

**JOHANN FRIEDRICH AGRICOLA
(1720–1774)**

**A CRITICAL STUDY AND CATALOGUE OF THE
MUSICAL SOURCES**

Volume III

A thesis presented by

ANDREW LESLIE FRAMPTON

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
University of Oxford
June 2021

PREFACE TO THE CATALOGUE

The final part of this thesis presents a catalogue of all the known musical sources, both manuscript and print, that are directly connected with Johann Friedrich Agricola as either composer or scribe. It includes a wealth of information, corrections and references to new sources that are not found in RISM or other databases such as Bach-Digital. The catalogue is divided into two parts.

Part A presents the first thematic catalogue of the musical works of Agricola, the *Agricola-Werke-Verzeichnis* (AgWV). It is divided into five sections:

- I. Cantatas, Oratorios and Masses
- II. Lieder, Canzonettas and Songs
- III. Stage Works
- IV. Instrumental Works, Arrangements, Studies and Varia

Anhang/Appendix: Works of Doubtful Authenticity, including lost works attributed to Johann Friedrich Agricola

As a catalogue of musical works, the AgWV does not include Agricola's theoretical or literary works, which require separate evaluation. Although the majority of the works in Section I are sacred, and those in Section II secular, the decision to divide these sections based on musical genre reflects the fact that some works, such as the secular *Triumph-Lied* in Section I and the songs from *Geistliche Oden* in Section II, are transmitted alongside and share prominent musical features with the other works in

the section in which they are found. Due to the great difficulty of establishing the precise date of many of Agricola's works, and the high probability that—especially for the sacred works—some dates of composition will have to remain provisional, the works in Section I have been ordered according to the church year or occasion, rather than chronologically. The majority of works in Section II, by contrast, survive in dated printed sources, and so have been ordered chronologically by date of first publication. Works in Section III are ordered first by sub-genre and then, insofar as possible, chronologically. Owing to the comparatively little instrumental music that Agricola composed, and the blurred lines of definition between some music written for potential instrumental performance and/or theoretical study (such as the *Kontrapunktische Übungen*), Section IV incorporates several different genres and is likewise ordered as such. Lost works known or highly likely to be authentic are included in the catalogue in their relevant categories, whilst lost works attributed to Agricola but of uncertain authenticity are listed in the appendix. A group of unassigned catalogue numbers have been included at the end of each section in order to facilitate the inclusion of additional works in the future.

For each work in the thematic catalogue, the occasion (if applicable), date of composition or first performance (if either are known), text author (if applicable) and scoring are given, followed by one or more musical incipits. For those works in several movements, incipits are provided for the beginning of each movement. Where possible, these are always taken from the autograph, or otherwise the most reliable or comprehensive source. In the cases of vocal works, where the first vocal entry is preceded by an instrumental introduction, both are given; the instrumental melody is always taken from Violin I unless otherwise noted. To avoid the catalogue becoming

unnecessarily unwieldy, movements in several sections that incorporate (for example) significant time signature and tempo changes have not been given multipart incipits, except in special cases where it was considered necessary in order to represent the overall character of the movement. Movement numbering in operas has been reset without reference to scene markings in the sources, which are sometimes contradictory and provide a level of detail that is unnecessary here. Beaming from the original sources has been retained, but clefs and spellings have been modernised and the use of accidentals follows modern practice.

Where the authenticity of a work is or has been at all unclear or in question, a brief note on authenticity is given, explaining the reasoning for the work's inclusion in the catalogue. In the Appendix, every entry contains a discussion of the work's authenticity. Each entry closes with a complete list of known sources for the work, subdivided into source type with information about number of parts or scribes (if known), followed by a selection of relevant key literature, although this makes no pretence of being exhaustive. As a rule, literature that predates Hermann Wucherpfennig's dissertation of 1922 is considered historical and is thus omitted, except in cases where it serves as a key reference for the existence of the work. Any known editions or recordings of the work are also listed.

Part B presents a descriptive catalogue of *Fremdwerke*: that is, manuscript copies of works by other composers that, in whole or part, are in the hand of Johann Friedrich Agricola. The entries are ordered by composer and then alphabetically by work. Any manuscript copy that contains his hand is listed, including those that are mostly in the hands of other scribes and only contain annotations or headings by Agricola. Although the catalogue gives an excellent portrait of the breadth of sources

owned by Agricola, it is not intended to be a reconstruction of his musical library, so manuscripts or prints that he is known or suspected to have owned but do not contain his hand are not listed.

Each entry lists the genre/occasion of the work in question, the bibliographical citation (RISM sigla of libraries and shelfmarks), a possible date for the source (with cross-references to RISM and *Bach-Digital* if these significantly differ and/or there is doubt about the dating), a brief physical description of the source with any relevant headings, and any watermark data available. Where the numbering of individual works by Johann Sebastian Bach differs in the forthcoming third edition of the BWV (BWV³) from previous editions, these have been given in parentheses. For the benefit of interested readers and future scholars working on these sources, a few broad palaeographic features have been noted. As discussed in Chapter 3 of Part I of this thesis, the chronology of Agricola's handwriting is complex and there are many palaeographic nuances (such as rest forms, note forms and time signature forms) that, whilst important, are highly variable and cannot be easily described in a catalogue such as this. As a result, the palaeographic features described here are limited to the identification of C-form clefs and language scripts, with occasional remarks on other features if they are deemed very unusual or significant. Further remarks on the source, including any important facts about its filiation, provenance, or relationship to other sources, are also given, although detailed descriptions of provenance are omitted. As with Part A, each entry also references key literature about the source.

Many of the manuscripts presented in Part B belong to composite sources, often featuring works by multiple composers in the hands of different scribes. This is discussed further in Chapter 5 of Part I of this thesis. Given the arguments it presents

about the material nature of composite sources, it may seem contradictory—and, indeed, limiting—that this catalogue artificially separates such sources into individual manuscripts. Not to do so, however, would introduce significant bibliographical inconsistencies into the catalogue, causing problems with the treatment of sources that were deliberately designed as composite manuscript volumes by the scribes, compared to those that were created from the arbitrary binding of separate manuscripts in the nineteenth and twentieth centuries. Such an approach would also make it difficult for readers to quickly locate individual works. As a compromise, all manuscripts that are part of composite sources are cross-referenced to entries concerning other manuscripts in Agricola's hand from the same source, and a description of the entire volume is given in the entry for the opening manuscript, including reference to manuscripts from other scribes.

