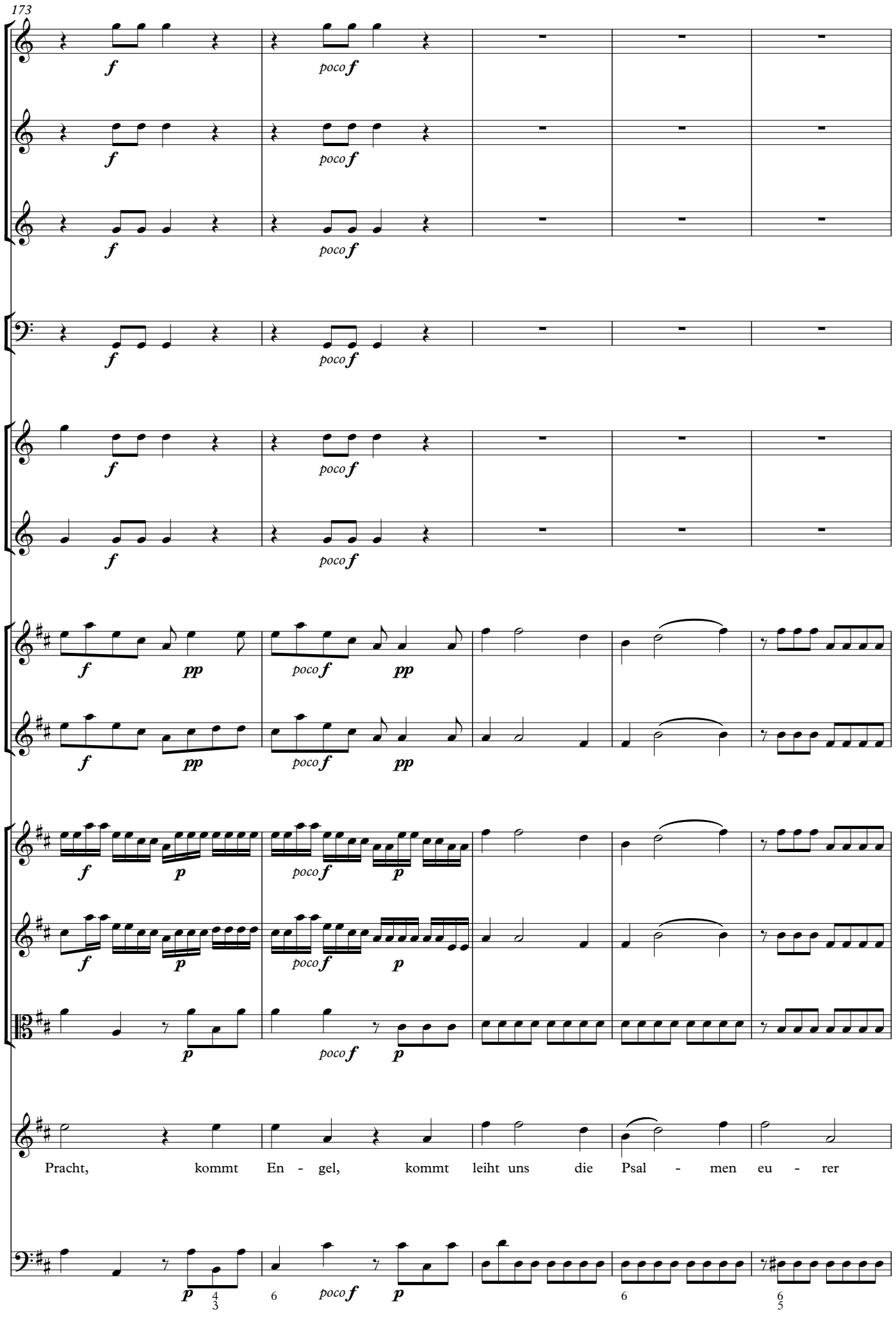

151
6
6
6

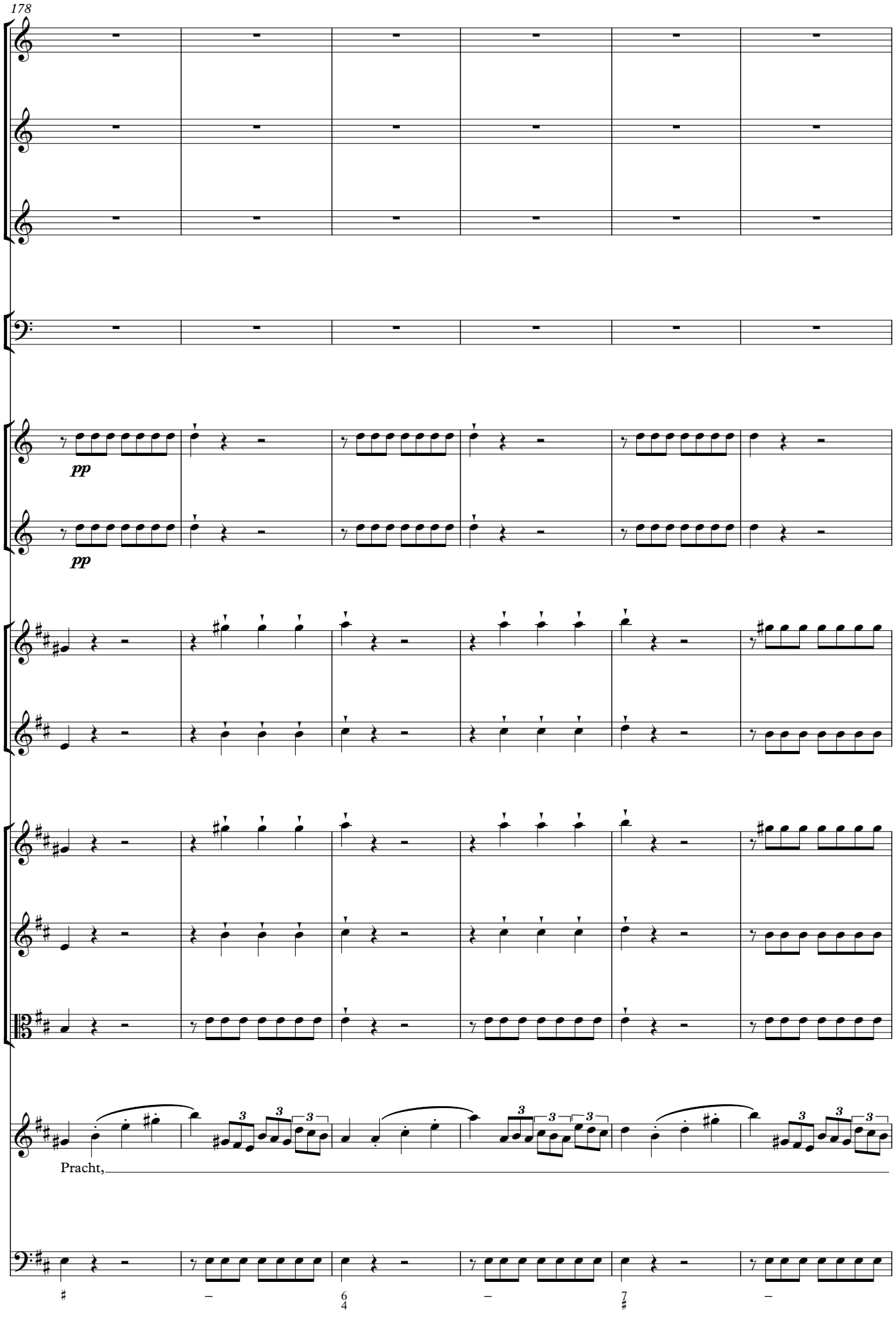
156

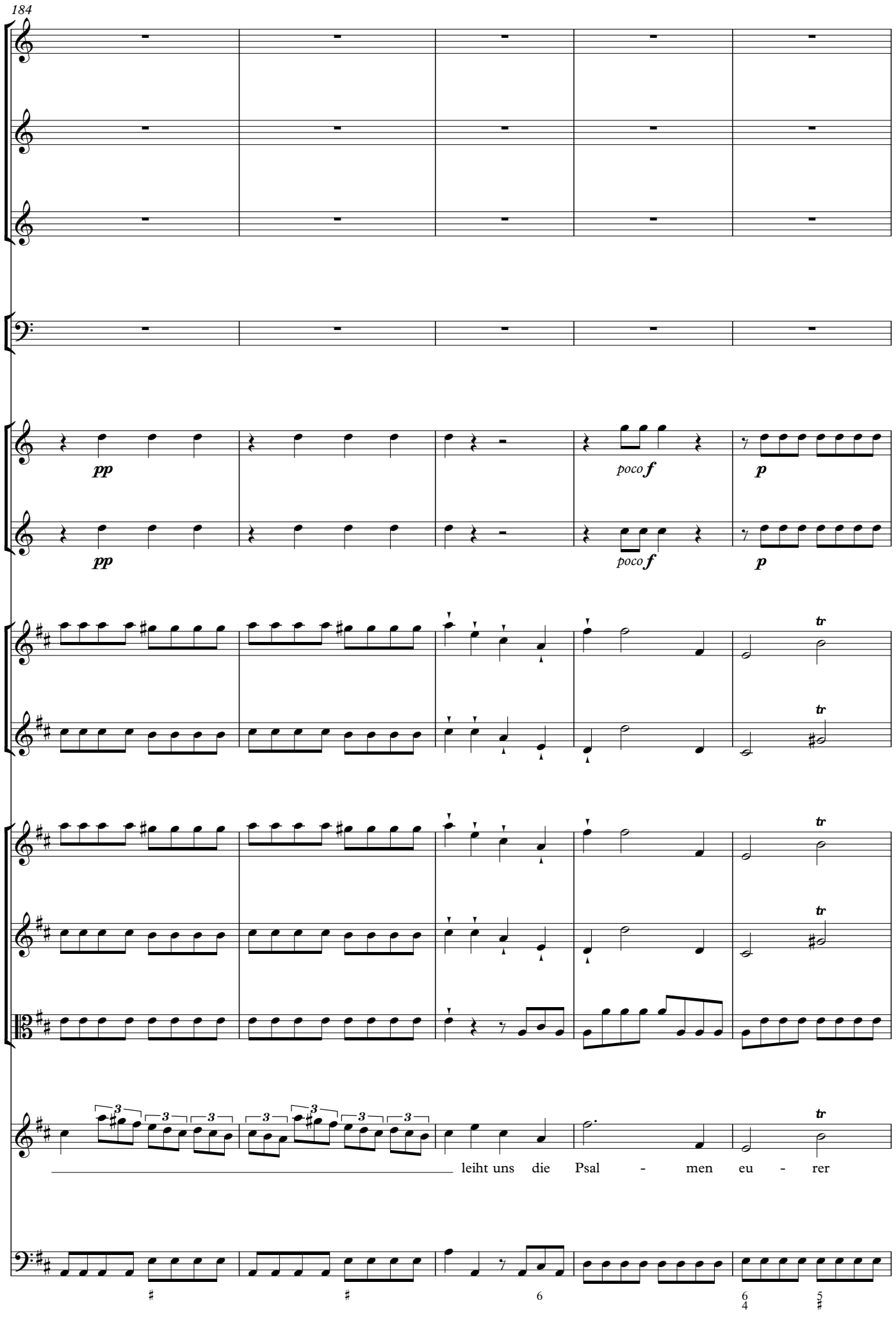


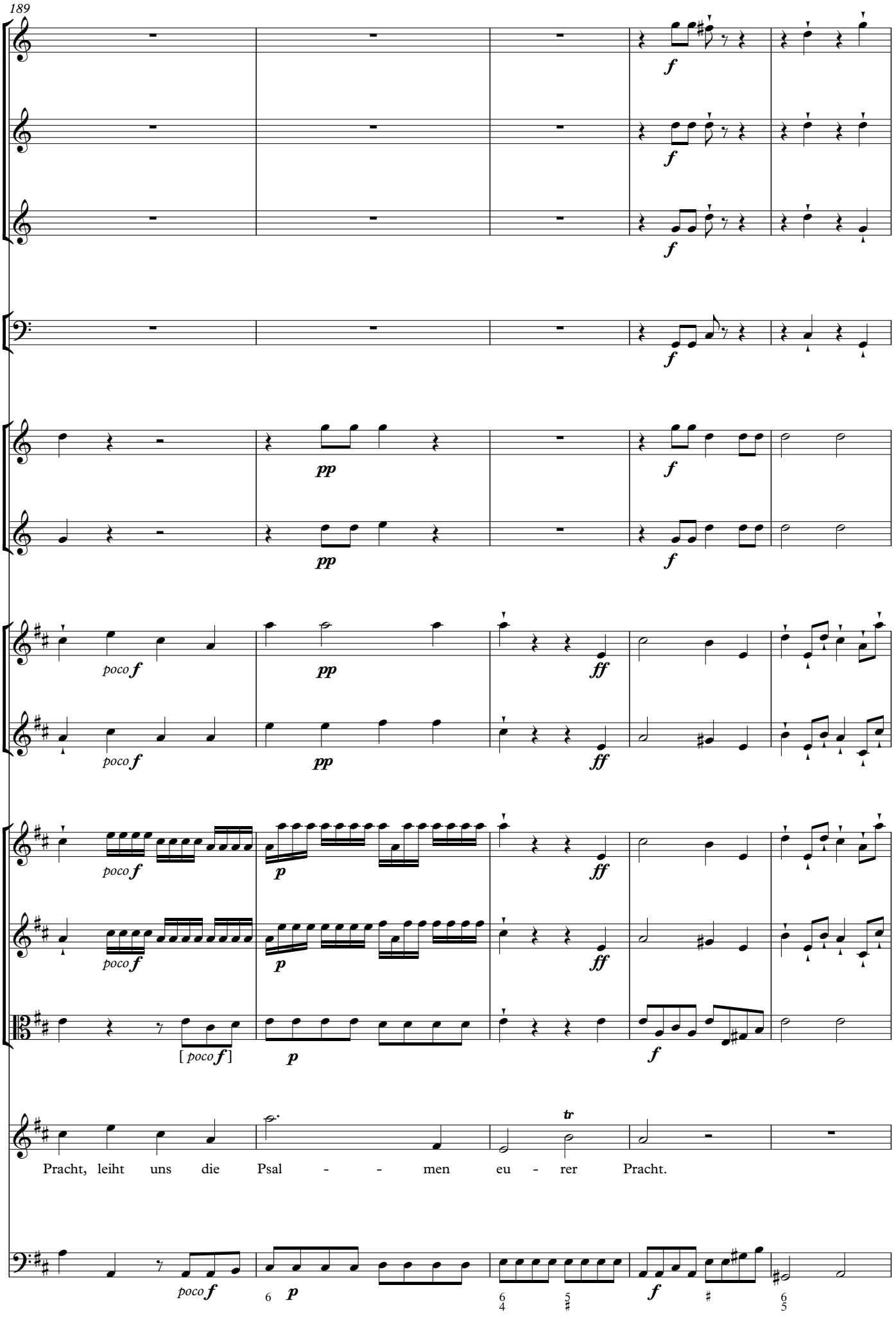

162
f
f
f
f
[f]
[f]
f
p
f
p
f
p
f
p
nie - der die Je - sus euch einst ähn - lich macht, kommt lehrt uns nur
f
p


168
Him-meln ver-ständ-li-che Lie - - der, leiht uns die Psal - men eu - rer

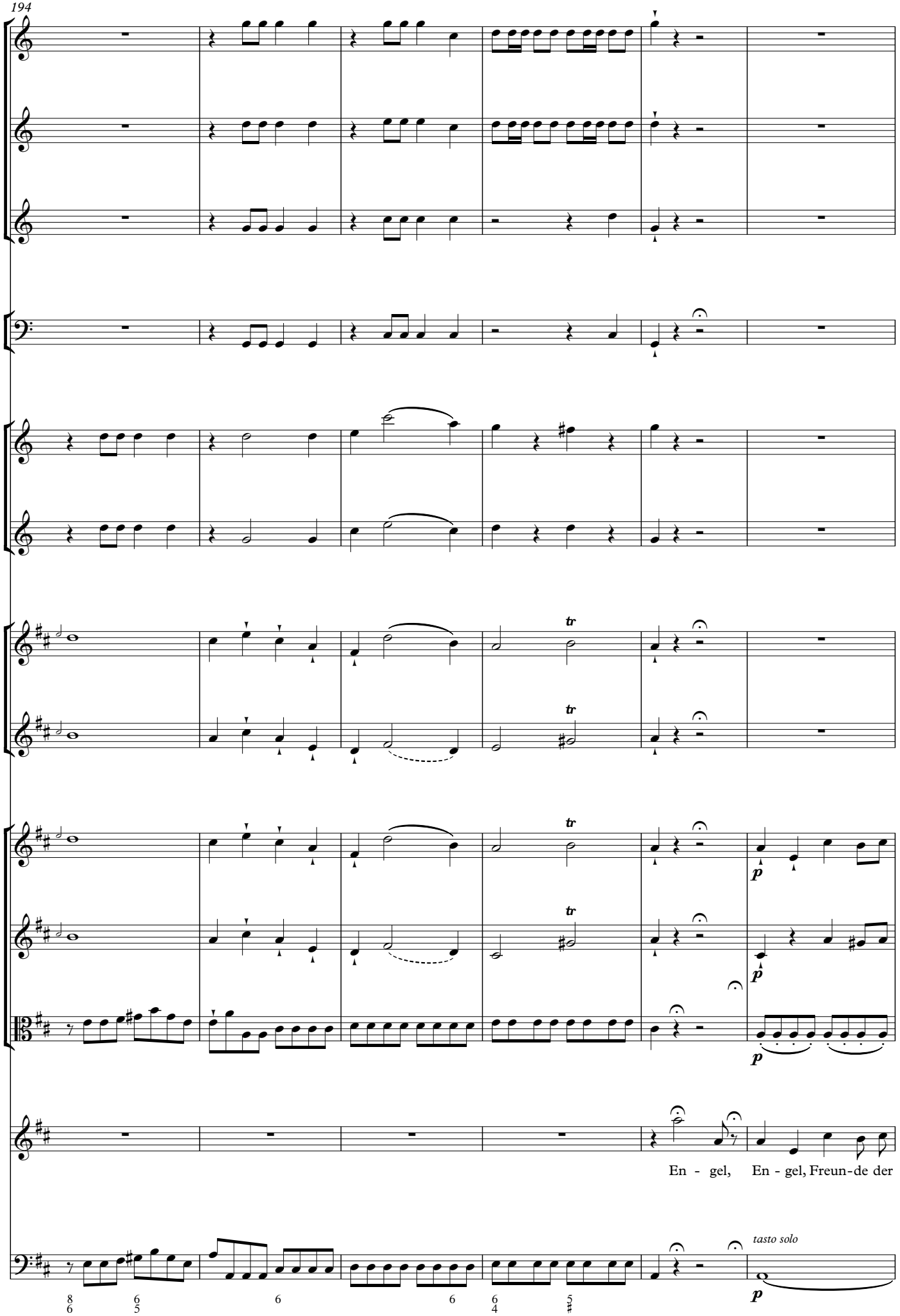

173
f
poco f
pp
p
Pracht, kommt En - gel, kommt leiht uns die Psal - men eu - rer

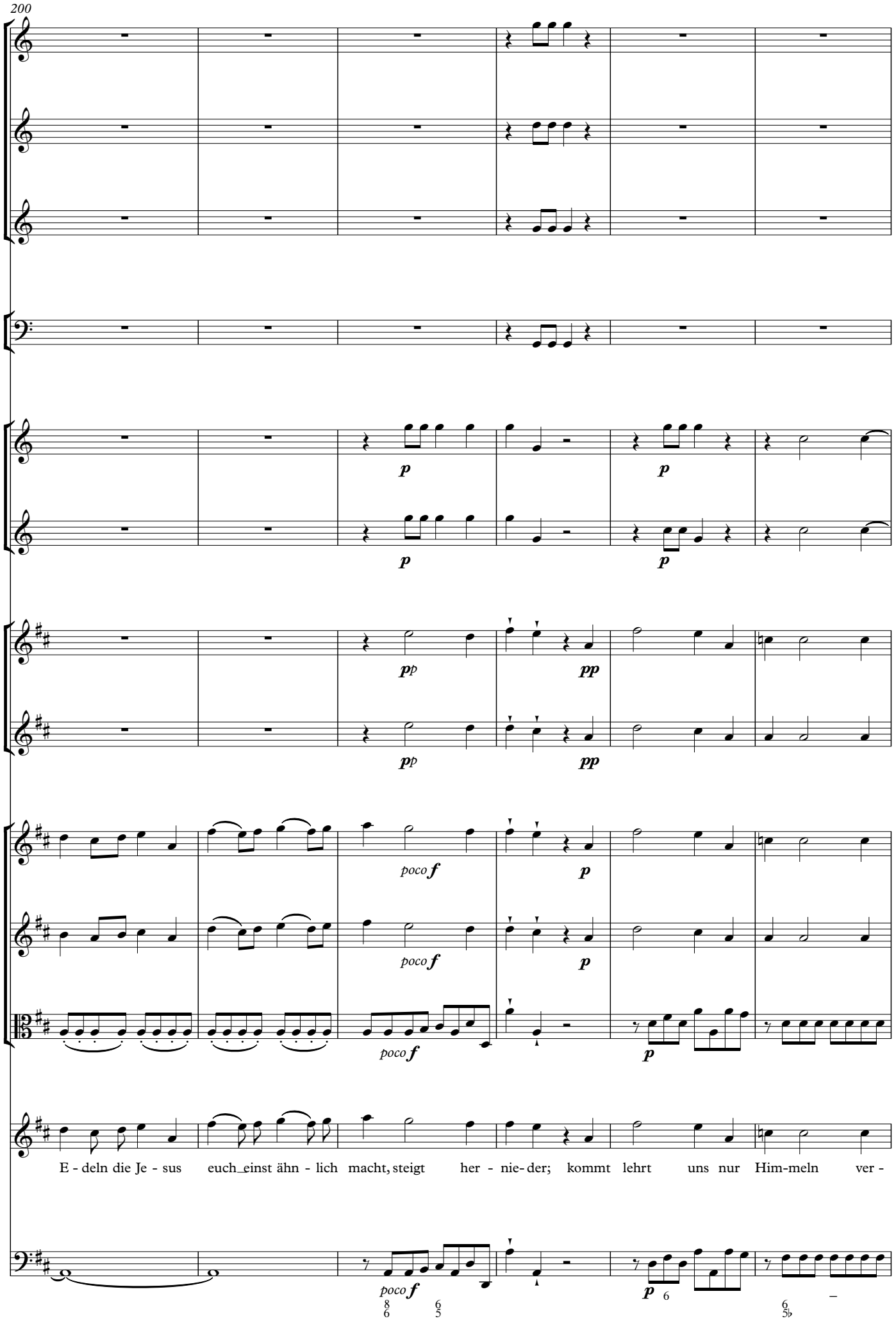

178
pp
pp
Pracht,


184
pp
pp
poco f
poco f
p
p
tr
tr
tr
tr
tr
3
leiht uns die Psal - men eu - rer
6
6
4
5

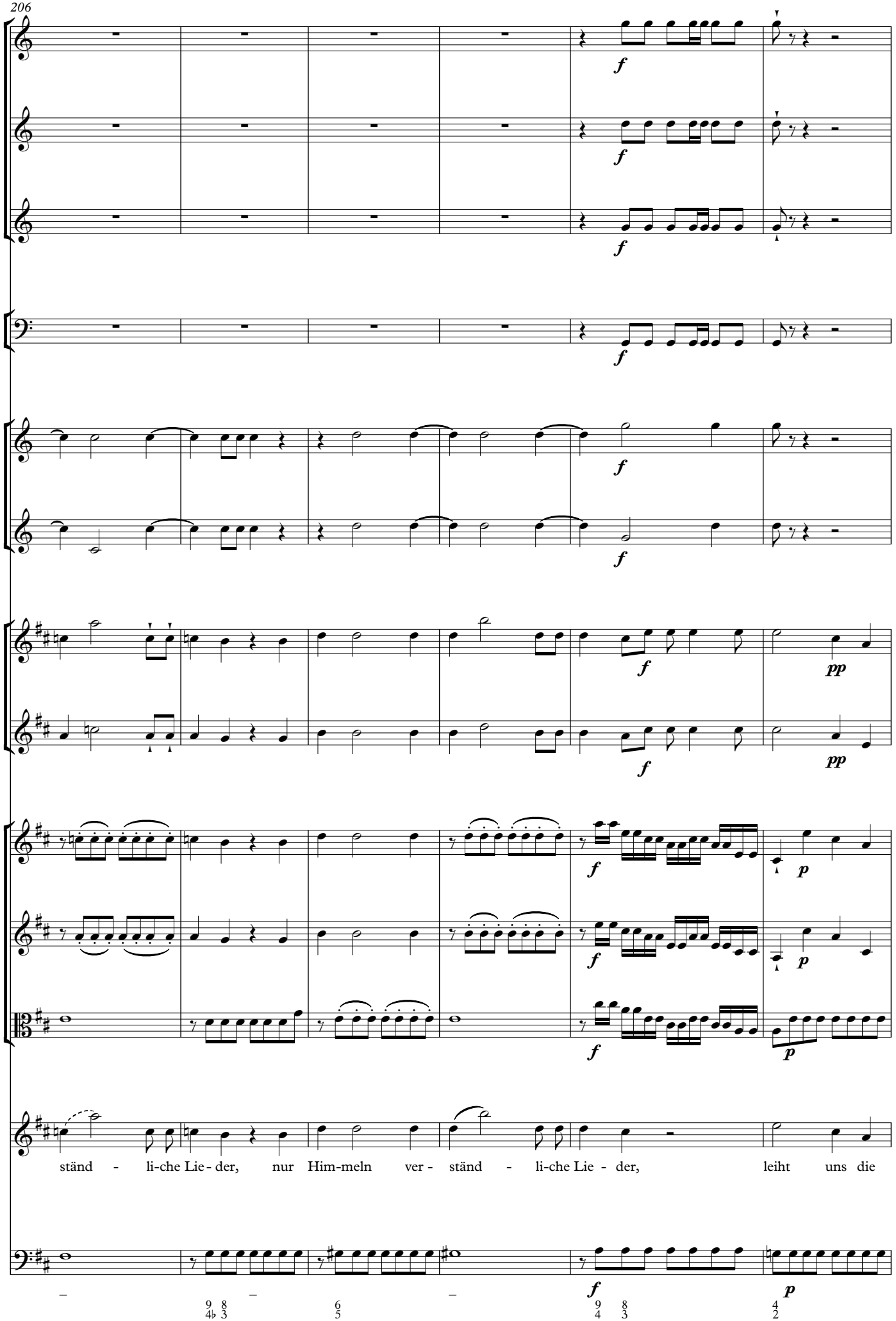

189
Pracht, leiht uns die Psal - - men eu - rer Pracht.

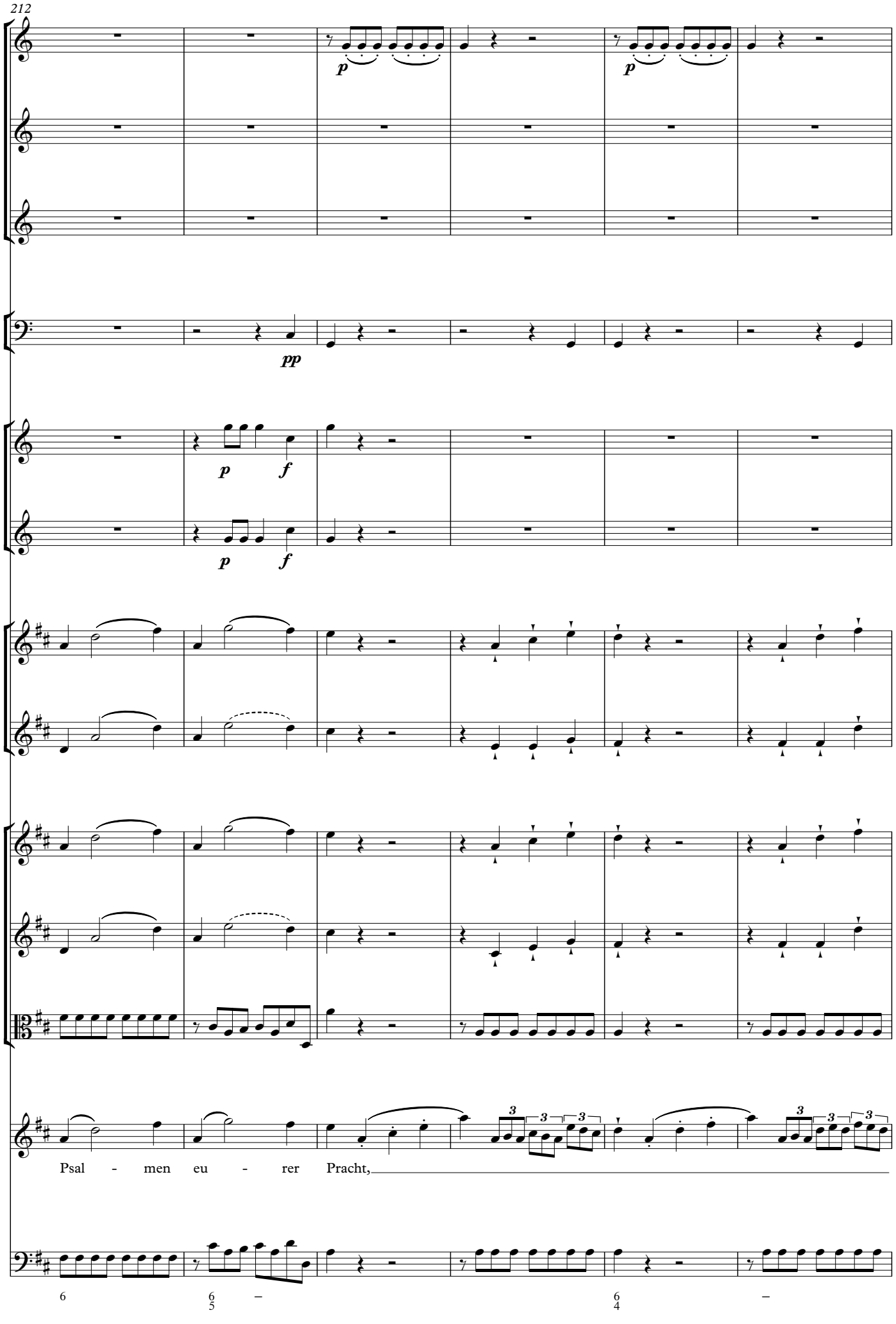
194

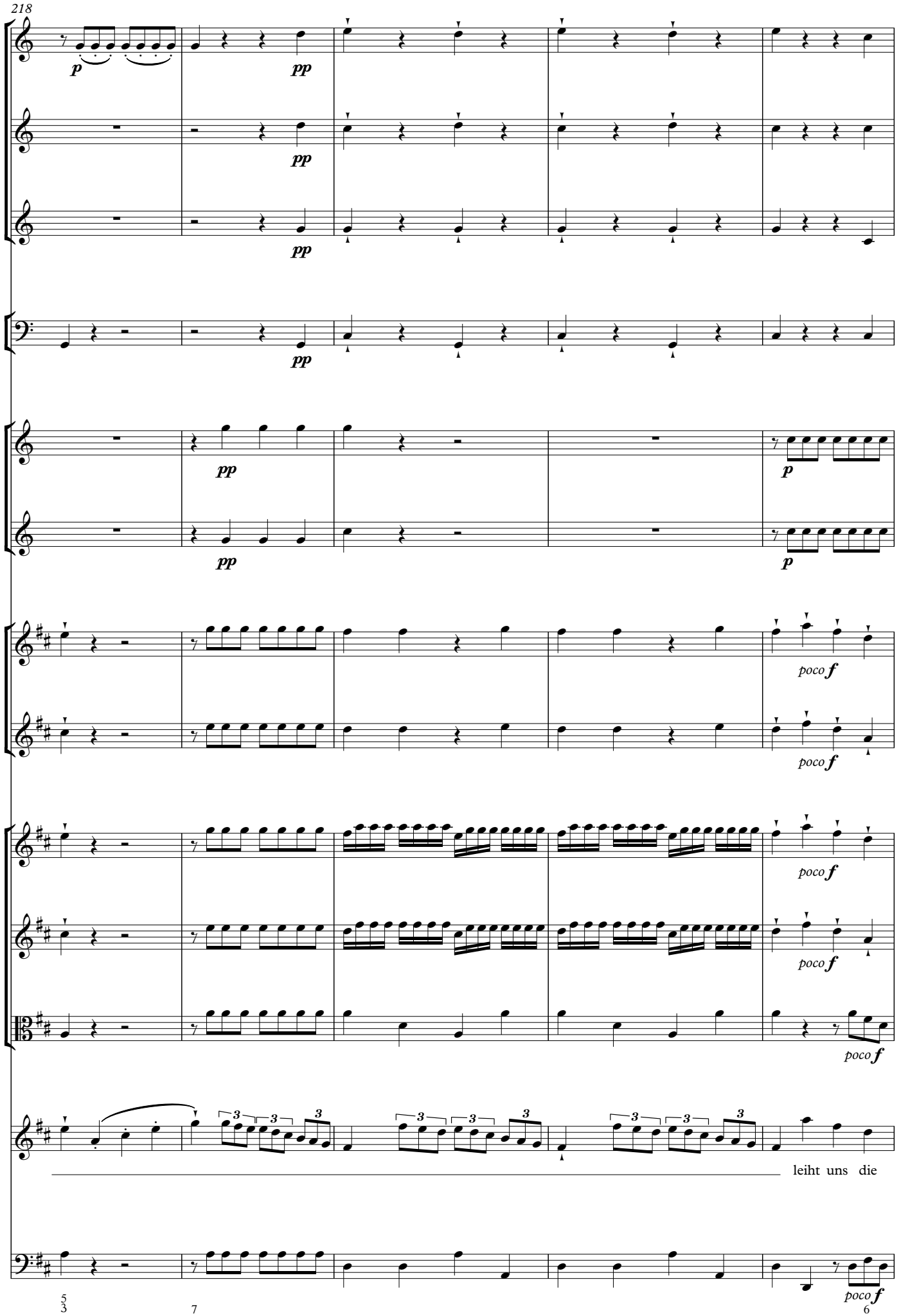

tr
tr
tr
tr
p
p
p
En - gel, En - gel, Freun-de der
tasto solo
p
8 6
6 5
6
6
6 4
5 #

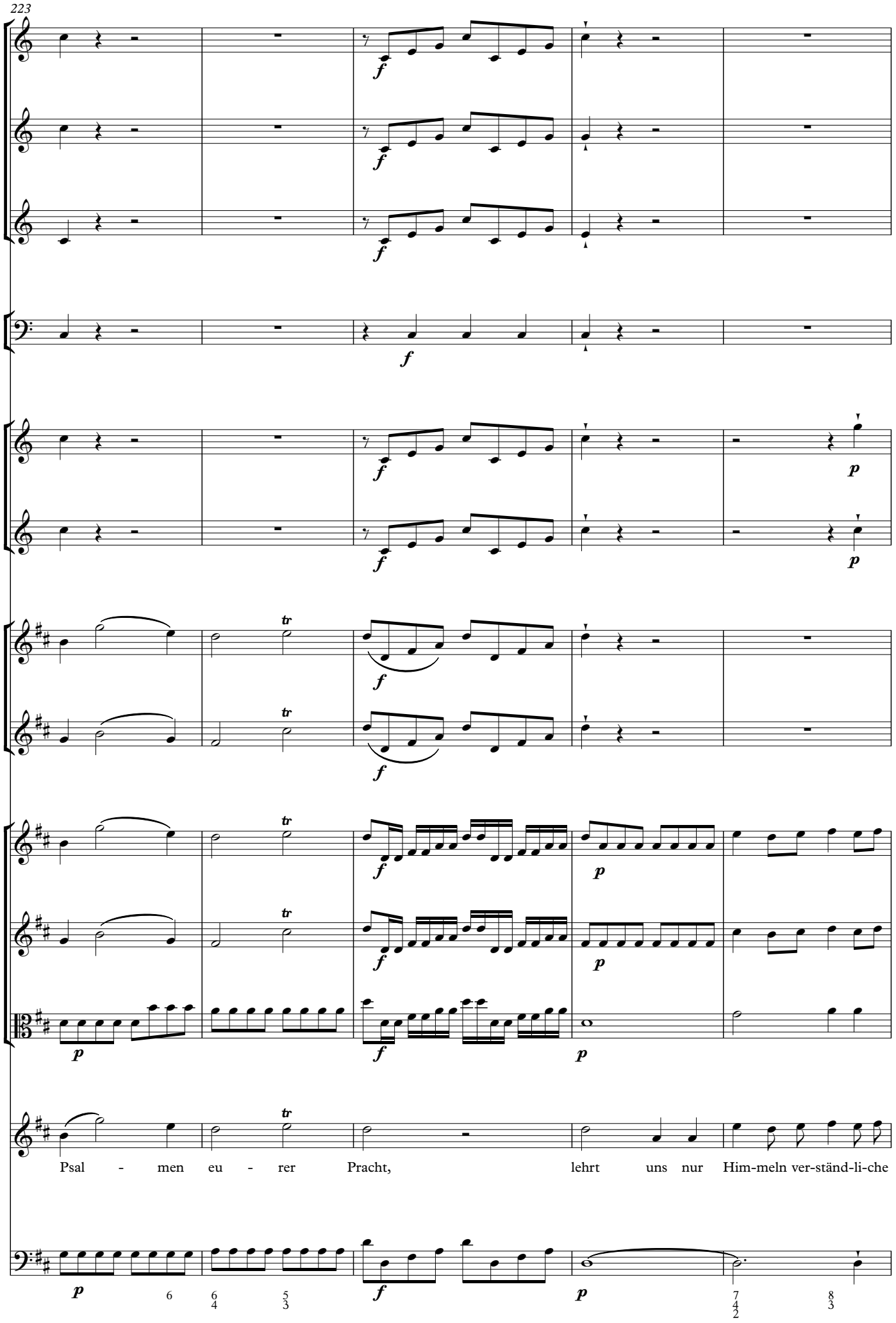

200
p
p
p
p
pp
pp
poco f
p
poco f
p
poco f
p
E - deln die Je - sus euch einst ähn - lich macht, steigt her - nie - der; kommt lehrt uns nur Him-meln ver -
poco f
p

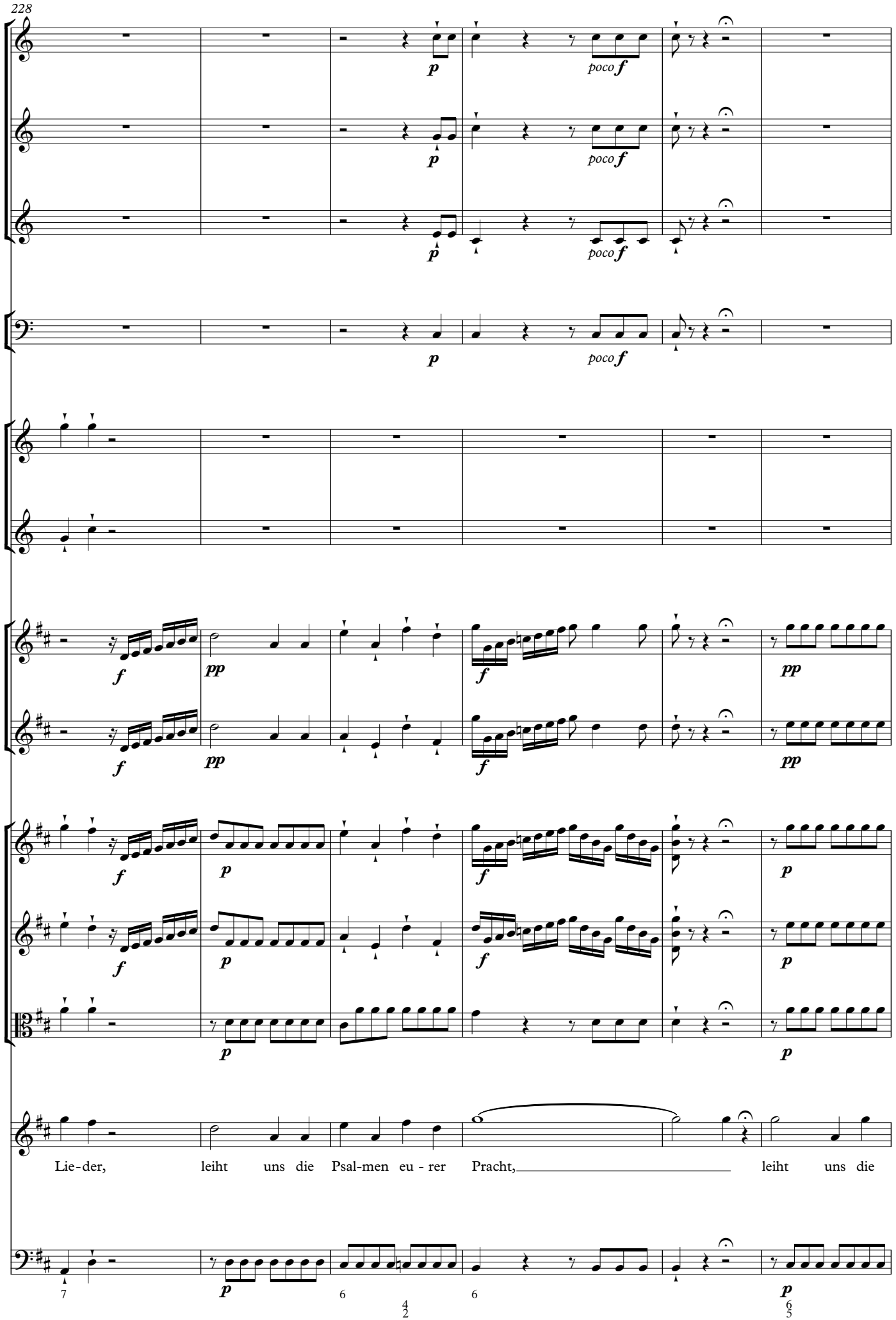
206


f
pp
p
ständ - li-che Lie - der, nur Him-meln ver - ständ - li-che Lie - der, leiht uns die

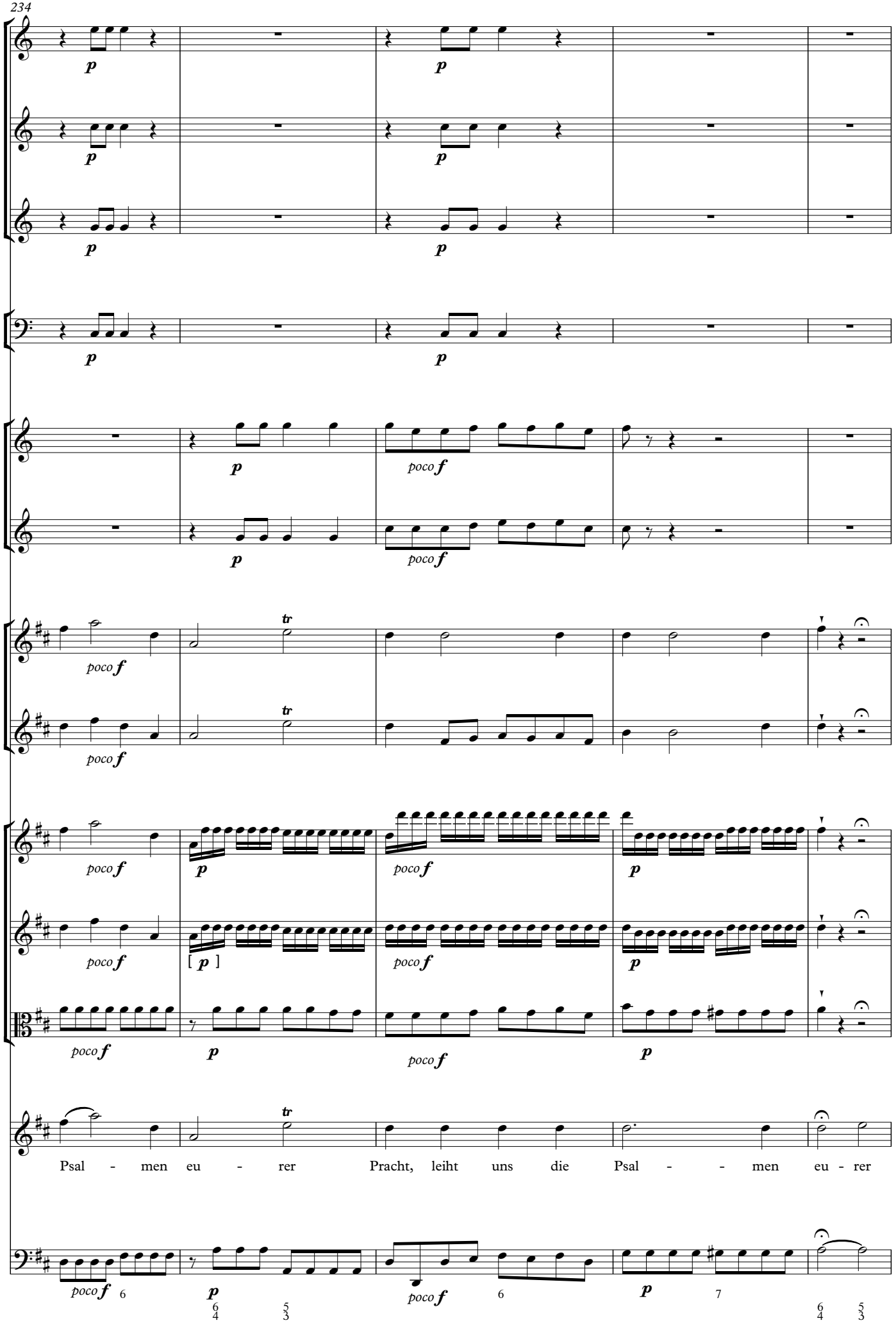

212
p
p
pp
p
f
p
f
3
3
3
3
Psal - men eu - rer Pracht,
6
6
5
–
6
4
–


218
p
pp
pp
pp
pp
pp
p
p
poco f
poco f
poco f
poco f
poco f
leiht uns die
poco f

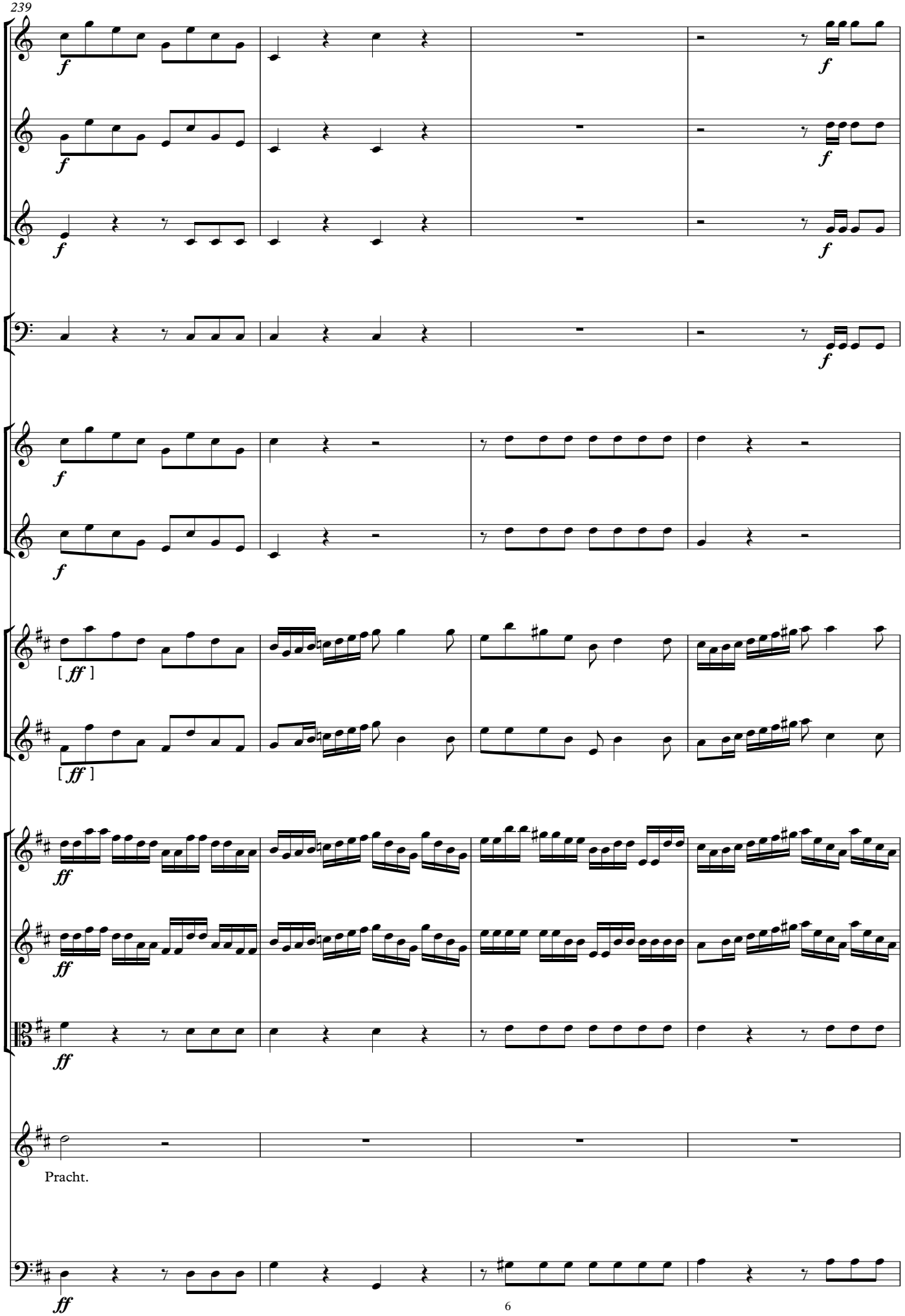

223
Psal - men eu - rer Pracht, lehrt uns nur Him-meln ver-ständ-li-che

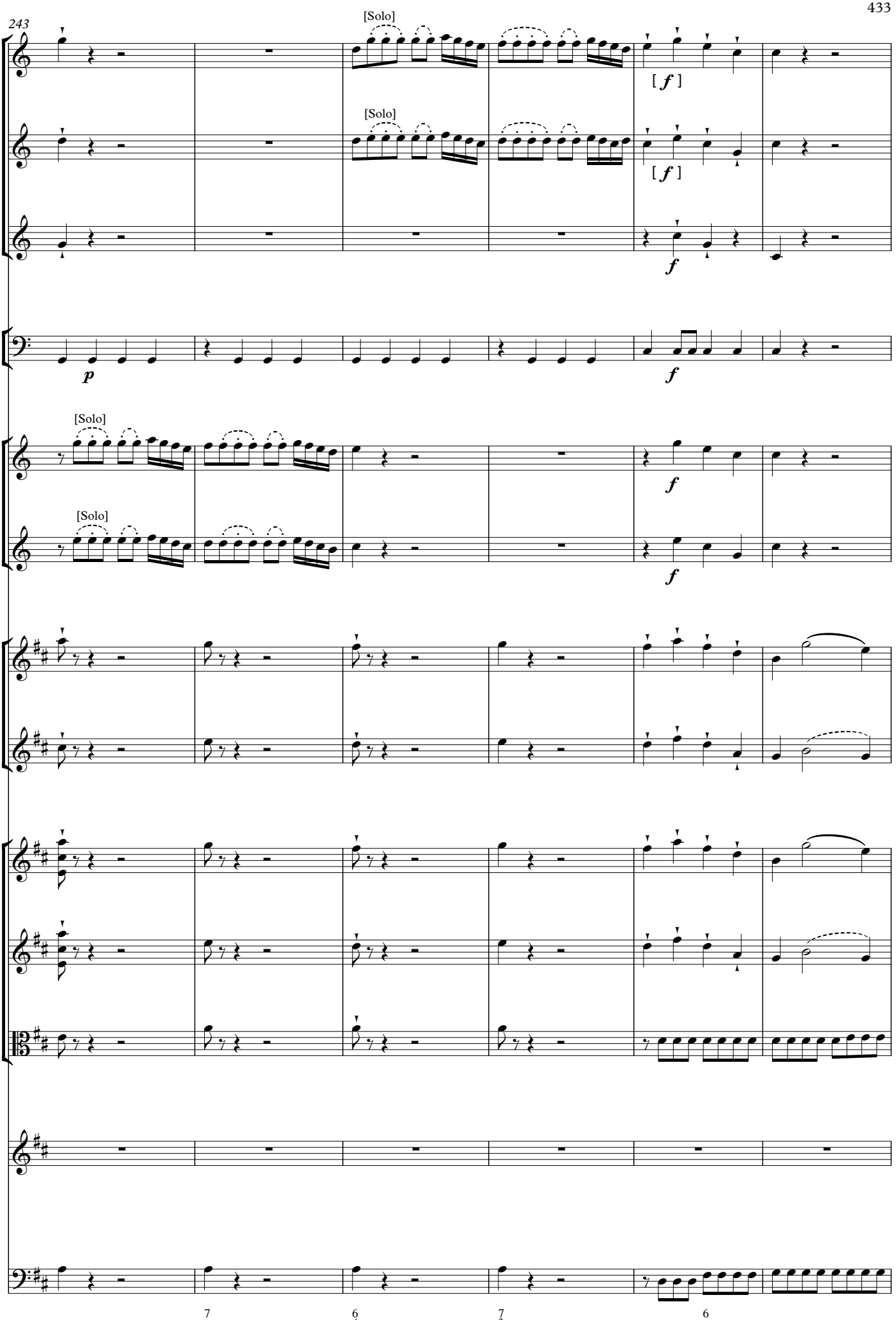

228
p
poco f
f
pp
Lie-der, leiht uns die Psal-men eu - rer Pracht, leiht uns die
7
6
6
4
2
6
5

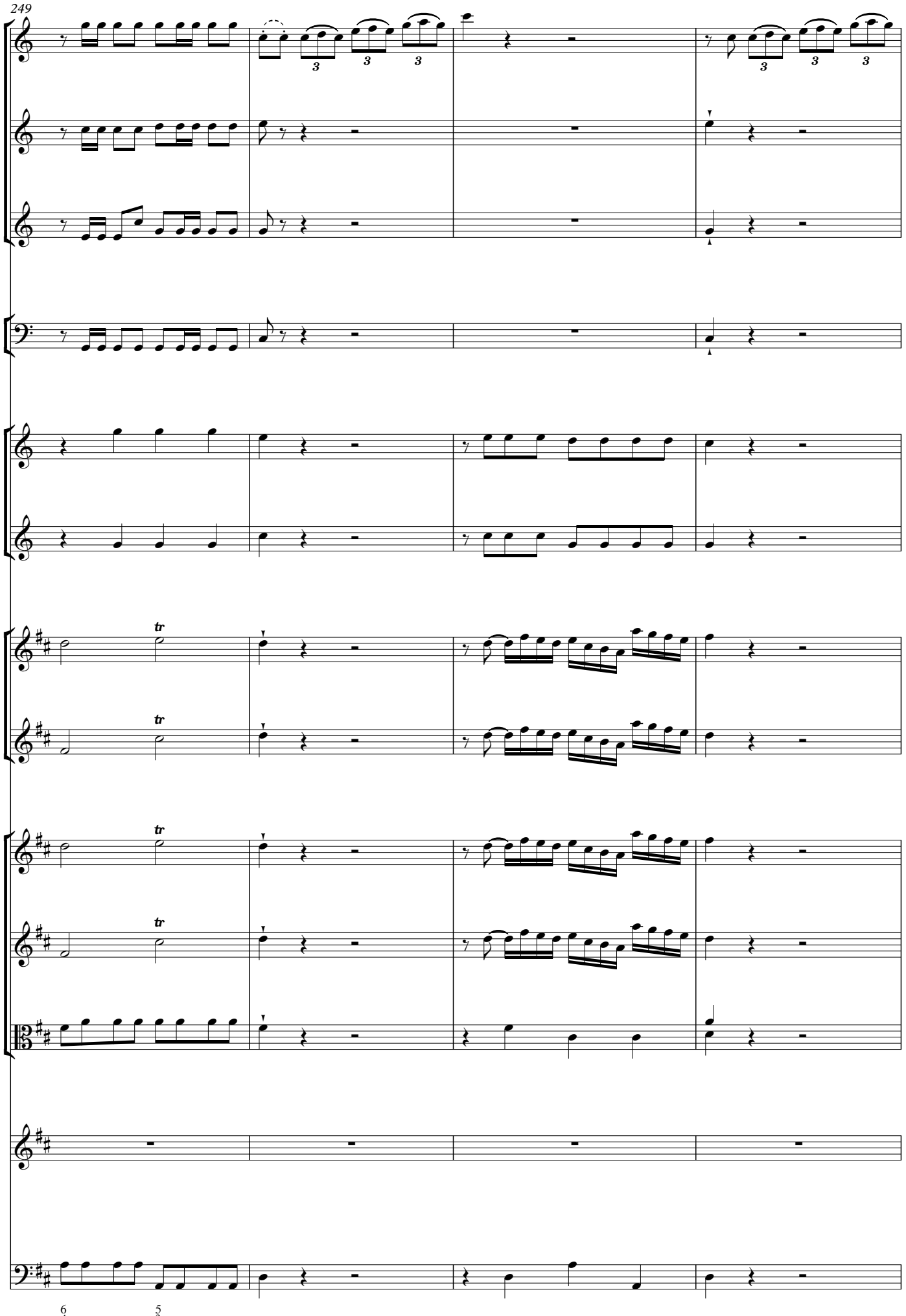
234


p
poco f
tr
[p]
Psal - men eu - rer Pracht, leiht uns die Psal - - men eu - rer
6
6 5
4 3
7

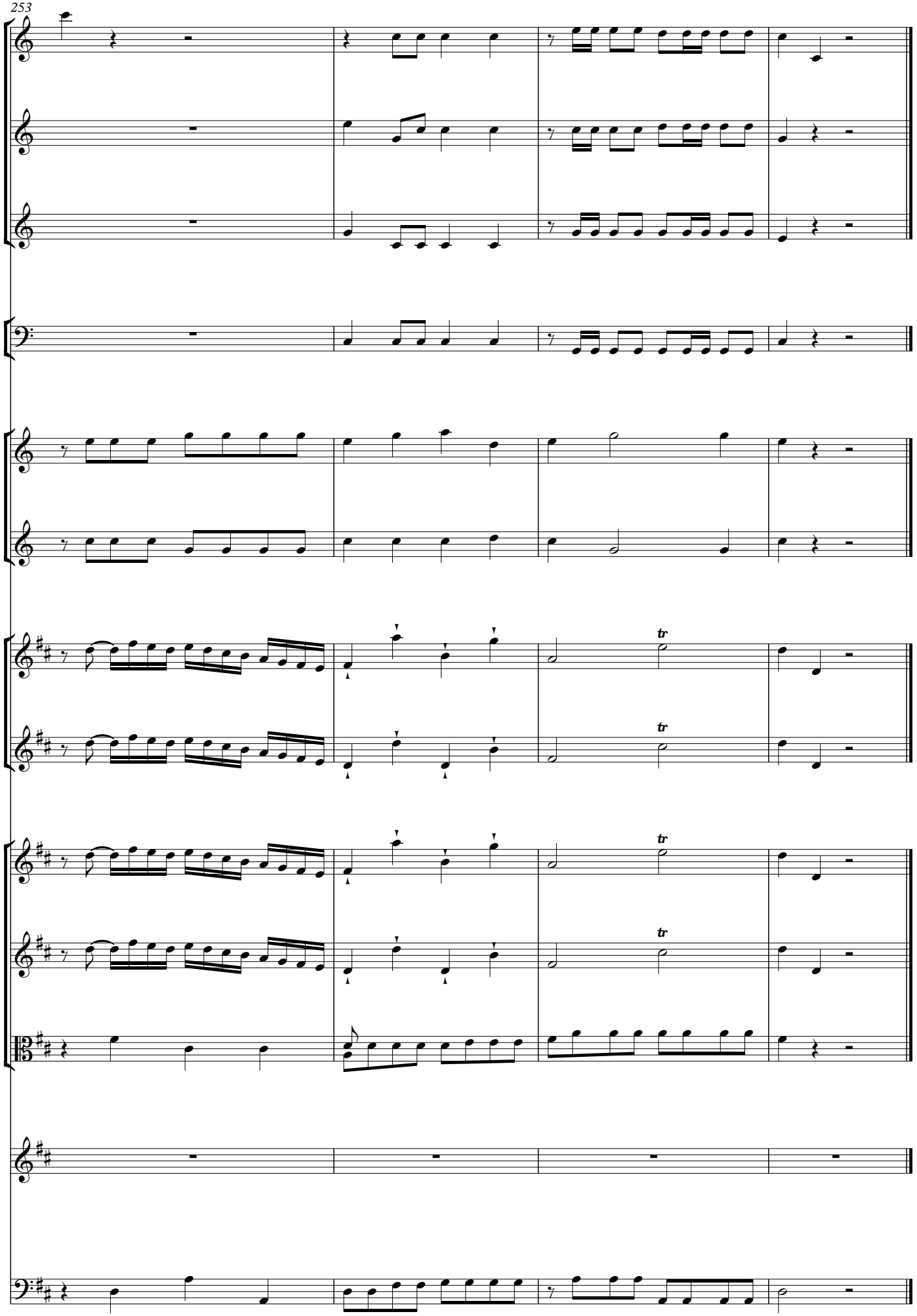
239



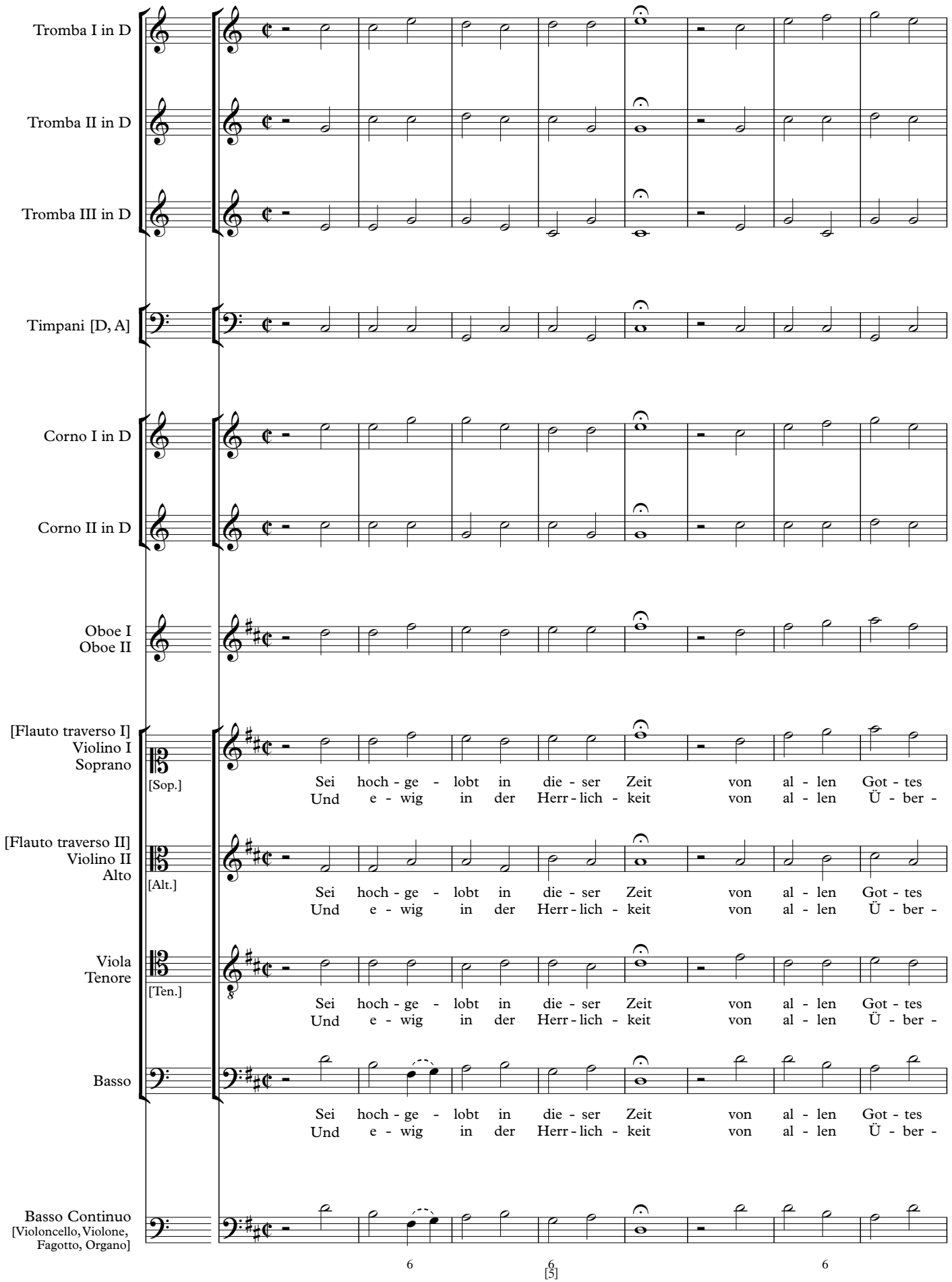

243
[Solo]
[Solo]
[f]
[f]
f
p
f
[Solo]
[Solo]
f
f
7
6/4
7/3
6

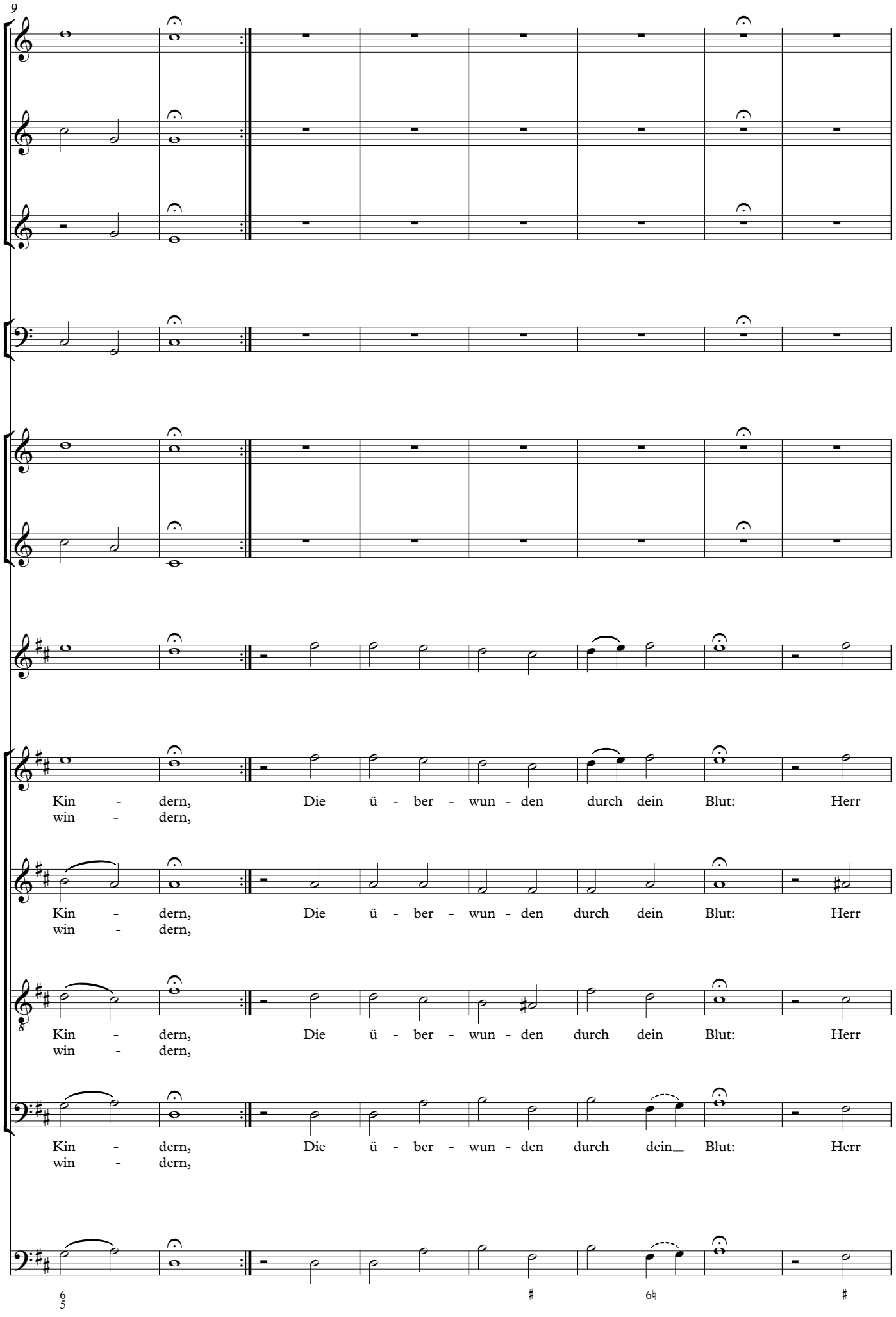

249
tr
tr
tr
tr
6
4
5
3

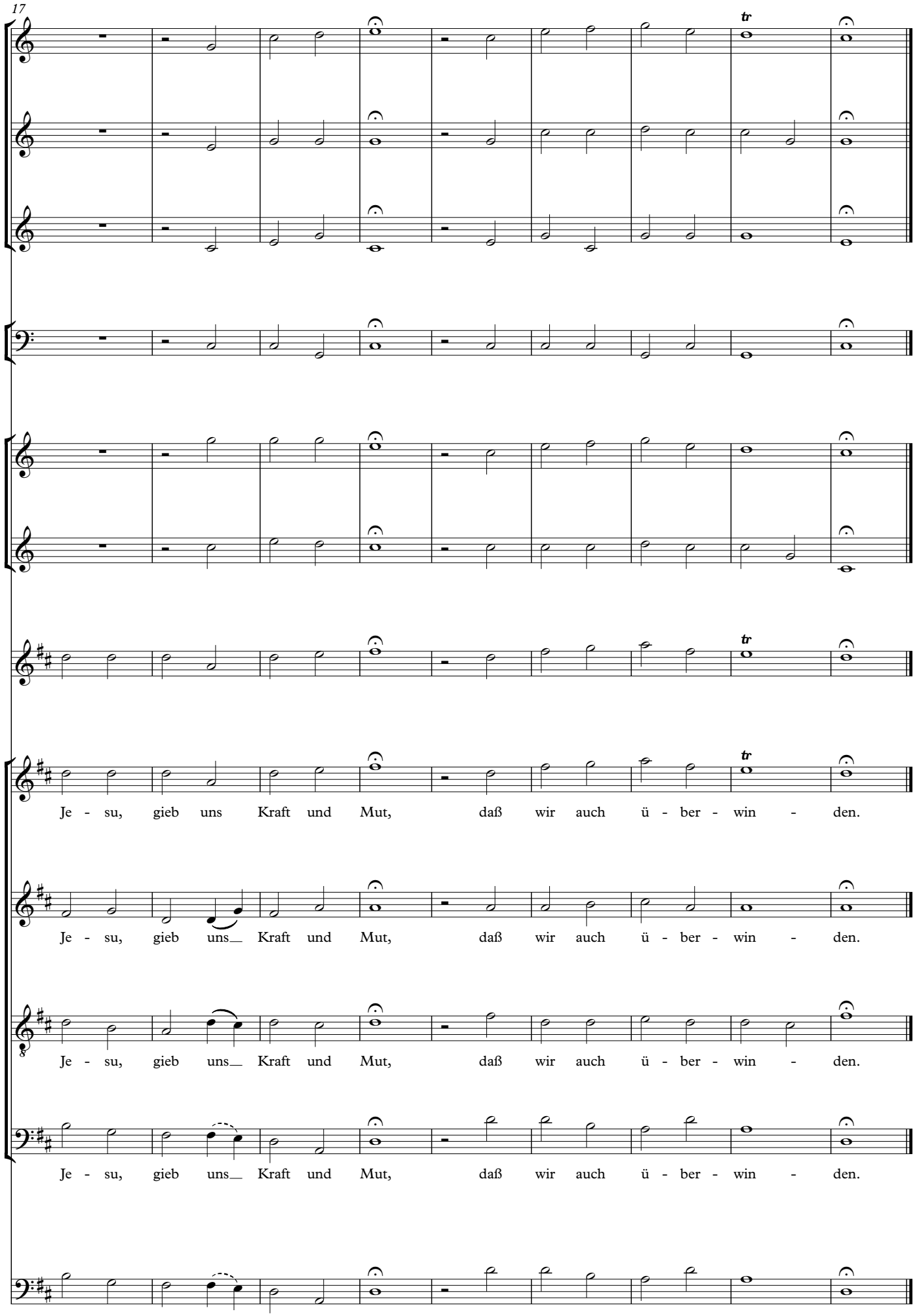
253



10. Chorale


Tromba I in D
Tromba II in D
Tromba III in D
Timpani [D, A]
Corno I in D
Corno II in D
Oboe I
Oboe II
[Flauto traverso I]
Violino I
Soprano
[Sop.]
Sei hoch - ge - lobt in die - ser Zeit von al - len Got - tes
Und e - wig in der Herr - lich - keit von al - len Ü - ber -
[Flauto traverso II]
Violino II
Alto
[Alt.]
Sei hoch - ge - lobt in die - ser Zeit von al - len Got - tes
Und e - wig in der Herr - lich - keit von al - len Ü - ber -
Viola
Tenore
[Ten.]
Sei hoch - ge - lobt in die - ser Zeit von al - len Got - tes
Und e - wig in der Herr - lich - keit von al - len Ü - ber -
Basso
Sei hoch - ge - lobt in die - ser Zeit von al - len Got - tes
Und e - wig in der Herr - lich - keit von al - len Ü - ber -
Basso Continuo
[Violoncello, Violone,
Fagotto, Organo]
6
6
6


9
Kin - dern, win - dern, Die ü - ber - wun - den durch dein Blut: Herr
Kin - dern, win - dern, Die ü - ber - wun - den durch dein Blut: Herr
Kin - dern, win - dern, Die ü - ber - wun - den durch dein Blut: Herr
Kin - dern, win - dern, Die ü - ber - wun - den durch dein_ Blut: Herr


17
tr
Je - su, gieb uns Kraft und Mut, daß wir auch ü - ber - win - den.
Je - su, gieb uns Kraft und Mut, daß wir auch ü - ber - win - den.
Je - su, gieb uns Kraft und Mut, daß wir auch ü - ber - win - den.
Je - su, gieb uns Kraft und Mut, daß wir auch ü - ber - win - den.

Johann Friedrich Agricola (1720–1774)

Wallet ihr Seelen voll Schwermut

(Flow, you souls, filled with melancholy)

AgWV 25

Trauerkantate über den Tod der Königl. Frau Mutter Sophia Dorothea

Funeral Cantata on the Death of the Queen Mother Sophia Dorothea

Corno I, II in E-flat

Flauto traverso I, II

Oboe I, II

Fagotto I, II

Violino I, II

Viola

Soprano, Basso [Soli]

Soprano, Alto, Tenore, Basso [Coro]

Basso Continuo [Violoncello, Violone, Organo]

Wallet ihr Seelen voll Schwermut

(Flow, you souls, filled with melancholy)

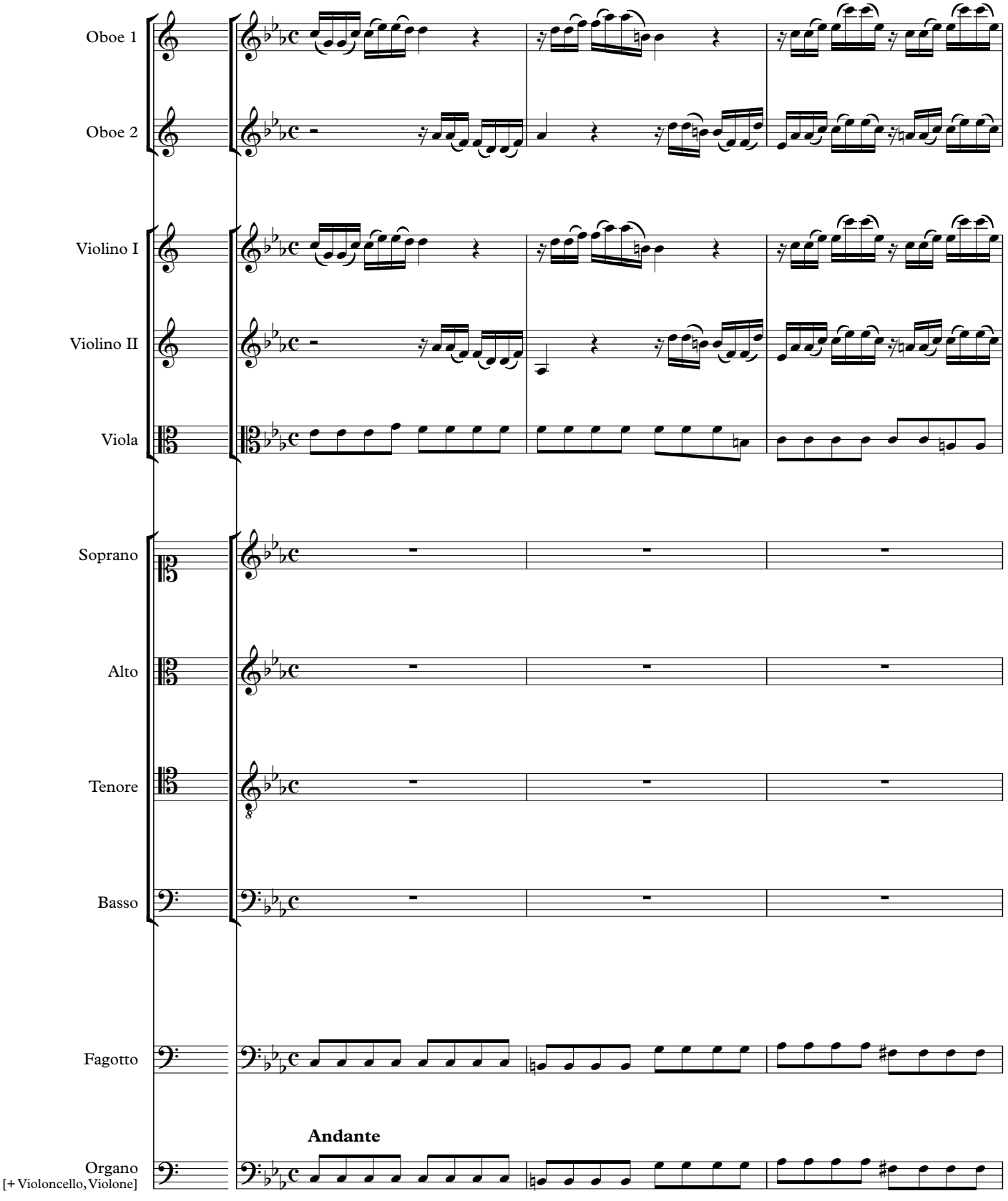
Trauerkantate über den Tod der Königl. Frau Mutter Sophia Dorothea

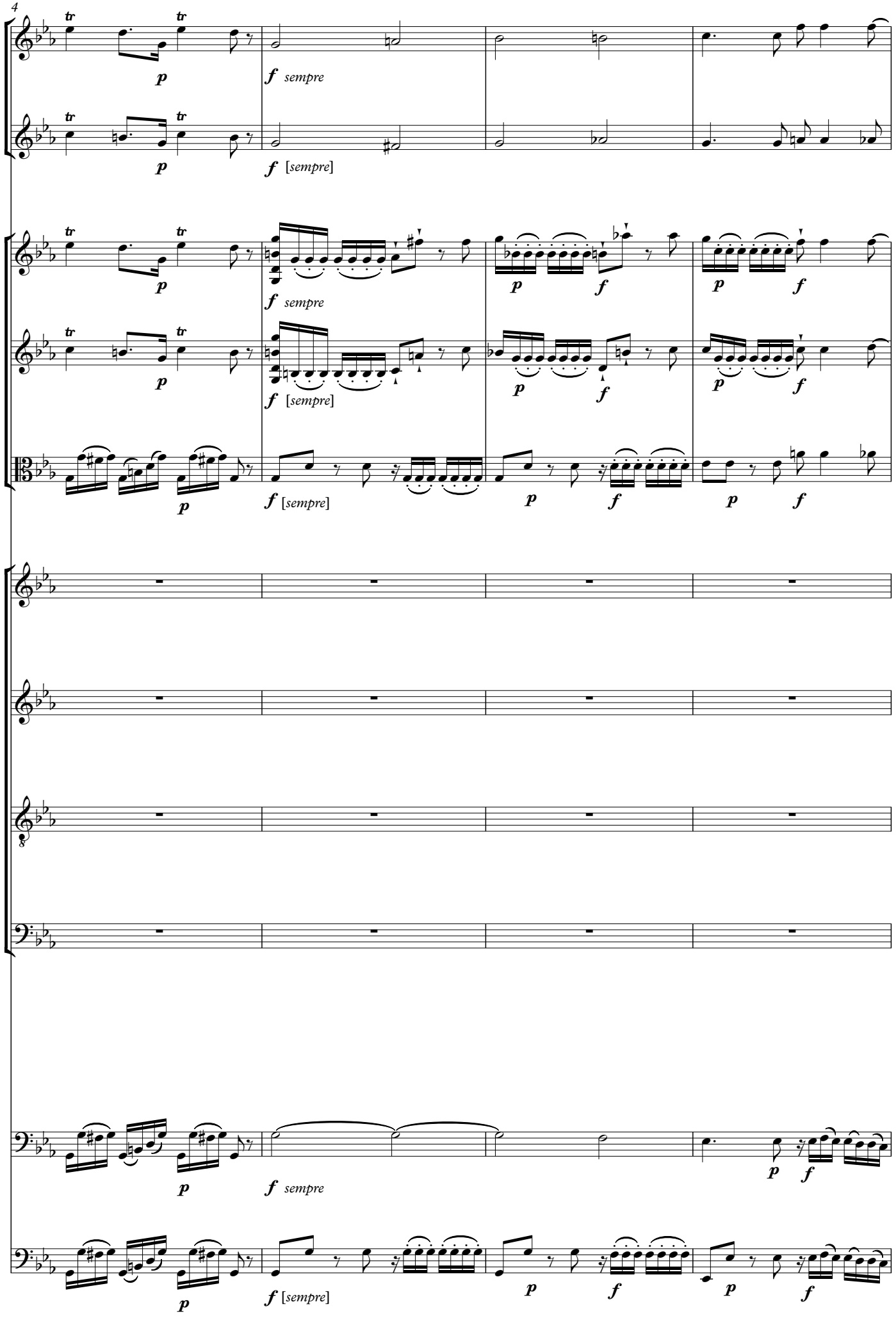
Funeral Cantata on the Death of the Queen Mother Sophia Dorothea

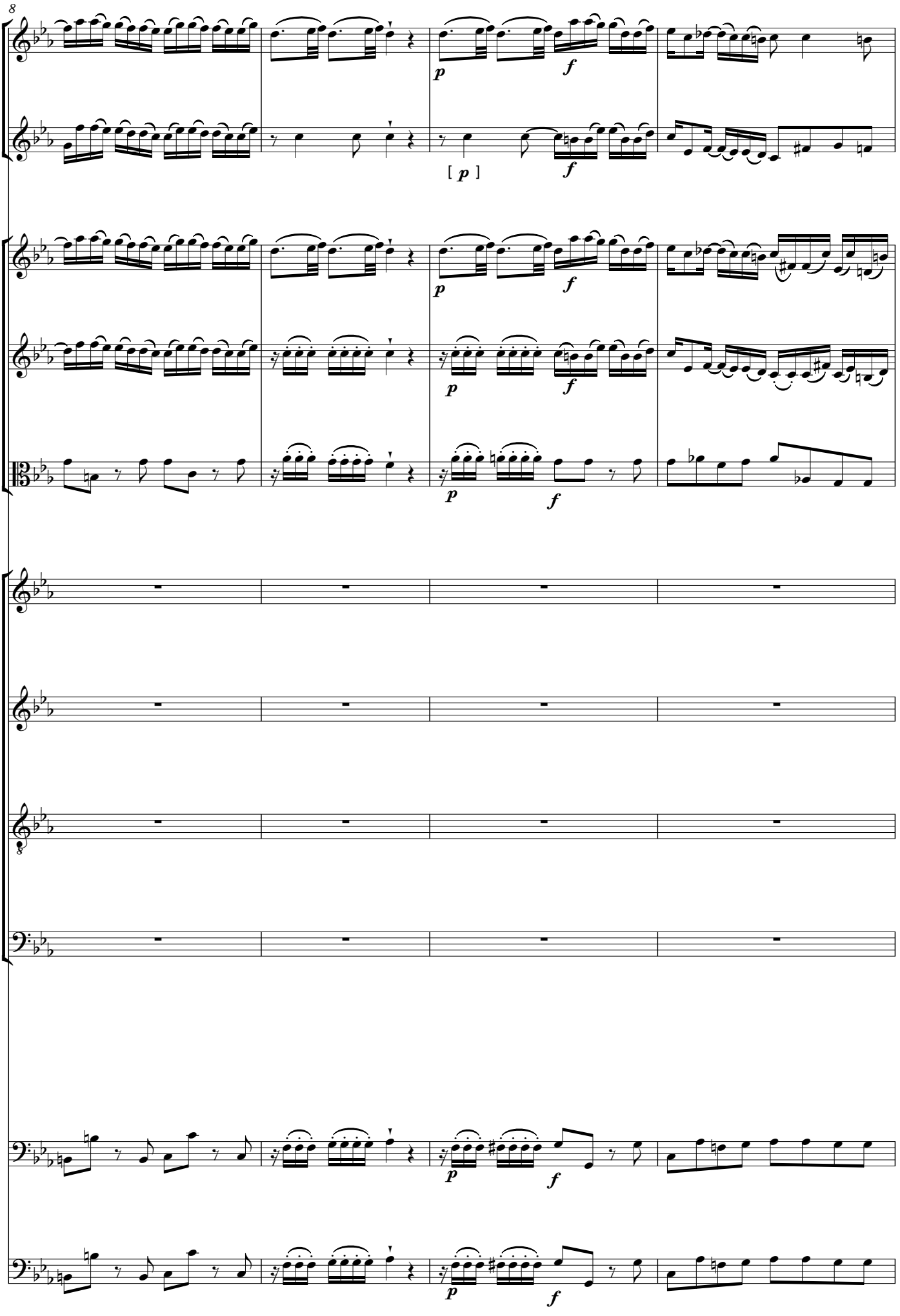
1. Coro

Johann Friedrich Agricola (1720-1774)

Andante




4
tr
p
f sempre
f [sempre]
8


8
p
f
[p]
f
p
f
p
f
p
f
8
p
f
p
f

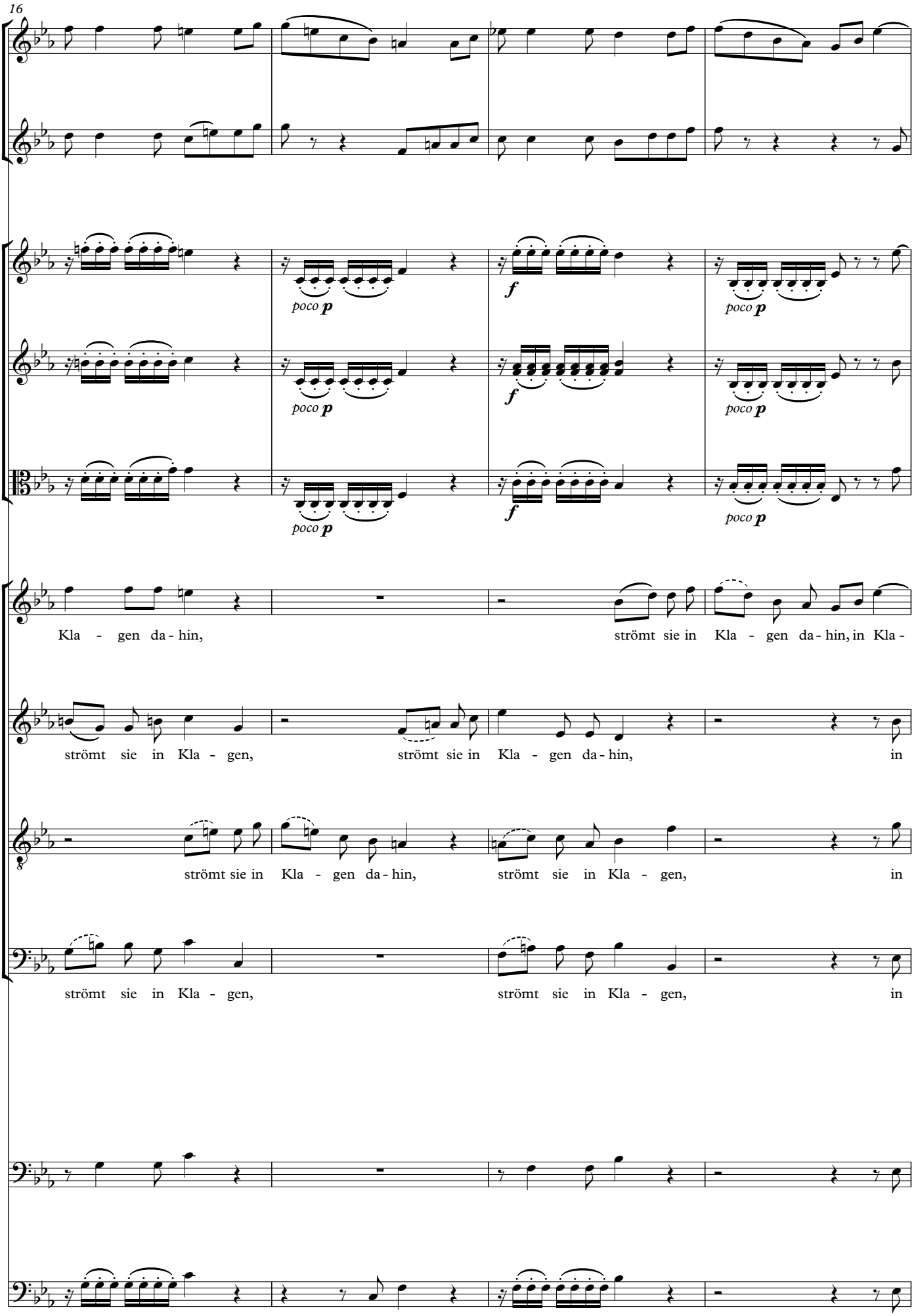
12

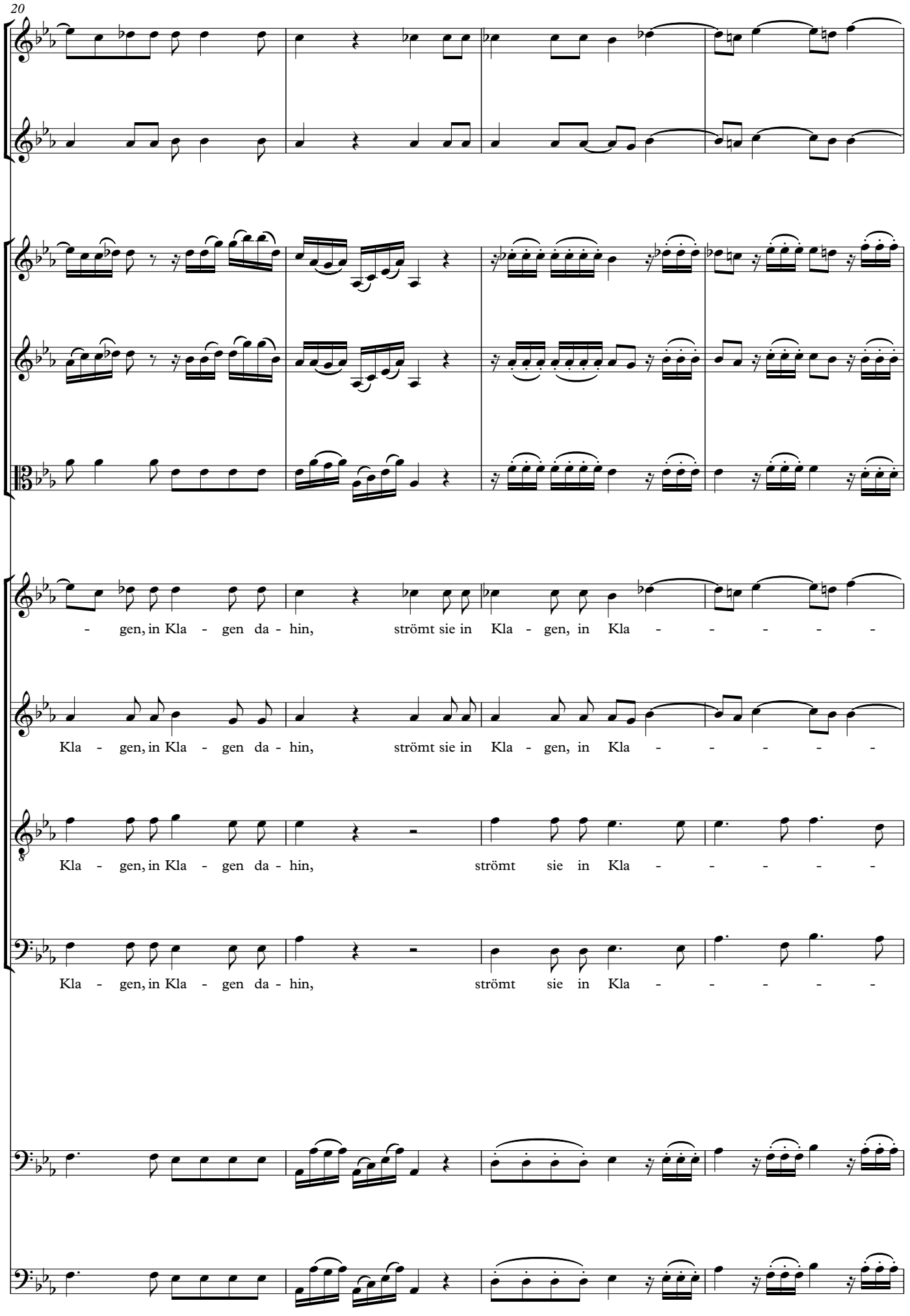
Wal - let ihr See - len voll Schwer - mut, von heil - gen Emp-fin - dun-gen ü - ber, strömt sie in

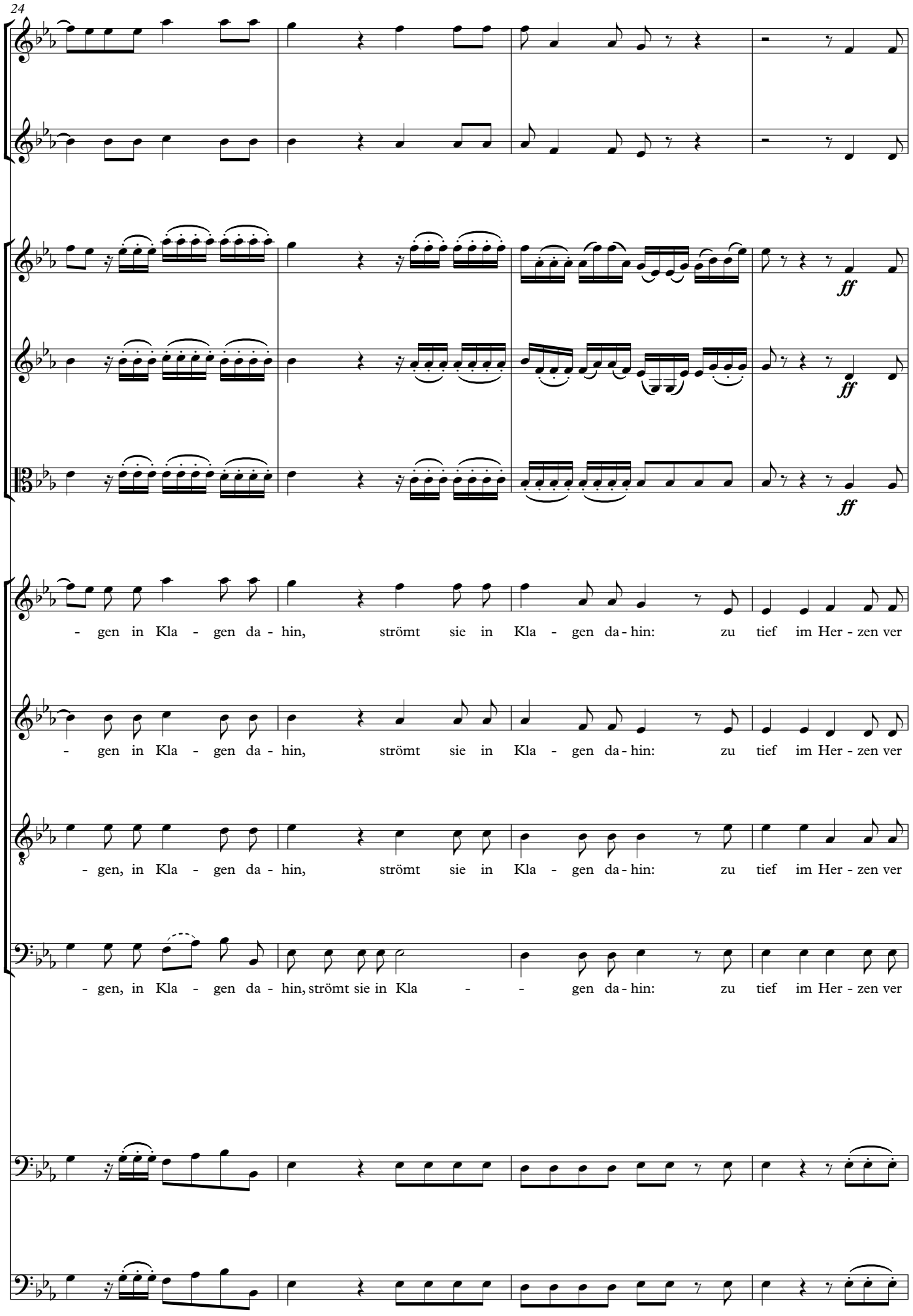
Wal - let ihr See - len voll Schwer - mut, von heil - gen Emp-fin - dun-gen ü - ber,

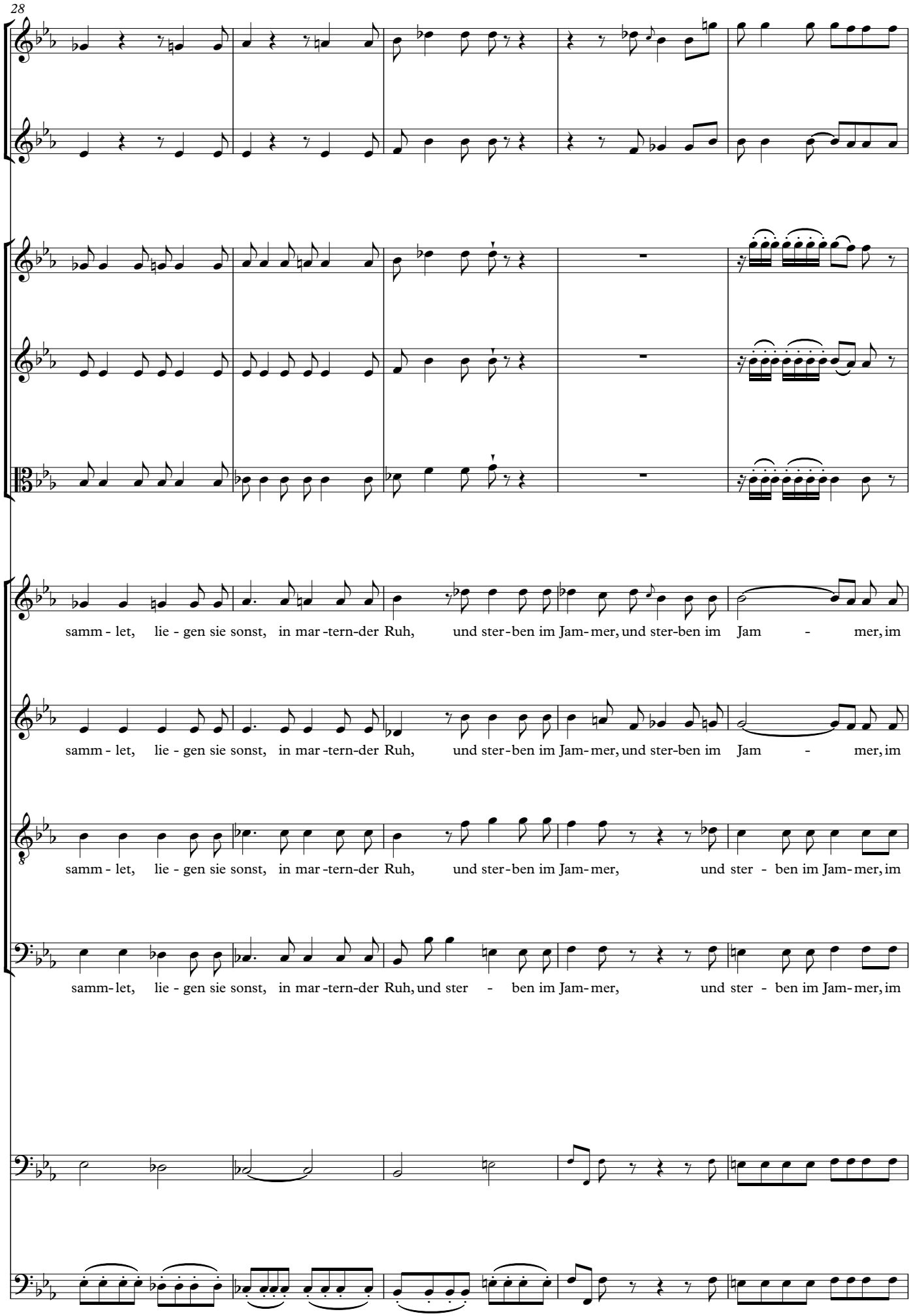
Wal - let ihr See - len voll Schwer - mut, von heil - gen Emp-fin - dun-gen ü - ber,

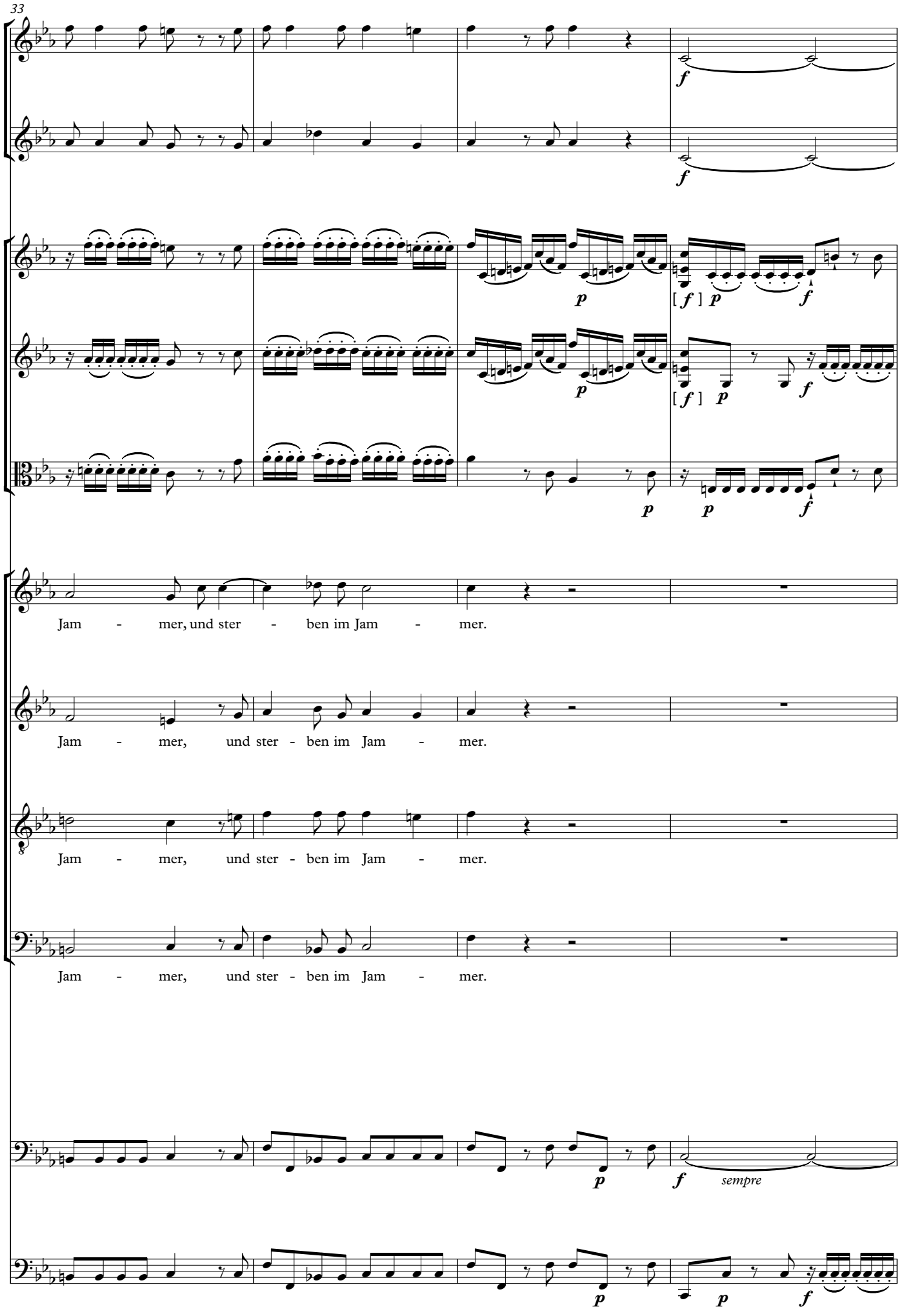
Wal - let ihr See - len voll Schwer - mut, von heil - gen Emp-fin - dun-gen ü - ber,