Although this catalogue aims to be as comprehensive as possible, it can be no more than a draft upon which a published form of the catalogue might eventually be based. There are, of course, necessary limitations on the amount of detail that is possible in a dissertation, and due to the extraordinary circumstances under which the catalogue was completed, discussed in the Epilogue to Part I of this thesis, it was not possible to examine personally all the listed sources. As a result, for some works, musical incipits and/or other information is missing; in other places, the entries had to be supplemented with information drawn from RISM and other secondary sources that could not be independently verified. Where this has occurred to a significant extent, or the information presented is doubtful, this has been referenced in the remarks.

Further research will undoubtedly refine and contradict some of the details presented here, and it is desirable that other elements—such as a detailed descriptive source catalogue of Agricola’s autograph manuscripts, and images of watermarks—should be added to supplement the material. Nonetheless, it is hoped that this catalogue, as the most comprehensive listing of the Agricola sources yet presented, will prove a useful reference in its own right, and provide a solid foundation for future scholarship.

Part A

Agricola-Werke-Verzeichnis (AgWV)

**Thematic Catalogue of the Works of
Johann Friedrich Agricola**

I. Cantatas, Oratorios and Masses

Sacred Cantatas and Oratorios for the Church Year

1

Die Hirten bei der Krippe zu Bethlehem

Occasion: 1. Weihnachtstag (Christmas Day)

First performance: 25 December 1757, Petrikirche, Berlin

Text: Karl Wilhelm Ramler (1725–1798)

Scoring: STB (Soli), SATB (Chorus), Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Fg I, II,

Vln I, II, Vla, Org, BC

1. Pastorale: Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, Org, Vc



2. Recitative: Vln I, II, Vla, S, BC



3. Aria: Cor I, II, Fl I, II, Vln I, II, Vla, Sop, BC



4. Recitative: S, T, BC



Der Lö - we wiegt in sei - nen Klau - en das klei - ne Lamm,

5. Duet: Fl I, II, Ob I, II, Vln I, II, Vla, S, T, BC

Adagio



Keh - re wie - de, hol - der Frie - de,

6. Recitative: T, BC



Die Pe - sti - lenz darf fer - ner nicht in Fin - ster - nis - sen schlei - chen,

7. Aria: Vln I, II, Vla, S, BC

Andante



Schön - stes Kind, schön - stes Kind aus Ju - da - Sa - men,

8. Recitative: Vln I, II, Vla, B, BC

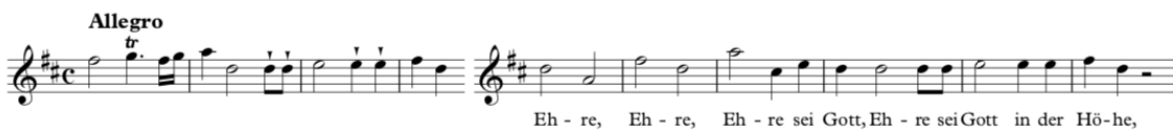


Ach seht! Das Kind er - wacht, es strahlt ein Gott aus sei - nen Au - gen.

9. Chorus: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, SATB, Org

conc, BC

Allegro



Eh - re, Eh - re, Eh - re sei Gott, Eh - re sei Gott in der Hö - he,

Sources:

Autograph (Full Score)

D-B Mus.ms. autogr. Agricola 5

Copies (Full Score)

B-Bc 710

D-ABGa 2 (partial, in the hand of Christian Gottlieb Neubert)

D-B Mus.ms. 380/2 (partial)

D-DI Mus. 3062-E-500

D-GLAU Mus.A 1:1, in the hand of Christian August Kaestner

D-LEm Poel.mus.Ms.4 (Pastorale attributed to Quantz)

US-WS H B I (Pastorale attributed to Quantz)

Editions:

Johann Friedrich Agricola, *Die Hirten bei der Krippe zu Bethlehem* (= Musik zwischen Elbe und Oder 29), ed. Tobias Schwinger (Beeskow: Ortus, 2013)

Recordings:

'Johann Friedrich Agricola: Die Hirten bei der Krippe – Three Christmas Cantatas',
Kölner Akademie/Michael Alexander Willens, Cpo, 2014

Literature:

Dürr Chr, 49, 65; Schwinger 2012, 208; Wucherpfennig, 76–77, 97

2

*Uns ist ein Kind geboren***Occasion:** 1. Weihnachtstag (Christmas Day)**First performance:** Unknown, after 1763**Text:** Author unknown**Scoring:** SATB (Soli), SATB (Chorus), Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, BC

1. Chorus: Tr I, II, III, Timp, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Soli

Uns ist ein Kind ge - bo - ren, ein Sohn ist uns ge - ge - ben,

2. Aria: Cor I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, S, BC

Allegro moderato

Jauch-ze, froh-lo-cke, mit lieb - li-chen Chö-ren,

3. Recitative: S, A, T, B, BC

So ist die an - ge - neh - me Zeit, so ist der Tag des Heils nun an - ge - bro - chen!

4. Chorale: Tr I, II, II, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Das Je - su - lein soll doch mein Trost,

5. Aria: Vln I, II, Vla, B, BC

Animoso

Schließ, Ver-damm-nis, dei-nen Ra-chen,

6. Chorus: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Denn bei die-ses Kin-des Wie-gen

7. Recitative: T, BC

Eilt nur ge-trost, ihr Hir-ten, zu dem fin-ster-nen Stal-le,

8. Aria: Vln I, II, Vla, A, BC

Andante, più tosto largo
Mit Dämpfen *tr*

Hol-der Je-su, dei-ne Na-men sind mein Lab-sal,

9. Chorale: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Mit mei-nem lie-ben Je-su-lein

10. Aria: Tr I, Vln I, II, Vla, T, BC

Allegretto ma con spirito

Wie freu-dig schallt in mei-nen Oh-ren

11. Recitative: S, A, T, B, SATB, BC

Hin-weg, was ir-disch heißt, weg mit A-ra-bi-ens be-glänz-ten Kost-bar-kei-ten,

12. Chorale: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC



Sources:

Autograph (Full Score)

D-Bsa SA 181

Copies (Full Score)

D-HER Mus.A 4:3, fols. 84r–95r (partial, attributed to Johann Heinrich Rolle)

Copies (Parts)