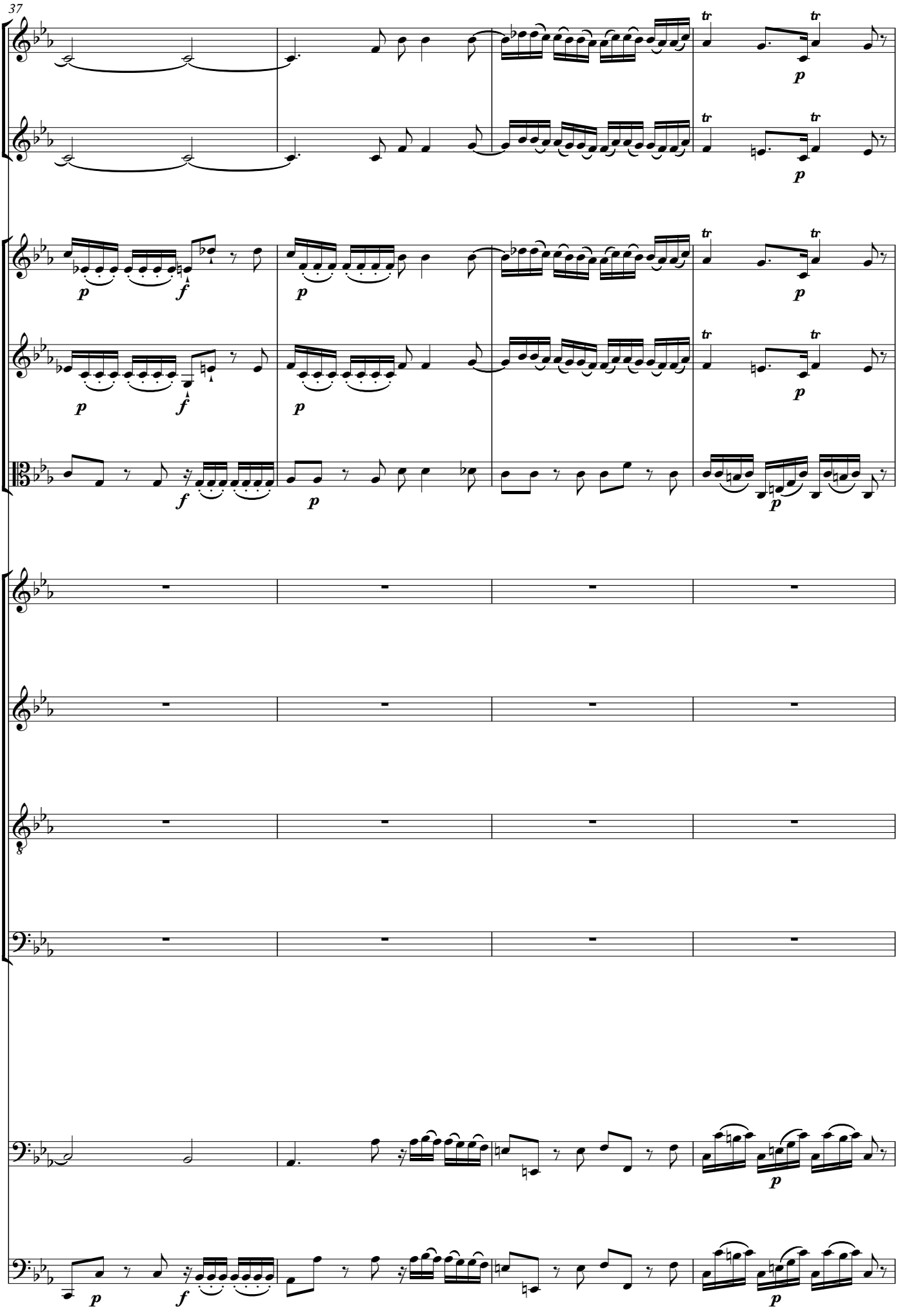

16
poco p
f
poco p
Kla - gen da - hin,
strömt sie in Kla - gen da - hin, in Kla -
strömt sie in Kla - gen,
strömt sie in Kla - gen da - hin,
in
strömt sie in Kla - gen da - hin,
strömt sie in Kla - gen,
in
strömt sie in Kla - gen,
strömt sie in Kla - gen,
in

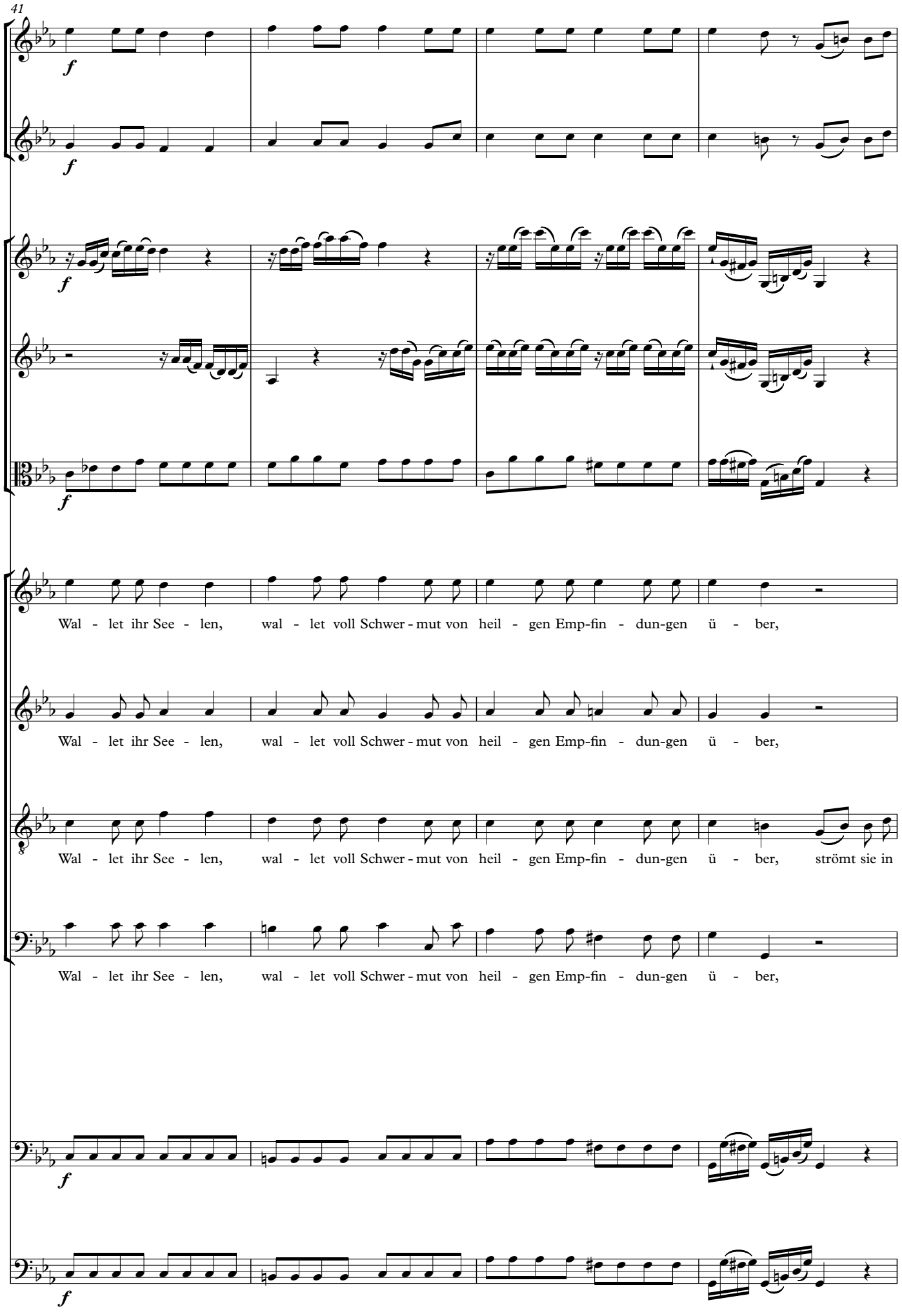

20
- gen, in Kla - gen da - hin, strömt sie in Kla - gen, in Kla - - - - - -
Kla - gen, in Kla - gen da - hin, strömt sie in Kla - gen, in Kla - - - - - -
Kla - gen, in Kla - gen da - hin, strömt sie in Kla - - - - - -
Kla - gen, in Kla - gen da - hin, strömt sie in Kla - - - - - -

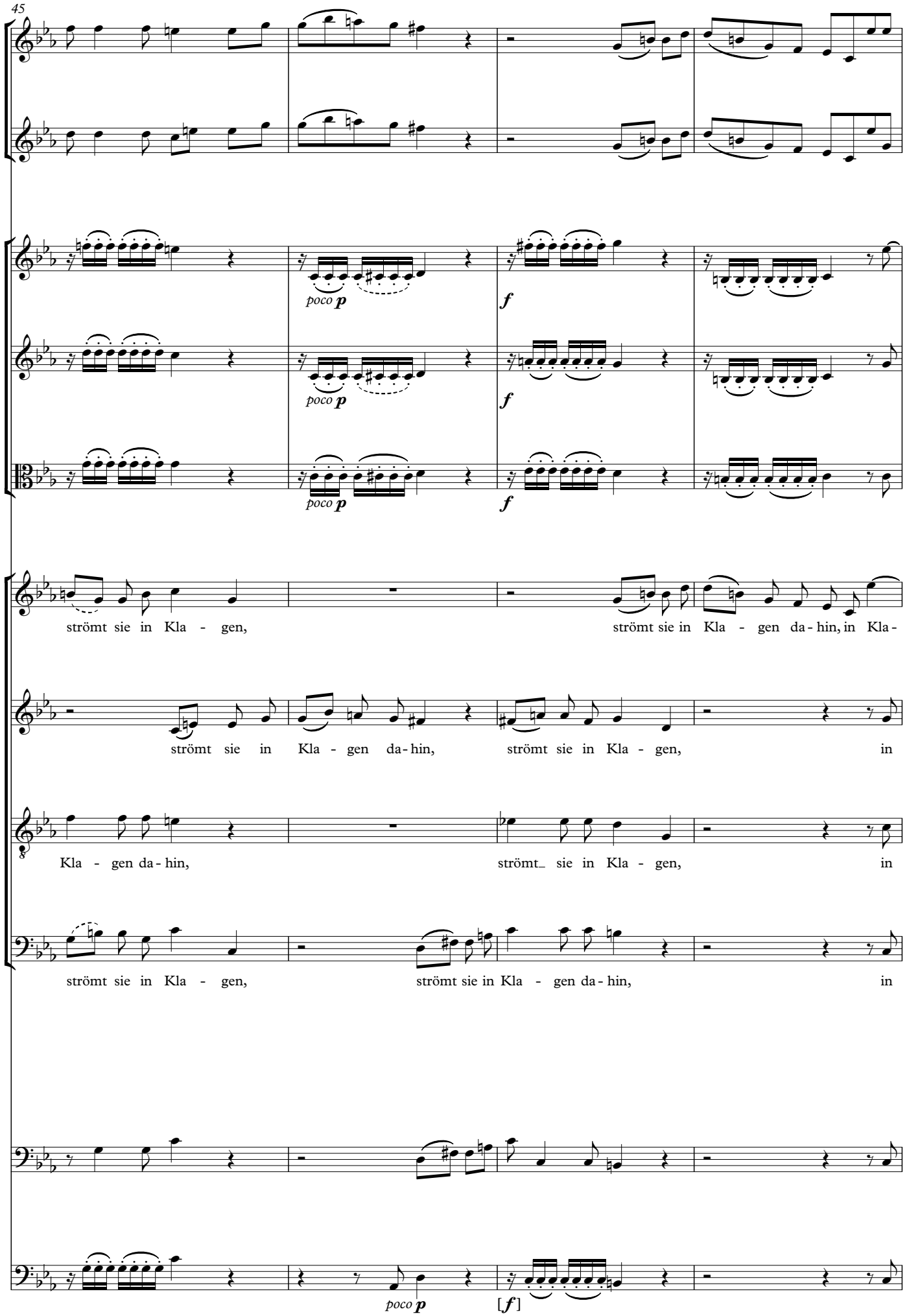

24
ff
ff
ff
- gen in Kla - gen da - hin, strömt sie in Kla - gen da - hin: zu tief im Her - zen ver
- gen in Kla - gen da - hin, strömt sie in Kla - gen da - hin: zu tief im Her - zen ver
- gen, in Kla - gen da - hin, strömt sie in Kla - gen da - hin: zu tief im Her - zen ver
- gen, in Kla - gen da - hin, strömt sie in Kla - gen da - hin: zu tief im Her - zen ver

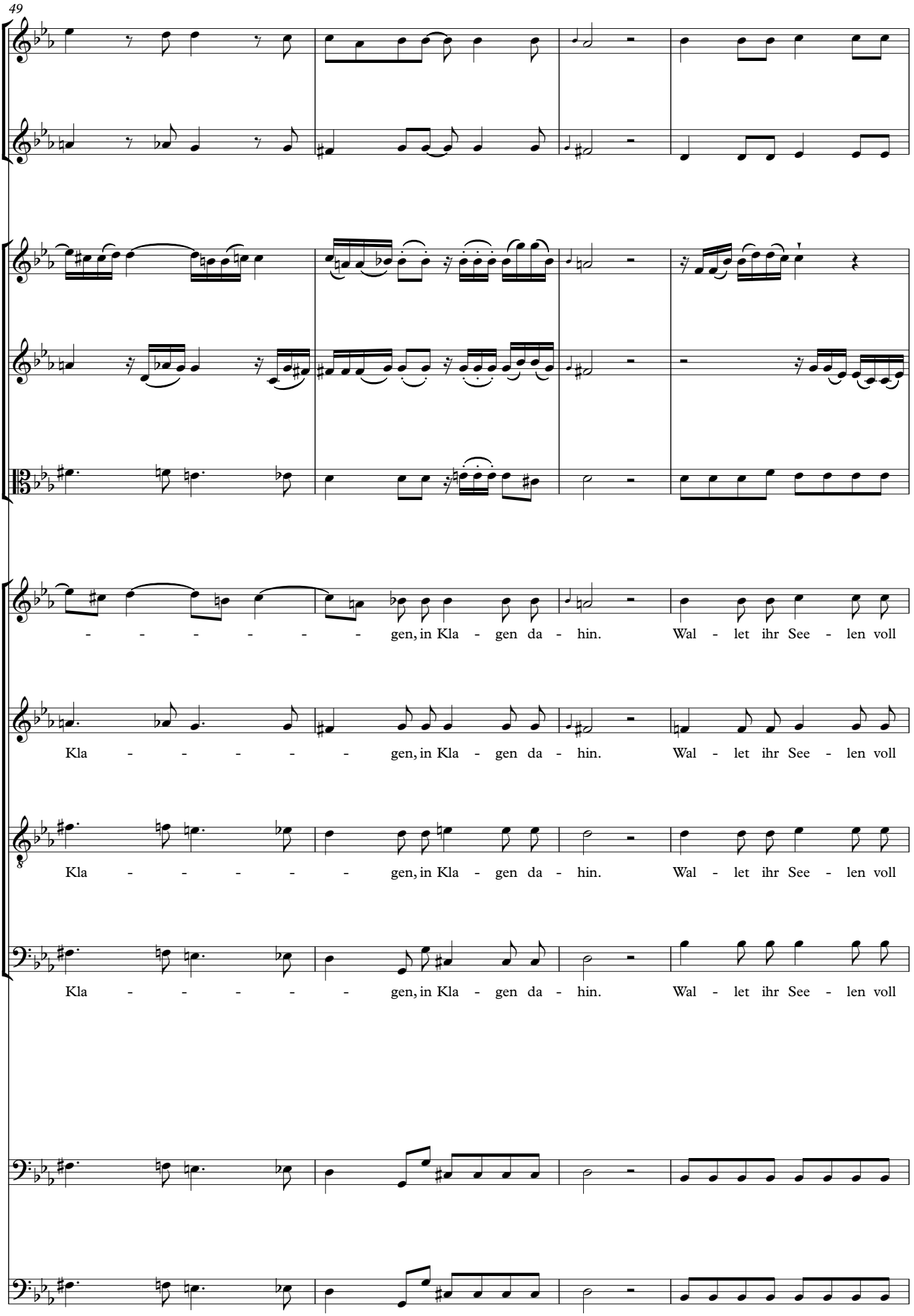

28
samm - let, lie - gen sie sonst, in mar - tern-der Ruh, und ster-ben im Jam-mer, und ster-ben im Jam - mer, im
samm - let, lie - gen sie sonst, in mar - tern-der Ruh, und ster-ben im Jam-mer, und ster-ben im Jam - mer, im
samm - let, lie - gen sie sonst, in mar - tern-der Ruh, und ster-ben im Jam-mer, und ster - ben im Jam-mer, im
samm-let, lie - gen sie sonst, in mar - tern-der Ruh, und ster - ben im Jam-mer, und ster - ben im Jam-mer, im


33
Jam - mer, und ster - ben im Jam - mer.
Jam - mer, und ster - ben im Jam - mer.
Jam - mer, und ster - ben im Jam - mer.
Jam - mer, und ster - ben im Jam - mer.
sempre


37
tr
p
f
8


41
f
f
f
f
Wal - let ihr See - len, wal - let voll Schwer - mut von heil - gen Emp-fin - dun-gen ü - ber,
Wal - let ihr See - len, wal - let voll Schwer - mut von heil - gen Emp-fin - dun-gen ü - ber,
Wal - let ihr See - len, wal - let voll Schwer - mut von heil - gen Emp-fin - dun-gen ü - ber, strömt sie in
Wal - let ihr See - len, wal - let voll Schwer - mut von heil - gen Emp-fin - dun-gen ü - ber,
f
f


45
poco p
f
poco p
f
poco p
f
strömt sie in Kla - gen,
strömt sie in Kla - gen da - hin, in Kla -
strömt sie in Kla - gen da - hin,
strömt sie in Kla - gen,
in
Kla - gen da - hin,
strömt_ sie in Kla - gen,
in
strömt sie in Kla - gen,
strömt sie in Kla - gen da - hin,
in
poco p
[f]


49
- - - - - - - gen, in Kla - gen da - hin. Wal - let ihr See - len voll
Kla - - - - - - gen, in Kla - gen da - hin. Wal - let ihr See - len voll
Kla - - - - - - gen, in Kla - gen da - hin. Wal - let ihr See - len voll
Kla - - - - - - gen, in Kla - gen da - hin. Wal - let ihr See - len voll

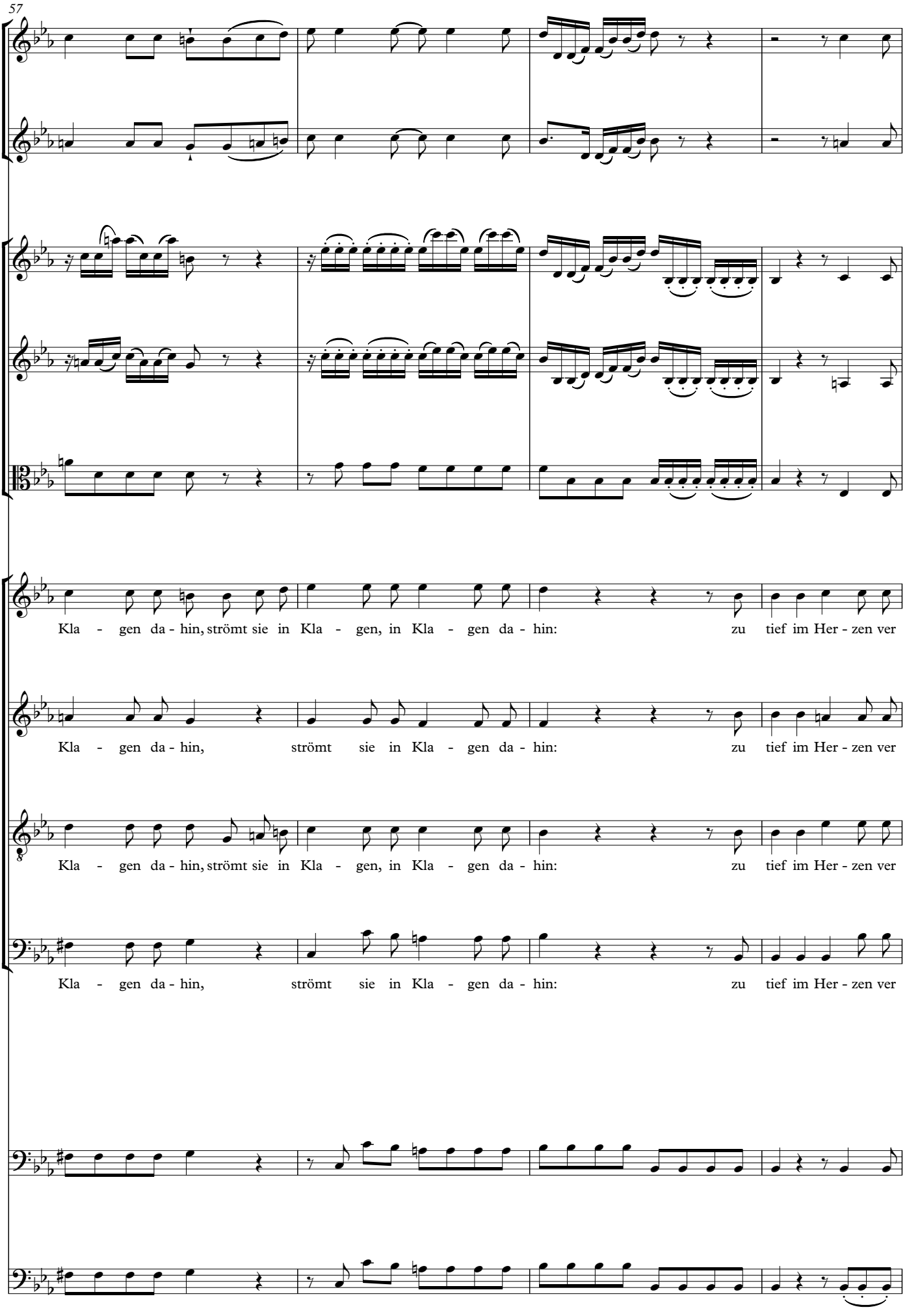
53

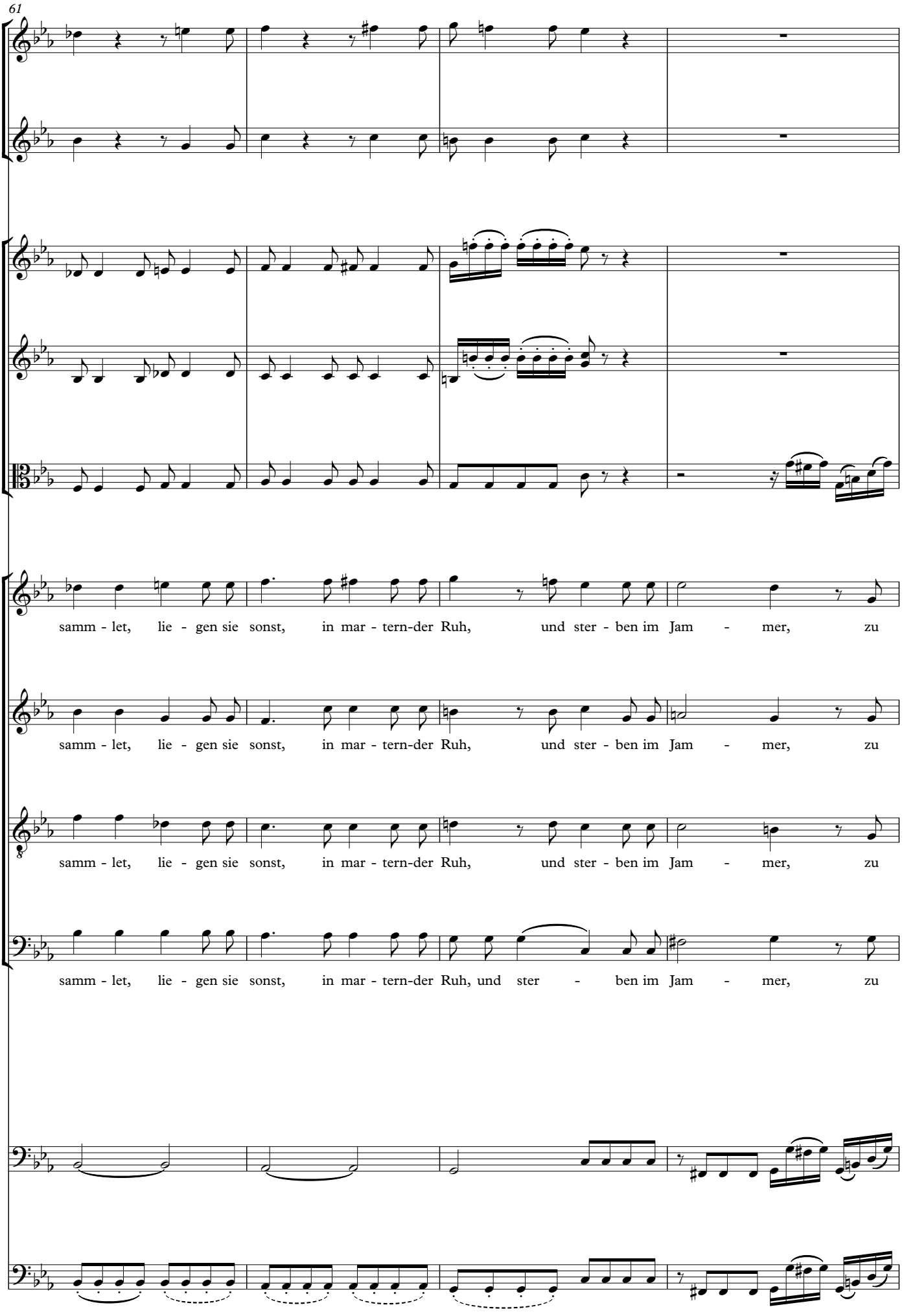
Schwer - mut von heil - gen Emp-fin - dun-gen ü - ber, strömt sie in Kla - gen, in

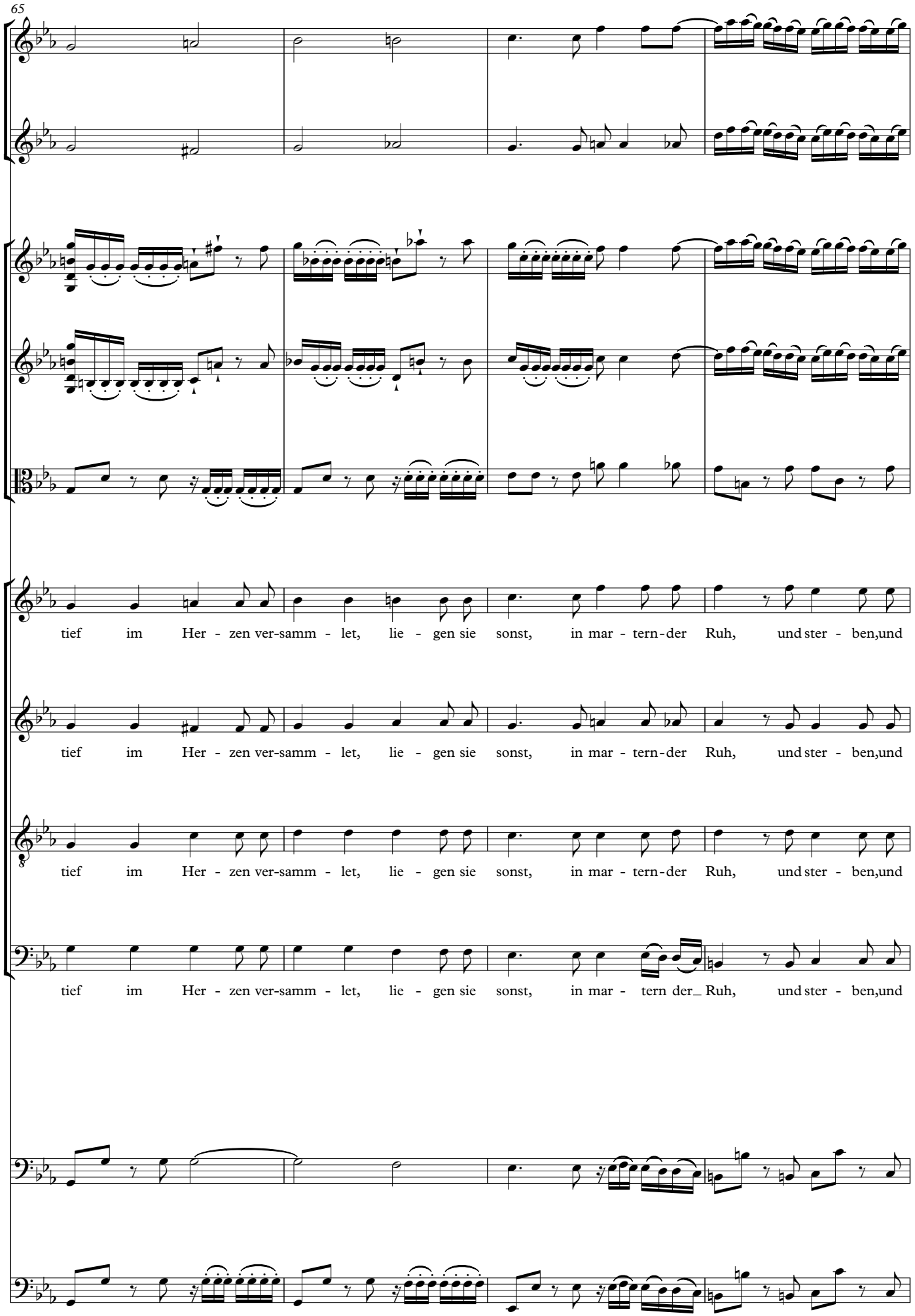
Schwer - mut von heil - gen Emp-fin - dun-gen ü - ber, strömt sie in Kla - gen, in

Schwer - mut von heil - gen Emp-fin - dun-gen ü - ber, strömt sie in Kla - gen, in

Schwer - mut von heil - gen Emp-fin - dun-gen ü - ber, strömt sie in Kla - gen, in


57
Kla - gen da - hin, strömt sie in Kla - gen, in Kla - gen da - hin: zu tief im Her - zen ver
Kla - gen da - hin, strömt sie in Kla - gen da - hin: zu tief im Her - zen ver
Kla - gen da - hin, strömt sie in Kla - gen, in Kla - gen da - hin: zu tief im Her - zen ver
Kla - gen da - hin, strömt sie in Kla - gen da - hin: zu tief im Her - zen ver


61
samm - let, lie - gen sie sonst, in mar - tern-der Ruh, und ster - ben im Jam - mer, zu
samm - let, lie - gen sie sonst, in mar - tern-der Ruh, und ster - ben im Jam - mer, zu
samm - let, lie - gen sie sonst, in mar - tern-der Ruh, und ster - ben im Jam - mer, zu
samm - let, lie - gen sie sonst, in mar - tern-der Ruh, und ster - ben im Jam - mer, zu


65
tief im Her - zen ver-samm - let, lie - gen sie sonst, in mar - tern-der Ruh, und ster - ben,und
tief im Her - zen ver-samm - let, lie - gen sie sonst, in mar - tern-der Ruh, und ster - ben,und
tief im Her - zen ver-samm - let, lie - gen sie sonst, in mar - tern-der Ruh, und ster - ben,und
tief im Her - zen ver-samm - let, lie - gen sie sonst, in mar - tern der_ Ruh, und ster - ben,und

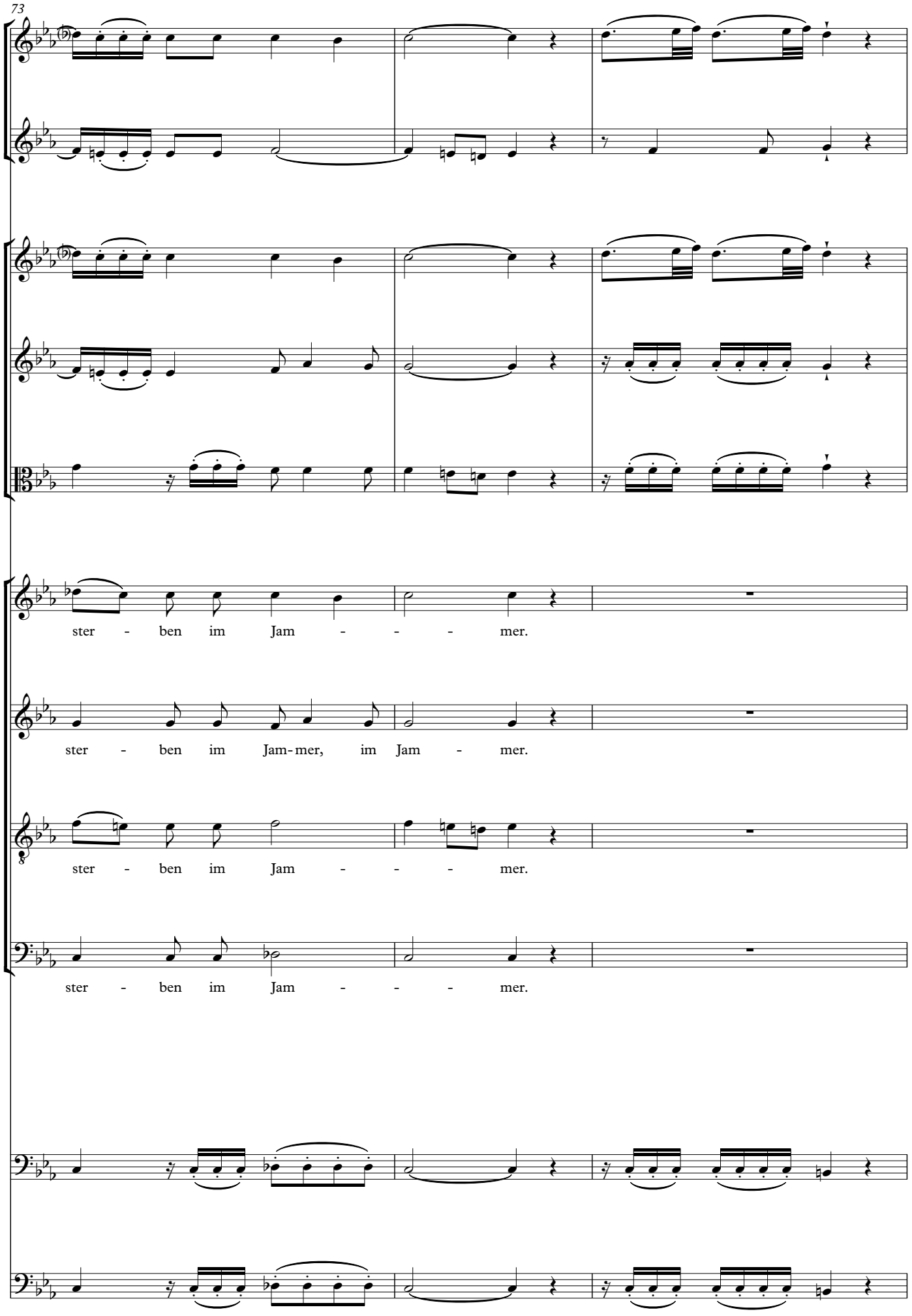
69

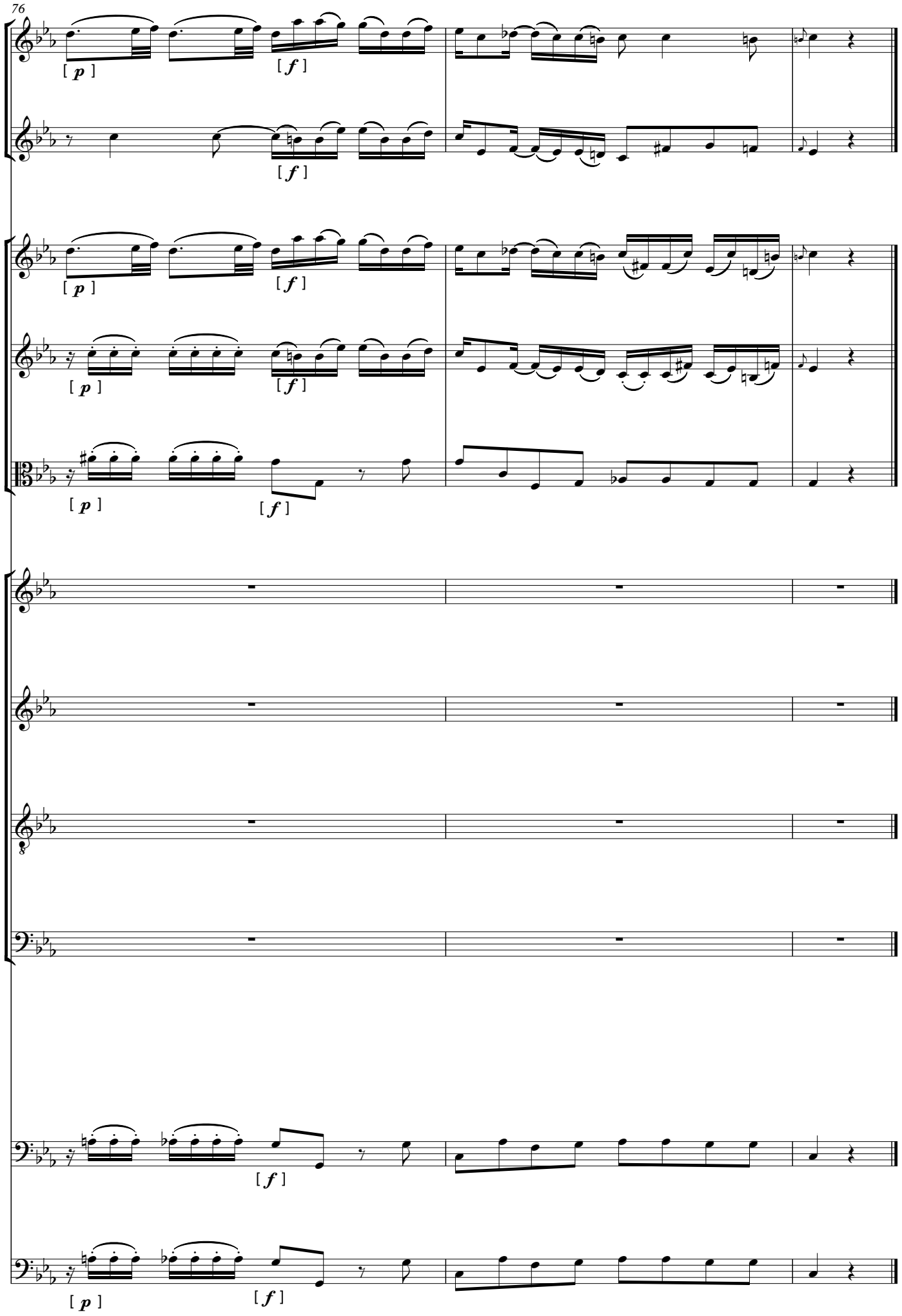
ster - ben im Jam- mer, und ster - ben im Jam - mer, und ster - ben im Jam - mer, und ster - ben, und

ster - ben im Jam- mer, und ster - ben im Jam - mer, und ster - ben im Jam - mer, und ster - ben und

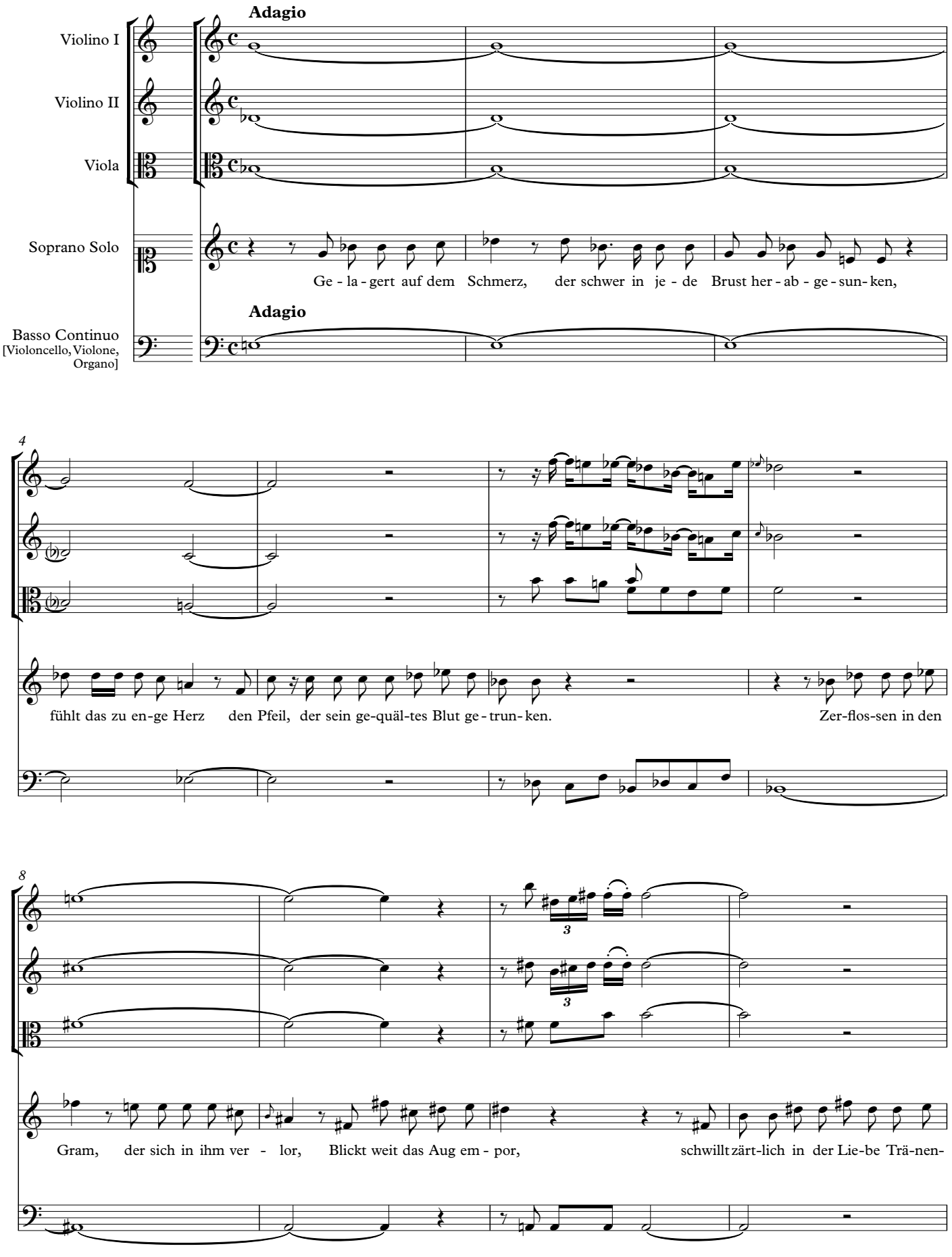
ster - ben im Jam- mer, und ster - ben im Jam- mer, und ster - ben im Jam - mer, und ster - ben, und

ster - ben im Jam- mer, und ster - ben im Jam - mer, und ster - ben im Jam - mer, und ster - ben, und


73
ster - ben im Jam - - - mer.
ster - ben im Jam-mer, im Jam - mer.
ster - ben im Jam - - - mer.
ster - ben im Jam - - - mer.


76
[p]
[f]
[p]
[f]
[p]
[f]
[p]
[f]
[f]
[p]
[f]

2. Recitativo



12

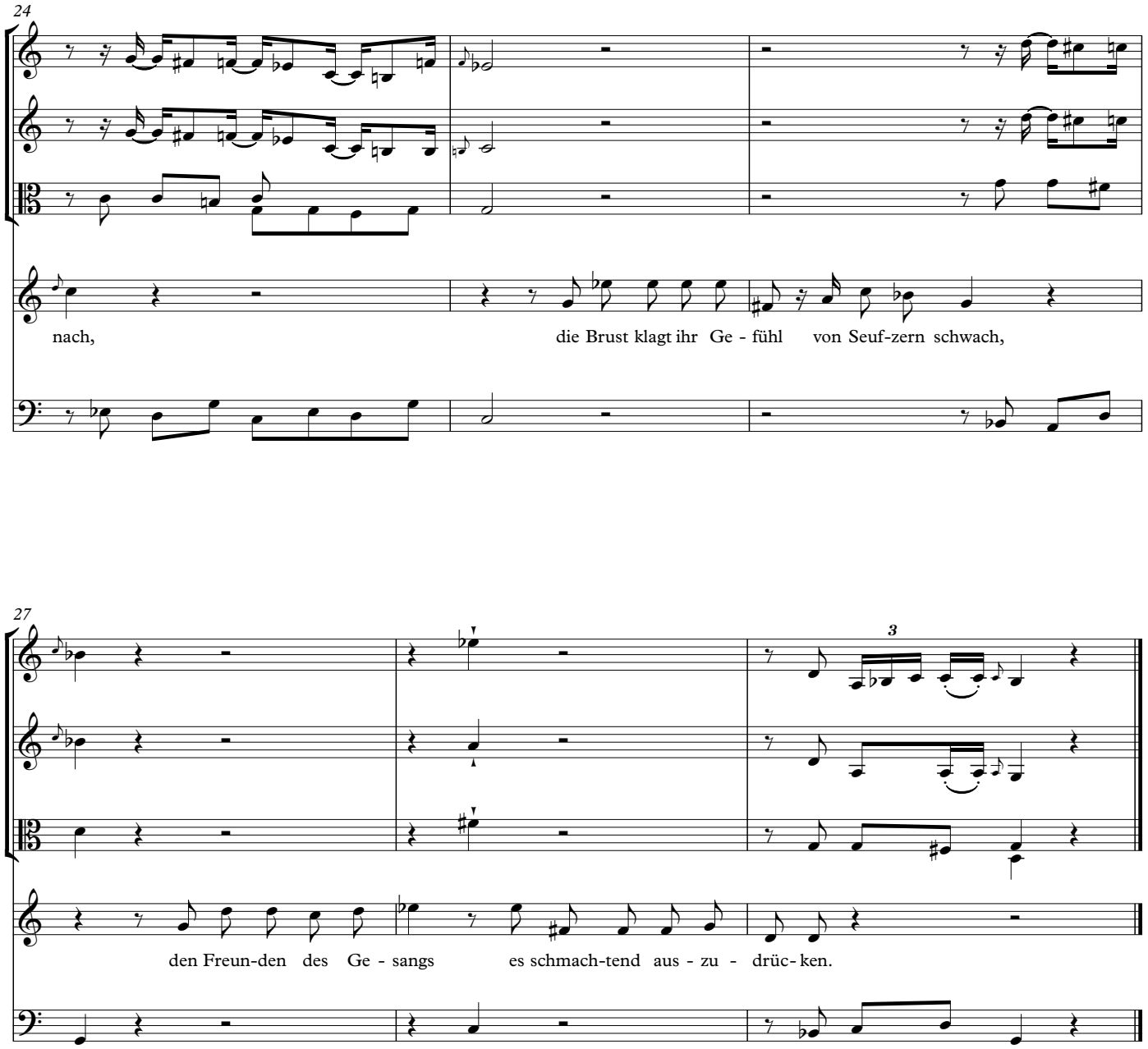
flu- ten, forscht ob nicht ü - ber ihn des Mit-leids Wun-den blu- ten, ob wo ein Strahl des

16

Trosts durch sin-stre Ne bel bricht; es forscht um - her und sieht ihn nicht, und kehrt mit

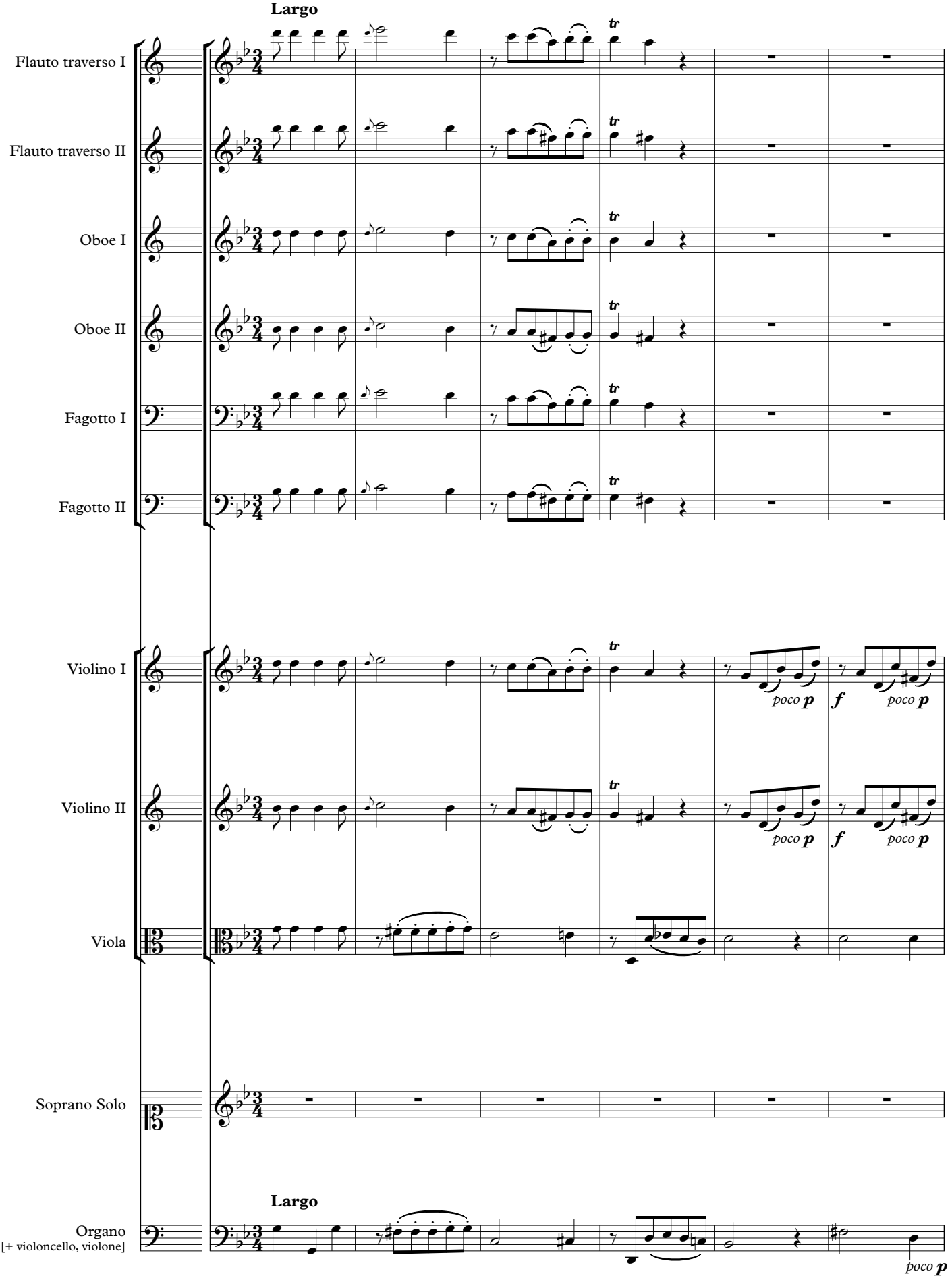
20

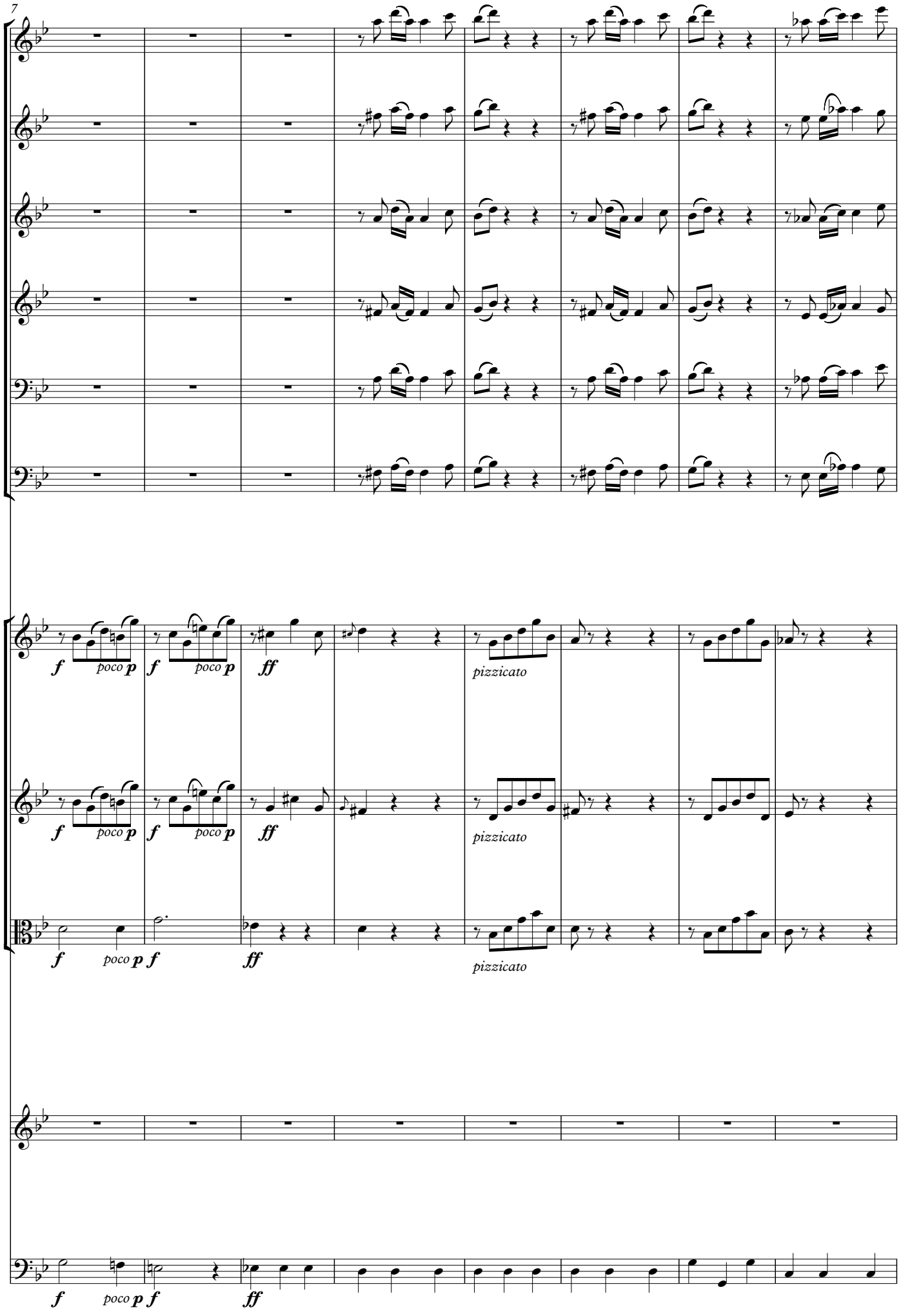
ster ben-den nacht-vol - len Blic-ken in sei-nen Schmerz zu - rück, weint Do - ro-the-en


24
nach,
die Brust klagt ihr Ge - fühl von Seuf-zern schwach,
27
3
den Freun-den des Ge - sangs es schmach-tend aus - zu - drüc- ken.