D-Bsa SA 181, 14 parts: S (Chorus) x 4, A (Chorus) x 4, T (Chorus) x 4, B (Chorus) x 2

D-HER Mus.C 242:11, 14 parts: S, A, T, B, Vln I, II, Vla, Vc, Fl I, II, Tr I, II, Org (with text), S (Chorus '1') (several); 10 parts: S (Chorus '1') x 4, A (Chorus) x 3, B (Chorus) x 3 (partial, attributed to Johann Heinrich Rolle)

D-HER Mus.E 2:21, 16 parts: S (Chorus) x 3, A (Chorus) x 2, T (Chorus) x 3, B (Chorus) x 2, Vln I x 2, Vln II, Vla, Vc, Org (with text); 5 parts: B (Chorus), Cor I, II, Tr, Bass-Trb; 3 parts: Cb, Fl I, II (partial, attributed to Johann Heinrich Rolle)

D-HER Mus.K 100:3, p. 80–83, 1 part: Cemb (with text) (partial, attributed to Johann Heinrich Rolle)

D-HER Mus.K 238:7, 12 parts: S x 6, A x 6, T x 2 (partial, attributed to Johann Heinrich Rolle)

Authenticity:

The opening chorus is attributed to Johann Heinrich Rolle (1716–1785) in five sources, all in D-HER, and is listed in WacR as V:100. SAKat also assigns the work to Rolle. It is unclear where this attribution comes from, but there is no reason at all to suspect that Rolle is the true composer. The MS D-Bsa SA 181, which is the only source to transmit the complete work, possesses the typical characteristics of an Agricola autograph score and exhibits several corrections and revisions that also point to its character as such. The work may thus be safely assigned to Agricola.

Editions:

Johann Friedrich Agricola, *Und ist ein Kind geboren* (= Quellenpublikationen aus dem Archiv der Sing-Akademie zu Berlin 10), ed. Carolin Sibilak (Beeskow: Ortus, 2015)

Recordings:

'Johann Friedrich Agricola: Die Hirten bei der Krippe – Three Christmas Cantatas', Kölner Akademie/Michael Alexander Willens, Cpo, 2014

Literature:

SACat, 225; Schwinger 2012, 208; Wucherpfennig, 102.

3

*Kündlich groß ist das gottselige Geheimnis***Occasion:** 1. Weihnachtstag (Christmas Day)**First performance:** 1766 or (more likely) 1768**Text:** Author unknown**Scoring:** SATB (Soli), SATB (Chorus), Tr I, II, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, Org, BC

1. Chorus: Tr I, II, Timp, Cor I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Vivace

Künd-lich groß, künd-lich groß, ist das gott-se-li-ge Ge heim - nis:

2. Recitative: A, B, BC

So soll denn nun der dunk - le Ball der kum - mer - vol - len Er - den

3. Aria: Cor I, II, Fl I, II, Vln I, II, Vla, A, BC

Andante affetuoso
mit Dämpfern

Gött - liches Kind! lass mit Ent - zü - cken

4. Recitative: Vln I, II, Vla, S, B, BC

Ach! wel - cher hol - der Ton er - göt - zet Herz und Oh - ren,

5. Chorus: Ob I, II, Vln I, II, Vla, SATB, Org, BC

Allegro



Mei - ne See - le er - he - bet den Herrn, er - he - bet den Herrn, er - he - bet den Herrn.

6. Aria: Cor I, II, Fl I, II, Vln I, II, Vla, T, BC

Allegretto



Stei - ge, fal - le, zirk - le, wal - le voll hei - li - ger Freu - den,

7. Chorale: Tr I, II, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC



Für sol - che gna - den - rei - che Zeit,

Sources:Autograph (Full Score)

D-Bsa SA 182, fols. 1–22

Copies (Full Score)

D-B Mus.ms. 381, in the hand of Johannes Ringk

Copies (Parts)

D-Bsa SA 182, fols. 23–54, 19 Parts in the hand of Copyist Anon. Sing-Akademie 58: S,

A, T, B, Vln I × 2, Vln 2, Vla, Vc, Fl I, Fl II, Ob I, Ob II, Cor I, Cor II, Tr I, Tr II, Timp,

Org

Libretto

D-Bsa SA 182, fols. 55–64 (five copies). Once belonged to J.F. Agricola, probably used for a performance of the work in 1771 (c.f. fol. 55)

Editions:

Johann Friedrich Agricola, *Und ist ein Kind geboren* (= Quellenpublikationen aus dem Archiv der Sing-Akademie zu Berlin 10), ed. Carolin Sibilak (Beeskow: Ortus, 2015)

Recordings:

'Johann Friedrich Agricola: Die Hirten bei der Krippe – Three Christmas Cantatas', Kölner Akademie/Michael Alexander Willens, Cpo, 2014

Literature:

SACat, 225; Schwinger 2012, 208; Wucherpfennig, 102

4***Lobet den Herrn***

Occasion: Neujahrsfest (New Year's Day)

First performance: 1750?

Text: Author unknown

Scoring: SATB (Soli), SATB (Double Chorus), Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, BC

Sources:

Autograph (Full Score)

D-B Mus.ms.autogr. Agricola, J. F. 3 (1)

Literature:

Dürr Chr 49, 65; Schwinger 2012, 208; Wucherpfennig, 78, 102

5

Wie wollen wir des Höchsten Güte g'nugsam preisen

Occasion: Neujahrsfest (New Year's Day)

First performance: Unknown

Text: Author unknown

Scoring: SATB (Soli), SATB (Double Chorus), Tr I, II, Timp, Cor I, II, Ob I, II, III, Fg, Vln I, II, Vla, BC

1. Recitative: 'Wir wollen wir des Höchsten Güte g'nugsam preisen'
2. Chorus: 'Auf danket ihm'
3. Recitative: 'Das alte Jahr ist nun zurücke'

4. Chorus: 'Auf jauchzet ihm'
5. Recitative: 'Denn Gottes Huld ist täglich neu'
6. Aria: 'Da die Sonne sich erhebet' (S)
7. Recitative: 'Wohlan mein Herz so freue dich'
8. Chorus: 'Singet ihr Christen mit frohem Gemüte'

Sources:

Copies (Full Score)

D-OLH Mus.arch.A. 1:2, in the hand of Carl Gottlieb Käßner

6

Dankt mit Tränen, Gott wird euch

Occasion: Mariä Reinigung (Purification)

First performance: 2 February 1769?