3. Aria

Largo


Flauto traverso I
Flauto traverso II
Oboe I
Oboe II
Fagotto I
Fagotto II
Violino I
Violino II
Viola
Soprano Solo
Largo
Organo
[+ violoncello, violone]
tr
poco p
f
poco p
poco p


7
f
poco p
f
poco p
ff
pizzicato
f
poco p
f
ff
pizzicato
f
poco p
f
ff
pizzicato
f
poco p
f
ff

15

𝄋

coll'arco poco p p

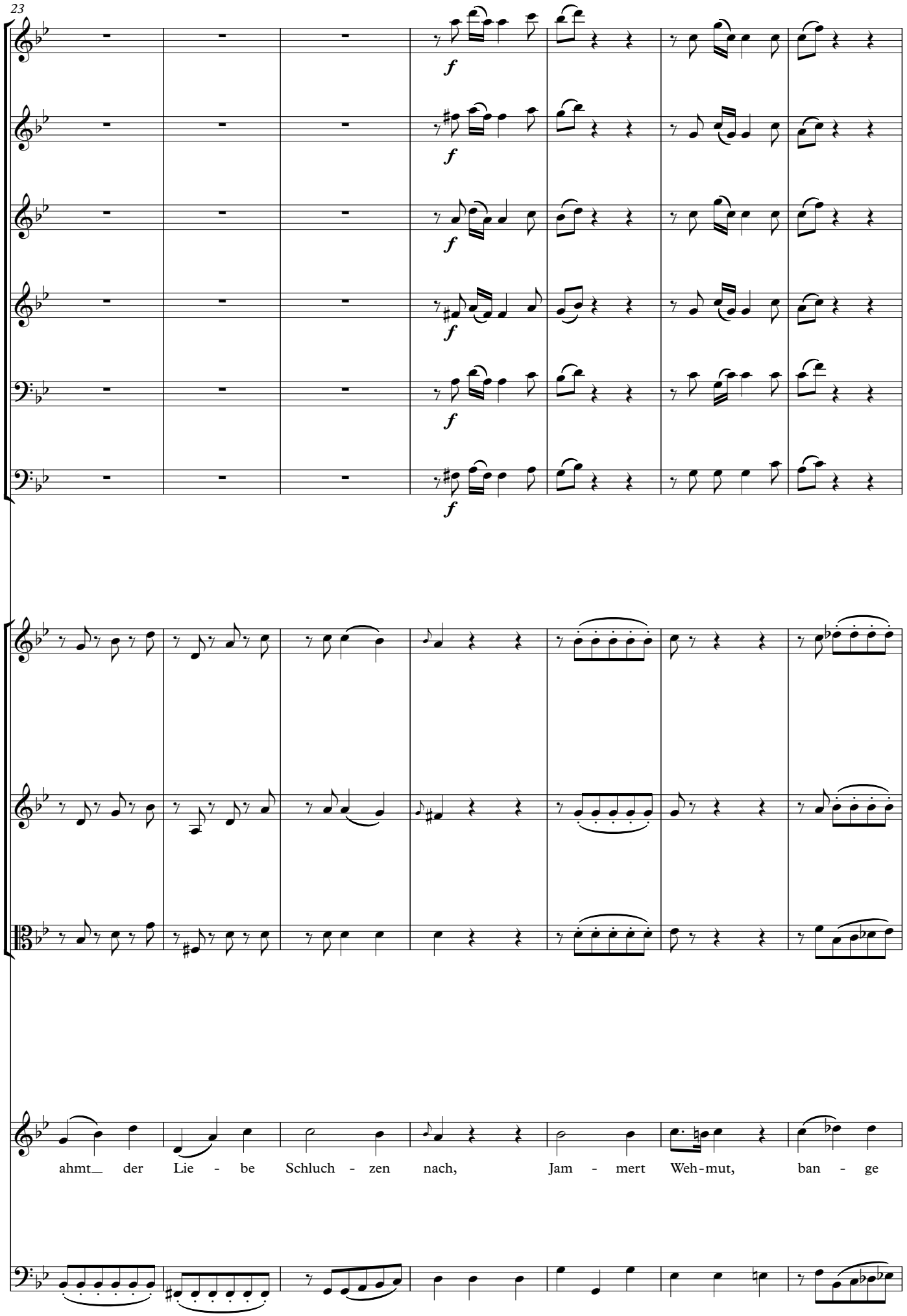
coll'arco poco p p

coll'arco poco p p

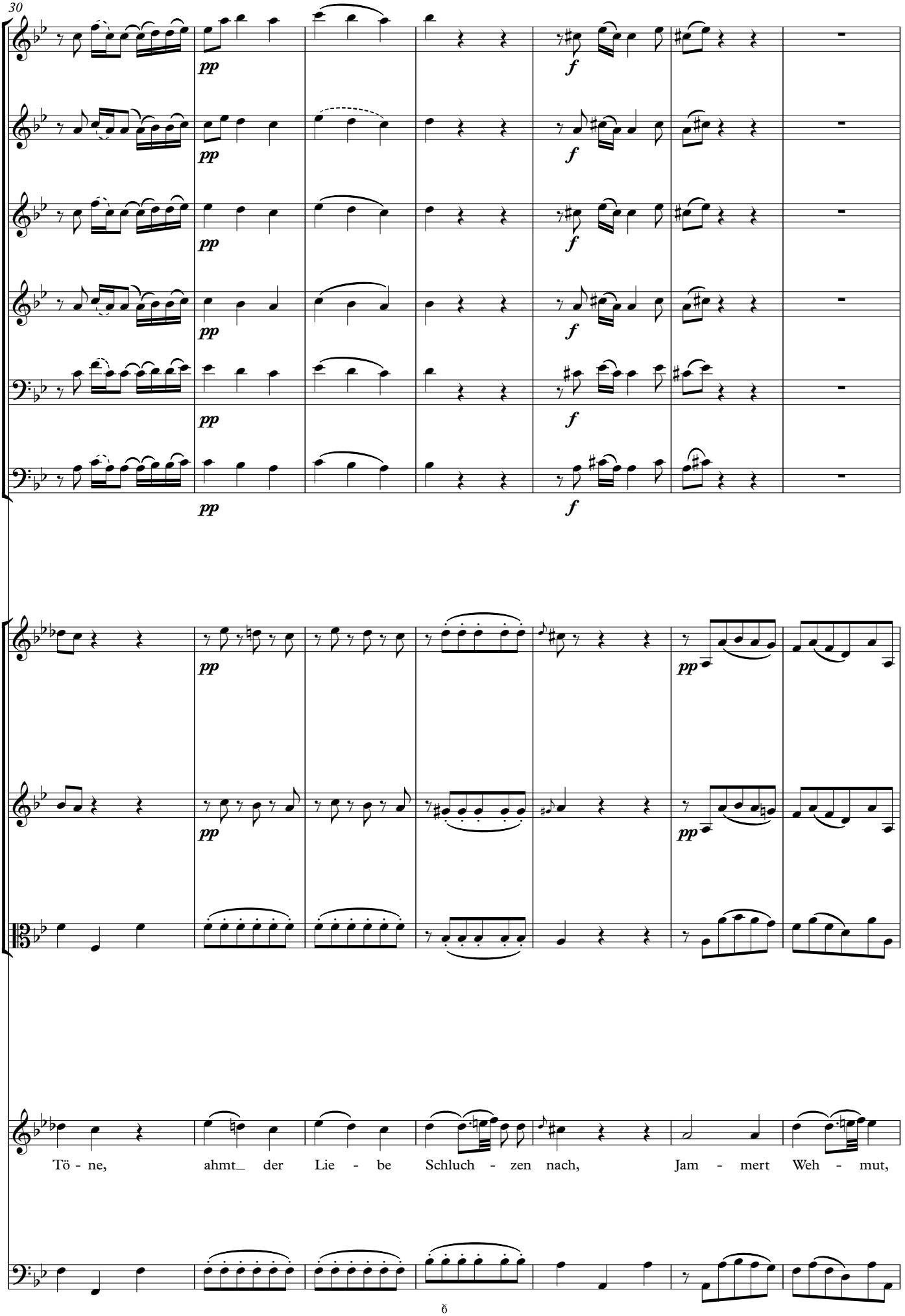
Jam - mert Weh - mut, ban - ge Tö - ne,

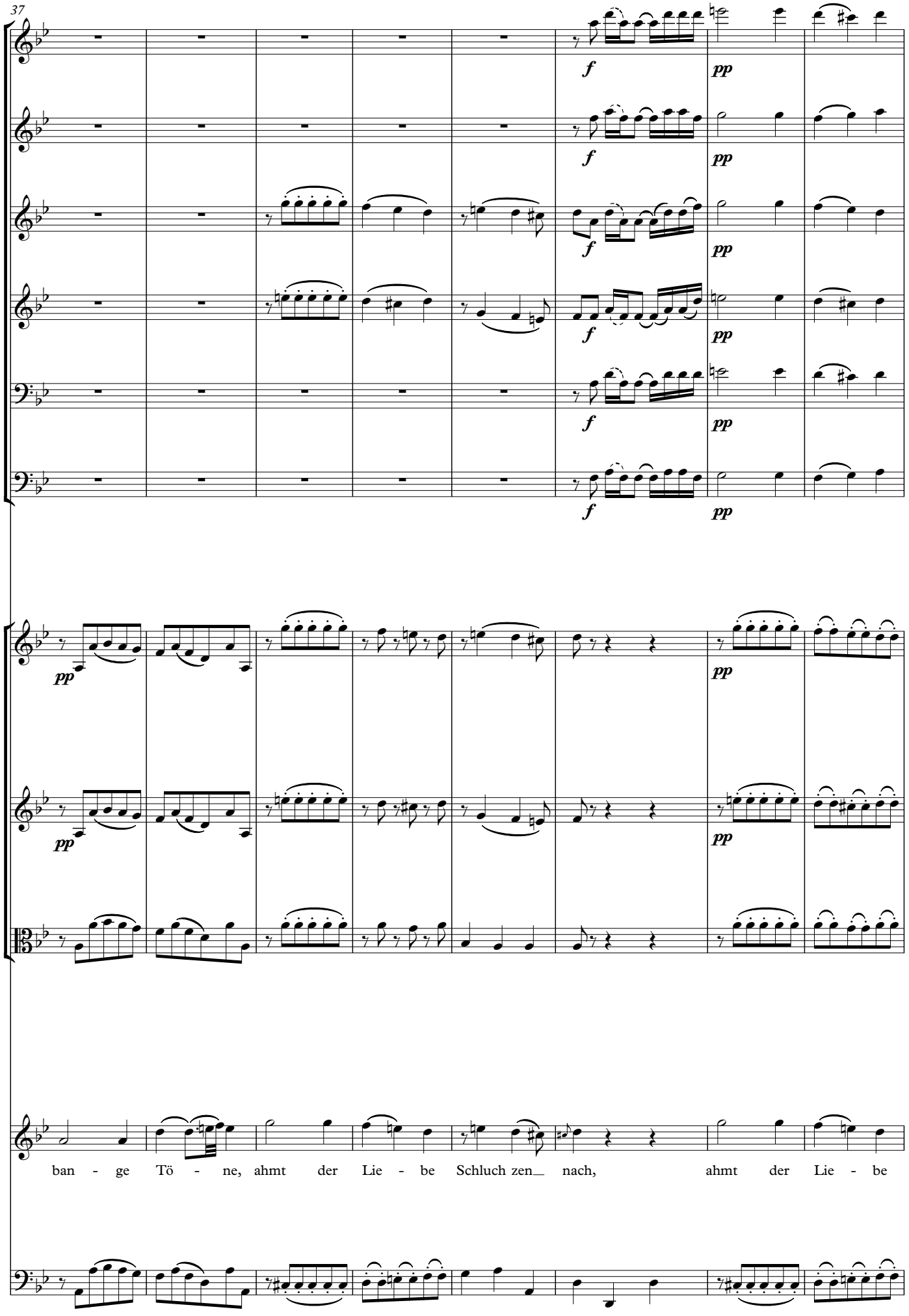
𝄋

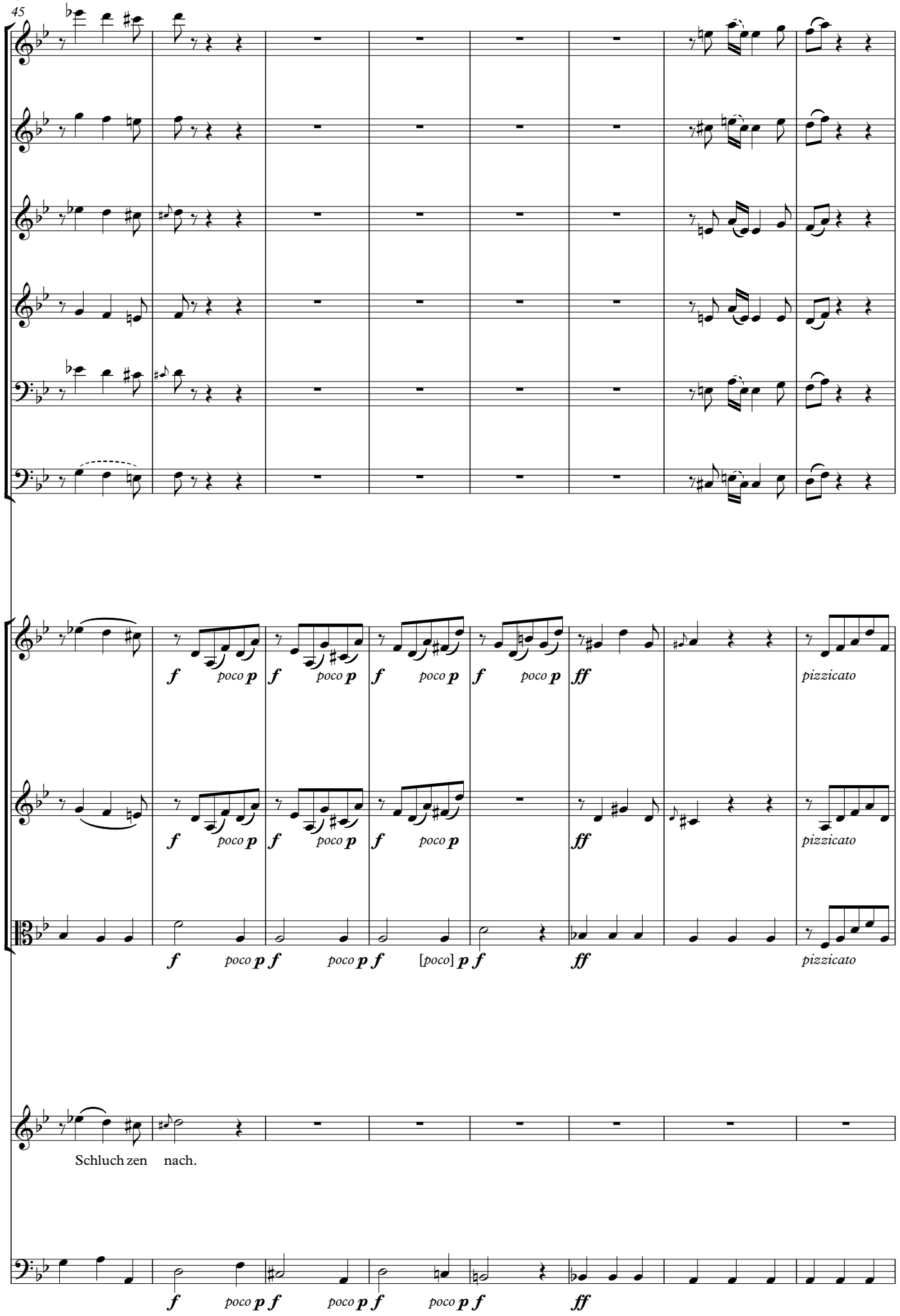
poco p

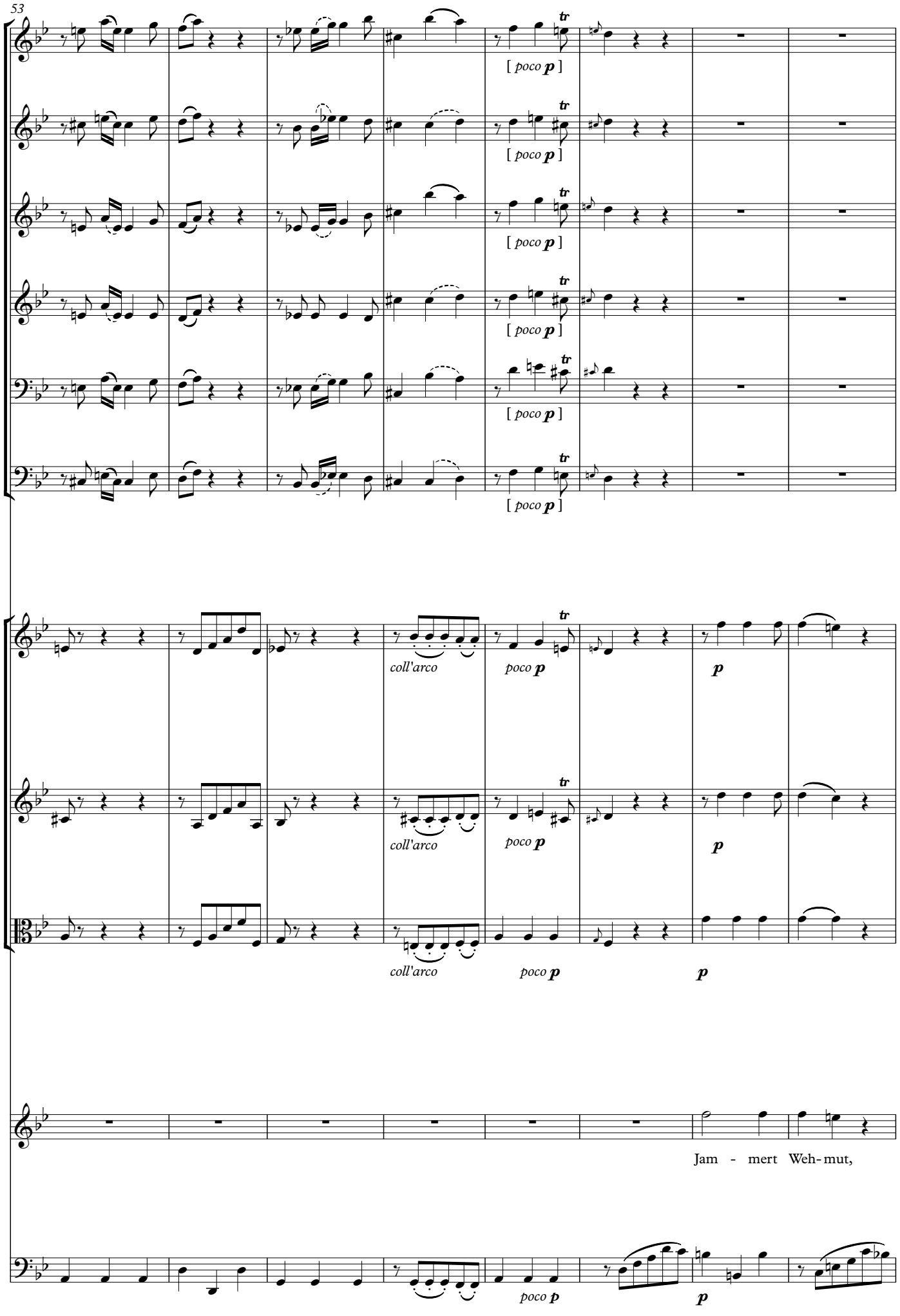

23
f
ahmt_ der Lie - be Schluch - zen nach, Jam - mert Weh-mut, ban - ge

30

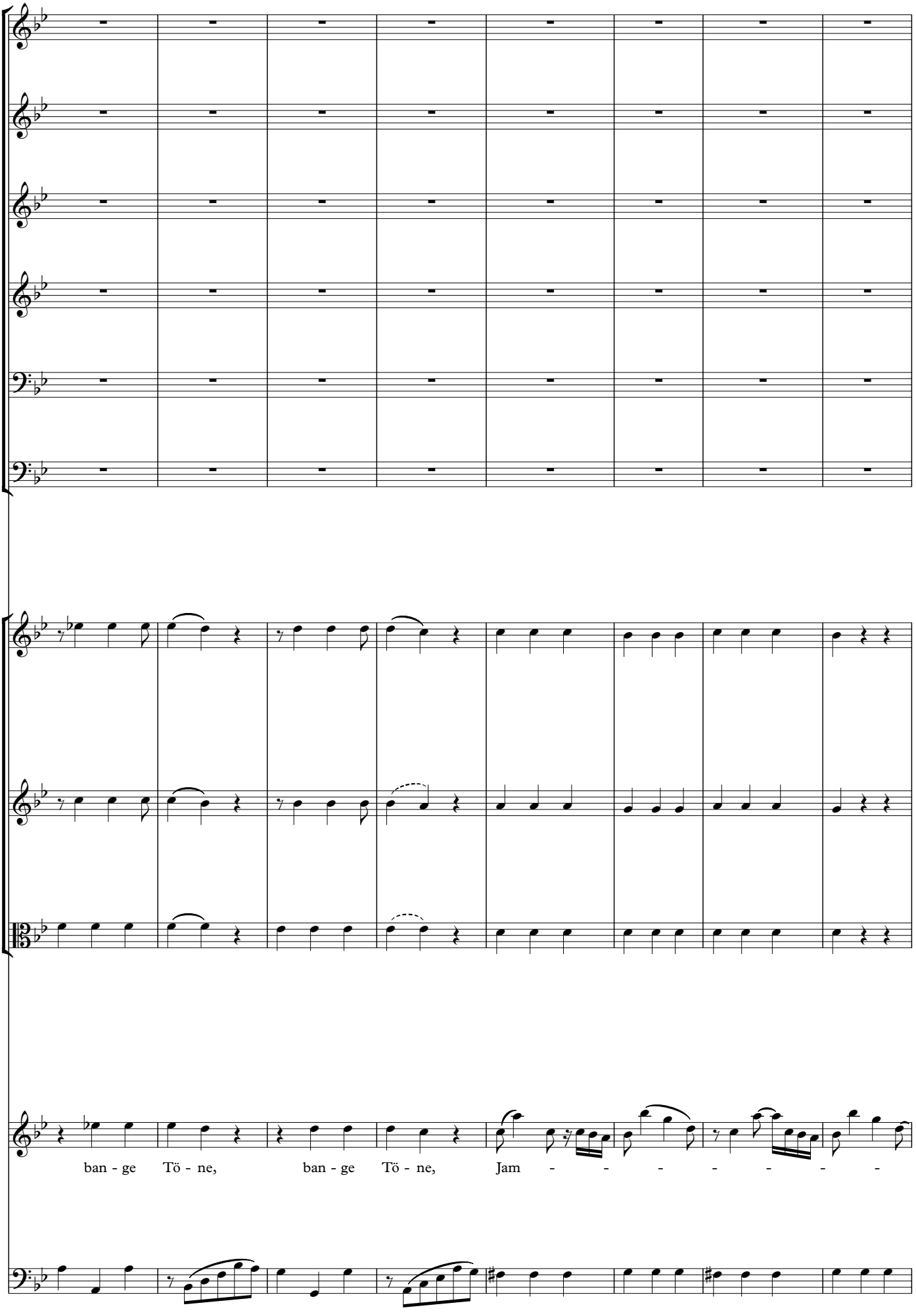

pp
f
pp
f
pp
f
pp
f
pp
f
pp
pp
pp
Tö - ne, ahmt_ der Lie - be Schluch - zen nach, Jam - mert Weh - mut,

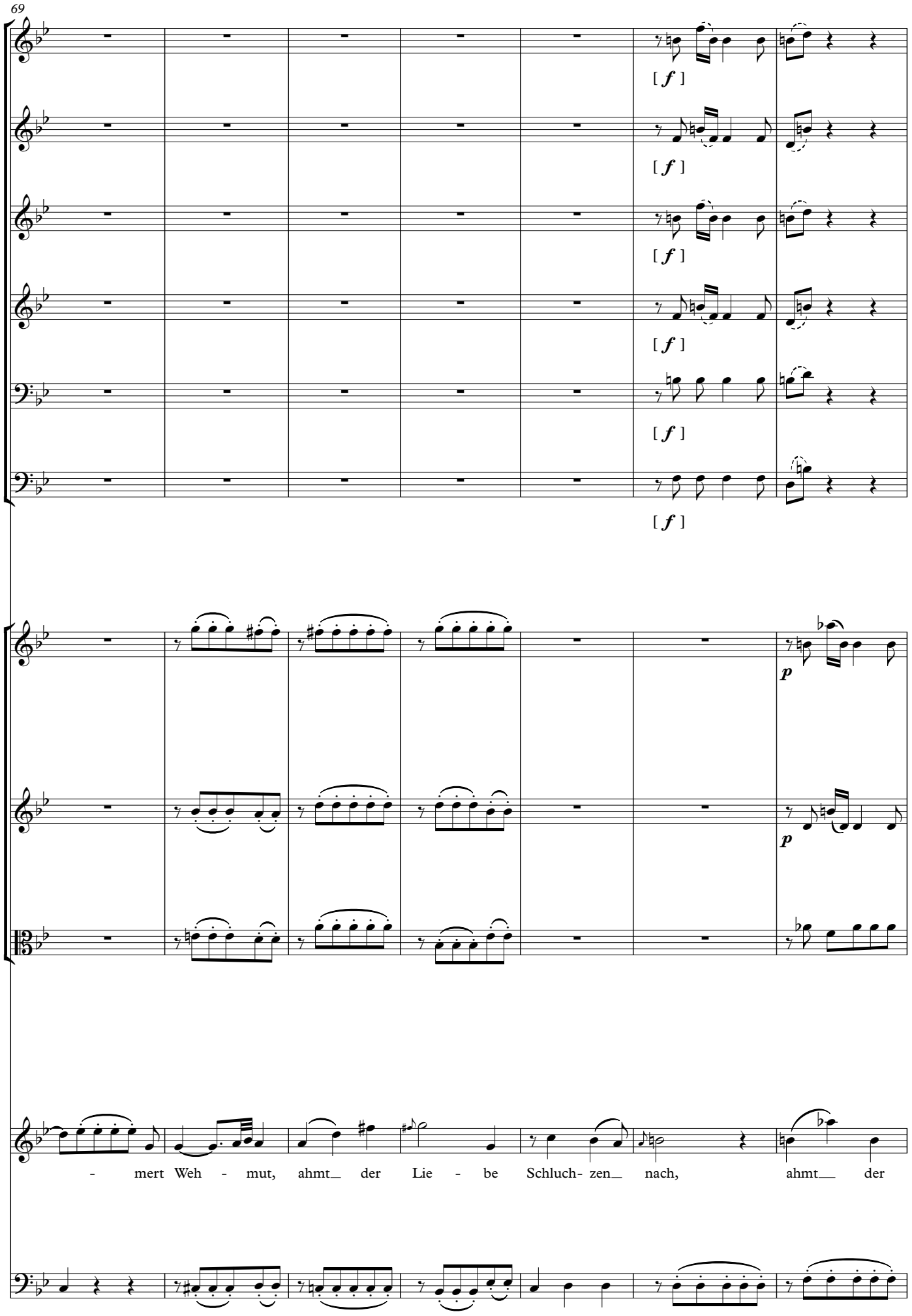

37
f
pp
ban - ge Tö - ne, ahmt der Lie - be Schluch zen nach, ahmt der Lie - be

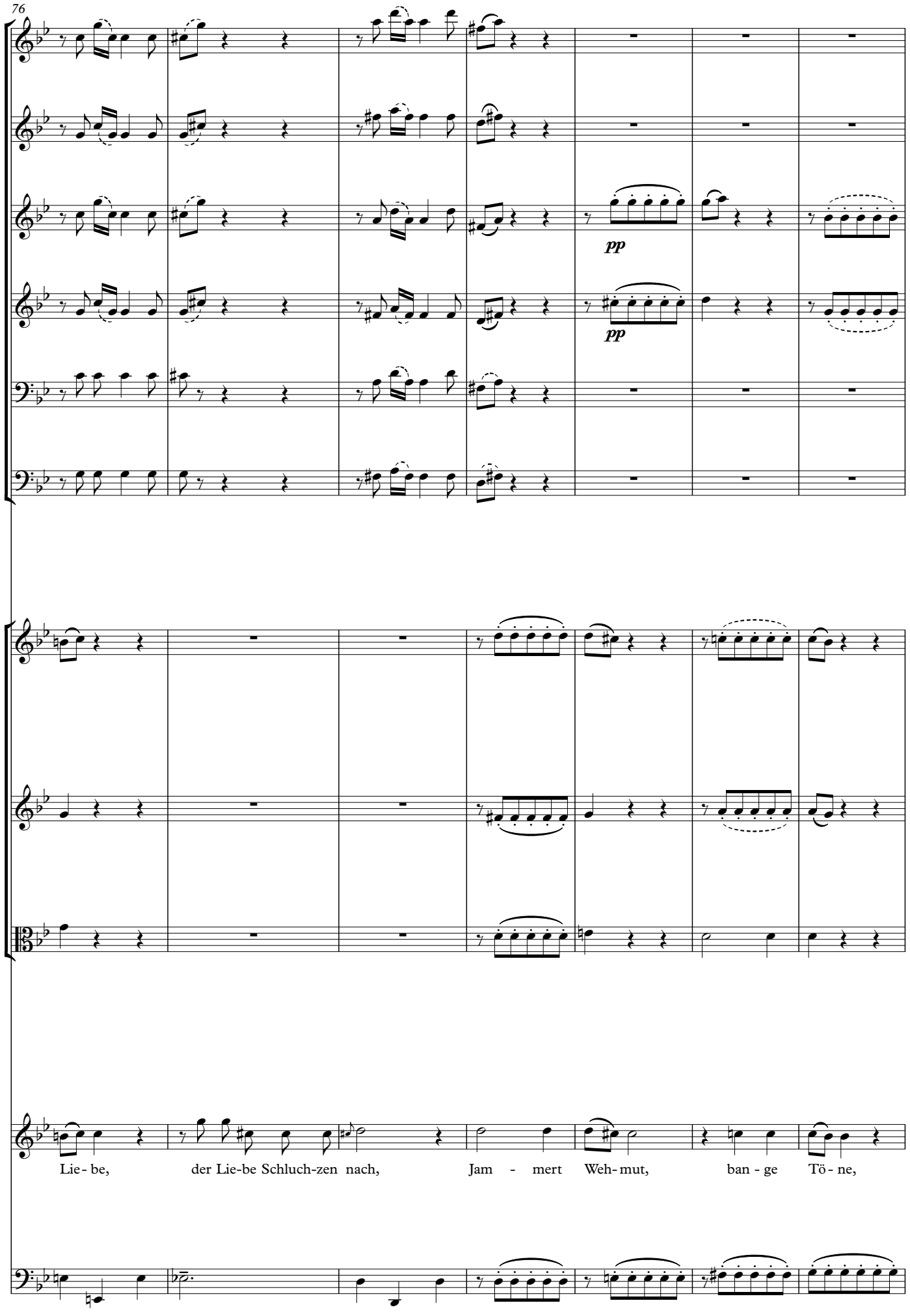

45
f poco p f poco p f poco p f poco p ff pizzicato
f poco p f poco p f poco p ff pizzicato
f poco p f poco p f [poco] p f ff pizzicato
Schluch zen nach.
f poco p f poco p f poco p f ff

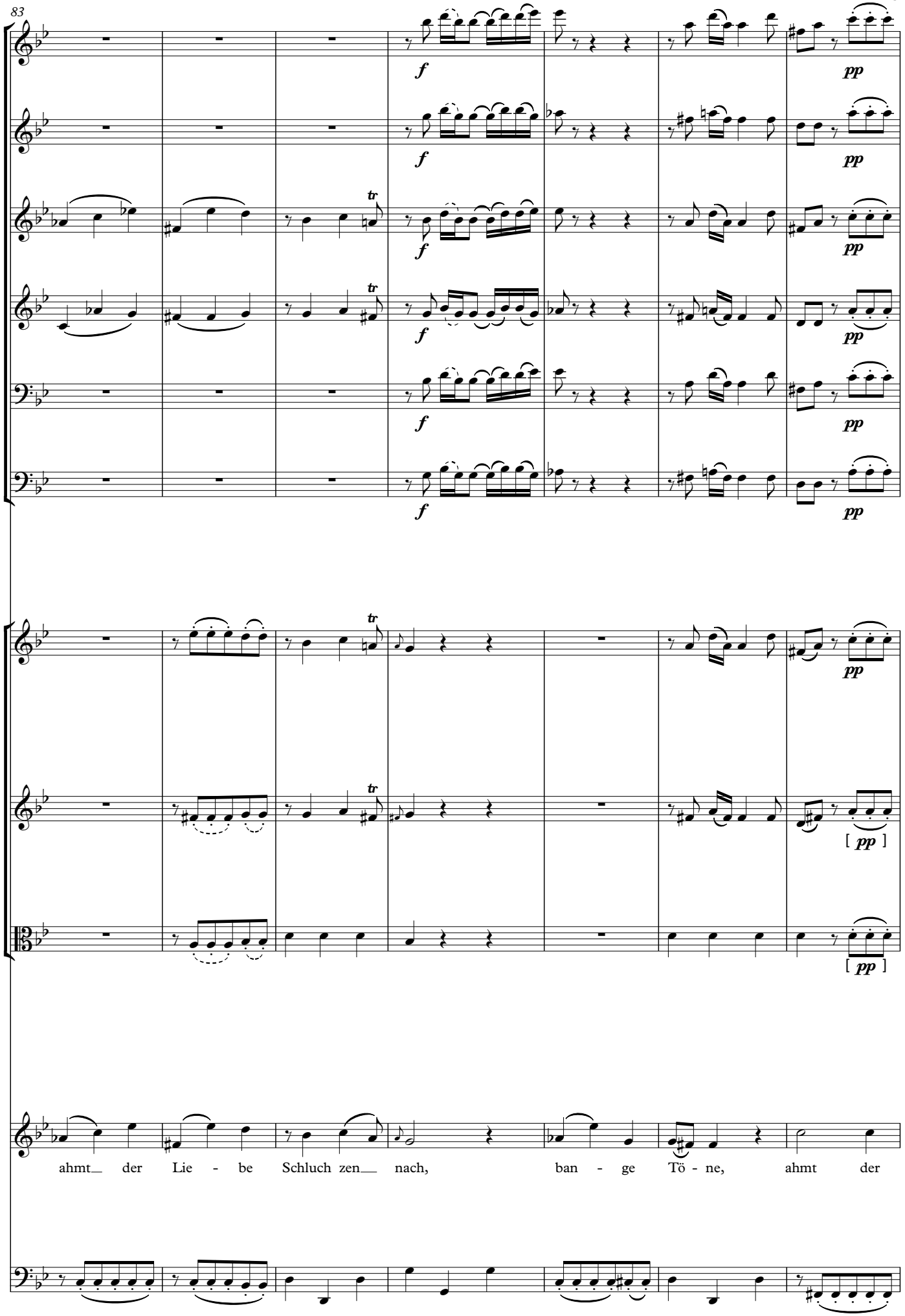

53
[poco p]
coll'arco
poco p
p
Jam - mert Weh- mut,

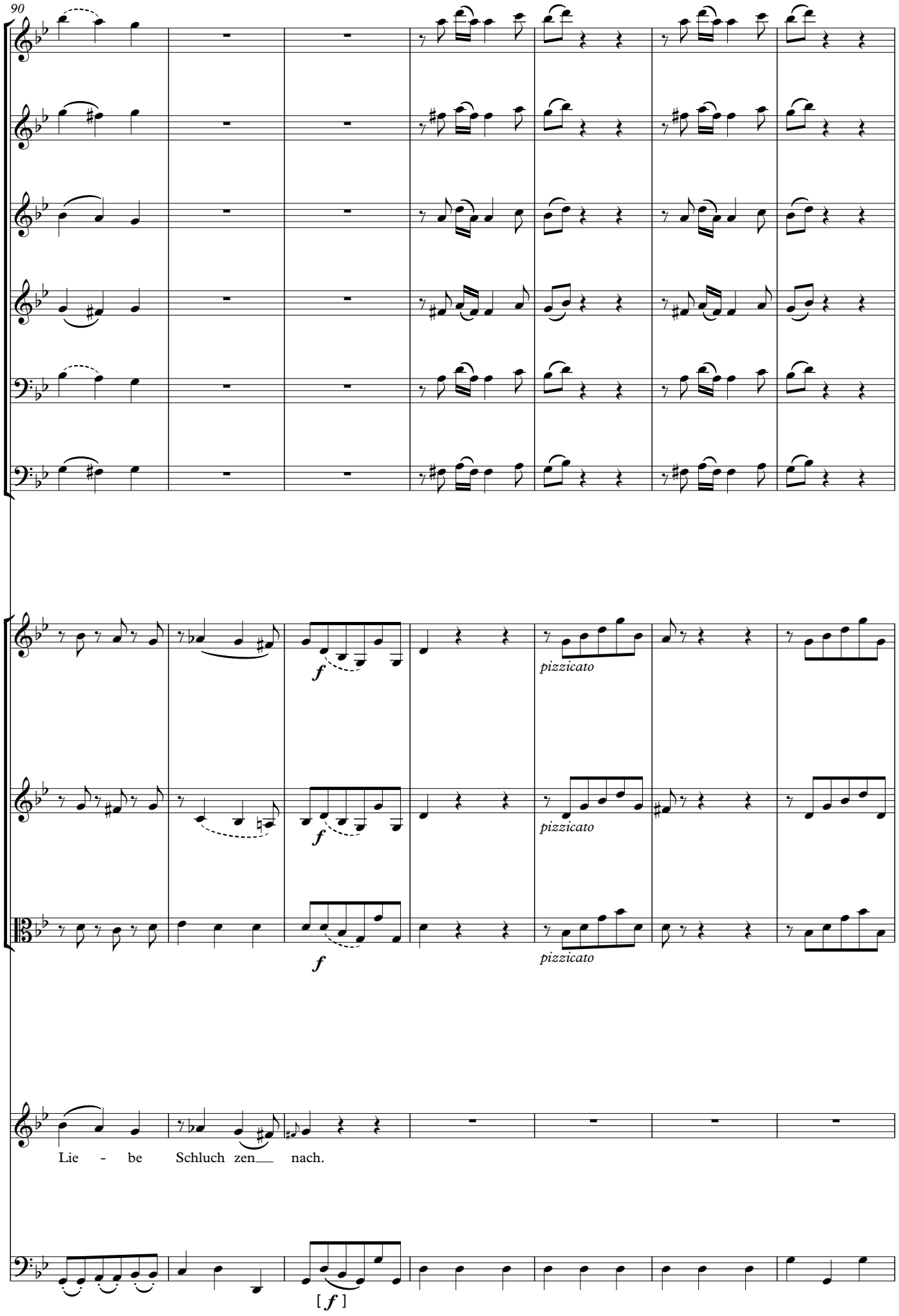
61

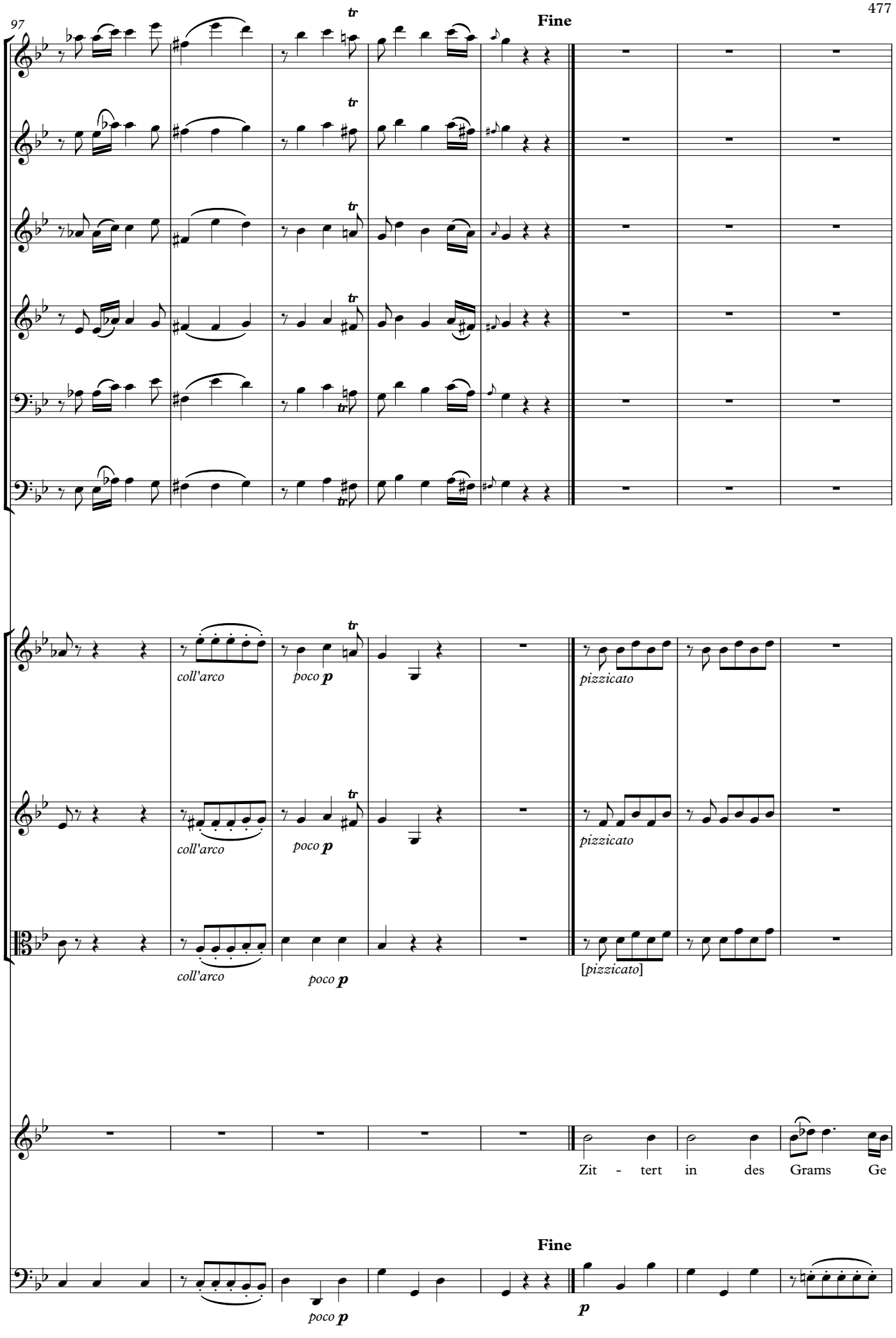



69
[f]
[f]
[f]
[f]
[f]
[f]
p
p
- mert Weh - mut, ahmt der Lie - be Schluch- zen nach, ahmt der

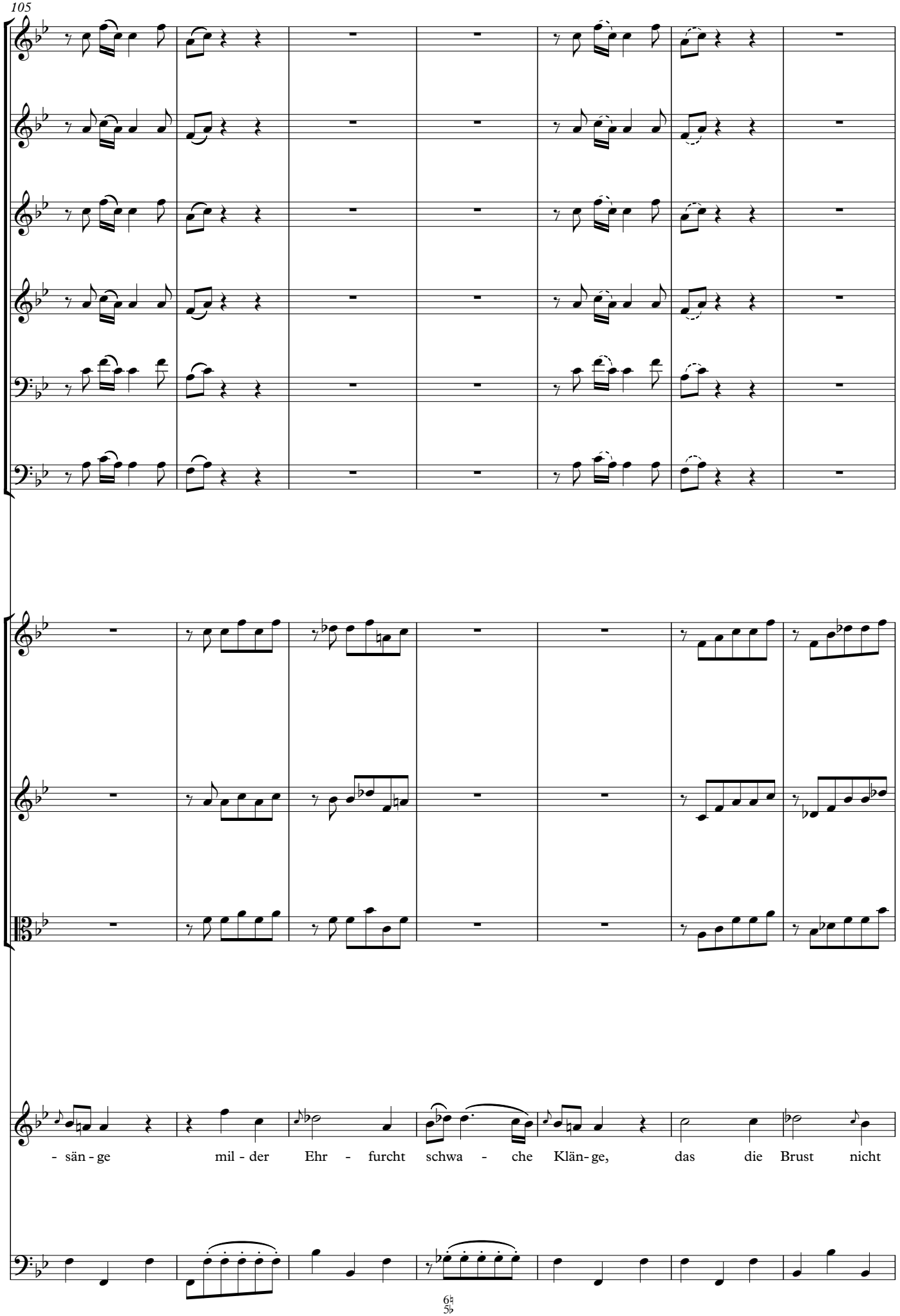

76
pp
pp
Lie- be, der Lie-be Schluch-zen nach, Jam - mert Weh- mut, ban - ge Tö - ne,

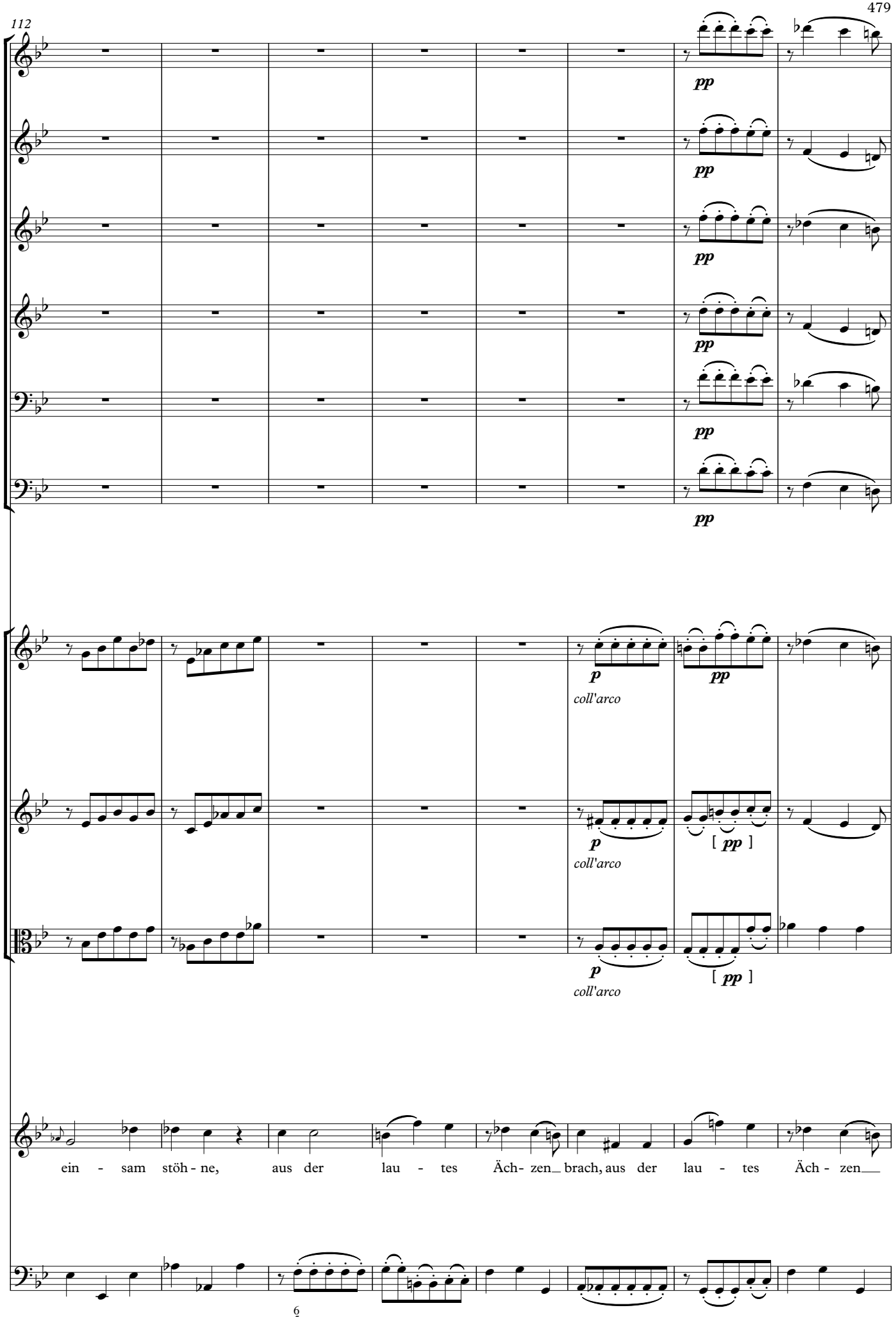

83
ahmt der Lie - be Schluch zen nach, ban - ge Tö - ne, ahmt der

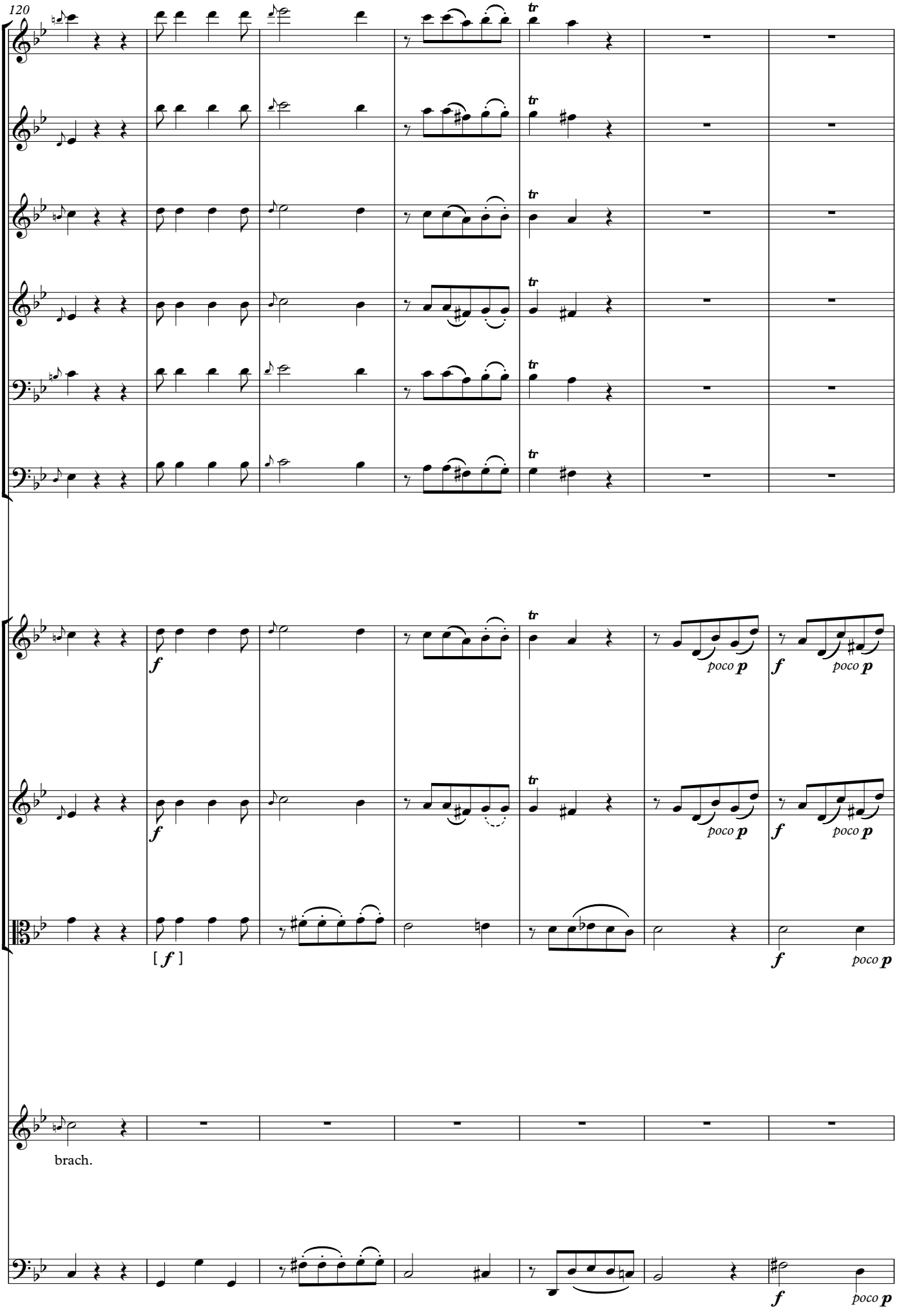

90
f
pizzicato
f
pizzicato
f
pizzicato
Lie - be Schluch zen nach.
[f]


97
Fine
coll'arco
poco p
pizzicato
[pizzicato]
Zit - tert in des Grams Ge
Fine
poco p
p

105

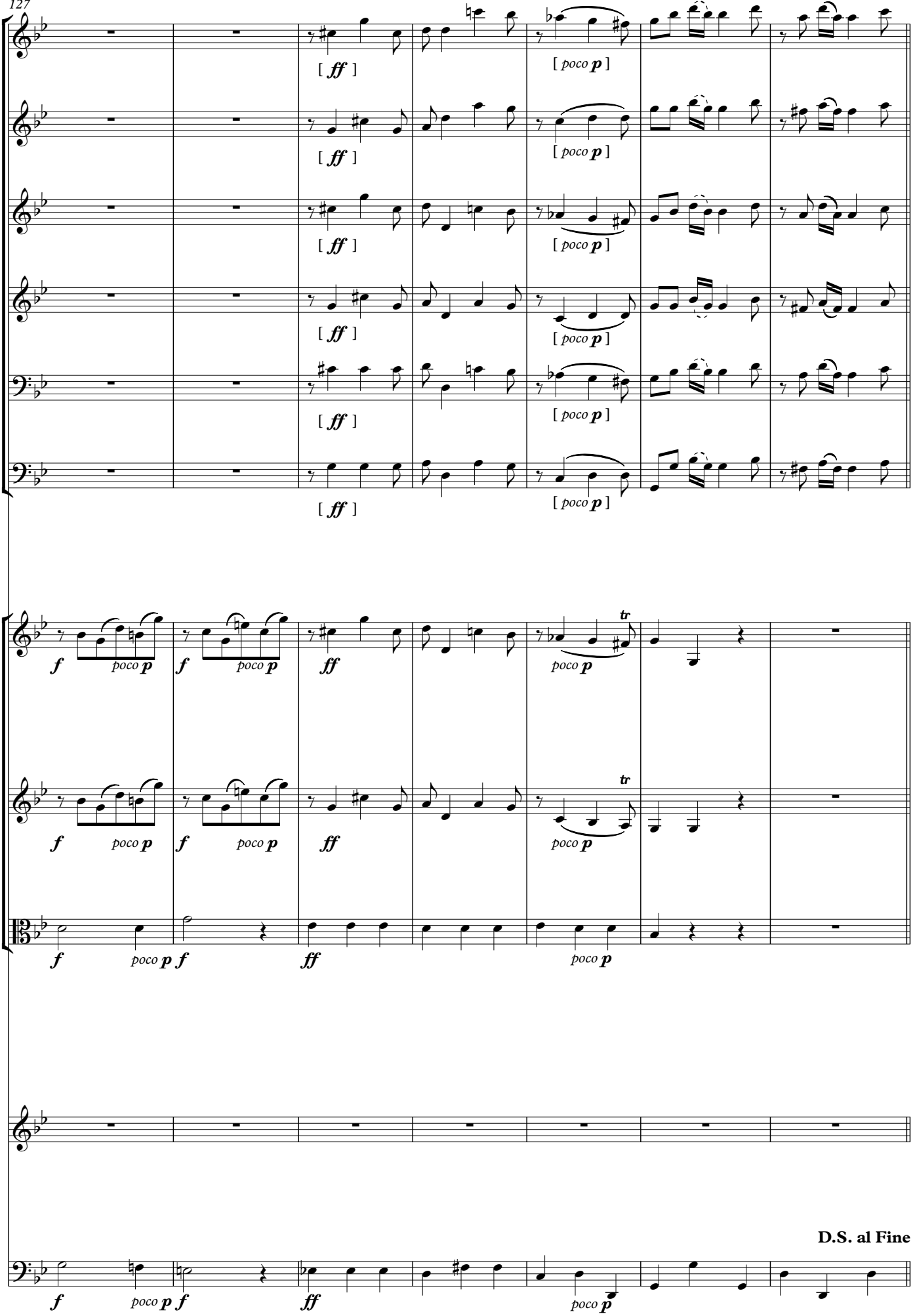

- sän - ge
mil - der
Ehr - furcht
schwa - che
Klän - ge,
das
die
Brust
nicht


112
pp
p
coll'arco
[pp]
ein - sam stöh - ne, aus der lau - tes Äch- zen brach, aus der lau - tes Äch - zen


120
tr
f
poco p
[f]
brach.