Text: Author unknown

Scoring: A (Solo), Vln I, II, Vla, BC

Sources:

Copies (Full Score)

US-BETm L [400].5[b] Beth ms

US-CA bMS Mus 107

US-WS H 120.5

Copies (Parts)

PL-Wu RM 6095

Authenticity:

The work consists of a single aria and is attributed to Agricola in all sources. It is part of a series of pieces, including works by C.H. Graun, Johann Christian Geisler and Johannes Herbst, that were copied and used for the celebration of Purification in 1769. It is likely the work is an adaptation, by Agricola himself or another composer, of an aria from another larger sacred composition, but it is also possible that the work is not by Agricola and should thus be treated as of doubtful authenticity.

7

Die Auferstehung des Erlösers**Occasion:** 1. Ostertag (Easter Day)**First performance:** 26 March 1758, Petrikerche, Berlin**Text:** Christian Gottlieb Lieberkühn (c.1730–1761)**Scoring:** SATB (Soli), SATB (Chorus), Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Fg, Vln I, II, Vla, BC

1. Chorus: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Allegro, *mà non tanto*, e maestoso

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

2. Recitative: B, Vln I, II, BC

Andante

Die Er - de bebt— ihr Schau - er wal - let sanft durch des Ed - eln Brust,

3. Aria: T, Cor I, II, Fl I, II, Ob I, II, Fg, Vln I, II, Vla, BC

Vivace

Um - kränzt Ma - ri - a, Se - ra - phi - nen,

4. Recitative: T, Vln I, II, BC

Der ew - ge Ho - he - prie - ster kehrt itzt aus dem Al - ler - hei - lig - sten zu - rü - cke,

5. Duet: A, B, Vln I, II, Vla, BC

Andante

Held, der den Felfß vom Gra - be rück - te,

6. Chorale: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Da du vom Tod er - stan - den bist

7. Chorus: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Allegro

Har - fe, tö - ne da - rein,

8. Recitative: S (Solo), SATB, Vln I, II, Vla, BC (earlier version: 'Erhabner Held')

Adagio
Solo

Er-stand-ner Held, daß ich dich nie ver-ges-se! Denn durch dich, durch dich

9. Aria: S (Solo), Tr I, II, III, Timp, Cor I, II, Ob I, II, Vln I, II, Vla, BC

Allegro assai

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

10. Chorale: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Sei hoch-ge-lobt in die-ser Zeit

Sources:Autograph (Full Score)

D-Bsa SA 44, fols. 1–38

Copies (Full Score)

D-OLH Mus.arch.A. 1:1, in the hand of Carl Gottlieb Käßner (under the title *Die auferstandene Jesus*); contains two extra chorales, 'Durch seiner Auferstehung Kraft' (crossed out) and 'Seid getrost und hoch erfreut'

Copies (Parts)

D-Bsa SA 44, fols. 39 – 204, 38 parts: Direktionsstimme, S (Solo), B, S (Chorus) x 5, A (Chorus) x 5, T (Chorus) x 4, B (Chorus) x 4, Vln I x 2, II x 2, Vla, Vc, Vlne, Fl I, II, Ob I, II, Fg, Cor I, II, Tr I, II, III, Timp, Org

D-OLH Mus.arch.A. 1:1a, 10 parts: SATB (Soli and Chorus), Vln I, II, Vla, b, Ob I, II
(under the title *Die auferstandene Jesus*)

Libretti

D-Bsa SA 44, fols. 205–206, original text print (Berlin: Christian Siegsimund Bergemann, 1758)

Editions:

Johann Friedrich Agricola, *Die Auferstehung des Erlösers*, ed. Andrew Frampton, in Part II of the present thesis

Recordings:

'Johann Friedrich Agricola/Gottfried August Homilius: Die Auferstehung des Erlösers – Easter Cantatas', Kölner Akademie/Michael Alexander Willens, Cpo, 2020

Literature:

SACat, 221; Schwinger 2012, 208; Wucherpennig, 98

*Vom Thron des Ewgen***Occasion:** 1. Ostertag (Easter Day)**First performance:** Unknown, probably late 1750s–early 1760s**Text:** Author unknown**Scoring:** STB (Soli), SATB (Chorus), Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Fg I, II,

Vln I, II, Vla, BC

1. Recitative: S (Solo), T (Solo), B (Solo), SATB, Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I,

II, Vln I, II, Vla, Fg I, II, BC

Maestoso

Vom Thron des Ew-gen steigt ein En-gel nie-der:

2. Chorus: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, SATB, BC

Allegro

Es lo-ben ihn Him-mel, und Er-den, und Mee-re

3. Recitative: B, Vln I, II, Vla, BC

Andante

Mit sei-nen stärk-ten Ban-den hielt der Tod den Stein

4. Aria: S, Tr I, II, III, Timp, Cor I, II, Ob I, II, Vln I, II, Vla, BC

Allegro

Le-bens - fürst! nun au - fer - stan-den

5. Recitative: A, Vln I, II, Vla, BC



Ohn-mäch-tig he-bet er sein Schlan-gen-haupt der Sün-de Va-ter.

6. Aria: S, Cor I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, BC

Andante spiritoso



Aus dir ströhmt Kraft— des Le-bens, Er-stand-ner!

7. Chorus: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Allegro moderato mà con spirito



Euch zu - för-derst hat Gott au - fer - we - cket

8. Chorale: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC



Herr das Le - bens seg - ne mich

Sources:Autograph (Full Score)

GB-Ob MS Tenbury 1313

Copies (Parts)

D-Bsa SA 45, 25 parts: S (Chorus), A (Chorus), T (Chorus), B (Chorus), Vln I x 2, II x 2,

Vla, Vc/Vlne x 3, Fl I, II, Ob I, II, Fg I/II, Cor I, II, Tr I, II, III, Timp, Org,

Direktionsstimme (without attribution)

Authenticity:

This work is not mentioned in connection with Agricola in any literature except the catalogue of Tenbury collection (see below), where it is (partly erroneously) noted only as unidentified 'Music for Good Friday and Easter Day'. This is because the autograph seems to have been separated from the original parts in Berlin at a particularly early stage, sometime in the late eighteenth or early nineteenth centuries; as a result, it has always been (and is still) listed in the Singakademie catalogues as by an anonymous composer, and the full score noted as missing. The rediscovery and identification of the autograph score as part of this thesis (see Chapter 4, Volume I) verifies its authenticity conclusively as an authentic work.

Literature:

SACat, 221; Bodleian Libraries, Catalogue of the Music Manuscripts from the Library of St. Michael's College, Tenbury Wells

(https://archives.bodleian.ox.ac.uk/repositories/2/archival_objects/150495)

9***Die Auferstehung und Himmelfahrt Jesu***

Occasion: 1. Ostertag (Easter Day)

First performance: 22 March 1761?

Text: Karl Wilhelm Ramler (1725–1798)

Scoring: SSATB (Soli), SATB (Chorus), Tr I, II, III, Timp, Trb I, II, III, IV, Cor I, II, Cor da Caccia I, II, Fl I, II, Ob I, II, Vln I, II, Vla, Org, BC

Part I

1. Chorus: Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Andante grave

Gott! Du... wirst sei - ne See - le

2. Recitative: S, Vln I, II, Vla, BC

Andante

Ju - dä - a zit - tert! sei - ne Ber - ge be - ben!

3. Aria: S, Tr I, II, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, BC

Allegro assai

Mein Geist, voll Furcht und Freu - de

4. Chorale: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Tri - umph! Tri - umph! des Herrn Ge - sal - bter sie - get!

5. Recitative: T, Vln I, II, Vla, BC

Die from - men Töch - ter Zi - ons

6. Aria: T, Cor I, II, Ob I, II, Vln I, II, Vla, Org conc, BC

Allegro

Sei ge - grü - ßet, Fürst des Le - bens,

7. Recitative: A, BC

Wer ist die Si - on - i - tin, die vom Gra - be

8. Duet: S, S, Fl I, II, Vln I, II, Vla, BC

Adagio

Va - ter dei- ner... schwa-chen Kin-der,

9. Recitative: B, BC

Freun - din-nen Je - su! sagt, wo - her so oft

10. Aria: B, Ob I, II, Vln I, II, Vla, BC

Allegretto

Ich fol - ge dir, ver- klär- ter... Held!

11. Chorus: Tr I, II, III, Timp, Cor da Caccia I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla,

SATB, BC

Allegro

Tod, wo ist dein Sta - chel?

Part II

12. Recitative: A, Vln I, II, Vla, BC

Andante maestoso

Dort seh' ich aus den To-ren Je - ru-sa-lems,

13. Aria: A, Ob I, II, Vln I, II, Vla, BC

Andante

Will-kom-men, Hei-land! freut euch, Vä-ter,

14. Chorale: Tr I, II, Fl I, II, Ob I, II, SATB, BC

Tri - umph! Tri - umph! der Fürst des Le - bens sie - get!

15. Recitative: S, Vln I, II, Vla, BC

Eilf au-ser-wähl-te Jün-ger bei ver-schlo-ssnen Tü-ren,

16. Aria: S, Tr I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, B

Allegro

Mein Herr! mein Gott! Mein Herr, mein Gott!

17. Chorale: Tr I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Tri - umph! Tri - umph! der Sohn des Höch - sten sie - get!

18. Recitative: S, Vln I, II, Vla, BC

Andante maestoso

Auf ei-nem Hü-gel, des-sen Rü-cken der Öl-baum

19. Aria: S, Tr I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, BC

Allegro maestoso

Ihr To - re Got - tes, ö - ffnet euch,

20. Chorus: Tr I, II, II, Timp, Fl I, II, Vln I, II, Vla, SATB, BC

Allegro

Gott fäh-ret auf, Gott fäh-ret auf, mit Jauch - - - zen,

Sources:

Autograph (Full Score)

D-B Mus.ms.autogr. Agricola, J. F. 4

Literature:

Dürr Chr 49, 65; Howard E. Smither, 'Die Auferstehung und Himmelfahrt Jesu von Johann Friedrich Agricola und Carl Philipp Emanuel Bach – Ein Vergleich', in *Carl Philipp Emanuel Bach: Musik zwischen West und Ost. Bericht über das Internationale Symposium vom 12. bis 16. März 1998 in Frankfurt (Oder), Żagań und Zielona Góra* (= Carl Philipp Emanuel Bach Konzepte Sonderband 3), Teil 1: *Carl Philipp Emanuel Bachs geistliche Musik*, 122–136; Wucherpfennig, 78–79, 101

10

Gott hat den Herrn auferwecket

Occasion: 1. Ostertag (Easter Day)

First performance: Unknown, possibly composed early 1770s, possibly never performed

Text: Leonhard Cochius (1718–1779)

Scoring: SATB (Soli), SATB (Chorus), Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, Org conc, BC

[1. Chorus? Missing, or may never have been composed; see Wollny 2010]

2. Recitative: B, Cor I, II, Ob I, II, Vln I, II, Vla, BC

So wird mein Hei-land nun er-hört!

3. Aria (incomplete): S, Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, BC [Vc + Vlo], Org conc

Allegro pomposo

Des To-des Macht hält dich ver-ge-bens,

4. Recitative and Arioso: S, T, Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, BC

So sei nun See-le sei er-freut,

5. Aria: S, Ob I, II, Vln I, II, Vla, BC, Org conc [Version 1]; S, Vln I, BC, Org conc [Version 2]

Andante

Wie freu-dig seh-ich dir ent-ge-gen,

Sources:

Autograph (Full Score, incomplete)

D-Bsa SA 567

Authenticity:

The cantata has previously been attributed to Georg Philipp Telemann because of the history of its text; however, it seems unlikely that Telemann composed the work, and despite the incomplete status, it should be attributed to Agricola on stylistic grounds (particularly its obbligato organ part, which is very characteristic of Agricola). See the discussions in Schwinger 2012, Wollny 2010, and Chapter 4 of Part I of this thesis.