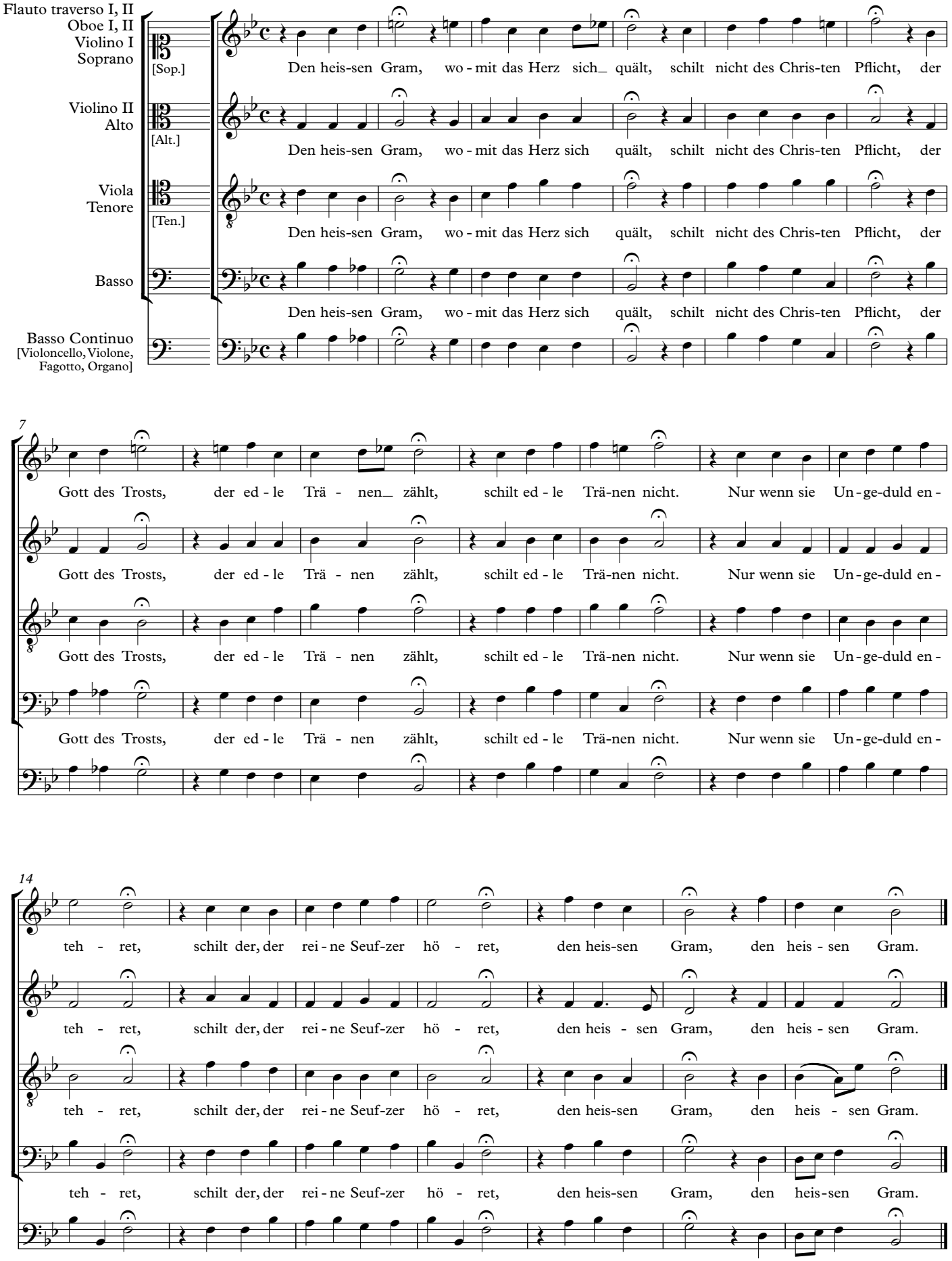
127

D.S. al Fine

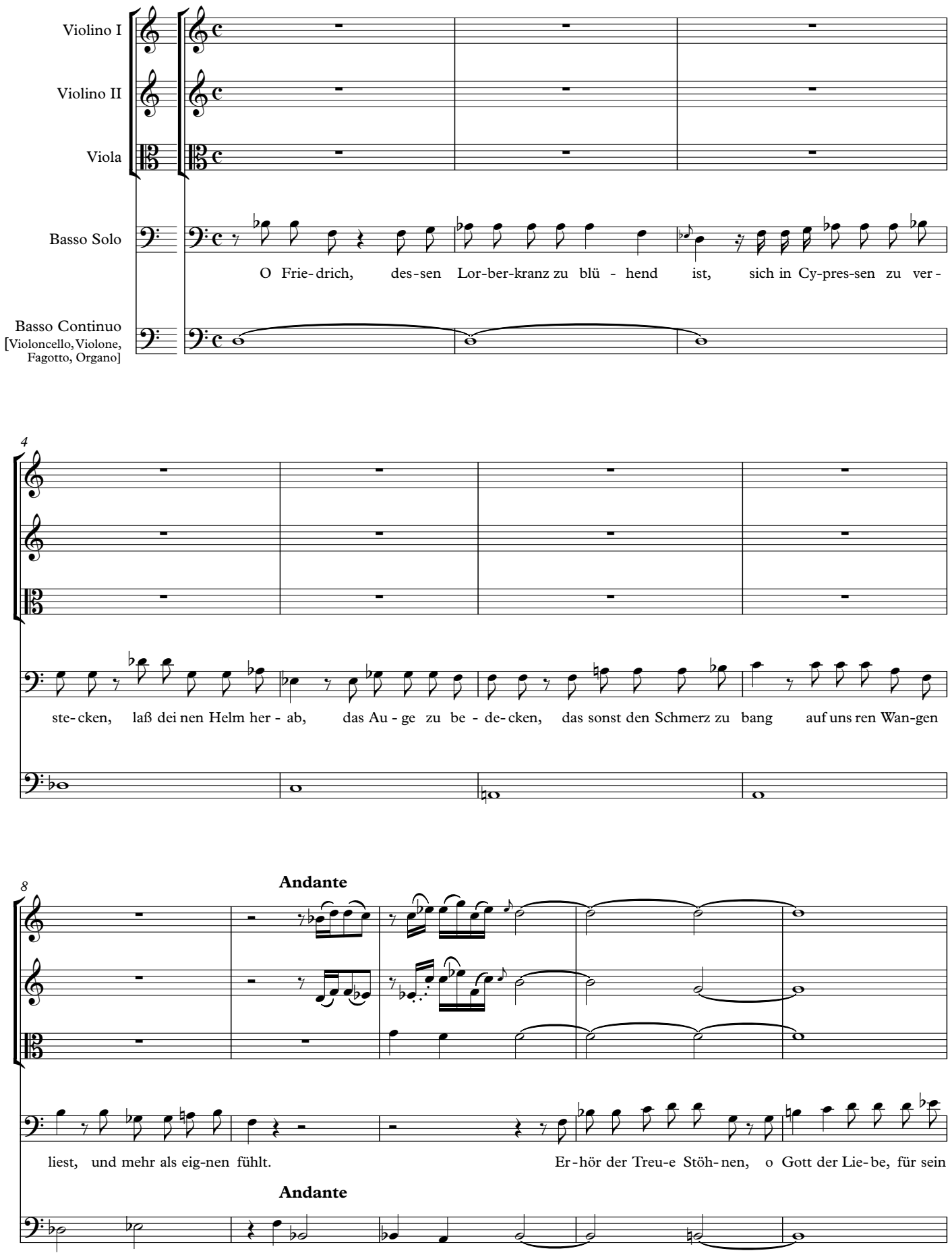


D.S. al Fine

4. Chorale


Flauto traverso I, II
Oboe I, II
Violino I
Soprano
[Sop.]
Violino II
Alto
[Alt.]
Viola
Tenore
[Ten.]
Basso
Basso Continuo
[Violoncello, Violone, Fagotto, Organo]
Den heis-sen Gram, wo - mit das Herz sich_ quält, schilt nicht des Chris-ten Pflicht, der
Den heis-sen Gram, wo - mit das Herz sich quält, schilt nicht des Chris-ten Pflicht, der
Den heis-sen Gram, wo - mit das Herz sich quält, schilt nicht des Chris-ten Pflicht, der
Den heis-sen Gram, wo - mit das Herz sich quält, schilt nicht des Chris-ten Pflicht, der
7
Gott des Trosts, der ed - le Trä - nen_ zählt, schilt ed - le Trä-nen nicht. Nur wenn sie Un - ge-duld en -
Gott des Trosts, der ed - le Trä - nen zählt, schilt ed - le Trä-nen nicht. Nur wenn sie Un - ge-duld en -
Gott des Trosts, der ed - le Trä - nen zählt, schilt ed - le Trä-nen nicht. Nur wenn sie Un - ge-duld en -
Gott des Trosts, der ed - le Trä - nen zählt, schilt ed - le Trä-nen nicht. Nur wenn sie Un - ge-duld en -
14
teh - ret, schilt der, der rei - ne Seuf-zer hö - ret, den heis-sen Gram, den heis - sen Gram.
teh - ret, schilt der, der rei - ne Seuf-zer hö - ret, den heis - sen Gram, den heis - sen Gram.
teh - ret, schilt der, der rei - ne Seuf-zer hö - ret, den heis-sen Gram, den heis - sen Gram.
teh - ret, schilt der, der rei - ne Seuf-zer hö - ret, den heis-sen Gram, den heis-sen Gram.

5. Recitativo



13

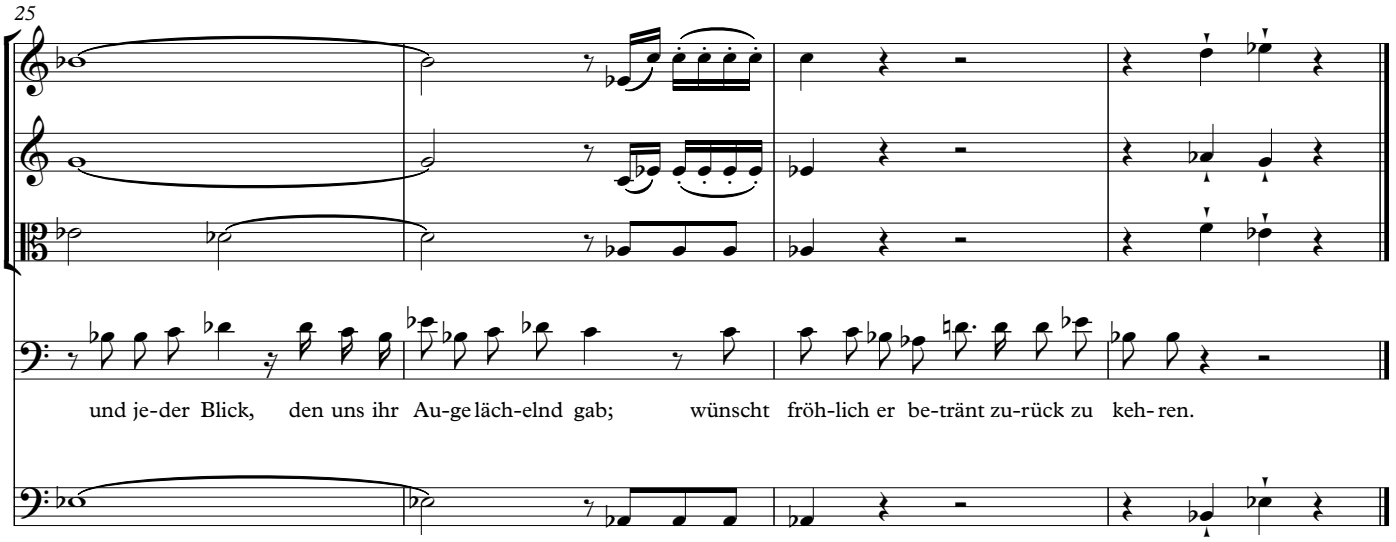
Wohl, wie du bis-her für ihn So-phi-ens lau-te Trä-nen Er-hör-test. Ach!

17

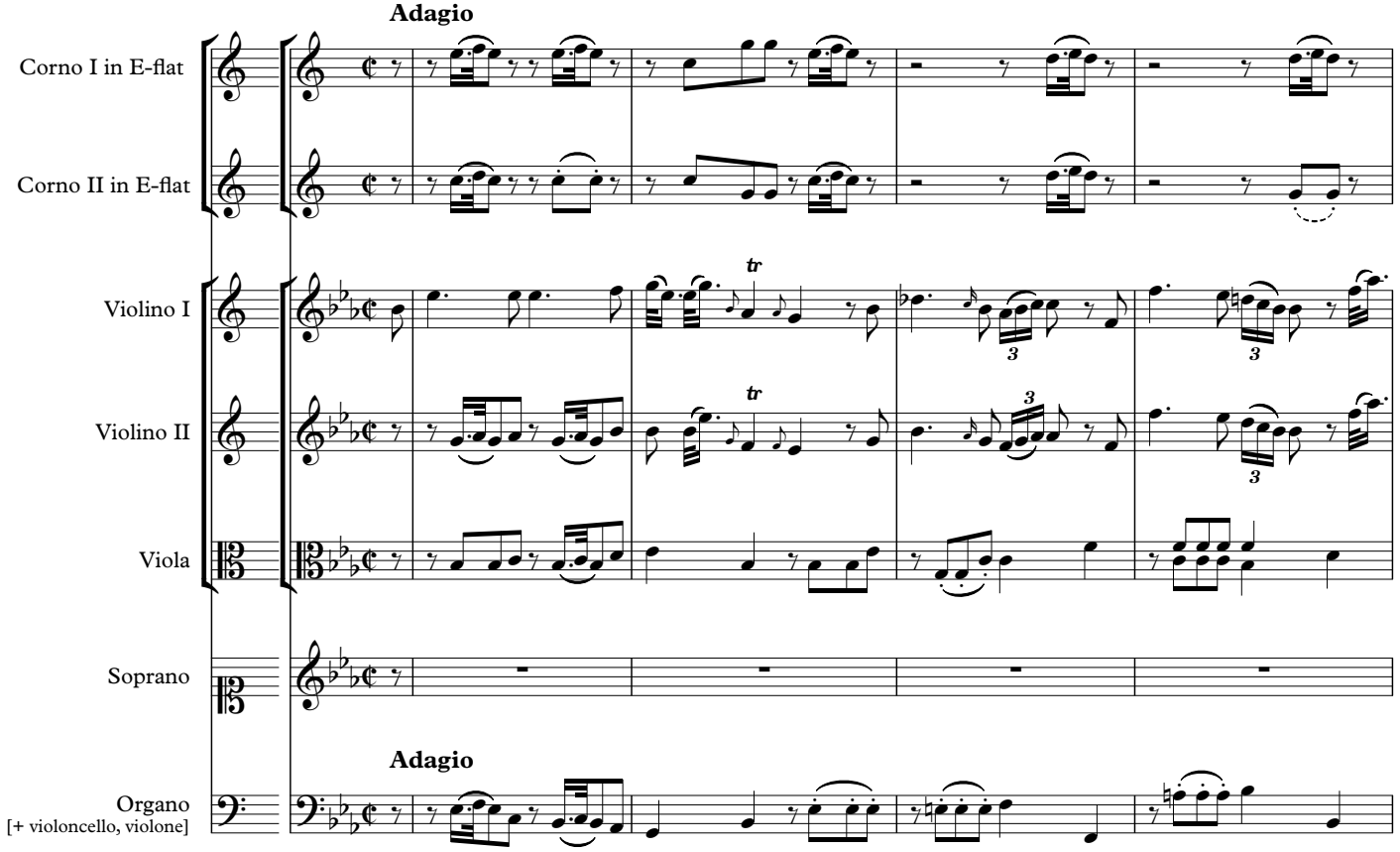
Sie sind nicht mehr, Ach! Sie sind nicht mehr, die Trä-nen, die nur Groß-mut wei-nen soll!

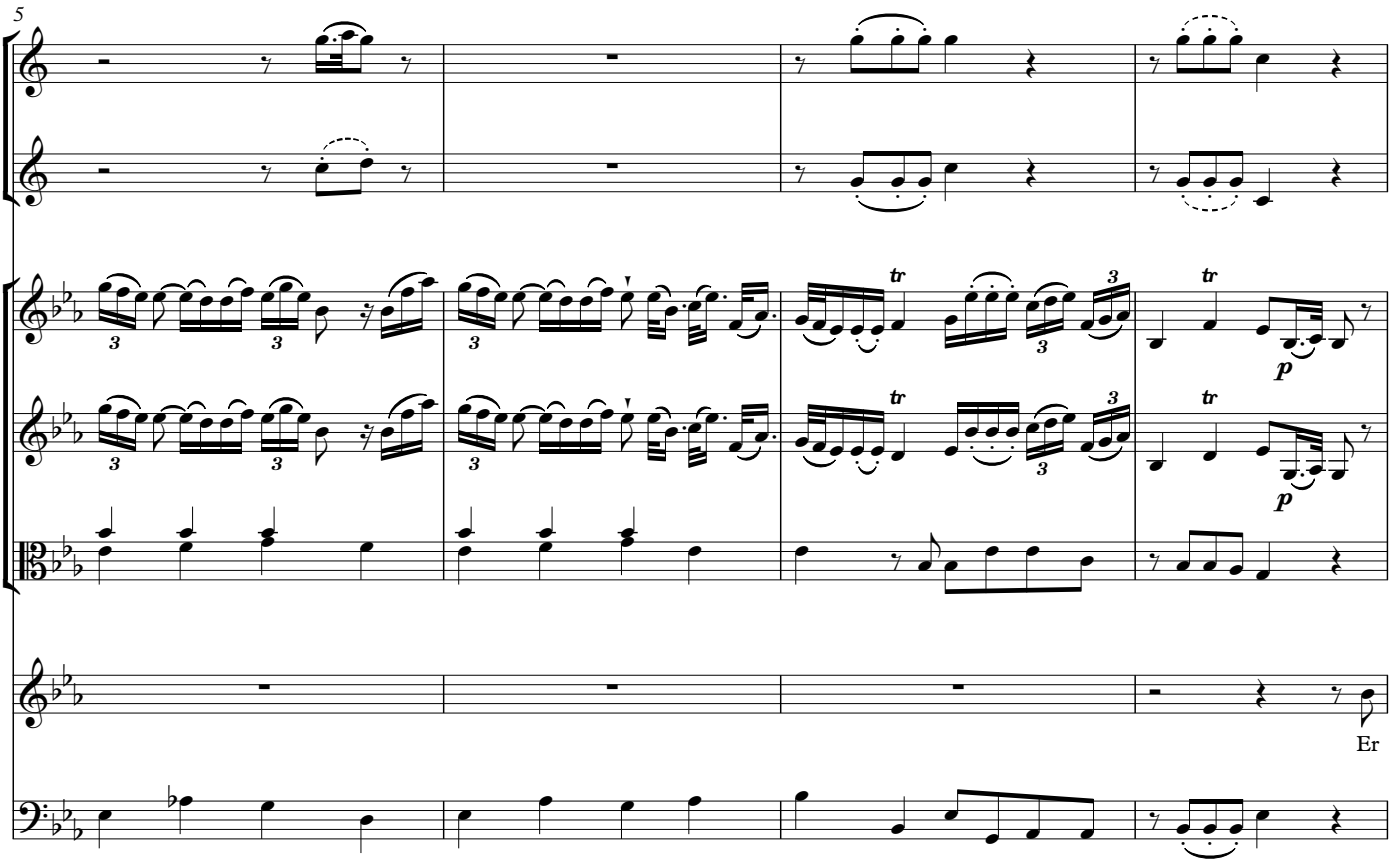
21

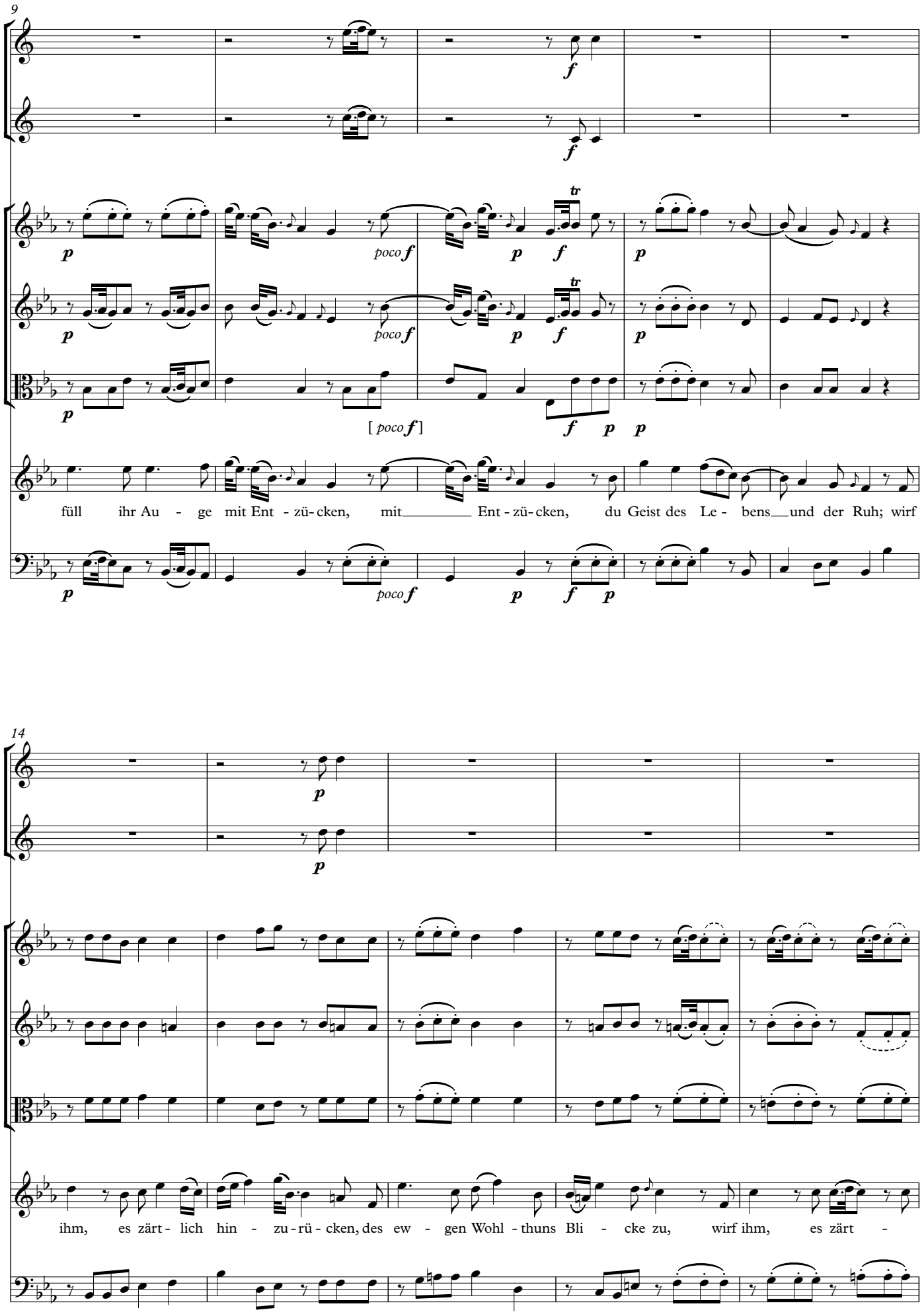
Noch weint sie nur in ew ger Freu-de Zäh-ren auf Frie-drich-en und uns der Mut-ter Wunsch her-ab,

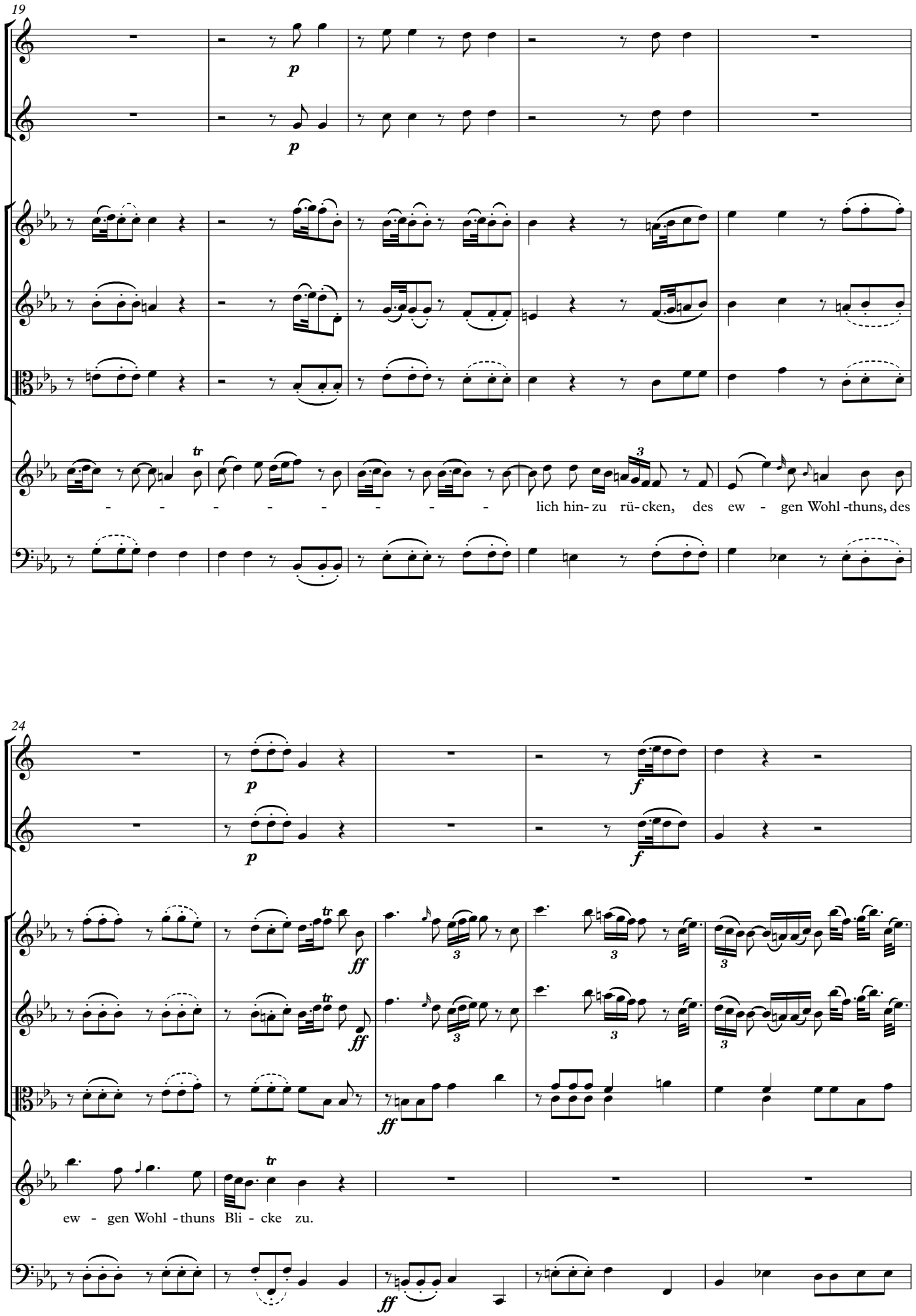

25
und je-der Blick, den uns ihr Au-ge läch-elnd gab; wünscht fröh-lich er be-tränt zu-rück zu keh- ren.

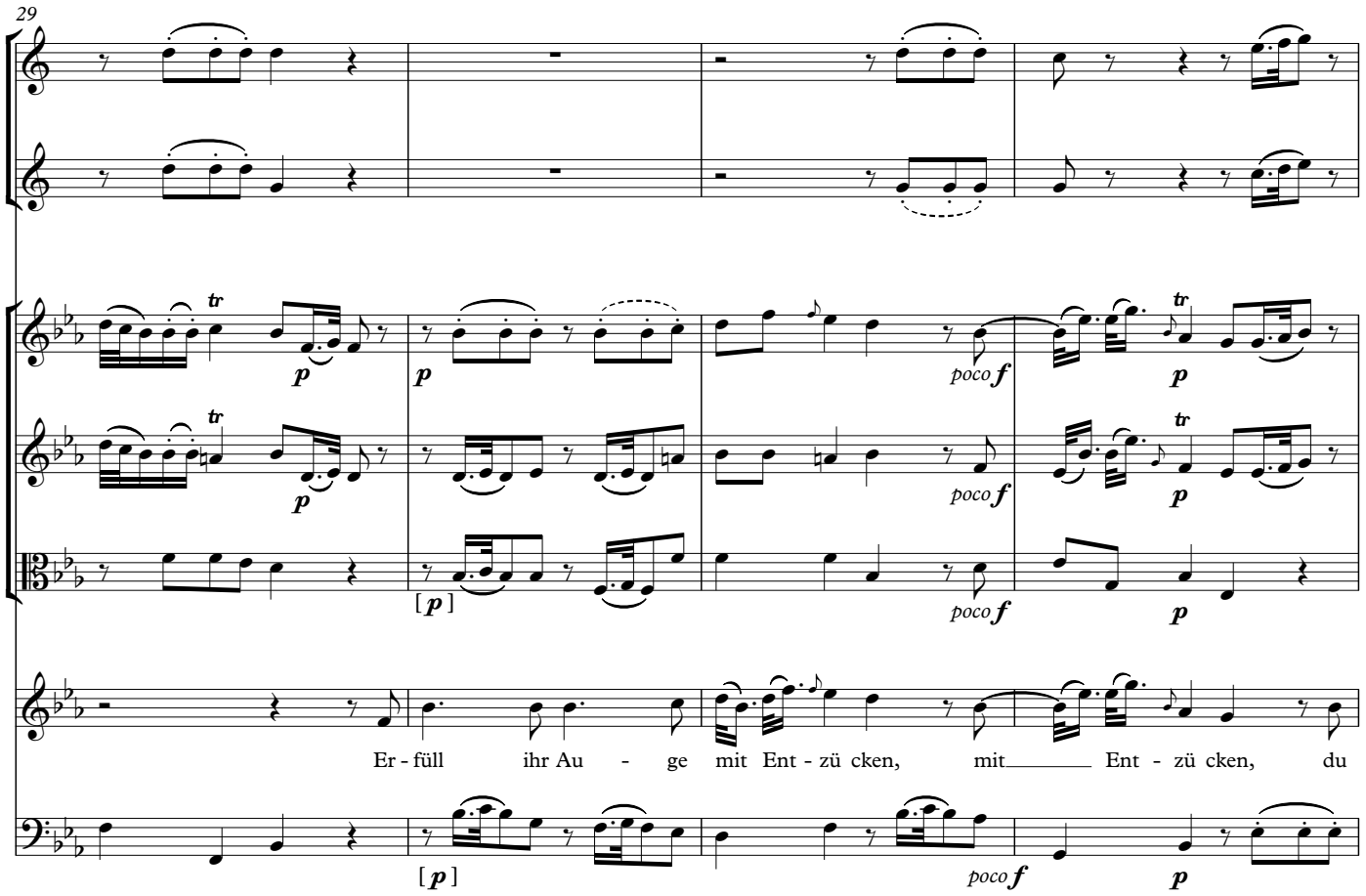
6. Aria

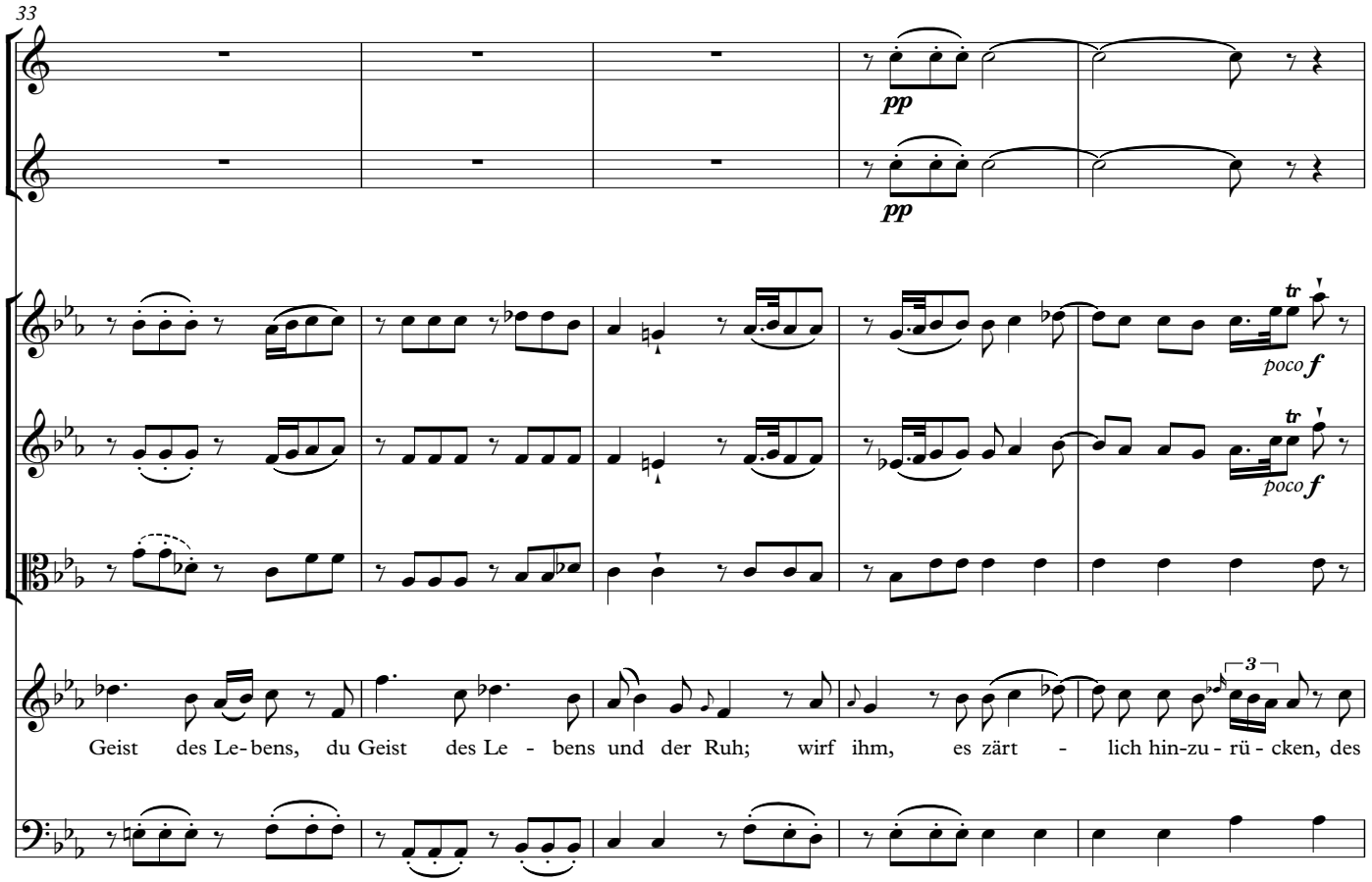

Adagio
Corno I in E-flat
Corno II in E-flat
Violino I
Violino II
Viola
Soprano
Adagio
Organo
[+ violoncello, violone]

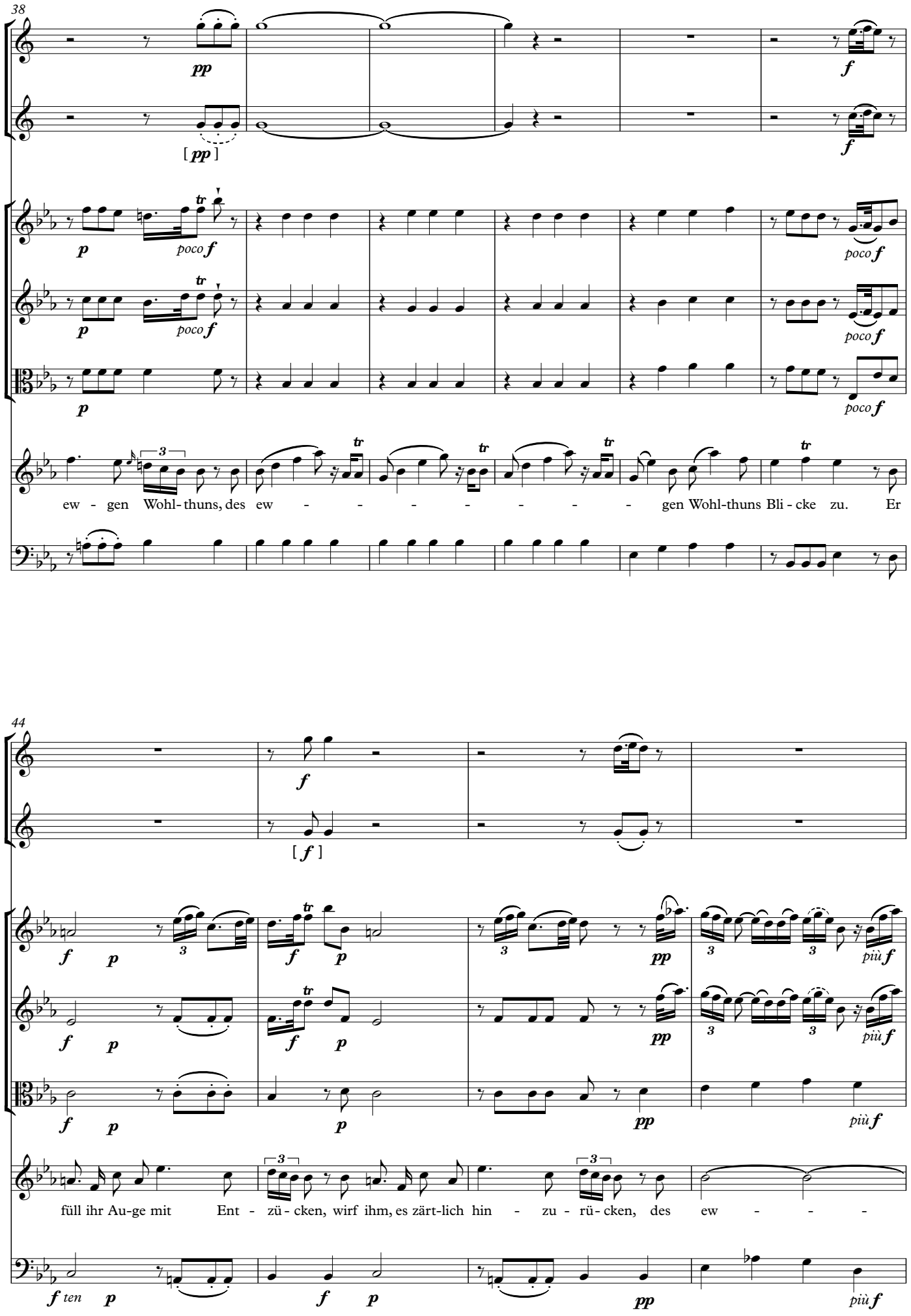

5
Er

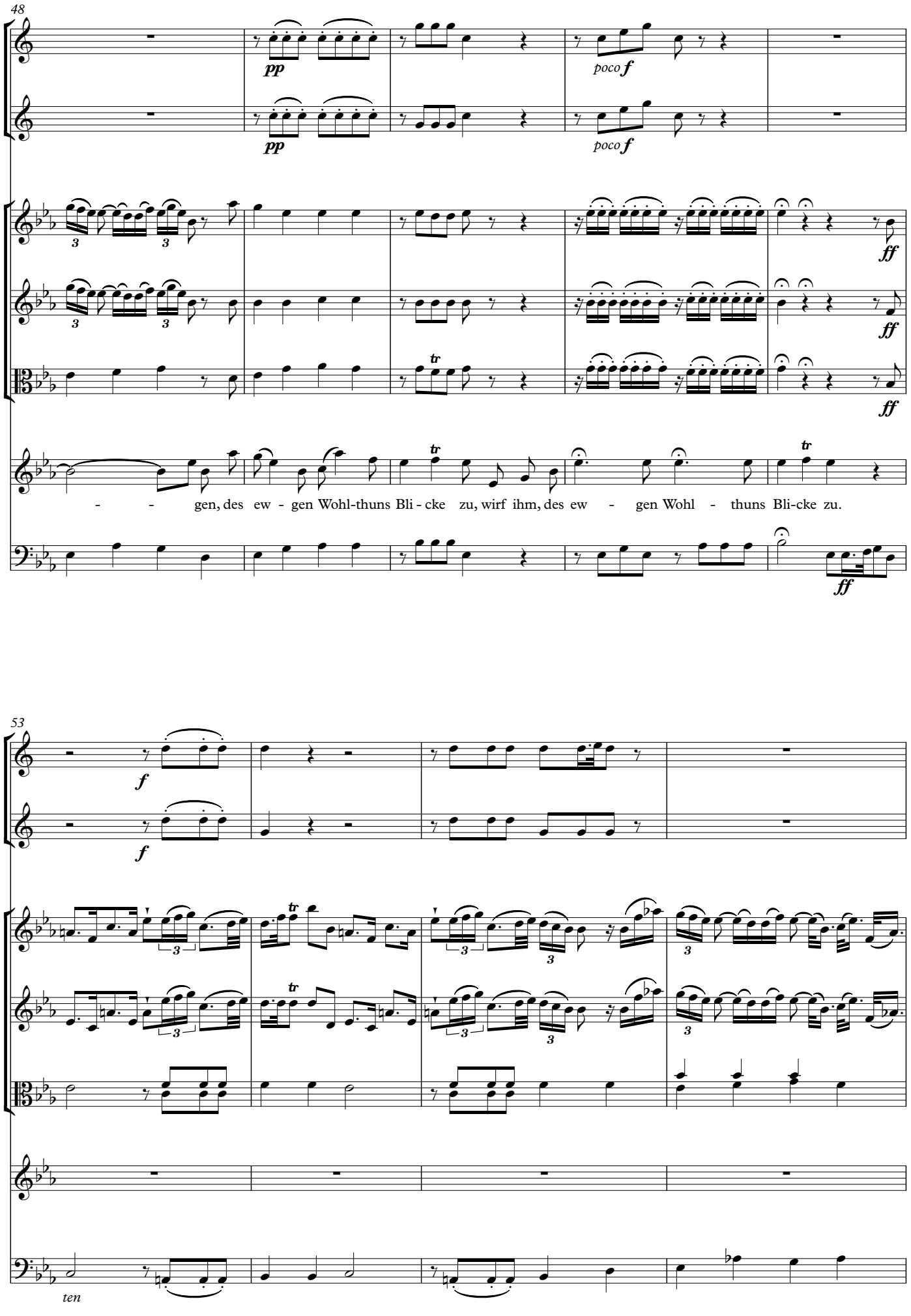

9
füll ihr Au - ge mit Ent - zü - cken, mit Ent - zü - cken, du Geist des Le - bens und der Ruh; wirf
14
ihm, es zärt - lich hin - zu - rü - cken, des ew - gen Wohl - thuns Bli - cke zu, wirf ihm, es zärt -


19
p
p
tr
3
lich hin- zu rü- cken, des ew - gen Wohl -thuns, des
24
p
p
f
f
ff
ff
ff
tr
3
ew - gen Wohl -thuns Bli - cke zu.