Literature:

SACat 239; Schwinger 2012, 208–209; Peter Wollny, 'C.P.E. Bach, Georg Philipp Telemann und die Osterkantate "Gott hat den Herrn auferwecket" Wq 244', in *Er ist der Vater, wir sind die Bub'n: Essays in Honor of Christoph Wolff*, ed. Paul Corneilson and Peter Wollny (Ann Arbor: Steglein Publishing, 2010), 78–94, especially at 87–89; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00024688)

11

*Die mit Tränen säen***Occasion:** Sonntag Jubilate (Third Sunday after Easter)**First performance:** Unknown**Text:** Author unknown**Scoring:** SAT (Soli), SATB (Chorus), Tr I, II, III, Timp, Fl I, II, Ob I, II, Fg I, II, Vln I, Vln II, Vla, Vc, Vlne, BC

1. Chorus: 'Die mit Tränen säen' (SATB)
2. Recitative: 'Hier ist ein Jammertal' (S)
3. Aria: 'Mein Herze lass die Welt' (T)
4. Chorale: 'Gottes Kinder säen zwar' (SATB)
5. Aria: 'Schenk Jesu mir nur Tränen ein' (S)
6. Recitative: 'Es ist nur um ein Kleines noch zu tun' (A)
7. Aria: 'Fließt ihr Tränen' (A)
8. Chorale: 'Es ist herzlich gut gemeint' (SATB)

Sources:Autograph (Full Score)

D-B Mus.ms.autogr. Agricola, J. F. 3 (2)

Authenticity:

This is the same work that Ledebur refers to as *10. Cant. zum Sont. Jubilat. f. 4 Sgst, m.*

Orch. D-dur: „Hier ist ein Jammerthal“ (autogr. Part. K. Bibl.).

Literature:

Dürr Chr 49, 65; Ledebur, 3; Schwinger 2012, 208; Wucherpennig, 78, 102

12***Gelobet sei Gott und der Vater***

Occasion: Sonntag Cantate (Fourth Sunday after Easter)

First performance: Unknown

Text: Author unknown

Scoring: SATB (Soli), SATB (Chorus), Cor I, II, Ob I, II, Vln I, II, Vla, Org, BC

1. Chorus: Cor I, II, Ob I, II, Vln I, Vln II, Vla, SATB, Org, BC

Vivace



Ge-lo - bet, ge-lo-bet sei Gott, ge-lo - bet sei Gott,

2. Recitative: T, BC



So geht denn Je - sus hin zu dem,

3. Aria: A, Ob I, II, Vln I, II, Vla, BC

Andantino

Ge-lieb-ter Je-su ge-he-hin, ge-he hin,

4. Chorale: Ob I, II, Vln I, II, Vla, SATB, BC

Du mußt von hin-nen schei-den,

5. Aria: S, Cor I, II, [Ob I, II?], Vln I, II, Vla, BC

Vivace

Va-ter der Barm-her-zig-keit

6. Recitative: B, Vln I, II, Vla, BC

Andante

Er läs-set uns in Kreu-ze-spein,

[Agricola: *Das erste Chor wird wiederholet | oder an dessen Stelle der auf der | folgenden Seite befindliche Choral.* ('The first chorus is to be repeated, or in its place the chorale on the following page can be performed.')]]

7. Chorale: Cor I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Ge-lo-bet seist du teu-res Licht,

Sources:

Autograph (Full Score)

D-Bsa SA 184

Copies (Full Score)

D-B Mus.ms. 30087, in the hand of Ernst Christoph Stade the younger

GB-Lbl Add. 32389

Copies (Parts)

D-HER Mus.E 1:2, 13 parts: S, A, T, B (Soli and Chorus), Vln I, II, Vla, BC, Ob I, II, Cor I, II, Org, in the hand of Christian Gottfried Clemens

Literature:

SACat 225; Schwinger 2012, 208; Wucherpfennig, 79, 102

13a

Die Sendung des heiligen Geistes durch den aufgefahnen Erlöser

Occasion: Pfingsttag (Whit Sunday)

First performance: 29 May 1757, Petrikirche, Berlin

Text: Author unknown

Scoring: SB (Soli), SATB (Chorus), Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, BC

1. Chorale and Recitative: B, Tr I, II, Ob I, II, Vln I, II, Vla, SATB, BC



2. Chorus: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Allegro maestoso

Gott hat ge - sandt, Gott hat ge - sandt den Geist

3. Aria: S, Vln I, II, Vla, BC

Adagio

O flö - ße sel' - ger Quell der Freu-den

4. Chorale: Tr I, II, III, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Du hei - li - ge — Brunst, sü - ßer Trost

Copies (Full Score)

D-BNu Ec 1.3

Copies (Parts)

D-BNu Ec 1.3, 1 part: Org

Authenticity:

The source likely presents only the first part of this cantata, of which *Noch les' ich in betränten Blicken* (see **14b** below) is probably the second. Wucherpfennig states he was unable to locate the manuscript for this work.

Literature:

Wucherpfennig, 104

13b***Noch les' ich in betränten Blicken***

Occasion: Pfingsttag (Whit Sunday)

First performance: 29 May 1757, Petrikirche, Berlin

Text: Unknown

Scoring: SATB (Soli), SATB (Chorus), Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, BC

1. Arioso and Recitative: T, Fl I, II, Vln I, II, Vla, BC

Andantino

Noch les' ich in be - trän - ten Bli-cken

2. Chorus: Tr I, II, III, Timp, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Allegro

Geist und Gna-den und uns'-res— Ge - bets

3. Duet: A, B, Cor I, II, Fl I, II, Fg I, II, Vln I, II, Vla, BC

Andante

Held der den Trost vom— Va - ter sandt',

4. Recitative: S, Vln I, II, Vla, BC

Maestoso

Schön wird der Jün-ger Sinn

5. Aria: S, Tr I, II, III, Timp, Ob I, II, Vln I, II, Vla, BC

Dein Lob soll weit auf Zun - gen schwe-ben

Sources:

Copies (Full Score)

D-BNu Ec 1.2

Authenticity:

Probably the second part of the cantata *Die Sendung des heiligen Geistes durch den aufgefahnen Erlöser* (see **14a** above), possibly with the movements reordered.

14

*Ein schnelles Brausen beweget die Lüfte***Occasion:** Pfingsttag (Whit Sunday)**First performance:** 3 June 1759, Petrikirche, Berlin**Text:** Author unknown**Scoring:** SATB (Soli), SATB (Chorus), Tr I, II, III, Timp, Ob I, II, Alt Tbn, Ten Tbn, Bass Tbn, Vln I, II, Vla, BC

1. Chorus: Tr I, II, III, Timp, Ob I, II, Alt Tbn, Ten Tbn, Bass Tbn, Vln I, II, Vla, SATB, BC

Allegro

Ein schnell - les Brau - sen be - we - get die Lüf - te

2. Quartet: S, A, T, B, Fl I, II, Ob I, II, Vln I, II, Vla, BC

Andante

Solo

So macht sich der sünd - gen be - fle - ckten Er - de

3. [No tempo indication]: Tr I, II, III, Timp, Ob I, II, Alt Tbn, Ten Tbn, Bass Tbn, Vln I, II, Vla, BC

4. Chorale: Ob I, II, Vln I, II, Vla, SATB, BC

Komm hei - li - ger — Geist, Her - re Gott

5. Recitative: B, BC

Mein Herz, er - öff - ne dei - ne Trä - nen,

6. Aria: S, Vln I, II, Vla, BC

Allegretto

Mein Schmach-tend Herz, eilt — dir ent - ge-gen, eilt,

7. Chorale: Ob I, II, Vln I, II, Vla, SATB, BC

Zeuch ein, laß mich emp - fin - den,

8. Arioso: A, Vln I, II, Vla, BC

Andante

Der Geist das höch-sten wohnt in wir

9. Aria: S, Ob I, II, Ten Tbn, Vln I, II, Vla, BC

Larghetto

Geist der Gna - de, Geist der Lie-be,

10. Recitative: T, BC

O Lie - be! die kein sterb-lich Aug er - nützt,

11. Chorus: Tr I, II, III, Timp, Ob I, II, Alt Tbn, Ten Tbn, Bass Tbn, Vln I, II, Vla, SATB,

BC

Grave

Sie - he da, sie - he da Und er wird bei ih-nen woh - - - - - nen

12. Chorale: Tr I, II, III, Timp, Ob I, II, Alt Tbn, Ten Tbn, Bass Tbn, Vln I, II, Vla, SATB,

BC

Du hei - li - ge Brunst, sü - ßer Trost

Sources:

Autograph (Full Score)

D-Bsa SA 185, fols. 1–40

Copies (Parts)

D-Bsa SA 185, fols. 40–186, 32 parts: S (Chorus) x 3, A (Chorus) x 3, T (Chorus) x 3, B (Chorus) x 3, Vln I x 2, II x 2, Vla, Vc x 2, Fl I, II, Ob I, II, Fg, Tr I, II, III, Timp, Alt Tbn, Ten Tbn x 3, B Tbn, Org, in the hands of Copyist Anon. Sing-Akademie 14, Copyist Anon. Sing-Akademie 15, Copyist Anon. Sing-Akademie 18 and two unidentified anonymous Berlin copyists

D-Bsa SA 186, fols. 1–26, 4 parts: S (Solo, short score), A (Solo, short score), B (Solo, short score), Direktionsstimme

Literature:

SACat, 225; Schwinger 2012, 208; Wucherpennig, 102

15

*Singet fröhlich Gotte der unsre Stärke ist***Occasion:** Pfingsttag (Whit Sunday)**First performance:** Unknown**Text:** Unknown**Scoring:** SATB (Soli), SATB (Chorus), Tr I, II, III (principale), Timp, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, BC

1. Chorus: 'Singet fröhlich Gotte der unsre Stärke ist'
2. Recitative: 'Soll sich der Jünger Schar nicht freuen'
3. Chorus: 'Alles was Odern hat lobe den Herrn'
4. Trio: 'Streitet künstlich wechselt lieblich'
5. Chorale: 'Sein mein Retter halt mich eben'
6. Recitative: 'Mit inniglich gerührter Brust'
7. Chorale: 'Sei Lob und Preis mit Ehren'
8. Chorus: 'Amen, Lob und Ehre und Weisheit'
9. Recitative: 'Wenn uns der Herr zur Rechnung ziehet'
10. Aria: 'Zorn und Rache sind die Wache' (B)

Sources:

Copies (Full Score)

B-Bc 711

D-LEm Poel.mus.Ms.3

Copies (Parts)

D-HER Mus.E 1:3

Literature:

Wucherpfennig, 102

16

Recitatives for Johann Heinrich Rolle, *Unsre Seele harret auf den Herrn*, WacR

V:101

Occasion: 7. Sonntag nach Trinitatis (Seventh Sunday after Trinity); *Einführungsmusik*

for the inauguration of Pastor Dietrich Wilhelm Abraham Teller

First performance: 17 July 1768, Petrikerche, Berlin

Text: Author unknown

1. (No. 2) Recitative: 'Ja, Schöpfer, nur allein auf dich' (T)
2. (No. 4) Recitative: Erweckt durch Gottes Huld (B)
3. (No. 6) Recitative: 'Durch deine Kraft gestärkt' (S)

Sources:Copies (Full Score)

D-Bsa SA 694

Authenticity:

This work is known from two contemporary MSS: D-B Mus.ms. 18745, which is attributed to Johann Heinrich Rolle, and D-Bsa SA 694, attributed to Johann Friedrich Agricola. (Two other sources, from the nineteenth century, seem to have been copied from the former MS). The recitatives in SA 694 differ in both text and musical content from those in Mus.ms. 18745, and the last (No. 6) is missing altogether. As RISM notes, there are thus two options concerning the authorship of the work: either the work is by Rolle and Agricola added new recitatives, or the entire work is by Agricola. See also the discussion in Chapter 4, Volume I of this thesis; regarding the complete work, see the entry below in Section V, 'Works of Doubtful Authenticity'.

Literature:

SACat 225; Schwinger 2012, 208–20.

17–24

Vacant.

Sacred Works for Various Occasions

25

Wallet ihr Seelen voll Schwermut

Occasion: Trauerkantate (Funeral Cantata) on the death of the Queen Mother Sophia

Dorothea (d. 28 June 1757)

First performance: 19 August 1757, Petrikirche, Berlin

Text: Christian Gottlieb Lieberkühn (c.1730–1761)

Scoring: SB (Soli), SATB (Chorus), Cor I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, Org,

BC

1. Chorus: Ob I, II, Vln I, II, Vla, SATB, Fg, Org [BC]

Andante

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

2. Recitative: S (Solo), Vln I, II, Vla, Org [BC]

Adagio

Ge - la - gert auf dem Schmerz, der schwer in je - de Brust her - ab - ge - sun - ken,

3. Aria: S (Solo), Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, Org [BC]

Largo

Jam - mert Weh - mut, ban-ge Tö - ne,

4. Chorale: Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Den heis - sen Gram, wo - mit das Herz sich quält,

5. Recitative: B (Solo), Vln I, II, Vla, BC

O Frie - drich, des - sen Lor - ber - kranz zu blü - hend ist,

6. Aria: S (Solo), Cor I, II, Vln I, II, Vla, Org [BC]

Adagio

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

7. Chorus (fragment): Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

un poco più moderato

[Die Heiligen Gottes sind in] Gna - den, sind in Gna - den, under hat ein Auf - se - hen auf sei - ne Aus - er - wähl - ten,