29
Er - füll ihr Au - ge mit Ent - zü cken, mit Ent - zü cken, du


33
Geist des Le - bens, du Geist des Le - bens und der Ruh; wirf ihm, es zärt - lich hin-zu - rü - cken, des


38
pp
[pp]
f
p
poco f
ew - gen Wohl- thuns, des ew - - - - - - - - gen Wohl-thuns Bli - cke zu. Er
44
[f]
füll ihr Au-ge mit Ent - zü - cken, wirf ihm, es zärt-lich hin - zu - rü - cken, des ew - - -
ten
più f


48
pp
pp
poco f
poco f
ff
ff
ff
tr
tr
tr
- - gen, des ew - gen Wohl-thuns Bli - cke zu, wirf ihm, des ew - gen Wohl - thuns Bli-cke zu.
53
f
f
tr
tr
ten

57

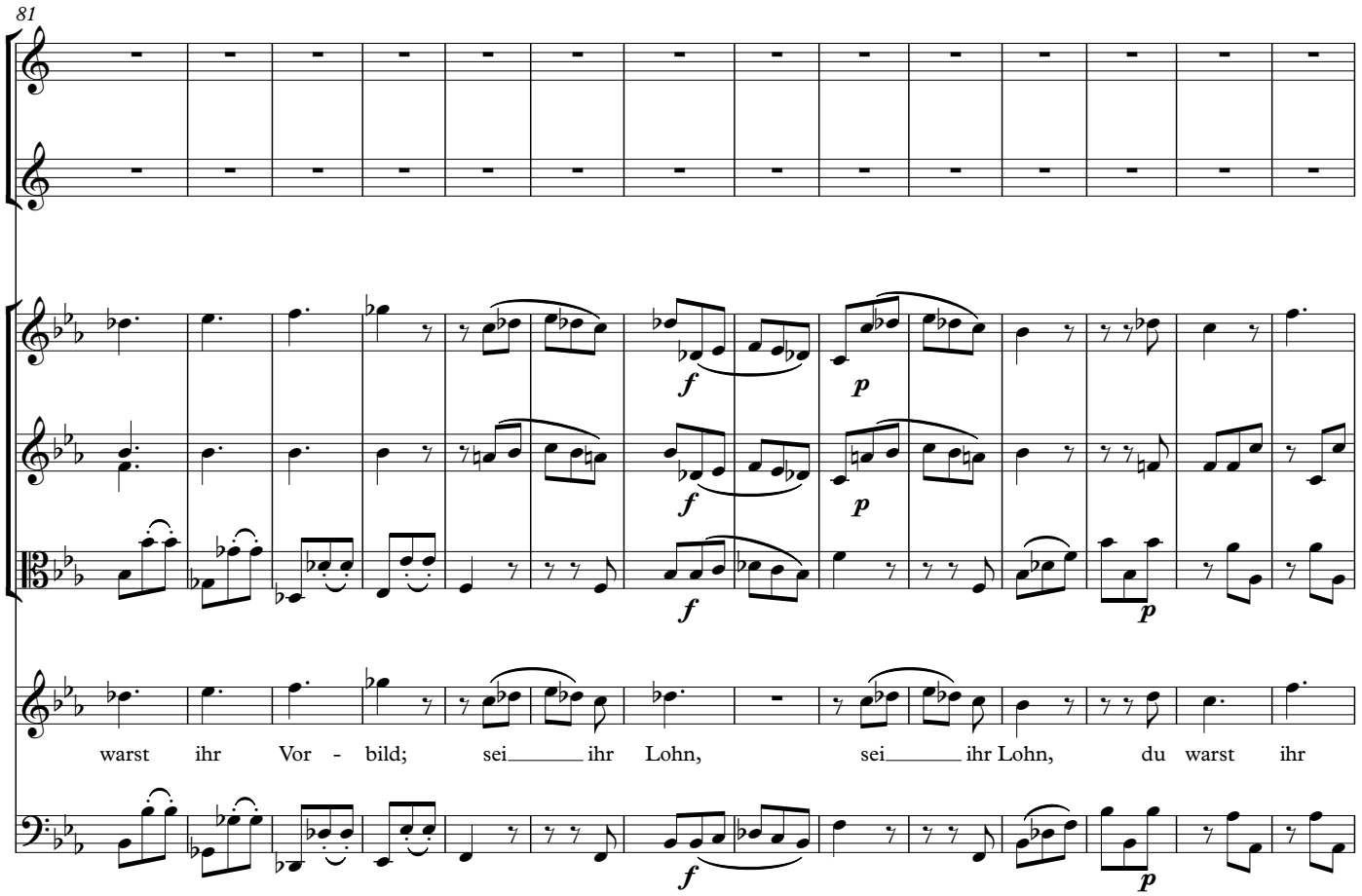
Andantino

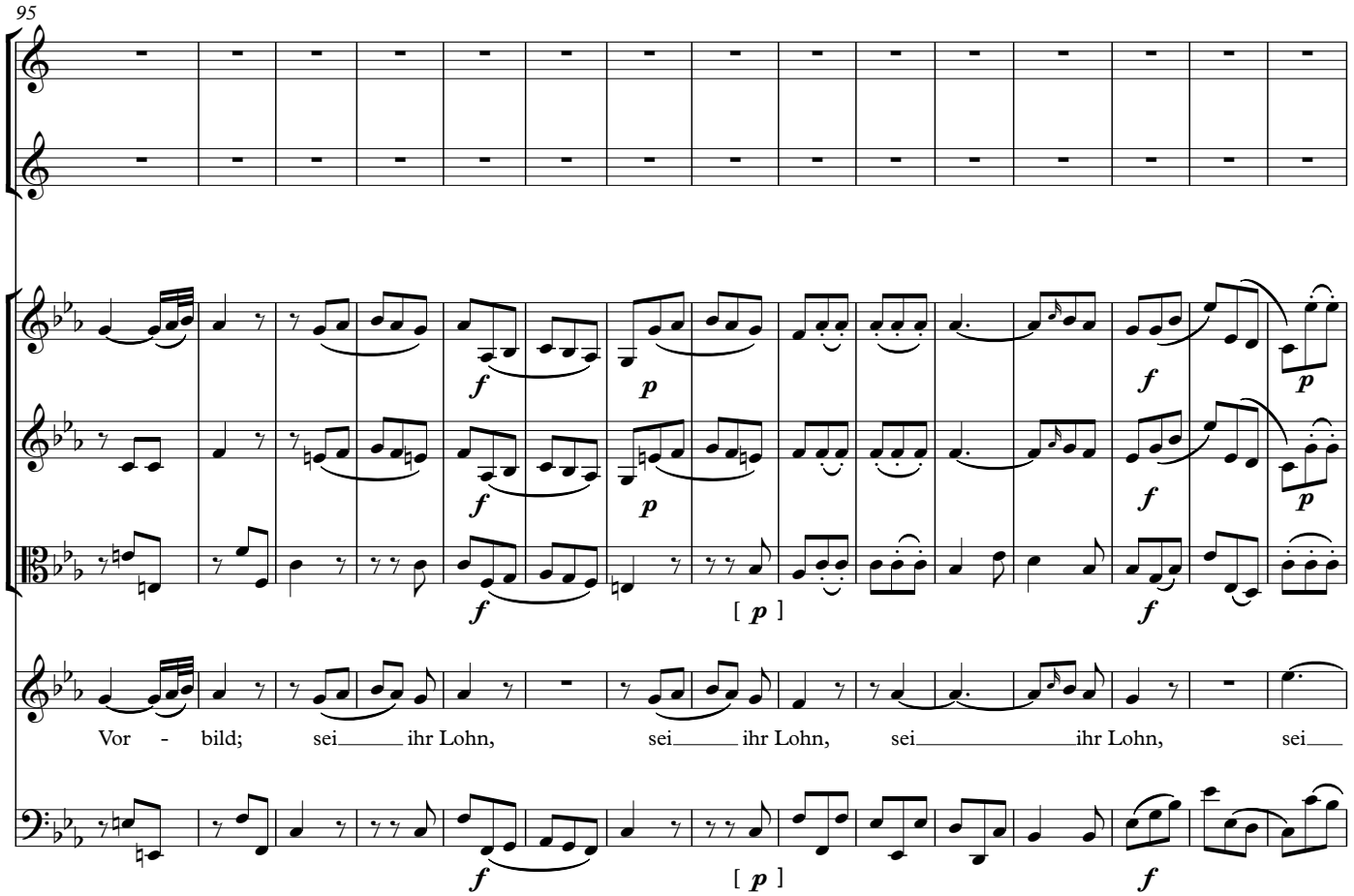
Hier knien wir wei - nend vor dem Thron, vor

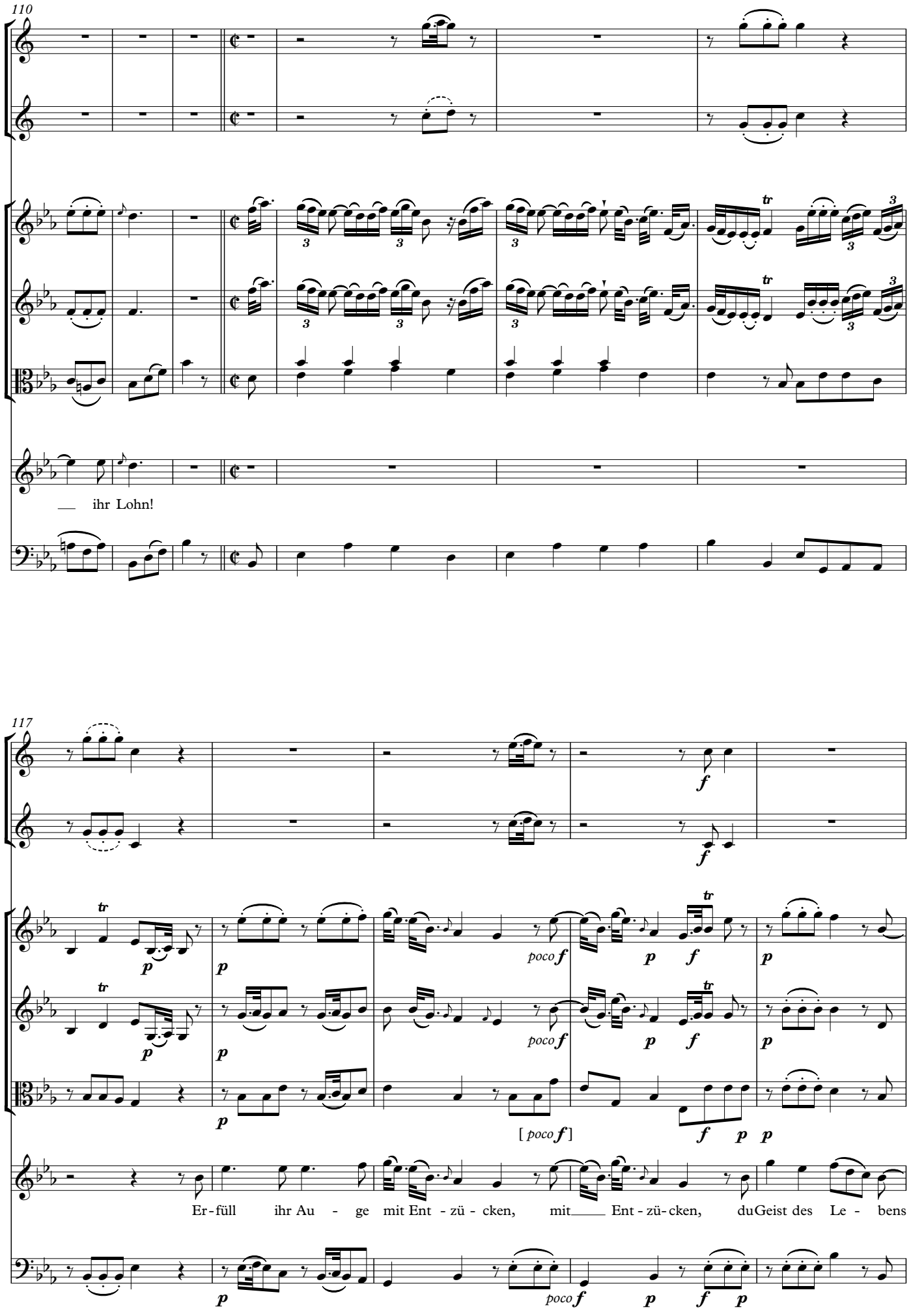
Andantino

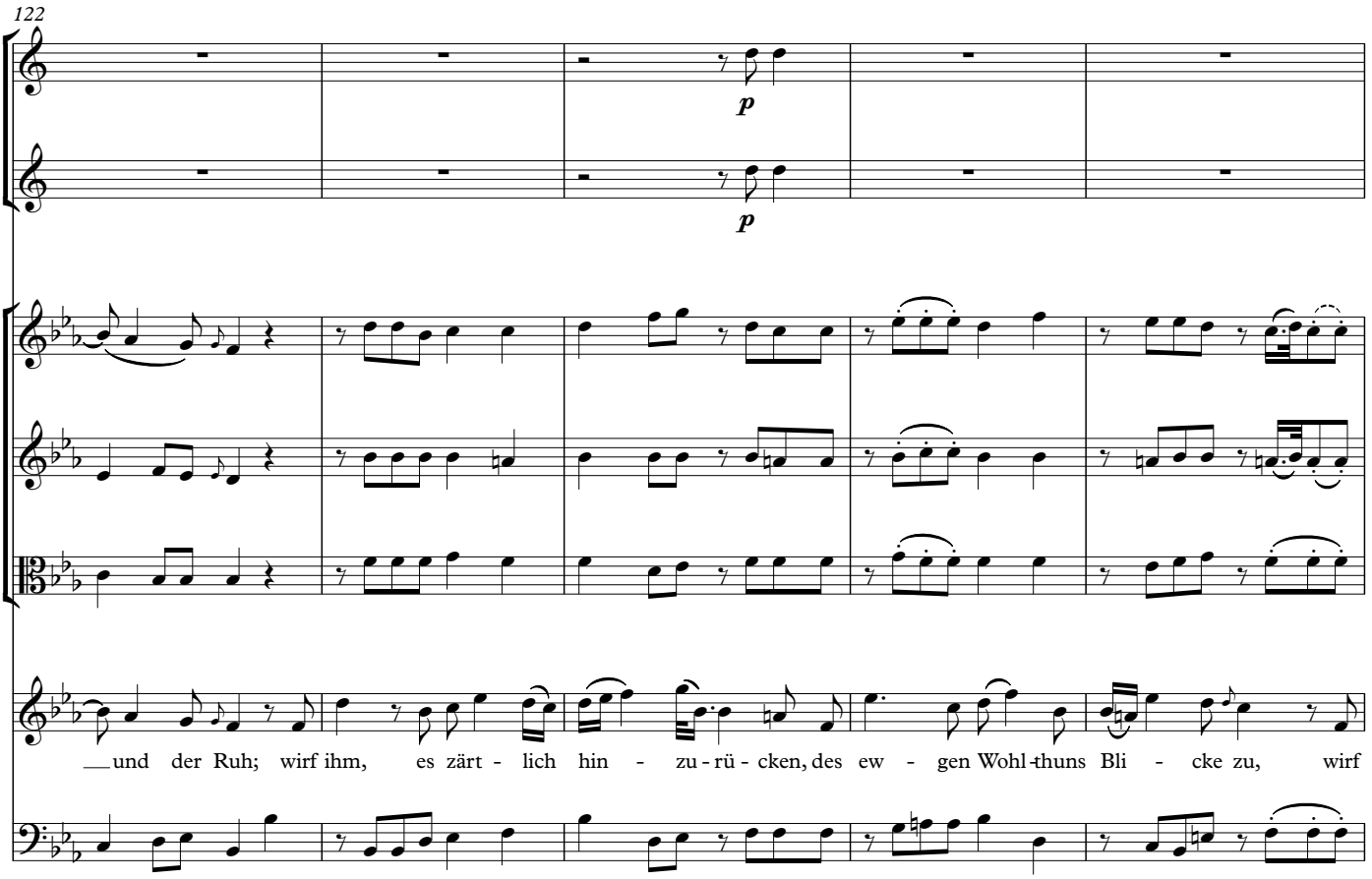
67

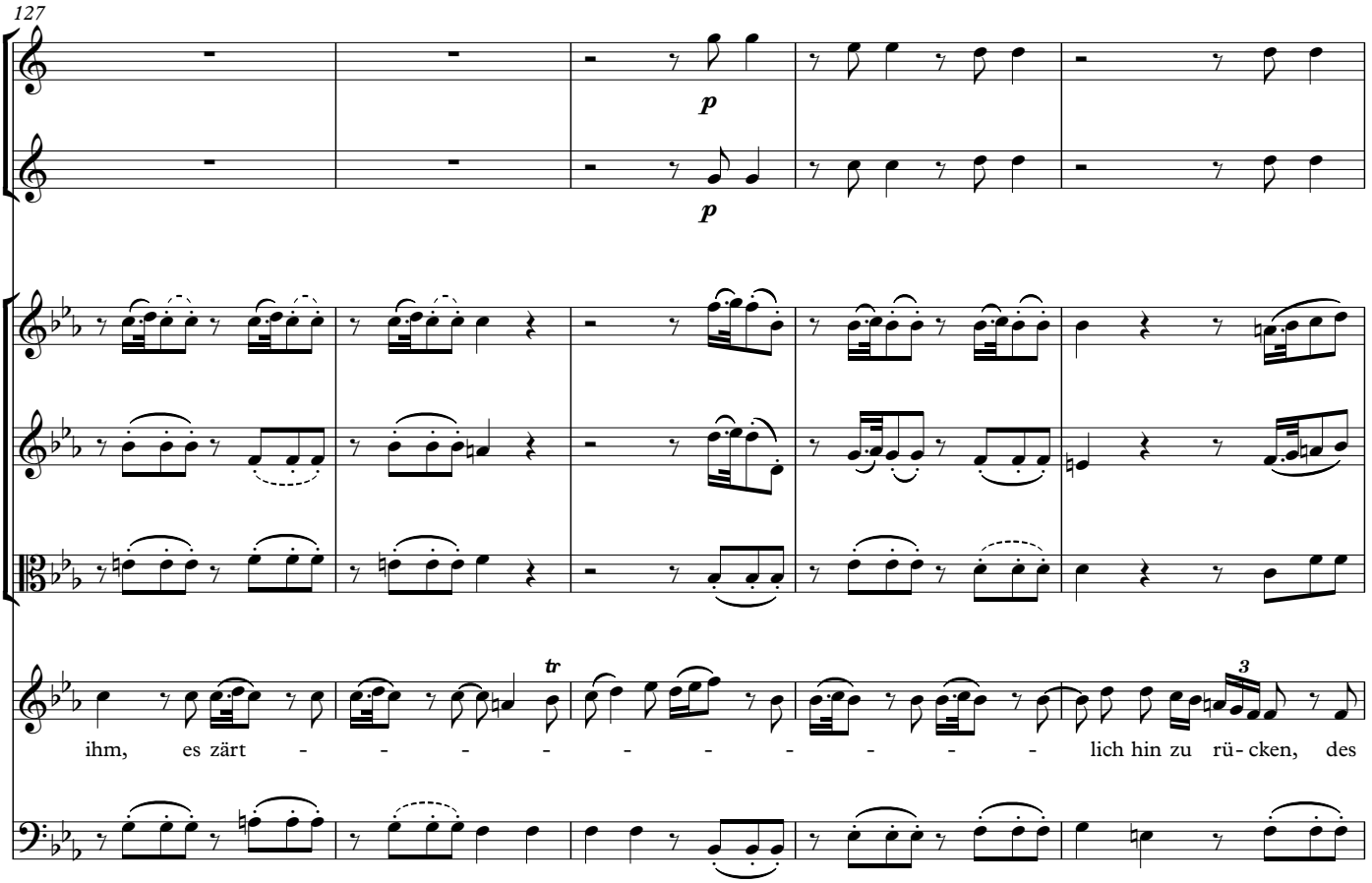
dem sie uns zu seg-nen knie-te, hier seuf - zen wir zu dei - ner Gü - te: du

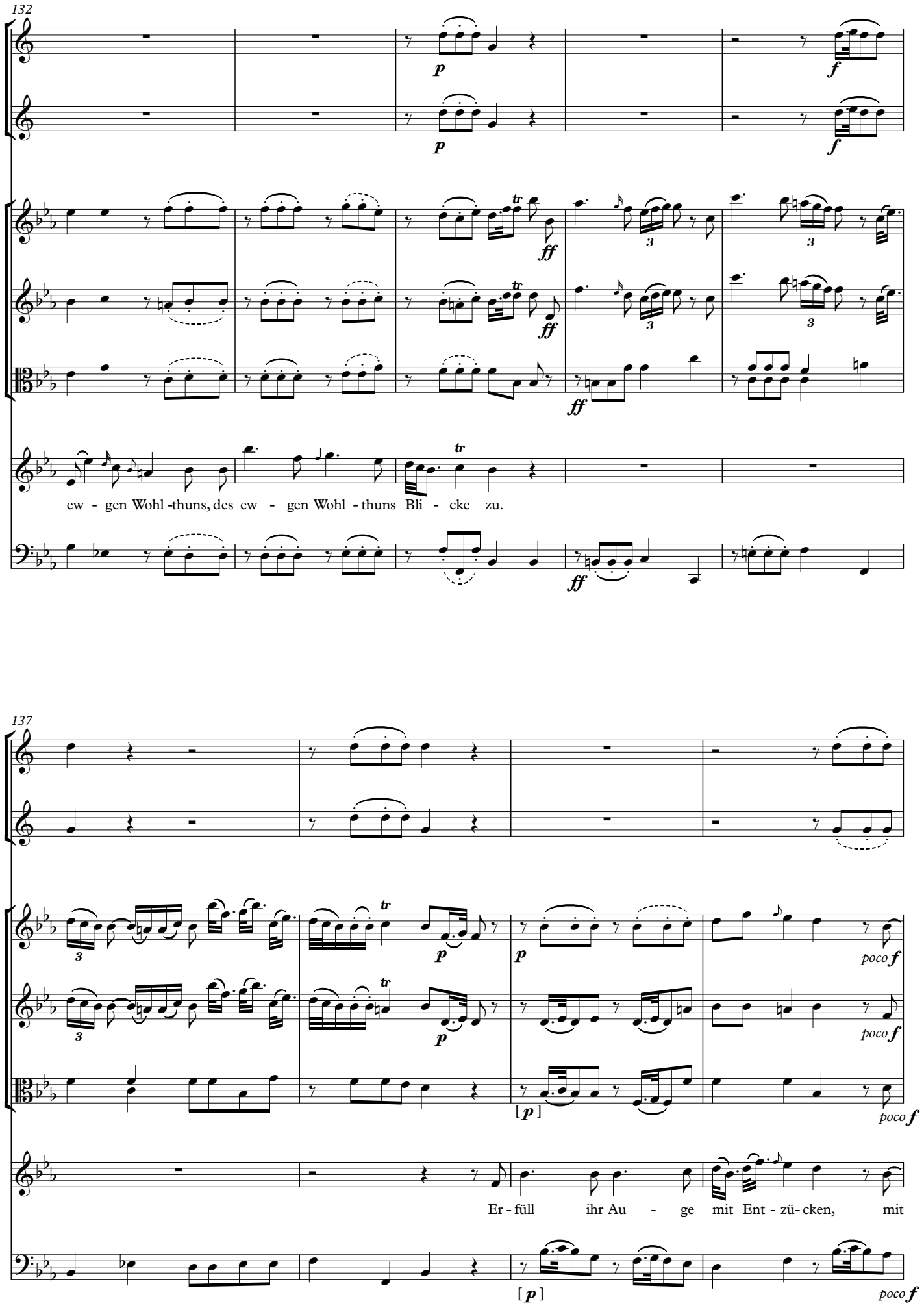

81
warst ihr Vor - bild; sei ihr Lohn, sei ihr Lohn, du warst ihr

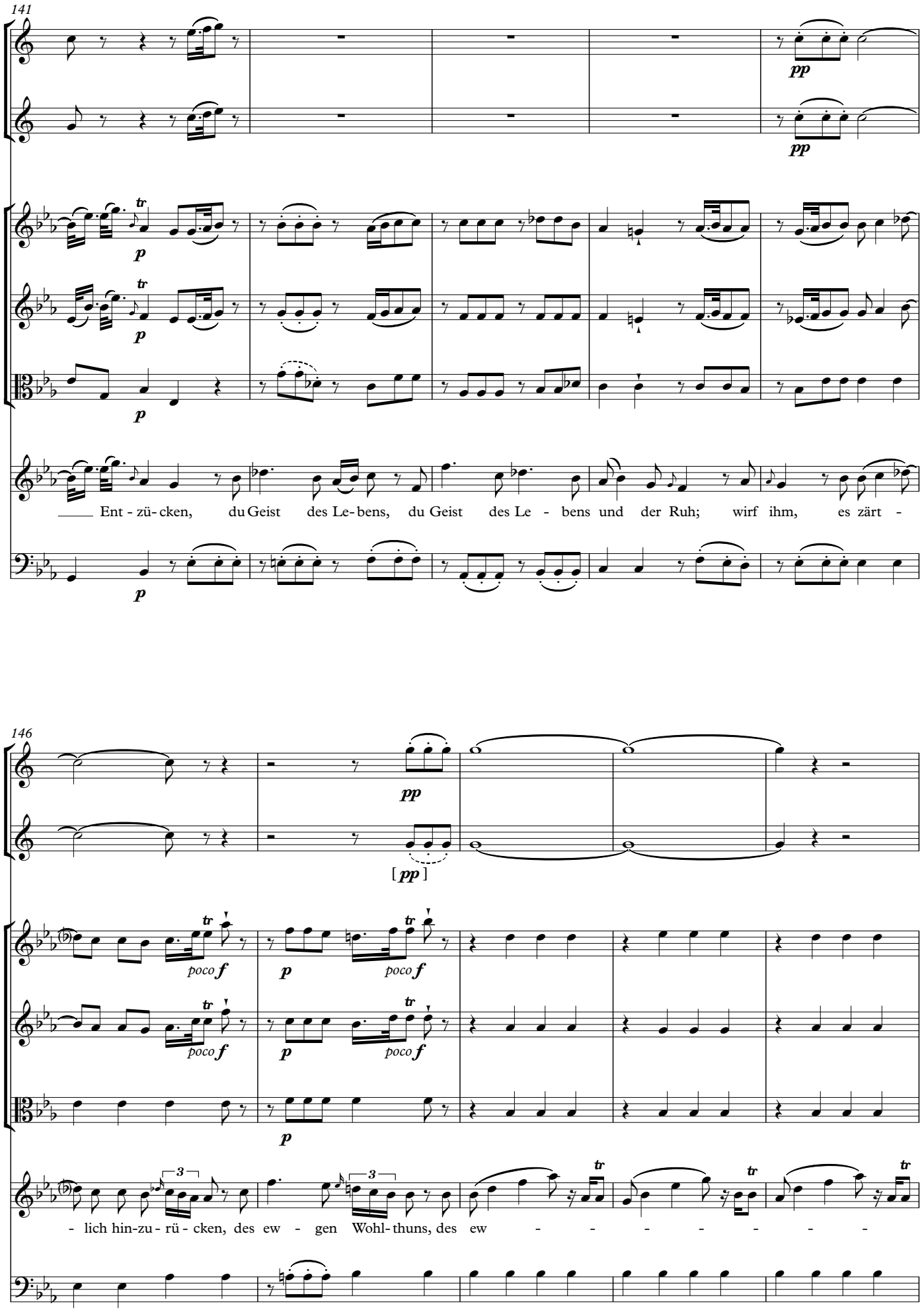

95
[p]
Vor - bild; sei ihr Lohn, sei ihr Lohn, sei ihr Lohn, sei
[p]

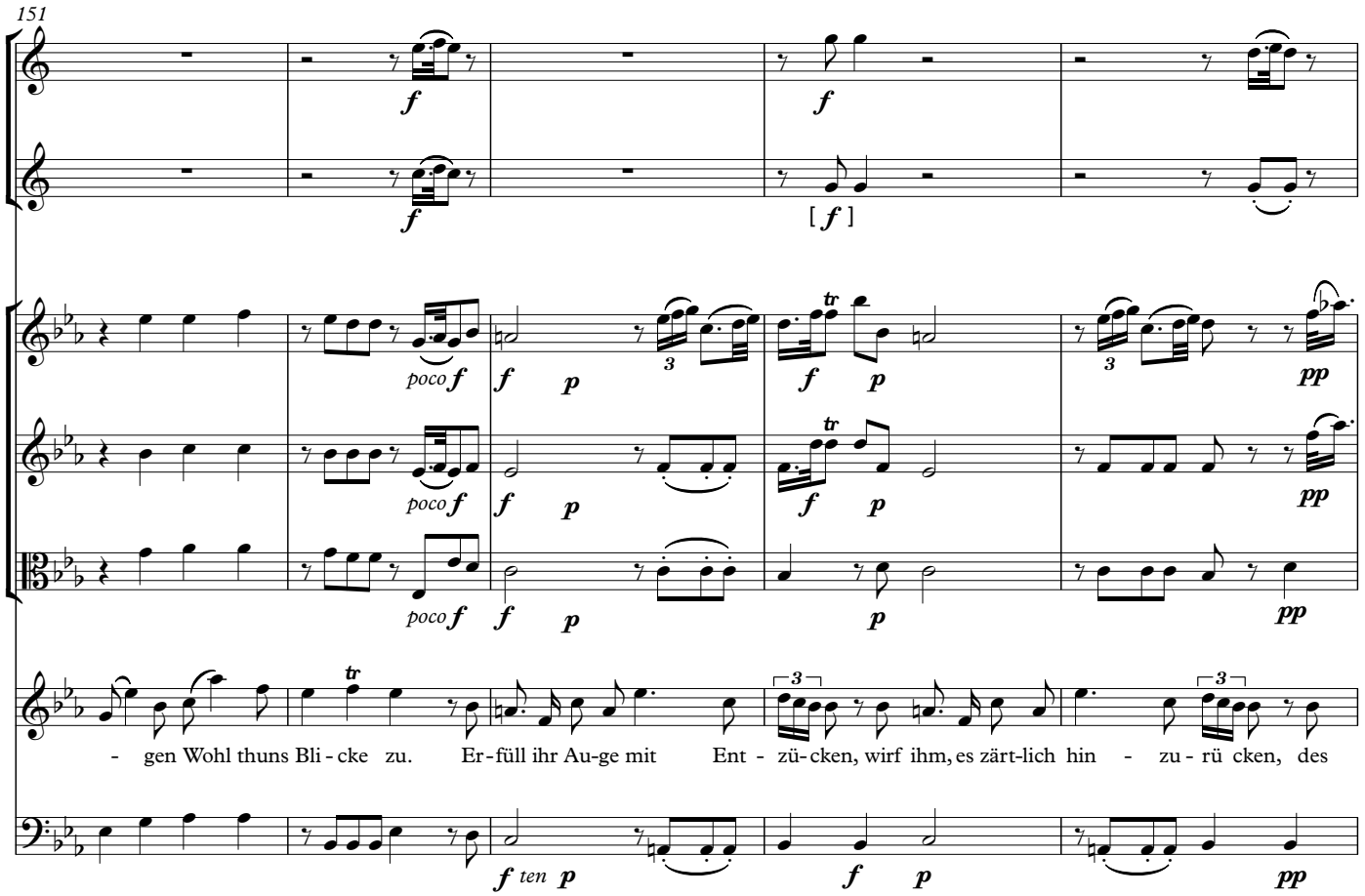

110
ihr Lohn!
117
Er - füll ihr Au - ge mit Ent - zü - cken, mit Ent - zü - cken, du Geist des Le - bens

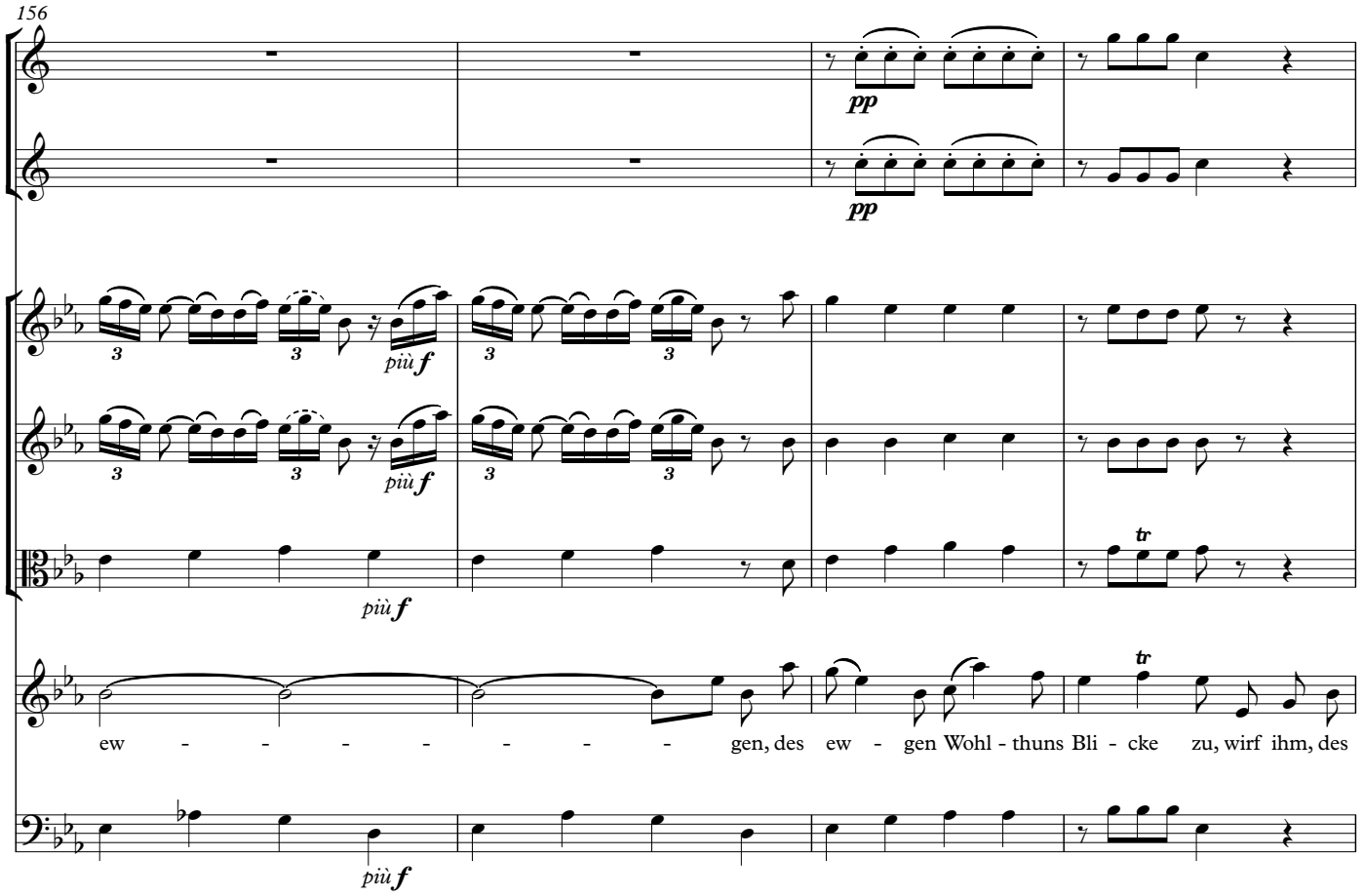

122
p
p
und der Ruh; wirf ihm, es zärt - lich hin - zu - rü - cken, des ew - gen Wohl-thuns Bli - cke zu, wirf

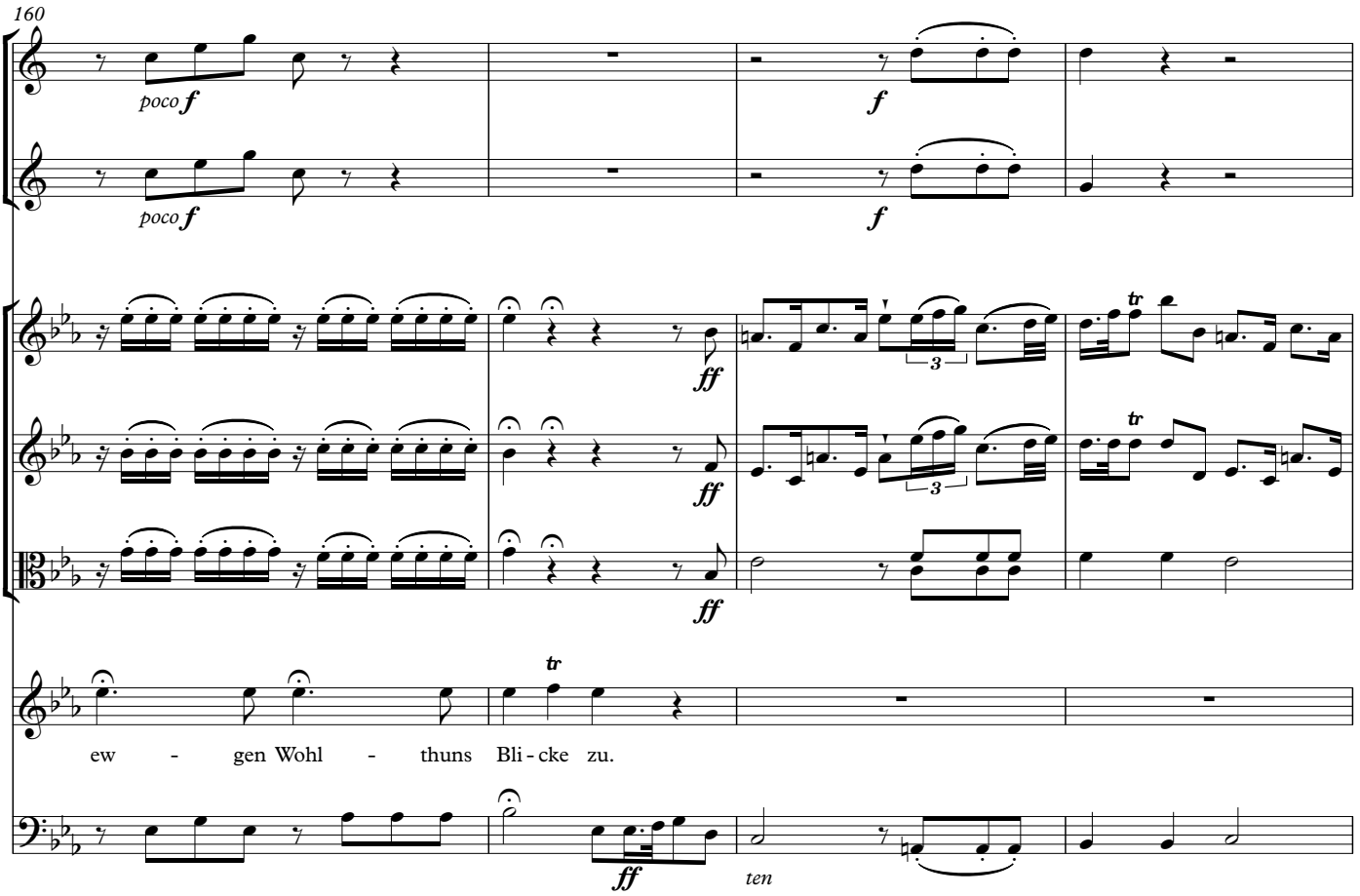

127
p
p
tr
3
ihm, es zärt - - - - - - - - - - - lich hin zu rü - cken, des

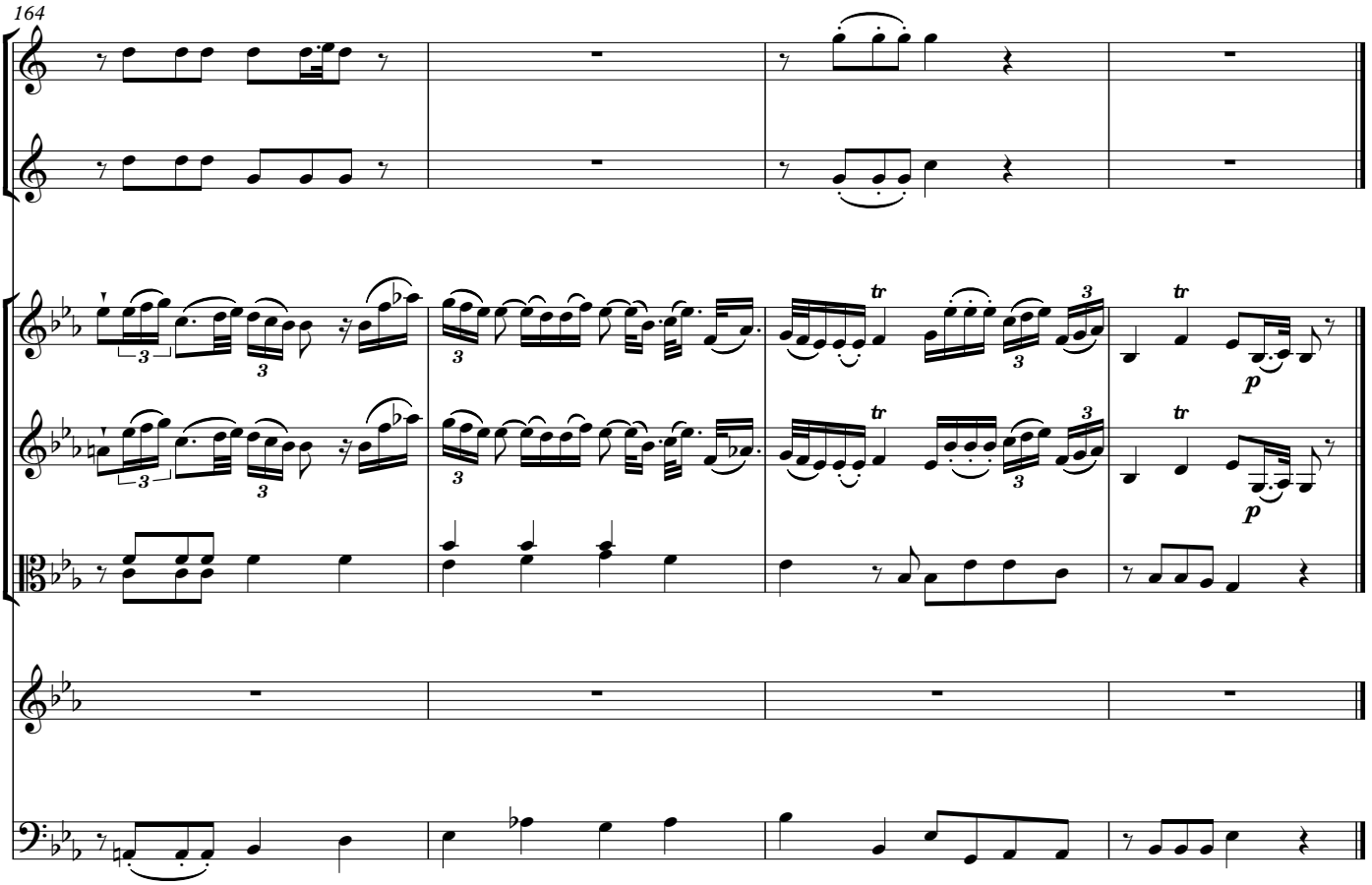

132
ew - gen Wohl -thuns, des ew - gen Wohl - thuns Bli - cke zu.
137
Er - füll ihr Au - ge mit Ent - zü - cken, mit


141
pp
pp
p
p
p
p
Ent - zü - cken, du Geist des Le - bens, du Geist des Le - bens und der Ruh; wirf ihm, es zärt -
146
pp
[pp]
poco f
p
poco f
poco f
p
poco f
p
- lich hin-zu - rü - cken, des ew - gen Wohl- thuns, des ew - - - - - - - -

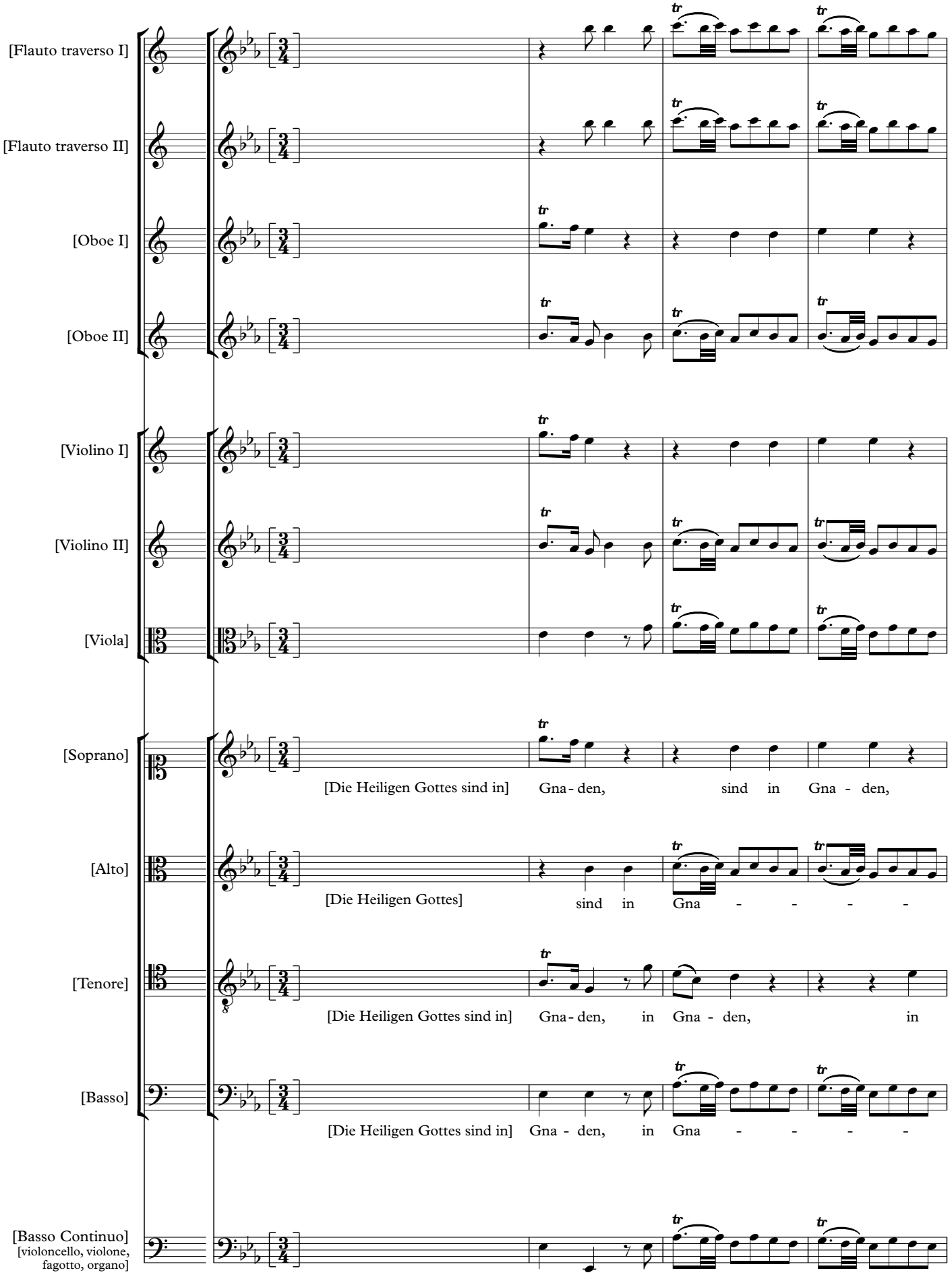

151
- gen Wohl thuns Bli - cke zu. Er - füll ihr Au-ge mit Ent - zü - cken, wirf ihm, es zärt-lich hin - zu - rü cken, des

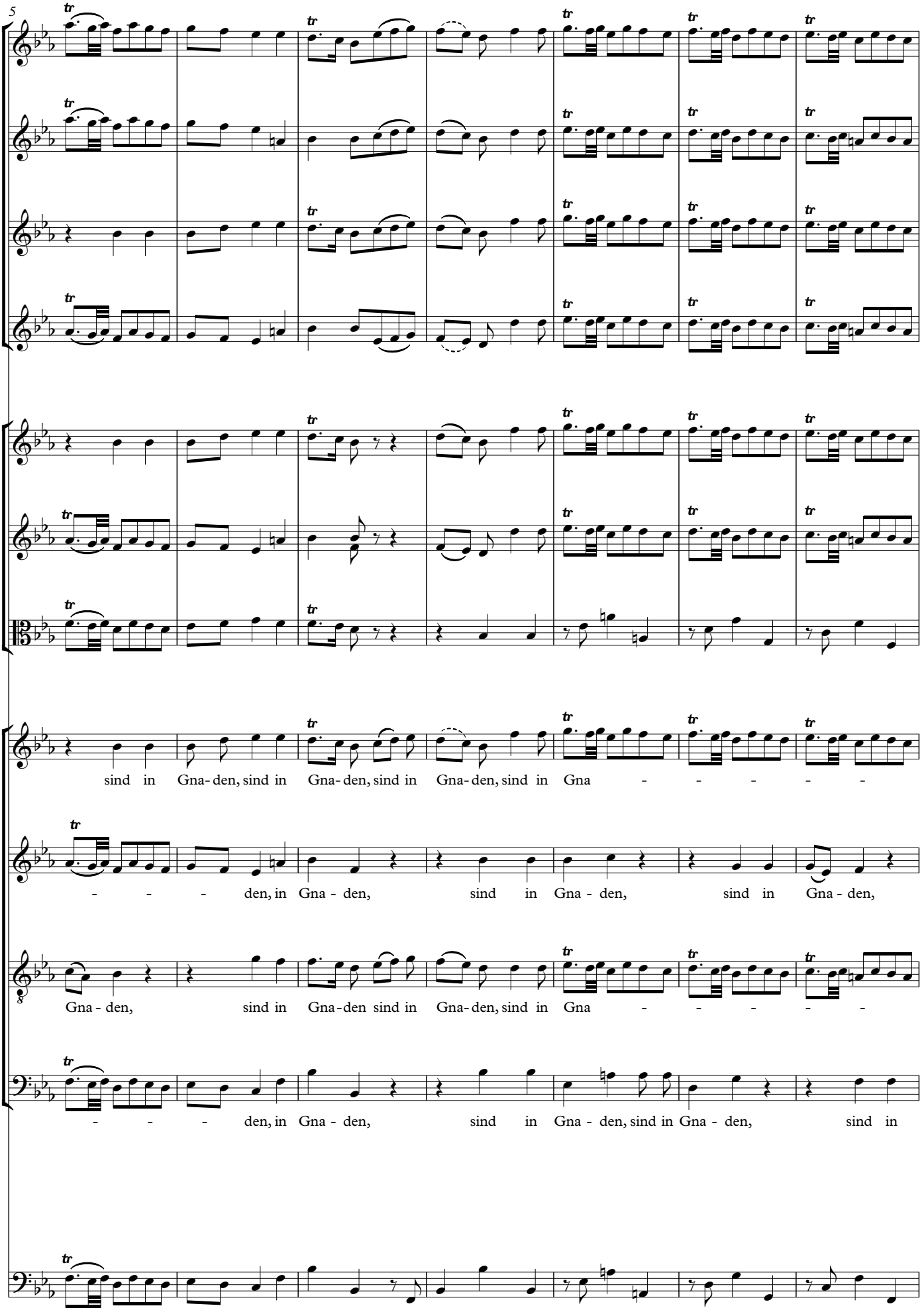

156
ew - - - - - - - - - gen, des ew - gen Wohl - thuns Bli - cke zu, wirf ihm, des

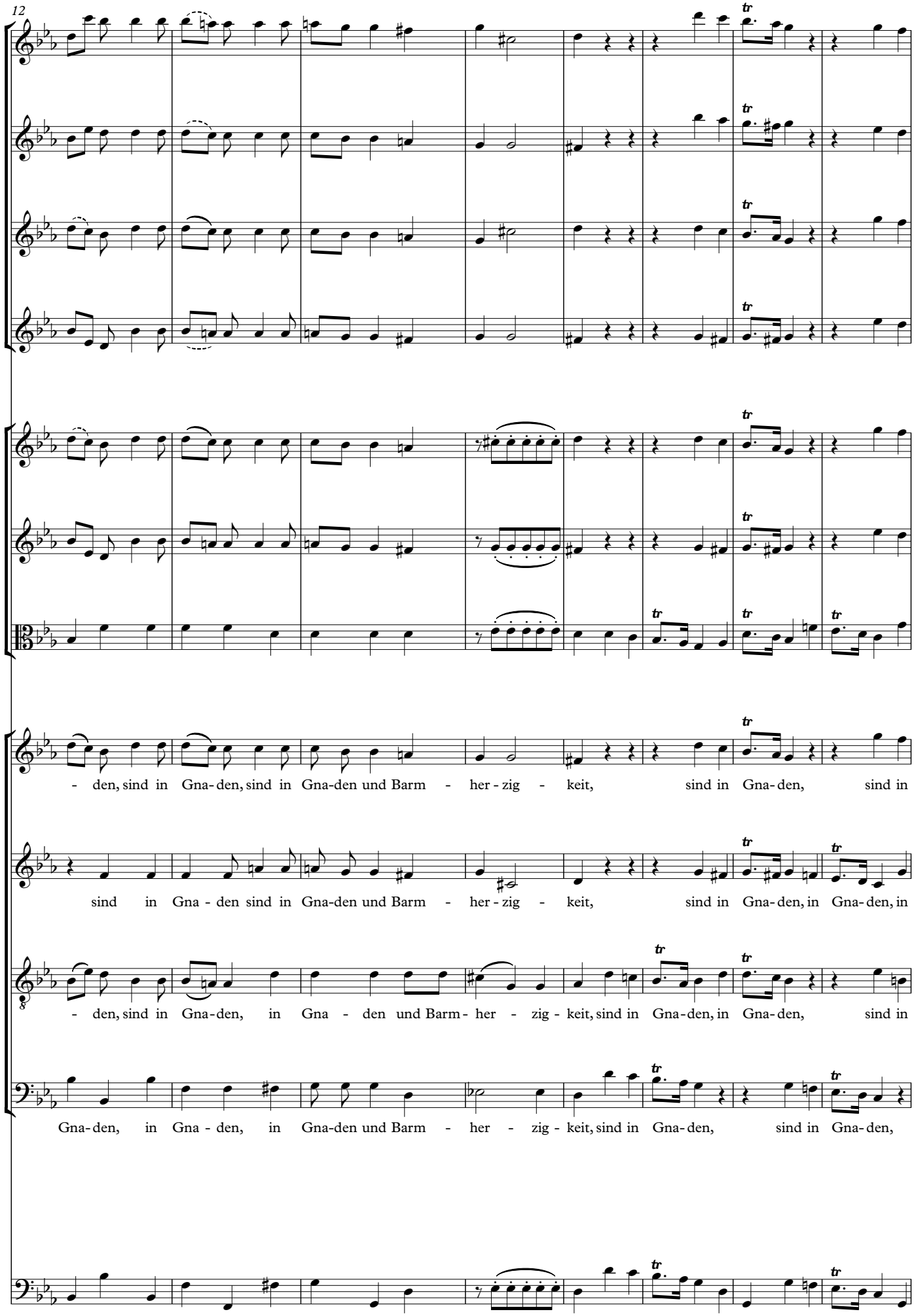

160
poco f
f
ff
tr
ew - gen Wohl - thuns Bli - cke zu.
ten

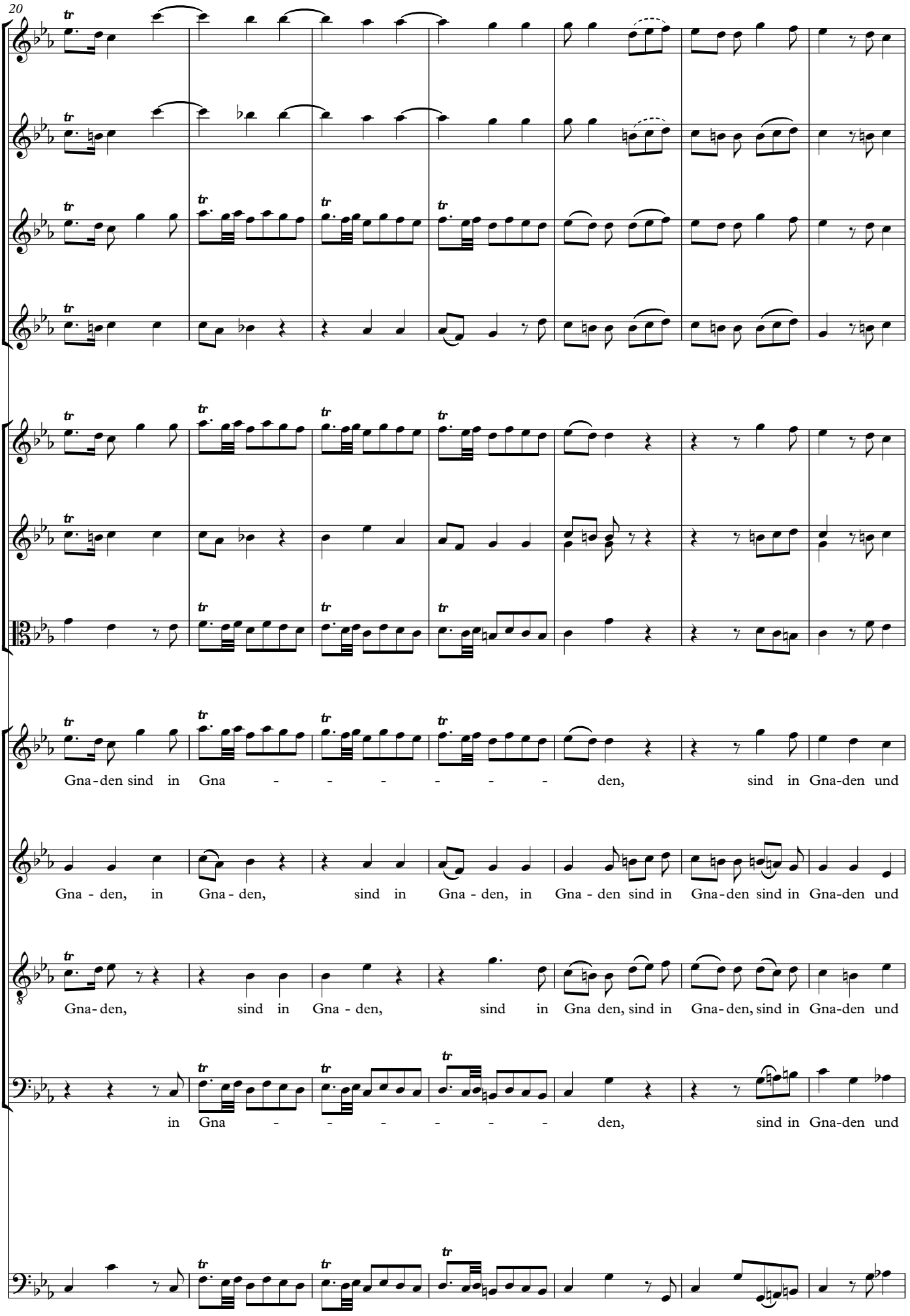

164
p

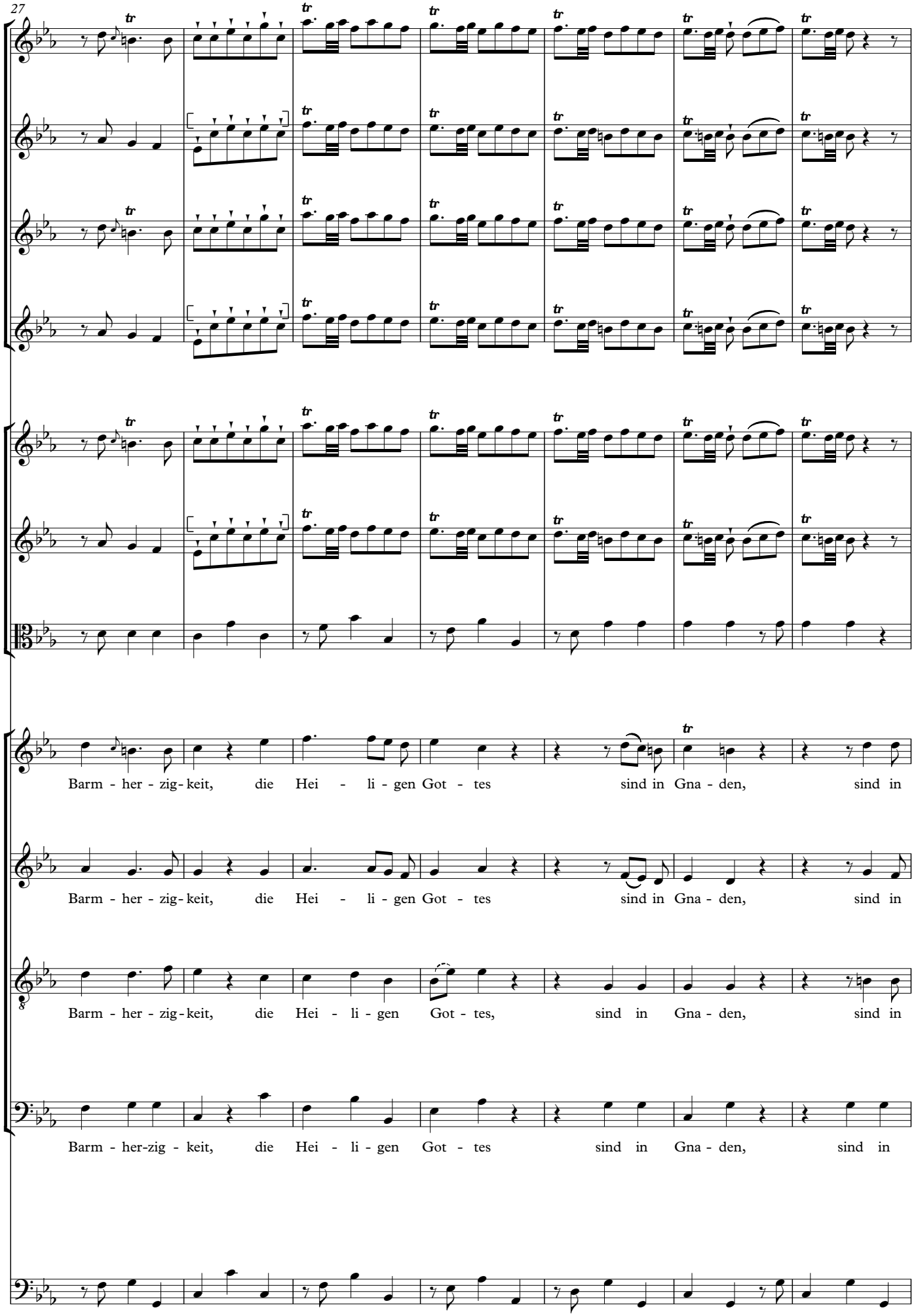
7. Coro
(fragment)




5
sind in Gna-den, sind in Gna-den, sind in Gna-den, sind in Gna - - - - -
- - - den, in Gna - den, sind in Gna - den, sind in Gna - den,
Gna - den, sind in Gna-den sind in Gna-den, sind in Gna - - - - -
- - - den, in Gna - den, sind in Gna - den, sind in Gna - den, sind in


12
- den, sind in Gna-den, sind in Gna-den und Barm - her-zig - keit, sind in Gna-den, sind in
sind in Gna - den sind in Gna-den und Barm - her-zig - keit, sind in Gna-den, in Gna-den, in
- den, sind in Gna-den, in Gna - den und Barm-her - zig - keit, sind in Gna-den, in Gna-den, sind in
Gna-den, in Gna - den, in Gna-den und Barm - her - zig - keit, sind in Gna-den, sind in Gna-den,


20
Gna-den sind in Gna - - - - - - den, sind in Gna-den und
Gna - den, in Gna - den, sind in Gna - den, in Gna - den sind in Gna-den sind in Gna-den und
Gna-den, sind in Gna - den, sind in Gna den, sind in Gna-den, sind in Gna-den und
in Gna - - - - - - den, sind in Gna-den und


27
Barm - her - zig - keit, die Hei - li - gen Got - tes sind in Gna - den, sind in
Barm - her - zig - keit, die Hei - li - gen Got - tes sind in Gna - den, sind in
Barm - her - zig - keit, die Hei - li - gen Got - tes, sind in Gna - den, sind in
Barm - her-zig - keit, die Hei - li - gen Got - tes sind in Gna - den, sind in

34

un poco più moderato

poco ***f***

f

[***f***]

Gna - den und Barm - her - - zig - - keit: und er hat ein Auf-se-hen auf

Gna - den und Barm - her - - zig - - keit:

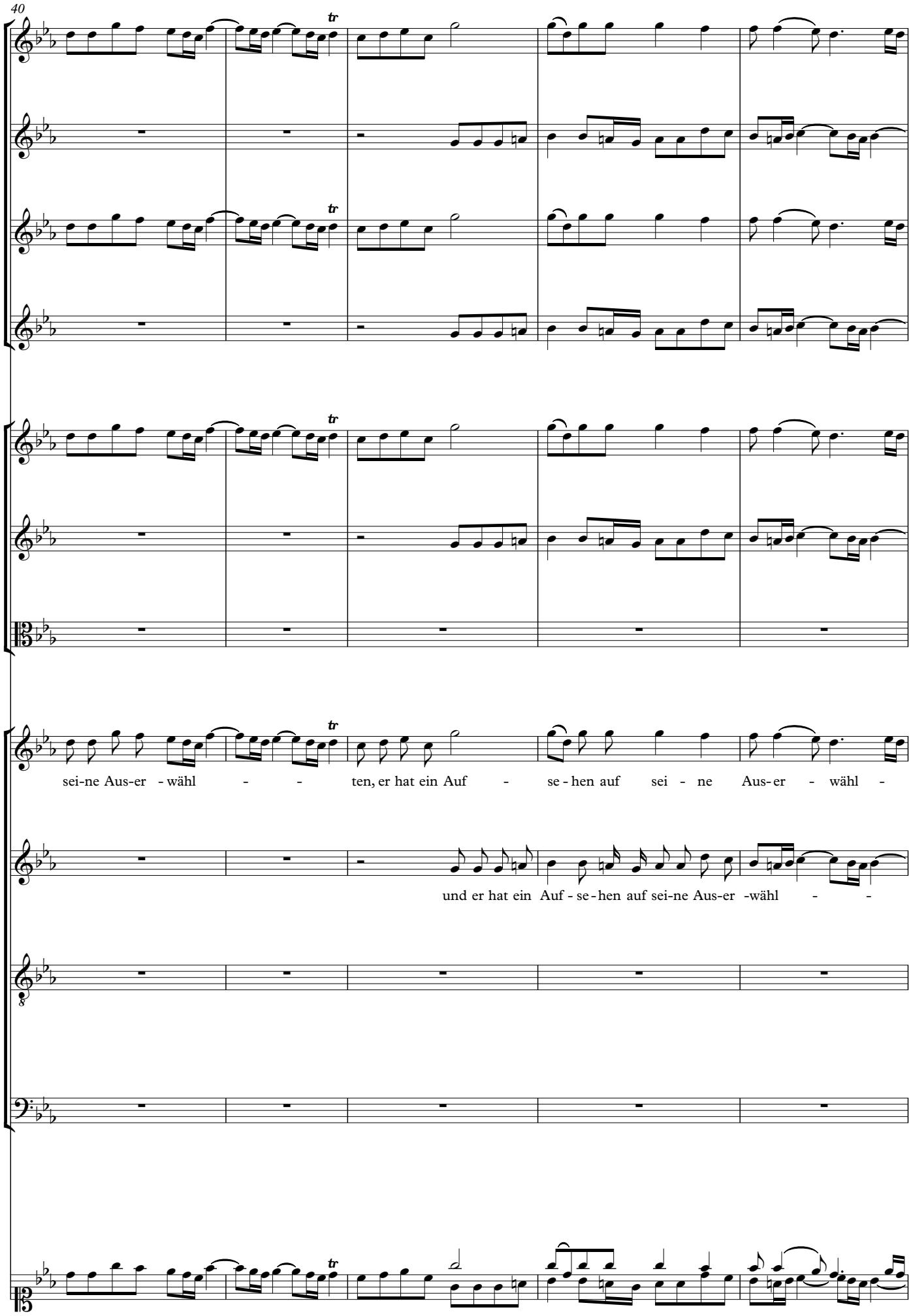
Gna - den und Barm - her - - zig - - keit:

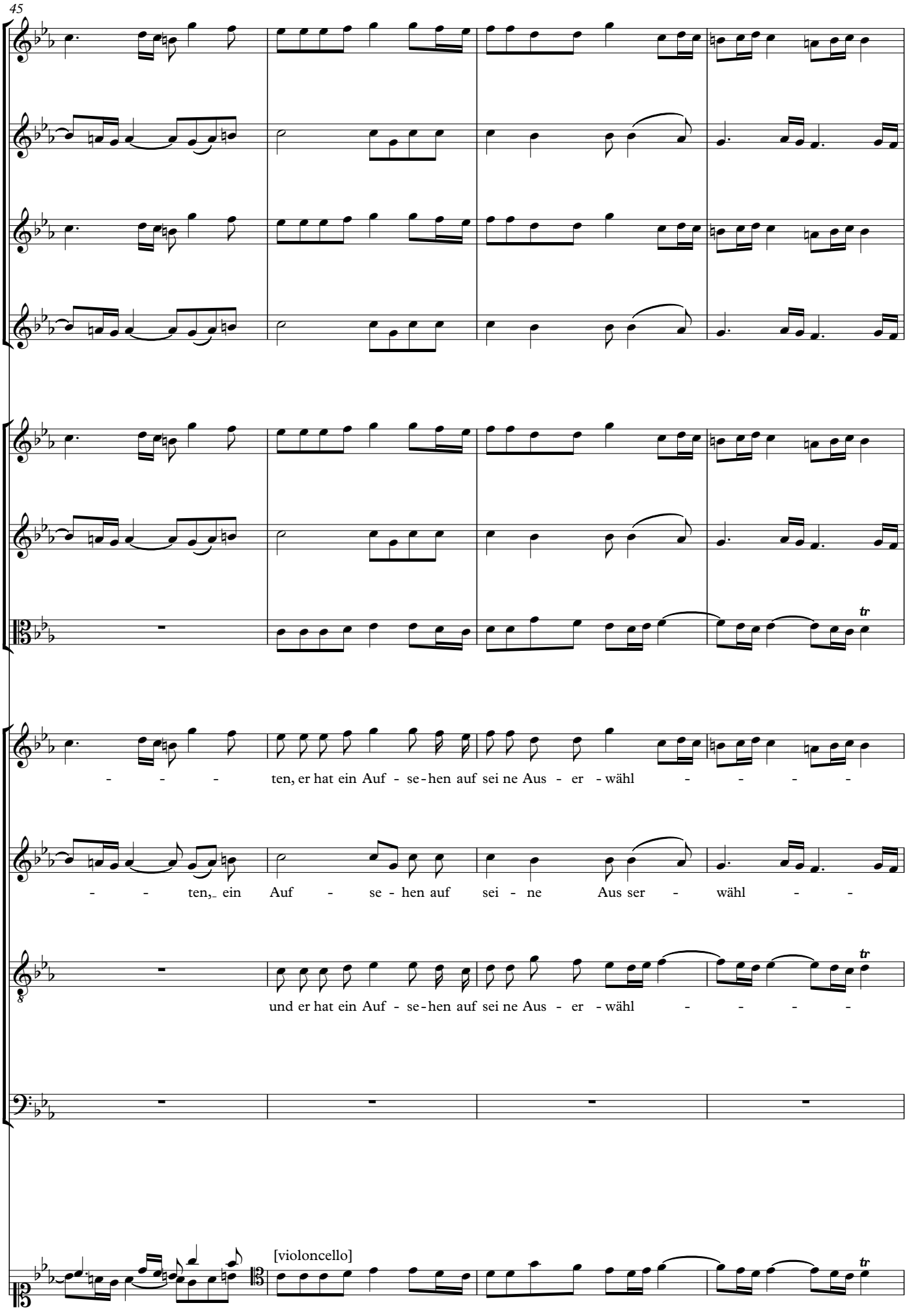
Gna - den und Barm - her - - zig - - keit:

un poco più moderato

[*poco* ***f***]

[***f***]


40
sei-ne Aus-er - wähl - - ten, er hat ein Auf - se-hen auf sei - ne Aus-er - wähl -
und er hat ein Auf-se-hen auf sei-ne Aus-er -wähl - -


45
ten, er hat ein Auf - se-hen auf sei ne Aus - er - wähl
- - ten, ein Auf - se - hen auf sei - ne Aus ser - wähl
und er hat ein Auf - se-hen auf sei ne Aus - er - wähl
[violoncello]

49

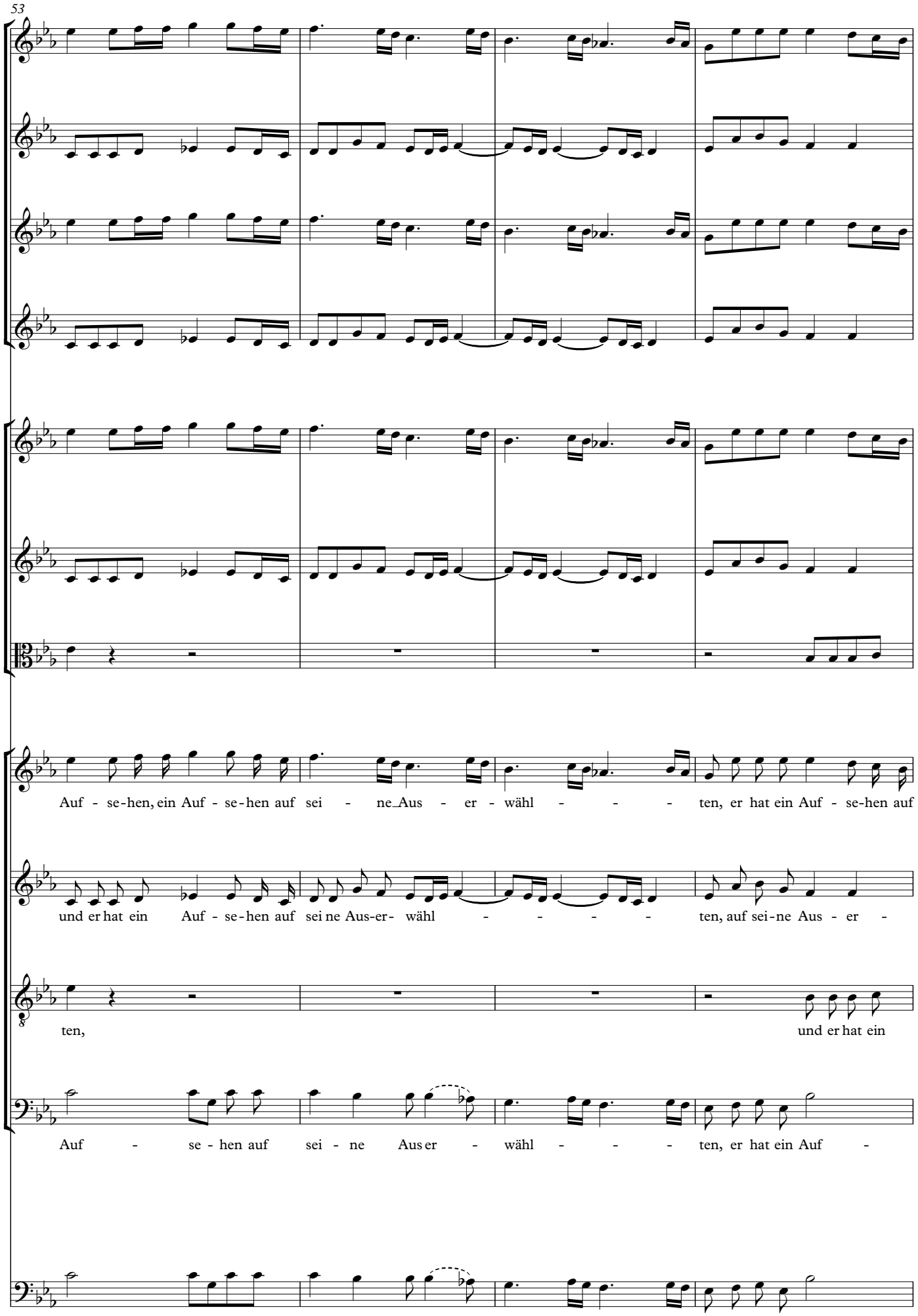
ten, er hat ein Auf - se - hen auf sei ne Aus - er - wähl - ten, auf sei - ne Aus-er - wähl - ten, er hat ein

ten, auf sei - ne Aus - er - wähl - ten, auf sei-ne Aus - er - wähl - - - - ten,

- ten, ein Auf - se - hen auf sei - ne Aus er - wähl - - - - -

und er hat ein Auf - se - hen auf sei ne Aus - er - wähl - - - - - - ten, er hat ein

[alla bassi]


53
Auf - se-hen, ein Auf - se-hen auf sei - ne Aus - er - wähl - - - ten, er hat ein Auf - se-hen auf
und er hat ein Auf - se-hen auf sei ne Aus-er- wähl - - - - - ten, auf sei-ne Aus - er -
ten,
und er hat ein
Auf - se - hen auf sei - ne Aus er - wähl - - - ten, er hat ein Auf -

57

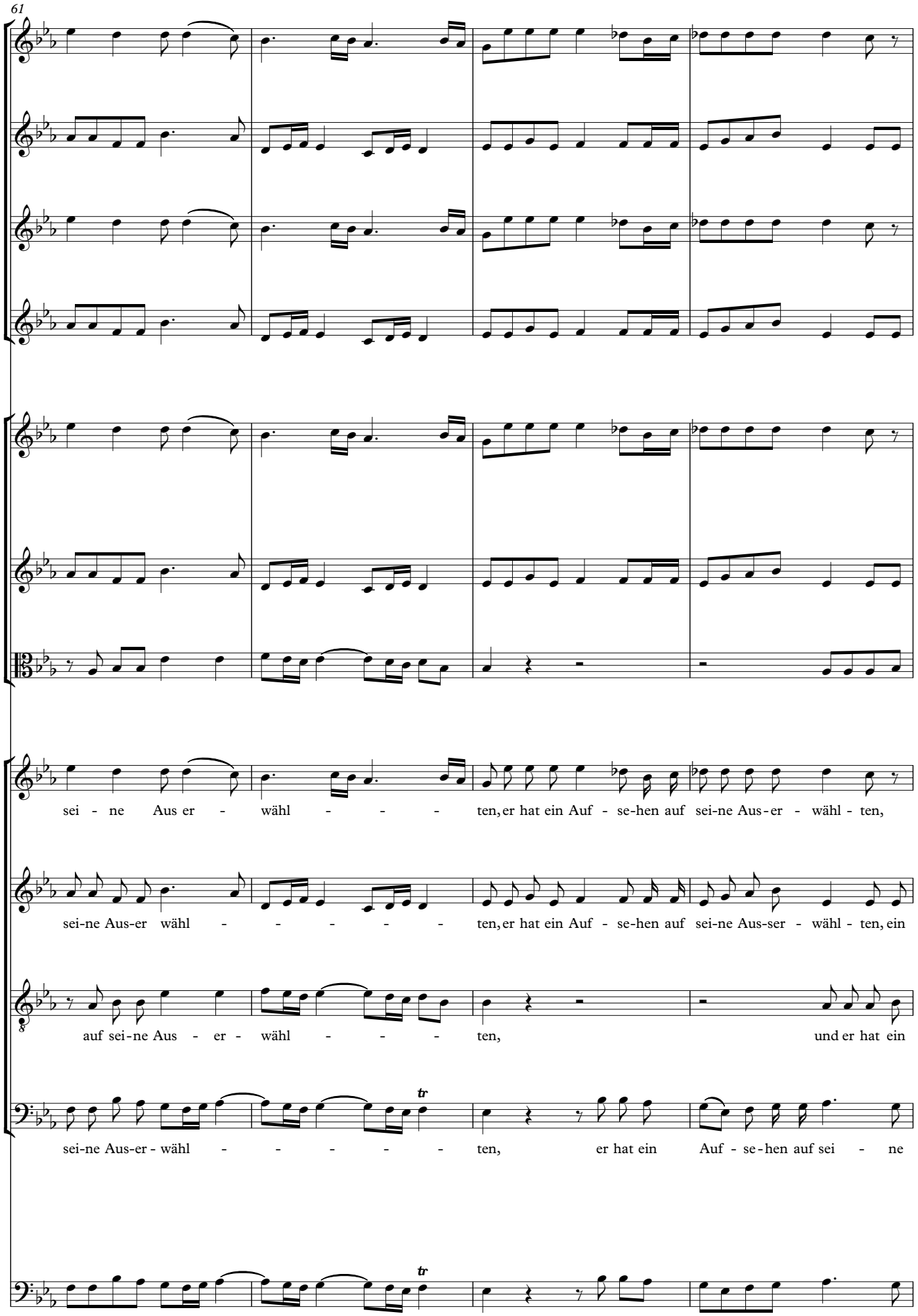
sei ne Aus - er - wähl - ten, auf sei - ne Aus - er - wähl - - ten, auf

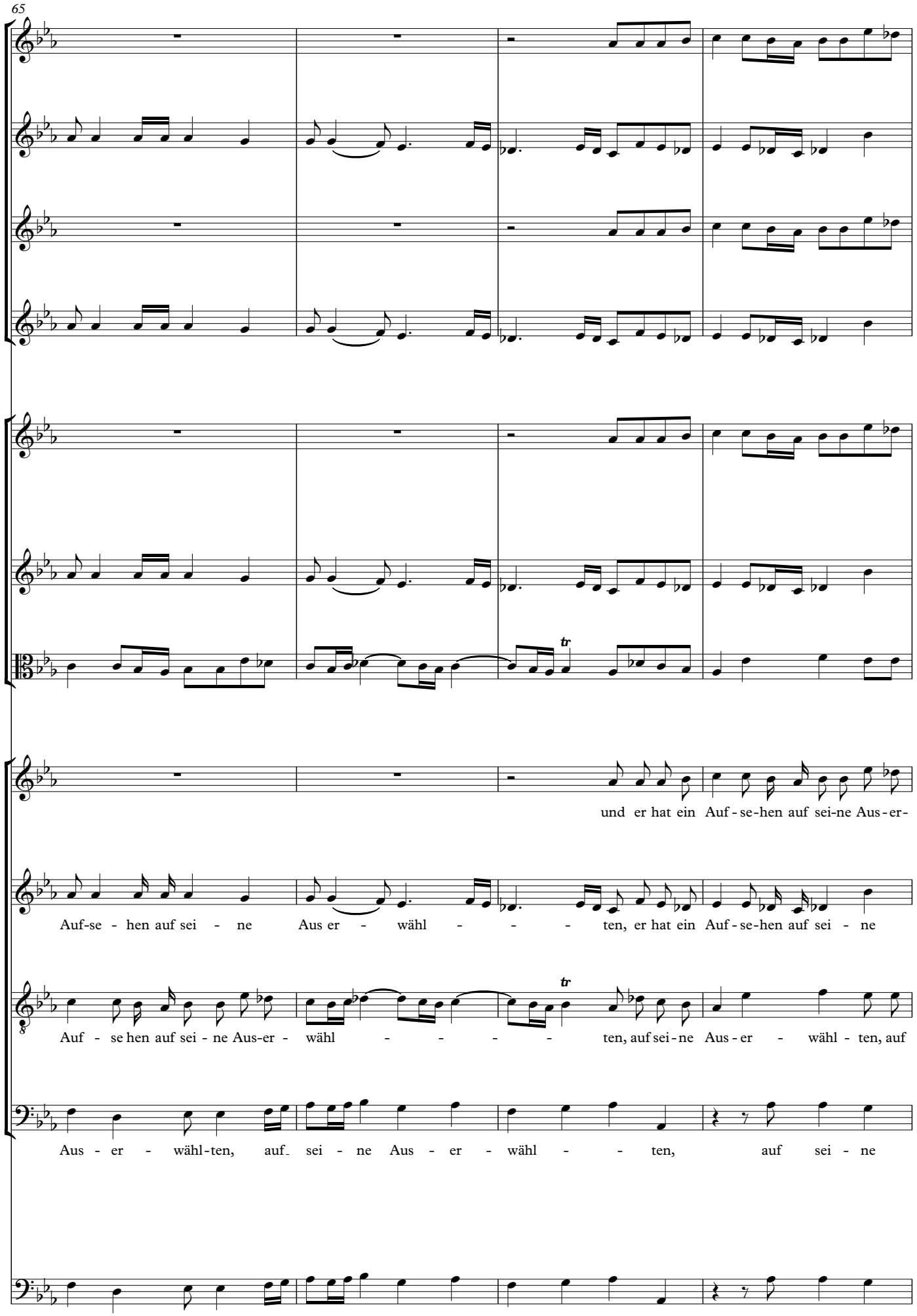
wähl - ten auf sei - ne Aus er - wähl - - - - - - ten, ein Auf - se-hen auf

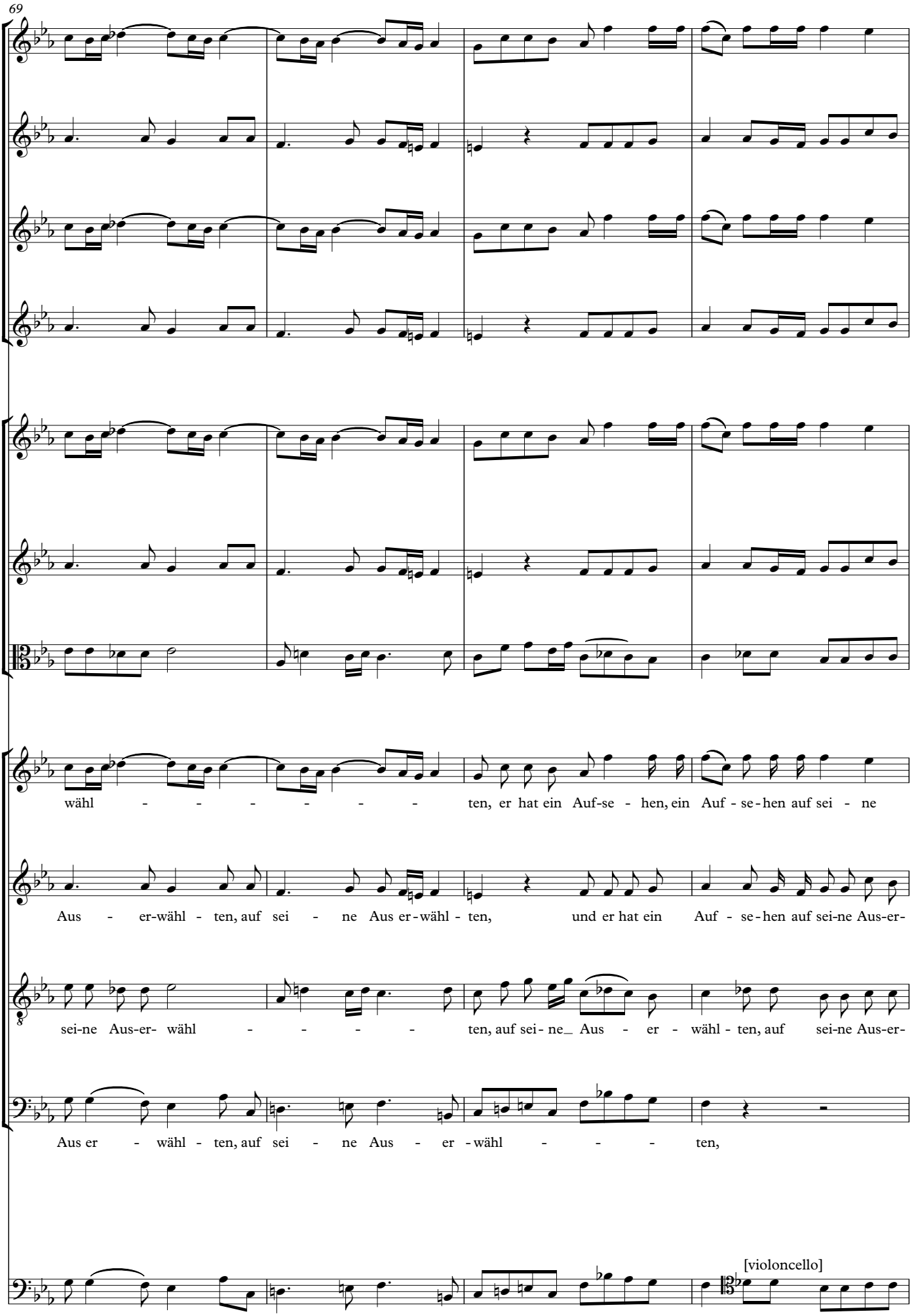
Auf - se - hen auf se ine Aus - er - wähl - - - - - ten, er hat ein Auf - se - hen

se - hen, und er hat ein Auf - se-hen auf

[violoncello] [alla bassi]


61
sei - ne Aus er - wähl - - - - ten, er hat ein Auf - se-hen auf sei-ne Aus-er - wähl - ten,
sei-ne Aus-er wähl - - - - - - ten, er hat ein Auf - se-hen auf sei-ne Aus-ser - wähl - ten, ein
auf sei-ne Aus - er - wähl - - - - ten, und er hat ein
sei-ne Aus-er - wähl - - - - - - ten, er hat ein Auf - se-hen auf sei - ne
tr
tr


65
und er hat ein Auf - se-hen auf sei-ne Aus - er-
Auf-se - hen auf sei - ne Aus er - wähl - - - ten, er hat ein Auf - se-hen auf sei - ne
Auf - se hen auf sei - ne Aus-er - wähl - - - - - ten, auf sei-ne Aus - er - wähl - ten, auf
Aus - er - wähl-ten, auf sei - ne Aus - er - wähl - - ten, auf sei - ne


69
wähl - - - - - - - ten, er hat ein Auf-se - hen, ein Auf - se - hen auf sei - ne
Aus - er-wähl - ten, auf sei - ne Aus er - wähl - ten, und er hat ein Auf - se - hen auf sei-ne Aus-er-
sei-ne Aus-er- wähl - - - - ten, auf sei - ne_ Aus - er - wähl - ten, auf sei-ne Aus-er-
Aus er - wähl - ten, auf sei - ne Aus - er - wähl - - - ten,
[violoncello]

73

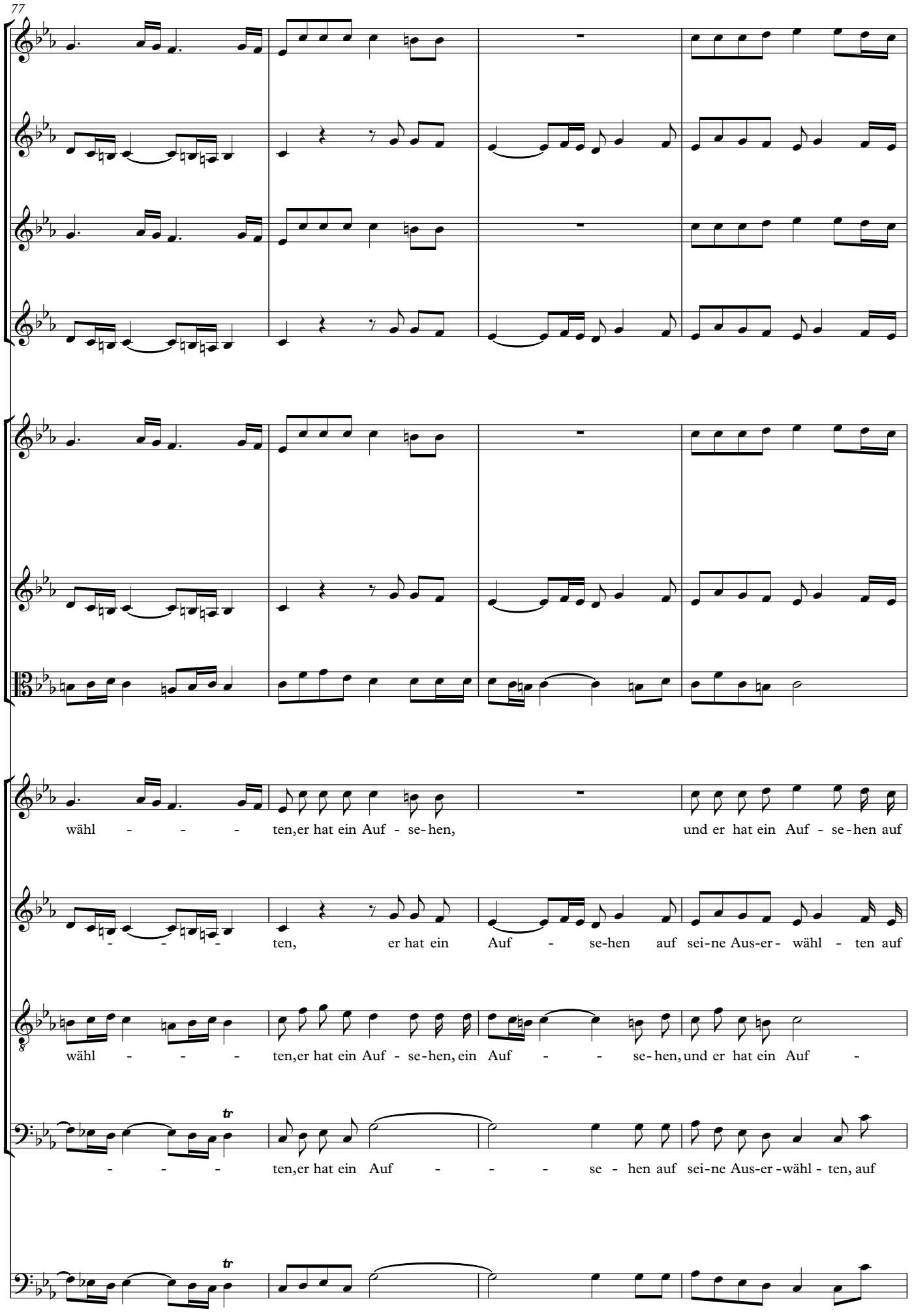
Aus er - wähl - - ten, er hat ein Auf - se-hen, ein Auf-se - hen auf sei - ne Aus - er -

wähl - - - - - - - ten, ein Auf - se-hen auf sei-ne Aus - er - wähl -

wähl - - - - - - - ten, ein Auf - se-hen auf sei-ne Aus - er - wähl- ten, Aus-er -

und er hat ein Auf - se-hen auf sei-ne Aus - er - wähl -

[alla bassi]


77
wähl - - - - ten, er hat ein Auf - se-hen,
und er hat ein Auf - se-hen auf
- - - - ten, er hat ein Auf - se-hen
auf sei-ne Aus-er- wähl - ten auf
wähl - - - - ten, er hat ein Auf - se-hen, ein Auf - - se-hen,
und er hat ein Auf -
tr
- - - - ten, er hat ein Auf - - - - se - hen auf
sei-ne Aus-er-wähl - ten, auf
tr

81

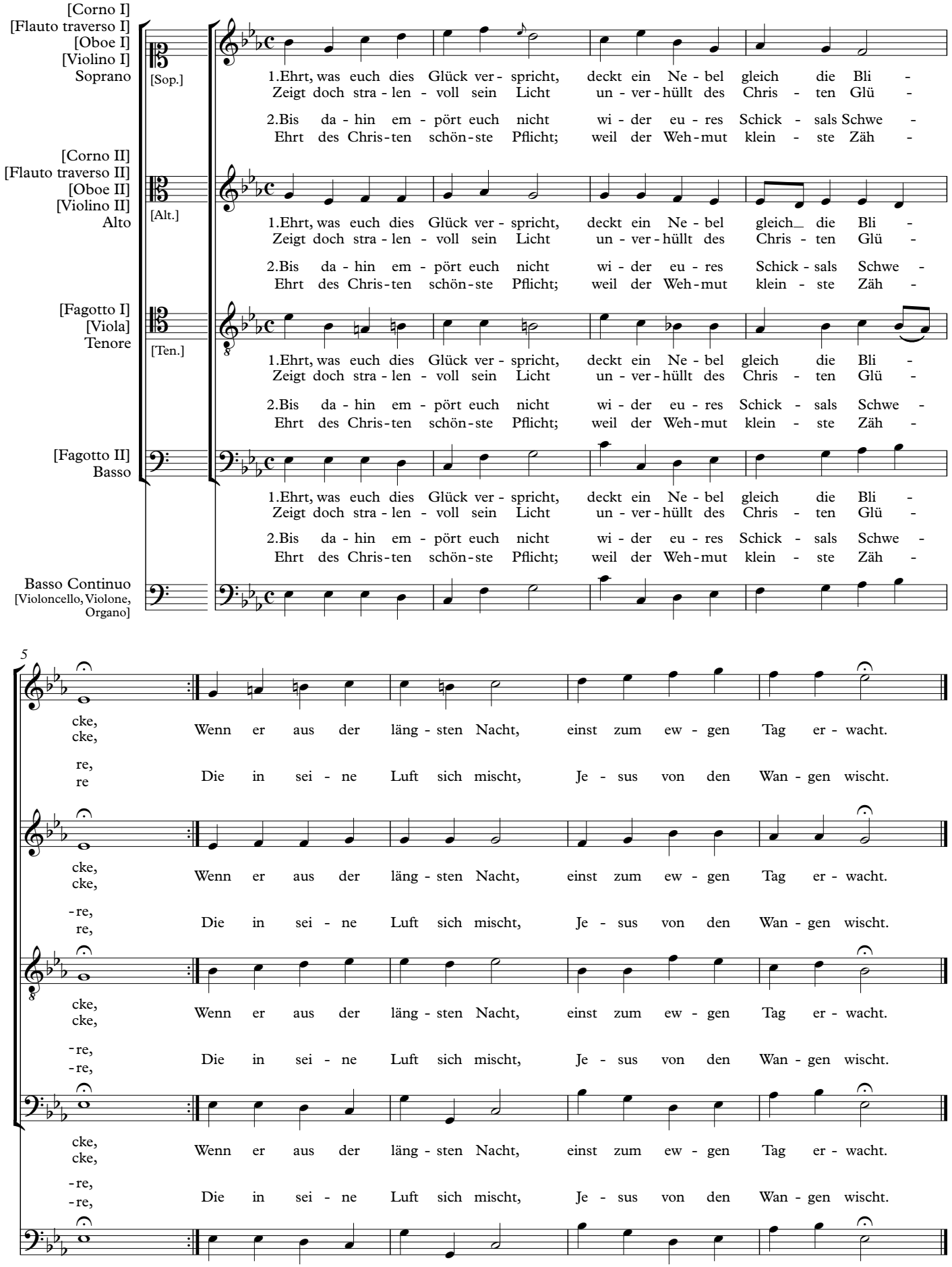
sei-ne Aus-er wähl - - - - - ten, auf sei-ne Aus-er - wähl - ten.

sei-ne Aus-er wähl - - - - - ten, auf sei-ne Aus - er - wähl - ten.

se-hen auf sei-ne Aus - er- wähl - - - ten, auf sei-ne Aus-er - wähl - ten.

sei - ne Aus-er - wähl - - - ten, auf sei-ne Aus-er - wähl - ten.

8. Chorale


[Corno I]
[Flauto traverso I]
[Oboe I]
[Violino I]
Soprano
[Sop.]
1.Ehrt, was euch dies Glück ver - spricht, deckt ein Ne - bel gleich die Bli -
Zeigt doch stra - len - voll sein Licht un - ver - hüllt des Chris - ten Glü -
2.Bis da - hin em - pört euch nicht wi - der eu - res Schick - sals Schwe -
Ehrt des Chris - ten schön - ste Pflicht; weil der Weh - mut klein - ste Zäh -
[Corno II]
[Flauto traverso II]
[Oboe II]
[Violino II]
Alto
[Alt.]
1.Ehrt, was euch dies Glück ver - spricht, deckt ein Ne - bel gleich die Bli -
Zeigt doch stra - len - voll sein Licht un - ver - hüllt des Chris - ten Glü -
2.Bis da - hin em - pört euch nicht wi - der eu - res Schick - sals Schwe -
Ehrt des Chris - ten schön - ste Pflicht; weil der Weh - mut klein - ste Zäh -
[Fagotto I]
[Viola]
Tenore
[Ten.]
1.Ehrt, was euch dies Glück ver - spricht, deckt ein Ne - bel gleich die Bli -
Zeigt doch stra - len - voll sein Licht un - ver - hüllt des Chris - ten Glü -
2.Bis da - hin em - pört euch nicht wi - der eu - res Schick - sals Schwe -
Ehrt des Chris - ten schön - ste Pflicht; weil der Weh - mut klein - ste Zäh -
[Fagotto II]
Basso
1.Ehrt, was euch dies Glück ver - spricht, deckt ein Ne - bel gleich die Bli -
Zeigt doch stra - len - voll sein Licht un - ver - hüllt des Chris - ten Glü -
2.Bis da - hin em - pört euch nicht wi - der eu - res Schick - sals Schwe -
Ehrt des Chris - ten schön - ste Pflicht; weil der Weh - mut klein - ste Zäh -
Basso Continuo
[Violoncello, Violone, Organo]
5
cke, cke, Wenn er aus der läng - sten Nacht, einst zum ew - gen Tag er - wacht.
re, re Die in sei - ne Luft sich mischt, Je - sus von den Wan - gen wischt.
cke, cke, Wenn er aus der läng - sten Nacht, einst zum ew - gen Tag er - wacht.
- re, re, Die in sei - ne Luft sich mischt, Je - sus von den Wan - gen wischt.
cke, cke, Wenn er aus der läng - sten Nacht, einst zum ew - gen Tag er - wacht.
- re, - re, Die in sei - ne Luft sich mischt, Je - sus von den Wan - gen wischt.
cke, cke, Wenn er aus der läng - sten Nacht, einst zum ew - gen Tag er - wacht.
- re, - re, Die in sei - ne Luft sich mischt, Je - sus von den Wan - gen wischt.

Critical Report

Editorial Policy

(i) Rationale

The aim of this edition is to present, insofar as possible, a reliable, scholarly text of *Die Auferstehung des Erlösers* and *Wallet ihr Seelen voll Schwermut*, based on a critical evaluation of all the source materials known to be extant (see 'The Sources'). Editorial issues specific to each of the works are discussed under 'General Remarks' in their respective sections below; likewise, important variant readings and all individual editorial emendations not covered by the general editorial principles that immediately follow are listed under 'Specific Remarks'. Whilst aiming to be as concise as possible, editorial decisions have been briefly explained and justified where considered necessary, in order to enable the reader to understand the thought process behind the editor's choices and, if desired, make informed decisions regarding the selection of alternative readings. Where only one example of an item under discussion in the commentary (e.g. a rest, trill or accidental) is present in a given bar, the note(s) to which it belongs have not been identified, as this is considered self-explanatory.

(ii) Headings and text underlay

Headings for individual movements (e.g. 'Coro' or 'Aria') are highly inconsistent in the sources, sometimes appearing in one or the other, sometimes not at all, and with

varying spellings. In the present edition, these have been replaced with standardised headings in Italian for each movement, along with movement numbers, which are likewise editorial; original headings have not been noted in order to keep the commentary as concise as possible.

The spelling and orthography of text has been regularised according to modern German practices, except for the use of ß and *ss*, which follows the sources. Hyphenation of the text and syllable divisions follow modern conventions. As far as possible, punctuation and capitalisation follow that given in the printed text booklets for each work, rather than the somewhat haphazard punctuation used by Agricola in the autographs. However, punctuation has been tacitly added or modified as required by repeated phrases, changes to word order and formal divisions of text in the music. Capital letters present by convention at the start of each line in the printed text booklets are ignored unless the word would normally be capitalised.

(iii) Score order, instrumentation and general notational principles

Where possible, editorial additions are denoted in the score itself by square brackets or dashed lines, and thus only noted in the commentary if they require further explanation. The ordering of instruments in score follows the autograph scores. Names of instruments have been standardised in Italian. All parts have been given separate staves, including those that double others or are located on the same stave in the sources, with the exception of chorales. System braces and brackets follow modern usage. Clefs have been modernised, and originals indicated on prefatory staves at the beginning of each movement. Trumpet, horn and timpani parts, following the practice

of recent editions, remain as transposing instruments. Regarding the instrumentation of the basso continuo, see section (vi) below.

Colla parte doubling instructions in the sources have been fully realised without comment, unless otherwise noted in the commentary. Bar numbers have been added at the beginning of each system above the top stave, and original time signatures and time values have been retained except where noted. Original beaming has been retained in the vocal parts in order to emphasis syllabic declamation, and where necessary stem directions, beaming and rhythmic groups in the instrumental parts have been modernised or tacitly adjusted to accord with analogous passages elsewhere in the score. Tempo directions intended to apply to the whole score are given above the top stave and the basso continuo stave.

(iv) Dynamics and articulation

The treatment of expressive markings poses a significant problem, if not a paradox, to editors of this repertoire. Agricola's autograph scores are, for the most part, exceptionally neat; where erasures and corrections occur, these are generally carried out in a meticulous fashion, and he takes care to mark in articulation and dynamics with a remarkable level of detail. Ostensibly, this might suggest that where apparent anomalies occur, they should be treated as deliberate, and not be questioned further.

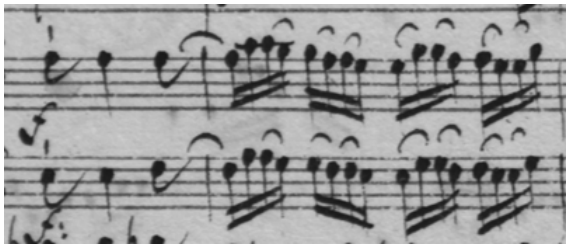
However, on closer inspection of the autographs, it becomes apparent that there are inconsistences in slurring, staccato articulation and dynamics that, if taken literally, border on the nonsensical and/or implausibly fussy, and thus require editorial intervention. Furthermore, although original performing parts produced by copyists

generally follow the autographs very closely, and often blindly transmit minor errors contained therein, they occasionally (and apparently randomly) deviate from the autograph with regards to articulation and dynamics. For the most part, there is little indication they are systematic corrections or improvements made during the rehearsal process (if they were, we would also surely expect to see the correction of other transmitted errors), so they cannot automatically be privileged over autograph readings.

Dynamic markings present relatively few problems of interpretation. As with most other markings, editorial dynamics are given here in square brackets; in most cases these are made by analogy with other parts, where they are assumed to be implied by the source rather than deliberately 'missing'. Agricola is generally quite precise about the placement of dynamic markings under a specific note—often an offbeat—for particular effects (usually *forte-piano* contrasts); however, inevitably it is sometimes difficult to tell which note the marking relates to, or there are apparent contradictions with other parts. In these cases, placement has been adjusted according to the editor's sensibilities, and/or the ambiguity noted in the commentary.

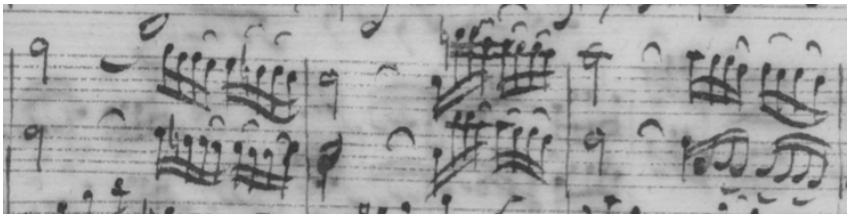
Slurring is a more contentious issue. There is a huge amount of variation in Agricola's slurring which, perhaps because of the very fact that it is so detailed, can be frustratingly inconsistent. Where regularised slurring in a passage can be reasonably assumed to be implied (according to much the same principles listed for articulation markings below), the slurring has been editorially adjusted or added, and indicated via the use of dashed slur lines. Where slurring has been adopted from a set of parts rather than the autograph, this has been noted in the commentary.

One particularly troublesome case that deserves special consideration is found in the instrumental ritornello of the first movement of *Wallet ihr Seelen*, which features a 'sighing' repeated-note motif in thirds, as seen in the violin parts (doubled by oboes) in bars 7–8:



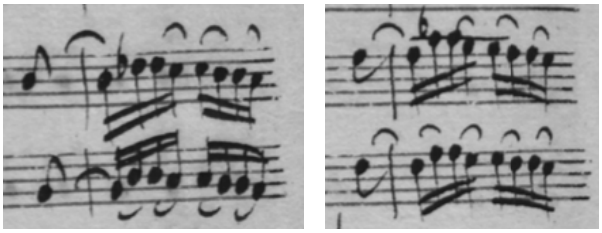
Wallet ihr Seelen voll Schwermut, autograph, No. 1, Vln I & II, b. 7 (partial)–8

As a rule, when this motif begins with a semiquaver tied from a previous note, the first two semiquavers are not slurred, in order to allow for clear articulation onto the upbeat semiquaver. This is the same articulation employed by J.S. Bach in the closing chorus to Part I of the *St Matthew Passion*, BWV 244, the ritornello of which contains a similar motif:



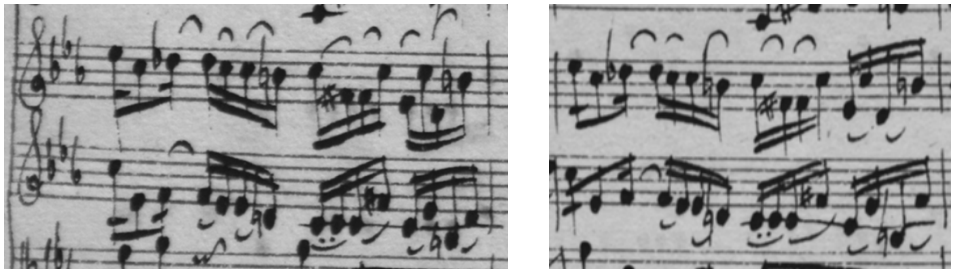
J.S. Bach, *St Matthew Passion*, BWV 244, autograph (D-B Mus.ms. Bach P 25), No. 29, 'O Mensch, bewein dein Sünde groß', Fl I & II, b. 10–12

In the autograph of *Wallet ihr Seelen*, there are passages that display contradictory slurring, where the first two semiquavers in the lower part are slurred, whilst those in the upper remain unslurred:



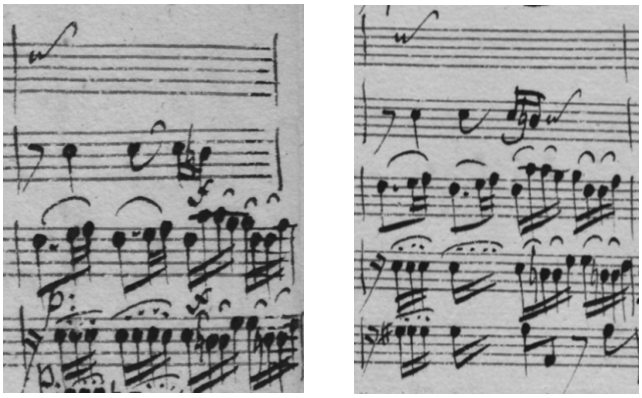
Wallet ihr Seelen voll Schwermut, autograph, No. 1, Vln I & II, b. 38b–39 and b. 67b–68

However, there are also instances where the opposite occurs:



Wallet ihr Seelen voll Schwermut, autograph, No. 1, Vln I & II, b. 11 and b. 77

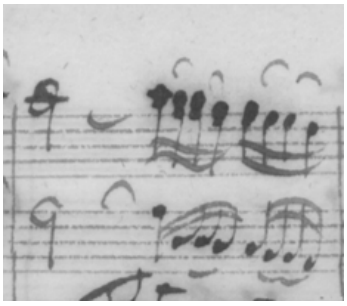
In both these cases, it is notable that these same anomalies consistently occur in repeated passages, which casts doubt on the notion that they are errors. The one place where this is not the case is in bars 10 and 76:



Wallet ihr Seelen voll Schwermut, autograph, No. 1, Ob I & II and Vln I & II, b. 10 and b. 76

Here, there are two issues at play: firstly, the fact that the upper part displays a slur on the repeat when in the opening it does not, and secondly, the fact that although a tie is not present in Vln II, which might support the idea that the first two semiquavers should be slurred, a tie is found in Ob II, owing to its modified doubling, which therefore creates an inconsistency of articulation between these two instruments at the very moment exact doubling resumes.

The question then arises as to the extent to which the editor should strive for total consistency regarding the slurring of this motif, and how this should be balanced against fidelity to the autograph; in other words, to what degree the autograph can be reasonably deemed erroneous. In the case of the *St Matthew Passion*, anomalous slurring is visible in the autograph too, at bar 74, but as an isolated instance this is more easily deemed an error (in the *Neue Bach-Ausgabe*, the first slur in the upper part is omitted):



J.S. Bach, *St Matthew Passion*, BWV 244, autograph, No. 29, Fl I & II, b. 74

For the majority of the examples given above, there are persuasive musical and philological arguments to support both editorial intervention on the one hand, and complete fidelity to the sources on the other. It is not the role of the editor to force homogeneity onto the score where an implied or more likely reading cannot easily be

determined. As a result, in this particular case, bars 39 and 68 have been altered in line with the Bach example above, but the others follow the sources; however, the user should feel at liberty to adjust them as deemed appropriate.

The most complex problem of all concerns Agricola's use of staccato articulation. Agricola routinely uses a vertical stroke to indicate staccato, rather than a dot, which may be best represented in modern notation as a wedge (although it does not imply *staccatissimo*). The degree of imprecision and micro-variation observed in the sources with regards to the deployment and placement of these stroke/wedge articulation markings (as we will call them) is so significant that it becomes completely impractical to employ individual bracket markings to denote editorial intervention in the usual manner. To do so would result in an overly fussy and cluttered appearance on the page that is distracting for the user and would still present a certain amount of ambiguity. Nor is it advisable to congest the commentary by attempting to describe in words every minor variation in stroke. The nuances of Agricola's written articulation can only be properly represented by a facsimile; for the purposes of an edition that seeks to modernise and standardise the musical text, a more practical compromise solution is needed.

As a result, in this edition, stroke/wedge articulation markings have been added without comment wherever it has been considered there are reasonable grounds to do so; that is, when it may be reasonable to assume that they are implied by the source in some way. Such cases can generally be categorised as one of the following:

(a) where the marking in the respective part is present in either of the original sources (autograph or performing parts), regardless of whether or not it appears in another source;

(b) where the marking is not present in any of the sources but is clearly implied by the presence of other markings in the respective part (for example, a group of three quavers where two quavers are marked but one is not);

(c) where the marking is not present in any of the sources but may be reasonably assumed to be implied through the presence of markings in an analogous place in the respective part (for example, in a reprise of a ritornello, where the opening material is marked but the reprise is not);

(d) where the marking is not present in any of the sources and there are no markings in the respective part, but may be reasonably assumed to be implied through the presence of markings in other parts with the same or similar musical material (for example, a trumpet and a violin part both playing the same musical line, where the trumpet is marked but the violin is not).

The editorial judgement involved in these scenarios is necessarily subjective, and so for scholarly-critical reasons the present edition has taken a reasonably conservative approach to adding implied articulation markings. The performer should feel at liberty to apply further markings as they see fit. Although, for similar aesthetic reasons, brackets have not been applied to *portato* markings, all dots in such markings where the slur is editorial (that is, written as a dashed rather than solid line) should also be automatically treated as editorial, unless stated otherwise in the commentary.

(v) Accidentals

For much of the eighteenth century, the barline held no significant for the chromatic inflection of notes; an accidental generally remained in force only as long as the note to which it was attached was repeated and without interrupting, even if this occurred over a barline.[2] An accidental was therefore cancelled by a change in pitch or a similar interruption, such as a rest. It was, however, also common for scores to employ licenses, where the performer was assumed to know an accidental should be inserted due to the sense of a passage.[3]

The application of accidentals in this edition has been modified to conform to modern practice, such that they apply to the end of the bar in which they appear, unless cancelled by a natural. Accidentals present in the sources that become redundant when converted to modern notation have been omitted without comment; in a similar fashion, accidentals that are not present in the sources but required by modern notation have been tacitly added. All cautionary accidentals have been retained, as Agricola makes a particular point of including these for the performer's benefit, and they are often useful. Accidentals considered erroneous have been corrected and noted in the commentary, as have all editorial accidentals, including those which are implied in the sources by the sense of the passage but have not been explicitly indicated.

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[2] John Caldwell, *Editing Early Music* (= Early Music Series 5) (Oxford: Oxford University Press, 1985), 57; see also Michael Talbot and Jasmin Cameron, 'Accidentals in Baroque Music (and how to treat them in editions of Baroque Music'), in Talbot and Cameron, *Editorial Techniques* (unpublished paper), 5.

[3] Talbot and Cameron, 'Accidentals in Baroque Music', 6.

(vi) The basso continuo and figured bass

The autographs give very few written markings denoting continuo performance practices (see Chapter 4 of Part I of this thesis). The terms *Grundstimme*, *Basso* and *Basso continuo* are used interchangeably to refer to the same group of continuo instruments, which in Berlin generally consisted of organ, violoncello, violone and bassoon. In Agricola's music, the bassoon sometimes serves a dual function as an obbligato instrument, and is therefore notated separately, but it still forms part of the continuo group.

The precise instrumentation denoted, or assumed to be denoted, by these terms has been added at the beginning of each movement in square brackets, and (in the case of *Die Auferstehung des Erlösers*) where the individual parts specify the use of particular instruments at certain points in the movement. These are given in the original language of the source. With the exception of a few isolated instances, noted in the commentary, neither of the autograph scores contain figures. The figuring for *Die Auferstehung des Erlösers* is therefore drawn directly from the organ part (D-Bsa SA 44, fols. 195–204). Where the source contains an erroneous figure, this has been corrected and noted in the commentary. Editorial figures are given in square brackets. For the most part, original figures have been retained, although naturals have been tacitly substituted where necessary on occasion.

Die Auferstehung des Erlösers

I. The Sources

A1. Autograph full score [1758]. Sing-Akademie zu Berlin/Notenarchiv, deposited (since 2001) in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Shelfmark: D-Bsa SA 44, fols. 1–38.

The autograph score along with sources **A2** and **A3** (see below) are all enclosed in an outside cover wrapper (fols. 1a & 204a). The wrapper is in very poor condition, showing significant tearing and creasing. In the top left-hand corner is an inscription in blue crayon that reads *C I 302 / 864*; below that, in red crayon, *Auferstehungs:* | *Music* | *von* | *Agricola*.[4] There are no stamps, stickers or other identifying markings on the wrapper.

The autograph score itself consists of a sequence of 19 loose bifolia, which are today interspersed by pieces of blank white paper for conservation reasons. Each bifolium is visibly numbered by Agricola on the top right-hand corner of the outer recto in the sequence nos. 1–19, although the number '1' is no longer visible on the first bifolium due to the top right-hand corner of the first folio having been torn or cut off at some point. A more modern foliation has also been added in grey pencil as fols. 1–

[4] RISM erroneously has 'Musik', rather than 'Music'.

38 (thus, Agricola's bifolium '1' = fols. 1r–2v, '2' = fols. 3r–4v, etc.). The structure of the autograph in relation to the movements of the oratorio is as follows:

No. 1, Chorus = fols. 1r–9v (10r–v has unused ruled staves)

No. 2, Recitative = fols. 11r–12r

No. 3, Aria = fols. 12v–18v

No. 4, Recitative = fols. 19r–20r (upper)

No. 5, Aria (Duet) = fols. 20r (lower)–22v (upper)

No. 6, Chorale = fol. 22v (lower)

No. 7, Chorus = fols. 23r–28v

No. 8, Recitative = fols. 29r–29v

No. 9, Aria = fols. 30r–37v

No. 10, Chorale = fols. 38r–38v

The heading in the top left-hand corner of fol. 1r, in Agricola's hand, reads: *Am | ersten | heiligen | Ostertage.*; unusually for Agricola, it is not signed.[5] In the bottom left-hand corner of 1r is written *Z A 302*, above which is a Ukrainian stamp. No watermarks are visible in the autograph score.

[5] Agricola often signed his name in the top right-hand corner of the first page of his autographs, which may explain why this corner of fol. 1 was neatly removed by an unknown individual at a later date. Possibly to compensate for this, an unknown hand has written *J. F. Agricola | (Auferstehung)* next to the missing corner.

A2. Set of 38 parts [c.1758], various sizes. Sing-Akademie zu Berlin/Notenarchiv, deposited (since 2001) in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Shelfmark: D-Bsa SA 44, fols. 39–204.

The collective source SA 44 also transmits a virtually complete, albeit highly convoluted, set of performing materials for the work. It is tempting, and not unreasonable, to surmise that these were used for the work's first performance, although there are some features that indicate the work received a revival performance, which clouds the dating of the parts somewhat. The contents of the extant performing materials are as follows:

fols. 39r–46v: a *Direktionsstimme*, choral score for the cantata (vocal lines and basso continuo [Nos. 2 and 5 only]); does not include the solo arias Nos. 3 and 9, or the recitative No. 4

fols. 47r–61v + one unnumbered fol.: Solo Soprano part for Nos. 3, 4, 8 and 9

fols. 62r–66v: Canto x 5 (single folio each)

fols. 67r–71v: Alto x 5 (single folio each)

fols. 72r–75v: Tenore x 4 (single folio each)

fols. 76–79v: Basso x 4 (single folio each)

fols. 80r–90v: Violino Primo

fols. 91r–100v: Violino Primo

fols. 101r–110v: Violino Secundo

fols. 111r–120v: Violino Secundo

fols. 121r–130v: Viola

fols. 131r–142v: Violoncello

fols. 143r–152v: Violon

fols. 153r–156v: Flauto primo

fols. 157r–160v: Flauto secundo [*sic*]

fols. 161r–166v: Hautbois primo (one gathering only)

fols. 167r–172v: Hautbois Secundo (one gathering only)

fols. 173r–178v: Fagotti

fols. 179r–182v: Cornu 1mo

fols. 183r–186v: Cornu 2do

fols. 187r–188v: Clarino 1mo (single bifolium, no title page)[6]

fols. 189r–190v: Clarino 2do (single bifolium, no title page)[7]

fols. 191r–192v: Clarino 3tio (single bifolium, no title page)[8]

fols. 193–194v: Timpano (single bifolium, no title page)[9]

fols. 195r–204v: Basso: für di Orgel

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[6] In order to preserve continuous foliation that is consistent with both modern codicological practices and the layout of the other instrumental parts, the foliation has been adjusted for the brass and timpani parts in the list above. The bifolium is arranged inside out, designed to lie open flat with two facing pages that can then be flipped over for the convenience of the player. The first open 'side' is foliated, or rather 'paginated', as 187/188 (from left to right), and the second as 188a/188b. Because the bifolium is constructed in this manner, if we let the page numbered 187 = 187r for our foliation purposes here (by turning it upside down so that it 'becomes' the outer recto), then 188b = 187v, 188a = 188r and 188 = 188v (which, in terms of the physical appearance of the bifolium if left unmanipulated, actually constitutes the outer recto). Thus, there is no 'true' 187v in relation to the numbering system given in the source.

[7] As for Clarino 1 in footnote 6, where 187 = 189 and 188 = 190.

[8] As for Clarino 1 in footnote 6, where 187 = 191 and 188 = 192.

[9] As for Clarino 1 in footnote 6, where 187 = 193 and 188 = 194.

All the instrumental parts have *Auferstehung von Agricola*, followed by the name of the part, written on the cover, and comprise two gatherings bound together unless otherwise noted (the solo soprano part is a *querformat* booklet). Visible watermarks include a crowned double-headed eagle with clover-leaf stems on its wings, and a heart shield covered with 'Z' (in Violin I), and a crowned, wreathed 'M' (in the *Direktionsstimme* and violoncello).

The parts constitute a very complex set of materials that presents a number of anomalies and analytical problems. The reader is referred to the discussion in Chapter 4 of Part I of this thesis for more information on their peculiarities, and for details about the scribes (of those that can be identified, they include Copyist C.H. Graun IV and Copyist Anon. Sing-Akademie 46).

A3. Libretto (text print), Berlin: Christian Siegsimund Bergemann [1758]. Sing-Akademie zu Berlin/Notenarchiv, deposited (since 2001) in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Shelfmark: D-Bsa SA 44, fols. 205–206.

This source consists of a single copy of the original printed text booklet that was used for the presumed first performance of the cantata on 26 March 1758. Compared to sources **A1** and **A2**, this source is particularly fragile and in poor condition, displaying significant tearing along the edges, although the bifolium remains intact (just). At the time of writing, it is located at the front of the box holding the materials transmitted as SA 44, despite its foliation.

The title page (fol. 205r) reads: *Die* | *Auferstehung* | *des* | *Erlösers.* | *Ein* | *musikalisches Gedicht* | *nach der Composition* | *des Königl. Hof = Componisten* | *Herrn*

Agricola | *in der Petri Kirche* | *am ersten Ostertage* | *aufgeführet* | *von* | *R. D. Buchholz.* The publisher's information is printed at the bottom of the title page, which reads: *BERLIN,* | *gedruckt bei Christian Siegismund Bergemann.* The inscription *IV. 130.* has been handwritten in the bottom left-hand corner, and the title page also bears two Ukrainian stamps.

B1. Full score copy, 1789, 34 x 21.5 cm. Evangelisch-Lutherisches Pfarramt, Pfarrarchiv, Olbernhau. Shelfmark: D-OLH Mus.arch.A. 1:1

This source is a 1789 copy of the full score in the hand of Carl Gottlieb Käßner (d. 1813).[10] The title of the work has been changed in this source to *Der auferstandene Jesus*, as evidenced from the title page, which reads:

Der | *auferstandene Jesus* | *ein Singstück* | *von* | *Herrn* | *Ramlern* | *nach der Composition* | *des* | *Herrn Agricola.* | *1789.*

According to RISM, this score contains two extra chorales that have been inserted between No. 3 (Aria) and No. 4 (Recitative) on fol. 29v. The first chorale, 'Durch seiner

[10] For more background to Käßner and sources B1 and B2, see the discussion in Chapter 4 of Volume I of this thesis.

Auferstehung Kraft', has been crossed out and below it another chorale, 'Seid getrost und hoch erfreut', has been notated.[11]

B2. Set of 10 parts, 1789, 34 x 20.5 cm. Evangelisch-Lutherisches Pfarramt, Pfarrarchiv, Olbernhau. Shelfmark: D-OLH Mus.arch.A. 1:1a

Transmitted alongside the full score copy **B1** is an incomplete set of parts, also in the hand of Käßner, as follows: S, A, T, B (solo and chorus), Vln I, II, Vla, BC, Ob I, II. The other parts were either not copied out or, more likely, have gone missing.

II. General Remarks

A1, as the autograph, has acted as the principal source. **A2** was almost certainly copied from **A1** and has been consulted in all cases where readings from **A1** are unclear or questionable. In the main, **A2** follows **A1** very closely and transmits few performance indications not found in the autograph; any performance markings that have been included in the main text but are found only in **A2** are noted as such in the commentary. The main exception is the figuring for the basso continuo which, as noted above, is found almost exclusively in **A2**. **A3** was used to verify the text.

[11] Unfortunately, I was not been able to examine either sources B1 or B2 in person, so the descriptions here are reliant on those given in RISM. See Agricola, Johann Friedrich, *Der auferstandene Jesus*, RISM ID no. 230003500.

B1 and **B2** were not available for consultation. However, these are later copies dating from after Agricola's lifetime, and there is no indication that they transmit variant authentic readings that stem from Agricola; moreover, they present a modified version of the word (as described above), which cannot be verified as authentic. As a result, they have been deemed unreliable and are not considered relevant to the text of the edition.

III. Specific Remarks

1. Coro: ***'Darum freuet sich mein Herz'***

Bar	Part	Source	Comments
5	BC	A2	Org, Fg and Vlo have note 3 as *d*; Vc has *e* (concording with A1); the unclear nature of the reading in Org suggests some kind of correction, but *d* does not accord with the harmonies in the upper strings, nor is there a suggestion from the figures in Org that a 6/5 chord is an option. A marking (cross?) above note 3 in Fg suggests an error, but no attempt to has been made to correct it; hence, *e* is the preferred reading here
9	BC	A1	Unclear whether dot above note 3 is intentional or a smudge
12	BC	A2	Stroke/wedge on note 2 not present in A1; in A2, Fg and Vlo parts have trill marking (Vc and Org have stroke/wedge)
21	Vla	A1, A2	Both sources erroneously have *b* rather than *a* (probably a copying error due to Vln doubling);

			given the extremely low pitch, *a′* also represents a possible alternative
22	B	A1, A2	Slur over last two notes; this articulation does not appear in any analogous passages (not least Alt in the same bar), so has been removed here for consistency
29	SATB	A1	Semicolon instead of comma
30–31	Vln I	A1	Apparently redundant strokes/wedges on note 4 in each bar (not present in Vln II, analogous b. 50, nor in A2)
37	BC	A2	Org, Vlo and Vc clearly have *a* (Fg has *b*, concording with A1); see the analogous comment to b. 5
47	Vln I, II	A1	Strokes/wedges above note 1 in Vln I, and notes 1 and 2 in Vln II; omitted here as not present in A2, by analogy with b. 48 and for stylistic reasons
52	Ob I	A2	Ob I doubles Fl I here rather than Vln I (before switching back to Vln I at b. 53). The *colla parte* marking in A1 is slightly ambiguous; however, Vln doubling is not only more likely (Agricola tends to write out both Fl and Ob parts if different from Vlns), but Ob II part in A2 follows Vln II, making the doubling of Fl I in A2 an anomaly
56	Sop, Alt	A1	'Tutti' is placed above Sop stave, but clearly intended for Alt
57	Vla	A1	Notes 2, 3 and 4 very smudged, possible attempt at revision or erasure; reading in main text taken from A2 (however, given the lack of correction, it is possible this is a later revision in A1 that sought to remove these notes altogether)
57	B	A1	Apparent rogue stroke/wedge present on note 5

57	BC	A2	Fg part has *pp*
59	BC	A1	*f* missing
61	SATB	A1	As for b. 29
66	Vln II	A1, A2	Note 2 reading in both sources is as given here (*a′*), despite difference with Fl II and Ob II; small possibility this is an error and should be *f♯′*, but A1 notates all parts explicitly, and Vla accounts for *f♯′* in string harmony

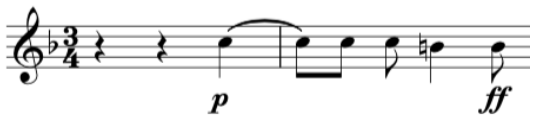
2. Recitativo: *'Die Erde bebt'*

Bar	**Part**	**Source**	**Comments**
4	B	A1, A2	Notes 3 and 4 are dotted quaver and semiquaver (erroneous); amended here by analogy with. b. 12 and 13
13	Vln I, II, Vla	A1, A2	Stroke/wedge not present in either source on note 10, Vln I; stroke/wedge present in A2 only on note 10, Vln II; stroke/wedges not present in either source in Vla
18	Vln I, II	A1, A2	Rhythm on beat 1 notated as dotted semiquaver + three demisemiquavers (modernised here)
21	Vla	A1	Last note appears to be double stop, as note an octave below (*c′*) is also present; however, this is probably earlier rejected variant, as the stem of the *c′′* is written over the top of the lower notehead/stem
24	Vln I, II, Vla	A1, A2	*tr* not present in A1; present in one Vln I part (fol. 83r), but seems to have been added later (possibly in pencil?), not present in other Vln I part; present in both Vln II parts

28	Vln II	A1	Accidental appears to have been erroneously placed in F space
34	BC	A1	Figures present

3. Aria: *'Umkränzt Maria'*

In **A2**, this movement is scored for soprano. See the discussion in Chapter 4, Part I of this thesis.

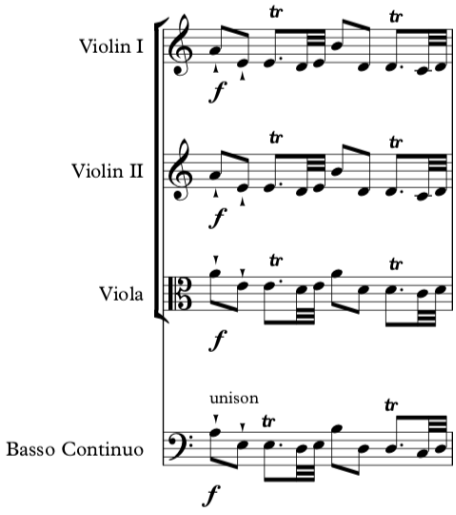
Bar	**Part**	**Source**	**Comments**
8	Cor I, II	A1	One 'Soli' written between staves, implying reference to both parts; changed here to 'solo' for each separate stave, and for analogous places following (e.g. b. 15)
10	Ob I, II	A1	As for b. 8.
17	BC	A1, A2	Strokes/wedges missing in A2; only present on note 1 of b. 17 in A1. Added here by analogy with b. 15–16
27	Vln I	A1, A2	Grace note is quaver
36	Vln I	A1, A2	Redundant *p* marking on note 1
53	Fl II, Ob II	A1, A2	Note 4 is crotchet. Another possible, but potentially less satisfying, solution is (b. 52–53): 
58	Ob II	A1, A2	Both sources have note 1 as *a''*, probable copying error by Agricola that was then transferred to A2
60	Vln I	A1, A2	Natural sign on grace note missing
73	Vln II	A1, A2	Stroke/wedge on note 1

77	Cor I, II	A1, A2	Cor I has slur with no dots; Cor II has no articulation at all. The interpretation of this is ambiguous; for consistency with analogous passages, dots added to Cor I, slur and dots added to Cor II
81	Ob I, II	A1, A2	Strokes/wedges missing, added by analogy
89	Ob I	A1	Note 1 is quaver (erroneous)
103	Ob II	A1, A2	Grace note is missing, seemingly due to erasure in A1 (probably mistaken) that was then carried over to A2
122	Fl II	A2	Note 4 is *g′* (erroneous)
125	Vln I, II	A1, A2	Only stroke/wedge on note 1, Vln I is present (others added by analogy)
126	Fl II	A1	Note 7 is *e′′* (note 5 could also conceivably be *b′*, but more likely to be untidy handwriting)
132	Ten	A3	Text has full stop after 'Welt'
134	Vln I, II	A1	Erroneous crotchet rest at beginning of bar
141	Vln I	A1, A2	Accidental missing
145–149	Ten	A1, A2	The notation of the octave in A1 implies the singer should move (through free embellishment, perhaps an arpeggio) from the lower note to the upper during b. 145–148, reaching the upper note by the beginning of b. 149. In A2, only the upper note is given
146	Vln I	A1	Last note is quaver, but without a quaver rest following
149	Fg	A1	Erroneous clef (alto), not corrected before entry in b. 154, which is notated in bass clef
150	Ten	A1, A2	Accidental missing on last note
153	Vla	A1, A2	Accidental missing
155	Vla	A1, A2	Accidental missing

158	Ob I, II	A1, A2	Note 1 is notated as two tied quavers, amended here for consistency

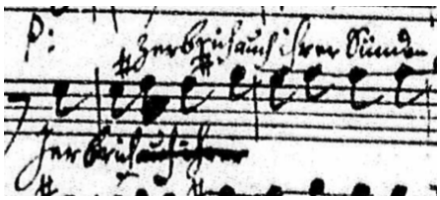
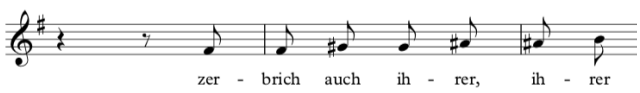
4. Recitativo: ***'Der ewge Hohenpriester'***

In **A2**, this movement is scored for soprano. See the discussion in Chapter 4, Part I of this thesis.

Bar	**Part**	**Source**	**Comments**
8ff.	Vln I	A1, A2	Placement of slur over notes 7–9 (and in analogous places in b. 10, 11) slightly uncertain; could conceivably be notes 7 and 8 only, although unlikely given clear placement of slur over three notes at the end of the movement (less certain in Vln I and Vla in b. 30). A2 has slur over the two semiquavers only throughout
14	Vln I, II, Vla, BC	A2	 This seems to be a rejected earlier version of this passage (soprano not shown here) that was then erased and replaced with a revised version in the

			autograph (see the discussion in Chapter 4 of Part I of this thesis)
20	Vln I, II, Vla	A1, A2	Articulation inconsistent in both sources (including a non-sensical stroke/wedge on last note in Vln I); regularised here for consistency with b. 14.
20	BC	A2	Org part has 'unison'
24	Vln II	A1, A2	Tie over barline missing
30	Vln I, Vla	A1, A2	Sharp accidental missing

5. Aria (Duetto): ***'Held, der den Felß vom Grabe rückte'***

Bar	**Part**	**Source**	**Comments**
29	BC	A2	Org part has 6 natural rather than 6# figure
77	Vln I, II	A1, A2	Articulation absent (added here by analogy)
81	Vln I	A1	Unidentifiable marking over last note; possibly a short trill, but this notation (rather than *tr*) would be unusual for Agricola. Not present in A2
104	Vln II	A1	Note 1 pitch very unclear, possibly *a'*, but unlikely; *c''* found in A2 and accords with melodic contour of Vln I
109–111	Alt	A1, A2	A1:  A2: 

			The A2 variant reading is in both relevant parts (Alt and *Direktionsstimme*); however, if Agricola had intended this, there would have been no need to cross out 'auch ihrer' in A1. Most likely, either the correction in A1 was misinterpreted by the scribes of A2, or the correction in A1 postdates A2, hence the A1 reading has been preferred in the main text here. However, the possibility that the A2 reading was sanctioned by Agricola (and/or that apparent underlay of the A1 correction is misleading and therefore concords with A2) cannot be ruled out.
110	Vln I, II	A1, A2	Stroke/wedge missing on last note, added here by analogy with b. 109 and b. 111
114	Vln II, Vla	A1, A2	Stroke/wedge missing, added by analogy with Vln I
119–120	Vln I, II	A1, A2	Tie over barline missing, added by analogy with b. 8–9

6. Chorale: *'Da du vom Tod erstanden bist'*

Bar	**Part**	**Source**	**Comments**
36	All	A1, A2	Pause missing

7. Coro: *'Harfe, töne Darein'*

Bar	**Part**	**Source**	**Comments**
9	Cor I, II	A1, A2	Quaver rest (presumably erroneous) before note 1

17–18	Ten	A2	Text underlay reads 'der Staub um'
27–28	BC	A1, A2	Unusually, figures present in A1; in b. 28, A1 has 5/3, A2 has 7/3 (conflation of readings given here)
38	Vln I	A1	Additional note (*d'''*) appears to be present above given note *b''*. Difficult to tell whether this has been crossed out, but not present in A2 so most likely an error or rejected earlier version
44	Ob II	A1	Natural sign missing on note 1
69	BC	A2	Org part has what looks like stroke/wedge on note 1
82	BC	A1	Uncertain whether note 1 stroke/wedge is present, as what may appears to be a marking is located far away from the notehead (actually in previous bar) and faint compared to other markings in b. 82; however, it is certainly present in all BC parts in A2

8. Recitativo col Arioso e Coro: *'Erstandner Held'*

Bar	**Part**	**Source**	**Comments**
1	Sop	A1	'Erhabner'; in A2, this is crossed out and corrected to 'Erstandner', in Agricola's hand (accords with A3); see the discussion in Chapter 4 of Part I of this thesis
1ff.	BC	A2	Organ part not figured
23	All instr.	A1	Semiquaver rest instead of dotted quaver rest

9. Aria: *'Steigt Engel, steigt Freunde der Edeln hernieder'*

Bar	Part	Source	Comments
7ff.	Tr I, II	A1	One 'Soli' written between staves, implying reference to both parts; changed here to 'solo' for each separate stave, and for analogous places following (e.g. b. 15)
10	Cor I	A1	Stroke-like marking (interpreted as wedge) above note 1, slightly to the left. Not in A2 and not present elsewhere, but may imply stroke wedges for all notes in Cor I (and, by analogy, Cor II) in this bar, in line with Tr I–II. This could also conceivably refer to Timp, but unlikely, as stroke wedges are usually placed above the notes regardless of stem direction.
11ff.	Cor I, II	A1	As for b. 7.
39	Tr III	A1, A2	Erroneously notated at sounding pitch (thus, taken literally, *b'-e'-e'-e'*)
42	Vln II	A2	*ff* under note 1
49ff.	Sop	A2	Slur does not extend over barline from b. 48 to note 1 of b. 49. Applies to all analogous readings, except b. 85
58	Ob II	A2	Note 1 is *e'*, possibly because the low C# is difficult to play on the Baroque oboe and was amended. It is not amended on note 5 of b. 62, but given this precedent, *e'* represents a viable alternative
68	BC	A2	Marking of *tasto solo* in Org part only
85	Sop	A2	Slur does extend over barline from b. 84
101	Sop	A1, A2	The diagonal line is not present in A1; this seems to have been added later in A2 to indicate an

			embellishment downwards, likely to *g′*, although the following notehead remains at *g′′*, leaving the question open as to whether the singer was to return up to the original note
101	Sop	A1	Last crotchet rest missing
112	Cor I, II	A1, A2	Note 6 is semiquaver grace note (thus, note 7 is quaver); this was probably done for space reasons in A1 and then transferred to A2. Converted here into full semiquavers for consistency with b. 11 and b. 113
123	Vla	A1, A2	Note 1 pitch is explicitly given in both sources, despite the very large interval, but *b* (rather than the given *b′*) may represent a viable alternative for performance
131	Vln I	A1, A2	Both sources have *a′*, but this seems likely to have been an error given the readings in both Sop and Ob I
149	Vla	A1, A2	Both sources have *f* rather than *ff*

10. Chorale: *'Sei hochgelobt in dieser Zeit'*

Bar	**Part**	**Source**	**Comments**
10	All	A1	Pauses absent
20	B	A1	Note is minim instead of semibreve
20	All	A1	Pauses absent
25	All	A1	Pauses absent

Wallet ihr Seelen voll Schwermut

I. The Sources

A1. Autograph full score [1757], 21.5 x 35 cm. Sing-Akademie zu Berlin/Notenarchiv, deposited (since 2001) in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Shelfmark: D-Bsa SA 183, fols. 2–22.

The autograph score along with sources **A2** and **A3** (see below) are all enclosed in an outside cover wrapper (fols. 1 & 55), which was originally a letter, as indicated by the remains of a red seal in the centre of fol. 1. In the top left-hand corner is an inscription in an unknown hand, partly illegible, which appears to read: *Der Königl: Ol Raths* | *Herrn Ditrich* | *Hochwürd*. Underneath this is written (in a different hand, in blue crayon), *ZC 441c*; below that (larger, in red crayon), *Agricola,*. The annotation directly below in grey pencil, *[Kantate „Wallet ihr Seelen voll* | *Schwermut"]* is more modern, and subsequent annotations in this hand (for example, on fol. 3r) will not be remarked on further. At the bottom of fol. 1 is 'IV. 78', along with other identifying stickers and numbers for the old and new Singakademie shelfmark systems (ZC 441c and the SA shelfmark 183, respectively), along with Ukrainian stamps.

An inside wrapper (fols. 2 & 54) presents the following on fol. 2r, written in Buchholz's hand: *Trauer-Musik* | *bei* | *der Gedächtniß-Predigt* | *für* | *die Königin Mutter*

| *Majest.* | *Wallet ihr Seelen.* | *voll Schwermuth.*[12] This wrapper contains the watermark of an eagle on breastplate 'F', with the countermark 'GFS'. The first page of the autograph score itself does not contain an original heading, unlike most of Agricola's other cantatas.

Like *Die Auferstehung des Erlösers*, the autograph consists of a sequence of 10 loose bifolia, which were originally numbered by Agricola on the top right-hand corner of the outer recto of each bifolium as nos. 1–11. Some of this original numbering has now been removed, and replaced by different foliation in grey pencil as fols. 3–22. The structure of the autograph in relation to the movements of the cantata is as follows:

No. 1, Chorus = fols. 3r–8r

No. 2, Recitative = fols. 8v–9v (upper)

No. 3, Aria = fols. 9v (lower)–13r

No. 4, Chorale = fol. 13v

No. 5, Recitative = fols. 14r–14v

No. 6, Aria = fols. 15r–18v

No. 7, Chorus (fragment) = fols. 19r–22v (upper)

No. 8, Chorale = fol. 22v (lower)

[12] RISM calls this a title page, but it is not a true original title page for the autograph itself, because it is not the same paper as the autograph and does not conform to the loose sequential structure of the autograph bifolia (see above). Instead, it functions as an inside wrapper for the entire source SA 183, as it encloses all the other materials in the same manner as the outside cover wrapper does, hence its foliation. The RISM entry also misleadingly implies that Buchholtz is the copyist of the autograph manuscript, because the inside wrapper is included in its description of that section of the source.

As explained in Chapter 4 of Part I of this thesis, there was originally another bifolium or a single leaf on which the beginning of the chorus 'Die Heiligen Gottes sind in Gnaden' (No. 7) was located, which is now missing. This also accounts for the discrepancy between Agricola's original numbering and the number of extant bifolia. The autograph contains the watermark of a crowned double-headed eagle, on heart shield 'Z', with wings covered with cloverleaf stems.

A2. Set of 7 parts [1757], various sizes. Sing-Akademie zu Berlin/Notenarchiv, deposited (since 2001) in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Shelfmark: D-Bsa SA 183, fols. 23–51.

Along with the autograph score, the collective source SA 183 also transmits an incomplete set of parts that was used for the original performance of the cantata. These are as follows:

fols. 23r–34v: a *Direktionsstimme*, short score for the cantata (vocal lines, instrumental melody line and basso continuo), incomplete (missing Nos. 4, 7 and 8)[13]
fol. 35r (35v has unused ruled staves): Soprano part for No. 4
fol. 36r (36v is blank): Alto part for No. 4
fol. 37r (37v has unused ruled staves): Tenor part for No. 4

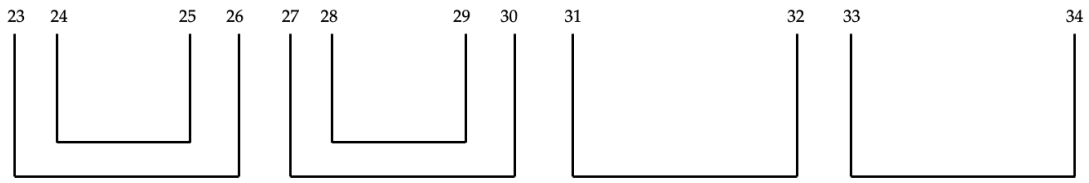
[13] RISM incorrectly states that the *Direktionsstimme* is missing the second aria, No. 6, which in fact is located on fols. 31r–32v.

fols. 38r–49v: Solo Soprano part for Nos. 2, 3 and 6 (vocal lines, instrumental melody line and basso continuo)

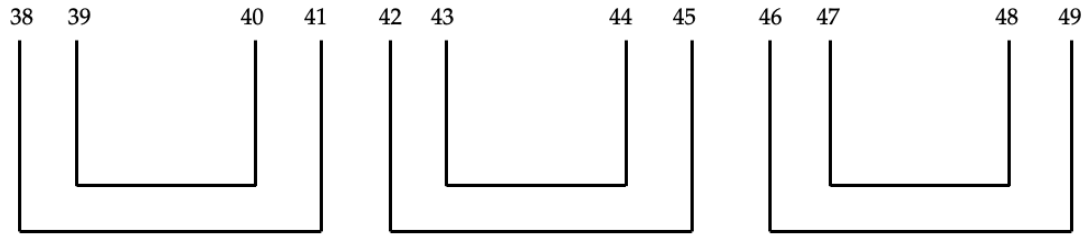
fols. 50r–50v: Solo Bass part for No. 5 (vocal lines, instrumental melody line and basso continuo)

fol. 51r (51v is blank): Bass part for No. 4

The extant performing materials can thus be divided into four distinct groups: the *Direktionsstimme* (fols. 23r–34v), the vocal parts for the chorale 'Den heissen Gram' (No. 4), the solo soprano part, and the solo bass part. The gathering structure of the *Direktionsstimme* is as follows:



The solo soprano part is a bound *querformat* booklet, and consists of three gatherings of two nested bifolia each, as follows:



The only visible watermark in the parts is a crowned coat of arms with the letter 'M' between branches, on fol. 27. The hands of two Berlin copyists can be seen in the parts: Copyist C.H. Graun IV, and Copyist Anon. Sing-Akademie 18.

A3. Libretto (text print), Berlin: George Ludewig Winter, 1757. Sing-Akademie zu Berlin/Notenarchiv, deposited (since 2001) in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Shelfmark: D-Bsa SA 183, fols. 52–53.

This is the only known extant copy of the original printed text booklet that was used for the first performance of the cantata on 19 August, 1757. The title page (fol. 52r) reads: *Musikalisches* | *Trauergedicht* | *über den Tod* | *Ihro Majestät der Königl. Frau Mutter* | *Sophien Dorotheen,* | *verwittweten Königin von Preussen &c. &c.* | *vom* | *Herrn Lieberkühn;* | *und durch den Königl. Preußischen Hofcomponisten* | *Herrn Agricola* | *in Noten gesetzt.* At the bottom of the title page is printed: *Die Music wird den 19ten August um 4 Uhr Nachmittags in der Petrikirchen veranstaltet* | *durch* | *Rudolph Dietrich Buchholz* | *Berlin,* | *gedruckt bey George Ludewig Winter.* | *1757.*

Fol. 52v of the text booklet contains the complete text of a chorale, 'Erscheine Tag, der meinen Geist', which, according to a note printed above it, was sung by the congregation before the cantata to the tune of another melody: *(Wird von der Geminde mitgesungen, nach der Mel. Ich bin ja HErr* | *in deiner Macht &c.)*.

II. General Remarks

Aside from its obvious privilege it carries as the autograph score, **A1** also represents by far the most complete source for this work, so it acts the principal source for the edition. **A2** has been consulted in all cases of questionable or problematic readings in **A1** regarding the vocal, continuo and Violin I parts; for simplicity, other variant

readings and errors present in **A2** have not been noted. **A3** was used to verify the text of the work.

There is a question mark over the instrumentation of the continuo in this work, because in **A1** the instrumental bass line is marked specifically as 'Orgel' (or is not given a label at all). Whether this should be taken literally is open to interpretation. Unlike in many of Agricola's other cantatas where the organ is given its own staff, it does not function here as an obbligato instrument, and other instruments are shown to participate in the continuo group at various times: in No. 1, the bassoon doubles the organ part, which normally would also imply the presence of stringed instruments, and in No. 7 a violoncello is specifically indicated as part of the *basso* group. Nonetheless, it is unusual in Agricola's scores for 'Orgel' to be synonymous with an entire continuo group, and the possibility that organ alone was used in these movements cannot be ruled out. In the absence of a definitive answer to this question, the labelling of the continuo here follows **A1**, with suggested additions in brackets.

As noted above, the autograph score has come down to us in an incomplete state: the beginning of No. 7 is missing. Unfortunately, it cannot be reconstructed using **A2**, as none of the parts transmit this movement at all, and any reconstruction would thus require a great deal of free composition. Similarly, as none of the instrumental parts for *Wallet ihr Seelen* have been transmitted, there are no figures present in the source material.

It was not considered appropriate here to attempt a reconstruction of either the missing section of No. 7 or the figured bass, as such tasks lie outside the scope of a scientific scholarly-critical edition. They are nonetheless both desirable in order to

make the work fully performable, and should be undertaken in the future for inclusion in any performing materials derived from the edition.

III. Specific Remarks

1. Coro: *'Wallet ihr Seelen voll Schwermut'*

Bar	Part	Source	Comments
27	Vln I, II	A1	Crotchet rest is absent (erroneous)
28	Vln I, II, Vla	A1	Redundant *ff* marking given at start of bar
30–31	Fg	A1	Notes given in small type are editorial and are not present in A1, which displays a blank stave here, with neither rests nor an indication for *colla parte* doubling of BC marked. There is no musical reason for Fg to drop out after note 1 of b. 30, particularly as a cue sign at the beginning of the next system in A1 (b. 32) shows it is to double BC. As a result, it seems likely some kind of doubling was intended and Agricola forgot to mark it in. The editorial suggestion here is based on the observed reduction of four repeated quavers in BC to one minim in Fg that immediately precedes the second half of b. 30, but a direct doubling of BC certainly represents an alternative possibility; similarly, the two quavers at the beginning of b. 31 could be replaced with a crotchet *f*
35	Vln I, II	A1, A2	Slurring given in Vln I (Vln II is *colla parte*) is inconsistent in both sources; A1 appears to have first slur on notes 2–4 only, whilst third slur

			(repetition of this motif) shows it has been extended from an original three-note slur (notes 10–12) to a four-note slur (to note 13); the endpoint of the first slur in A2 is unclear, whilst the third only extends from notes 10–12. For consistency, both slurs in the main text are given across four notes, but a slurring of only three notes to the end of each semiquaver group represents a viable alternative reading
36	Vln I, II	A1	Unclear whether the forte dynamic is meant to apply to Vlns in addition to Obs, but the presence of a new *p* marking on note 2 would suggest *f* is implied on note 1
39	Ob II, Vln II	A1	Slur over notes 1 and 2; see the discussion above in 'Editorial policy'
40	Vla, Fg, BC	A1, A2	The slurring here departs from that found in analogous passages (compare b. 15 and b. 44, for instance), but there are compelling reasons to view these differences as deliberate. Although A1 gives a slur in Vla on notes 5 and 6, and another slur across notes 6–8, thus apparently non-sensical, it also shows the tip of another slur behind the latter that began on note 7, which was then overwritten showing an extension to note 6; the same phenomenon can be even more clearly observed in BC, where an attempt has also been made to cross out the slur on notes 5–6. The reason for this change in slurring appears to concern the change in dynamic on note 6, the realisation of which would be at odds with two-note slurring and

			which does not occur in analogous passages; A2 supports a reading of a three-note slur
41	Vln I	A1	Apparent stroke/wedge on last note
49–50	Vln I	A1	It is entirely possible the last note of b. 49 and the first of b. 50 should be tied, to conform with previous bars and with Sop, particularly given that, in A1, b. 49 is at the end of a system, which is more susceptible to the omission of slurs and ties across barlines; however, the indication of a slur across notes 1 and 2 of b. 50—not present in analogous passages in the preceding bars—perhaps counts against this hypothesis somewhat
52	Vln I	A1	As for b. 41
52	Alt	A1, A2	Natural accidental missing
53	Ob I	A1	Unidentifiable marking above note 1
57	Vla	A1	Note 2 reading slightly unclear, notehead just touches *c′* line, but almost certainly *d′*
61–63	Fg, Org	A1	The point at which the articulation implied by A1 and added here editorially ceases is open to interpretation; here, it has been defined by the resumption of the exact doubling of BC by Fg, which would seem to preclude the use of this articulation (and is surely partly the reason for the modification of Fg in b. 60–63)
68	Ob II, Vln II	A1	As for b. 39
72	Vla	A1	Although there is an erasure in A1 over notes 3–5, which coincides with the absence of articulation, this seems to not have been related to any removal of articulation that was once there. Rather, the small patches of script that are still visible, and the

			fact that the erasure extends onto the stave itself, over which the noteheads have been written, indicate that the erasure probably related to a change or correction of note pitches; as a result, editorial articulation has been added by analogy with Vln I and II and b. 73
73	Ob I, Sop	A1, A2	Both sources have last note as *b'* flat, but could conceivably be *b'* natural (unlikely, however)
76	Ob I, Vln I	A1	Slur over notes 1 and 2, but not present in A2; see the discussion in 'Editorial policy' above

2. Recitativo: ***'Gelagert auf dem Schmerz'***

Bar	**Part**	**Source**	**Comments**
6	Vln I, II	A1, A2	Flat accidental on note 6 missing
6	Vla	A1	Erroneous semiquaver rest after quaver rest
7	Vln II	A1	Accidental missing
20	Vln II, Vla	A1	Erroneous tie to next bar (at end of system, as for Vln I; not present at beginning of b. 21 on next system)
20	BC	A1, A2	Notated as two tied minims
29	Vln I	A1, A2	Accidental missing on note 2

3. Aria: ***'Jammert Wehmut, bange Töne'***

Bar	**Part**	**Source**	**Comments**
1	BC	A1	The autograph gives the appearance of a staccato dote above note 3, but in reality this seems to be an

			unfortunately placed full stop after the tempo marking
11	Vln II	A1	Last note unclear, possibly *b′* flat but most likely corrected to *g′*
32–33	BC	A1, A2	Articulation not present, added by analogy with b. 31 and other parts
36	Sop	A1	Note 1 is erroneously dotted
42	Fl I, II	A1	Ties missing, added by analogy with Obs and Fgs
56	Vln I	A1, A2	Single slur under all quavers, amended to accord with other parts
70	BC	A1, A2	As for b. 45
73	Vln I, II, Vla	A1, A2	A clear erasure has been applied here in A1; originally, each part had a single quaver at the start of the bar (Vln I: a′′; Vln II: *c′′*; Vla: *e′* flat). This has been replaced with a whole rest sign in each part. In A2, the *Direktionsstimme* has a *colla parte* cue marking that seems to indicate Vln I should follow the soprano, whilst the separate soprano part has no notation in ths bar at all. The main text here follows A1 (see the discussion in Chapter 4 of Part I of this thesis, and also the comment for b. 104)
75	Sop	A1	Accidental missing on note 2
80	Ob I, II	A1	*pp* marking is written as *p.p.*; given that both oboes are noted on the same stave in A1, it is possible that this is in fact two *p* markings, one for each instrument, although such notation would be unusual for Agricola, particularly given that the articulation in the same bar probably applies to both instruments
83	Ob II	A1	This bar is notated on the Fg stave, apparently erroneously. The Fg stave itself in this system was

			erroneously notated in treble clef and later corrected to bass clef, which may have been part of the confusion. In any case, this passage makes no sense in bass clef, and the next bar in Fg is blank; given these facts duetting nature of Obs I and II throughout, there is no doubt this was meant for Ob II
84	Vln I	A1	Single slur over all quavers
87	BC	A1, A2	Single slur under all quavers; amended for consistency with similar passages
104	Vln I, II, Vla	A1, A2	A similar situation to b. 73, except here A2 does accord with A1 in presenting a whole bar rest; the original notation in A1 once again consisted of a single quaver in each part at the start of the bar (Vln I: *b′* flat; Vln II: *g′*; Vla: *e′*)
104	Sop	A1	Whether the slur extends here to note 3 is open to conjecture
108	Vln I, II, Vla	A1, A2	As for b. 104
113	Vla	A1	Accidental missing on last note
116	Sop	A1, A2	The reading of *d′′* flat is clearly present in both sources, and has been followed here, despite the fact that a *d′′* natural that accords with b. 41 would be musically plausible
122	BC	A1, A2	As for b. 87
124	Vla	A1, A2	Vla in A1 appears to clearly have the slur only over last three quavers; BC is less clear, but appears to concord with Vla. A2 has the slur in BC over the last four quavers (Vla is not notated, given this is a short score), concording with b. 4, which has been followed here

133	Vln II	A1	Note 1 is represented by a cue *colla parte* marking, which indicates the doubling of Vln I by Vln II at the unison (i.e. *g'*), before a leap of an octave to *g* (which is notated). This creates an awkward series of leaps from *a* to *g'* and then to *g*, which is probably erroneous; hence, note 1 in b. 133 has been altered to *g* to create a smoother, more plausible line

4. Chorale: *'Den heissen Gram'*

All pauses are editorial.

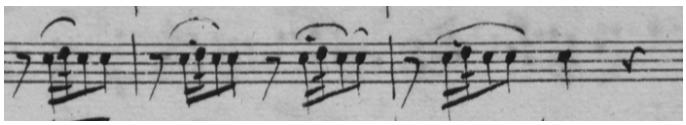
Bar	**Part**	**Source**	**Comments**
1ff.	All	A1, A2	Although the time signature is given in both sources as C, the beat unit is a minim. Unlike in *Die Auferstehung des Erlösers*, there was no compelling reason to keep the original time values, and they have thus been halved in the main text here for ease of reading

5. Recitativo: *'O Friedrich, dessen Lorberkranz zu blühend ist'*

Bar	**Part**	**Source**	**Comments**
13	Vla	A1, A2	Accidental missing
15	Vln I, II, Vla, BC	A1, A2	Accidentals missing
16	Vln I, II	A1, A2	Semiquavers are beamed in groups of two; changed here to accord with b. 10

18	Vln I	A1, A2	Note is minim (although A2 has a very short stem, almost as if the scribe has realised the mistake!); changed here to semibreve to accord with Vln II and Vla
19–20	Vln I	A1, A2	Tie over barline missing, added by analogy with Vln II and Vla
28	BC	A1	Stroke/wedge missing on note 1

6. Aria: ***'Erfüll ihr Auge mit Entzücken'***

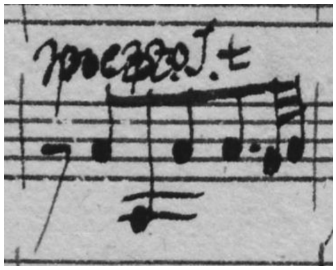
Bar	**Part**	**Source**	**Comments**
1ff.	Cor I, II	A1	The slurring of the initial motif is very inconsistent, sometimes appearing to extend across just two notes (as in b. 1, Cors, notes 1 and 2) and sometimes all three notes (as in b. 2, Cor II, notes 4–6, and b. 3, Cors, notes 1–3). For consistency, the slur across three notes, which occurs more frequently than the two-note slur, has been preferred and applied throughout the main text here, unless otherwise specified
1	Cor II	A1	Erroneous dot present after note 4
5	Vln I	A1, A2	Notes 1–4 beamed together; amended here to accord with beaming in b. 6
10	Sop	A1	Dot missing on note 4
12	BC	A1, A2	Articulation dots missing
17–19	Vln I	A1, A2	A1:  Slurring is very inconsistent in A1; A2 has slurs across the first two notes of every group, but with no

			other articulation; in the main text here the slurs have been standardised according to Vln II in b. 19
20	Sop	A1, A2	Placement of first slur somewhat ambiguous in A1, could conceivably extend to note 3; the reading here accords with the slur placement in b. 23. This slur is not present in A2, and the second slur only extends across notes 4–5 (probably a careless copying error)
21	Vln I	A1, A2	In A1, slurs extend across all four notes of each group (this can probably be interpreted as shorthand equivalent to the separation of slurs seen previously); dots missing in second group. In A2, slurring as for b. 17–19 (see above)
22	Vln I, II, Vla	A1, A2	The articulation here has been left according to the readings in both sources, but arguably it should be standardised and articulated in the same manner as b. 19
25	Vln I, II	A1, A2	Articulation dots absent (slurs only)
28	BC	A1	Note 2 was originally *c*, which has been lined out and changed to *e* flat
32	Vla	A1	Crotchet rest missing
35	BC	A1	Articulation dots added
38	Cor I, II	A1	Articulation dots added in Cor I, all articulation added in Cor II
39–40	Sop	A1	Placement of trill ambiguous, appears to be placed over semiquaver rather than quaver (particularly in b. 40); however, placement over quaver is clearly the correct reading, as shown in A1 b. 41 and A2 b. 39–41
47–48	Vln I, II	A1, A2	Slur over notes 9–11 (last triplet group) not present in A1 or A2 in b. 47; only present in A2 in b. 48

49	Sop	A1, A2	End of slur ambiguous in A1 and in *querformat* Sop part in A2 (f. 47v), and could conceivably extend to note 3; reading here accords with second slur in b. 49 and with the *Direktionsstimme* in A2
50	Vla	A1	Erroneous extra quaver rest between notes 3 and 4
54	Vln I, II	A1, A2	Last four notes are (and should be) beamed as for analogous passage in b. 53 (not possible to typeset in the text here)
56	Vla	A1	Last note very unclear in A1, could be *e'* flat; reading of *f'* given here accords with b. 5
78	Vln I, II	A1	Grace note is crotchet; amended here to accord with Sop
79–80	Vla, BC	A1, A2	Placement of *f* in b. 79 uncertain in A1 (possibly under note 3 instead); A2 has no dynamic in b. 79, and has *f* instead of *p* in b. 80
81	Vln II	A1	There is no indication in A1 that the lower note is not deliberate, hence its inclusion here; however, it does seem rather out of place, and the performer may wish to consider omitting it
86	Vln I	A1	Placement of end of slur follows Vln II and b. 90
113	All	A1	Common (C) time signature instead of Cut time signature (NB: *Direktionsstimme* in A2 also has Common time signature at b. 1, for Sop and BC staves only; top stave is Cut time)

7. Coro (fragment): *'Die Heiligen Gottes sind in Gnaden'*

Bar	**Part**	**Source**	**Comments**
13	Alt	A1	Natural sign missing; accidentals retroactively applied by analogy with b. 14, and b. 13 in Ten

20	Ten	A1	Quaver rest missing, which may be an error or indicate note 3 should be a crotchet (in which case the quaver is an error)
20	BC	A1	Erroneous quaver rest between crotchet rest and last note
24	Vln II	A1	Quaver rest missing
24	Vla	A1	Quaver rest missing after note 2; note 2 changed from quaver to crotchet to accord with BC
24	Alt	A1	Note 2 is crotchet (erroneous)
24	B	A1	Natural sign on last note is missing (taken from BC)
27	Ten	A1	Pitch unclear for last note; the original pitch was probably *d′* (still visible), which has then been changed to *f′* (stacked on top)
28	B	A1	Crotchet rest missing
32	Alt, Ten	A1	Crotchet rests missing
34	Vln I	A1	 Marking unclear due to overwriting/correction; possibly *poco f* (as given in the main text here)
38	All	A1	Single barline at beginning of bar, changed here to double barline for clarity
76–77	BC	A1	Tie over barline missing, added here to accord with B
77	Ten	A1	Note 6, natural sign missing (according to 18th century convention); must be natural to accord with Alt, however

8. Chorale: ***'Ehrt, was euch dies Glück verspricht'***

All pauses are editorial.

Bar	Part	Source	Comments
1ff.	All	A1, A2	Although the time signature is given in both sources as Common time, the beat unit is a minim, and is notated with eight minims per bar. There was no compelling reason to keep the original time values, and for ease of reading they have thus been halved in the main text here, with barlines added every half bar of the original