8. Chorale: Cor I, II (?), Fl I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Ehrt, was euch dies Glück ver - spricht, deckt ein Ne - bel gleich die Bli - cke,

Sources:Autograph (Full Score)

D-Bsa SA 183, fols. 2-38

Copies (Parts)

D-Bsa SA 183, fols. 23–51, 7 parts: Direktionsstimme, S (Chorus, No. 4), A (Chorus, No. 4), T (Chorus, No. 4), S (Solo), B (Solo), B (Chorus, No. 4), in the hands of Copyist C.H. Graun IV and Copyist Anon. Sing-Akademie 18

Libretto

D-Bsa SA 183, fols. 52–53, original text print (Berlin: George Ludewig Winter, 1757).

This source also 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 'Ich bin ja Herr in deiner Macht'

Editions:

Johann Friedrich Agricola, *Wallet ihr Seelen voll Schwermut*, ed. Andrew Frampton, in Part II of the present thesis

Literature:

SACat, 225; Schwinger 2012, 195–220; Wucherpfennig, 97

26a

Der König jauchzt von dir entzückt

Occasion: Celebration of Victory for the Battle of Zorndorf; Neujahrsfest (New Year's Day) or Epiphany

First performance: 3 September 1758 (Zorndorf); 1759 (New Year's Day or Epiphany)?

Text: Psalm 21, adapted by Johann Andreas Cramer (1723–1788)

Scoring: SATB (Soli), SATB (Chorus), Tr I, II, III, Timp, Cor I, II, Ob I, II, Vln I, II, Vla, BC

1. Chorus: Tr I, II, III, Timp, Cor I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Prächtig lebhaft



Der Kö-nig jauchzt, der Kö-nig jauchzt, von dir ent-zü-cket,

2. Quartet and Chorus: Vln I, II, Vla, S, A, T, B, SATB, BC

Etwas munter



Du schü-tzest ihn auf sei-nem Thron—

3. Aria: Cor I, II, Vln I, II, Vla, S, BC

Freudig



Er lebt, von dei-ner_Huld be-glü-cket,

4. Chorus: Ob I, II, Vln I, II, Vla, SATB, BC

Ernsthaft

Nie zagt dein Kö - nig, nie zagt dein Kö - nig

5. Quartet and Chorus: Vln I, II, Vla, S, A, T, B, SATB, BC

Andante, aber mit Feuer

Herr dei-ne Rech-te wird sie fin-den, die Fein-de,

6. Chorus: Tr I, II, III, Cor I, II, Ob I, II, Vln I, II, Vla, SATB, BC

Freudig

Auf, laß Herr dei-ne Stär-ke se-hen, laß Herr dei-ne Stär-ke se-hen:

Sources:Copies (Full Score)

D-B Mus.ms. 380, in the hand of Johann Christoph Schlegel

D-B Mus.ms. 380/1

D-B Mus.ms. 380/2

D-B Mus.ms. 380/3

D-OLH Mus.arch.A. 1:2

D-GOa C.V.49

Copies (Parts)

D-WFe 169, 7 parts: S, A, T, B (solo and chorus), Vln I, Vln II, Tr I, Timp

CH-Zz AMG XIII 7074 & a-q (Ms.993), 17 parts: S, A, T, B, Vln I, II, Vla, Vc, Org, Fl and Ob I, II, Cor I, II, Tr I, II, III, Timp

Prints (Full Score)

Johann Friedrich Agricola, 'Der ein und zwanzigste Psalm' (Berlin: Georg Ludwig Winter, 1759). Holding libraries and archives listed on RISM include: A-GÖ, B-Bc, CH-E, CZ-Bm, D-ABGa, D-BDk, D-Bhm, D-Dl, D-GOa, D-Hs, D-LEm, D-LEt, D-RUh, D-Sla, D-SWl, F-Pc, F-Pn, GB-Lbl, PL-ŁŻu, RUS-Mrg

Authenticity:

This work has a complex history that is discussed further in Chapter 4 of Part I of this thesis. It was originally written for a celebration of the Prussian Army's victory over the Russian army at the Battle of Zorndorf in 1758, and was thus originally an occasional work, performed as *Festmusik* (see Henzel 2003). In literature from the nineteenth and twentieth centuries it is confusingly referred to as a separate work, the 'Cantata auf den Sieg von Zorndorf', such as in Ledebur's *Tonkünstler-Lexicon*, under 'Oratorien, Cantaten, etc.' as follows:

4. Cant. auf d. Sieg von Zorndorf 3. Sept. 58. unter A's Dir. ebendas.

Wucherpennig noted he was unable to locate this work, without realising that it was in fact synonymous with the work he listed as 'Der XI Psalm'. It was probably because of the cantata's special status as *Festmusik* for the Zornsdorf victory that it was printed.

The cantata shares several movements with **26b** and **26c**, but there is currently not enough information to ascertain the order of composition of the three works. Given its status as the only sacred work by Agricola to have been printed during his lifetime, and the numerous copies in which the work was circulated, its authenticity (unlike **26b** and **6c**) is not in question. Whether it is the original form of the work, however, or whether it is a joint parody by Agricola of **26b** and **26c**, minus recitatives and chorales, remains speculative. See also the discussion in Chapter 4 of Part I of this thesis.

Literature:

Glöckner 2012; Henzel 2003, 33; Ledebur, 2; Schwinger 2012, 208; Wucherpennig, 77–78, 104

26b

Der Gottmensch jauchzt

Occasion: Ostern (Easter)

First performance: Unknown

Text: Author unknown

Scoring: SATB (Soli), SATB (Chorus), Tr, Cor I, II, Ob I, II, Vln I, II, Vla, BC

1. Chorus: 'Der Gottmensch jauchzt'
2. Recitative: 'Da wir in deinem Blute' (S)
3. Quartet: 'Du schüttest ihn auf deinem Throne'

4. Aria: 'Er lebt, von deiner Huld beglückt' (S)

5. Chorale: 'Herr, dies sind die edlen Früchte'

Sources:

Copies (Full Score)

D-RAd, without shelfmark

Authenticity:

This work shares its opening chorus, quartet and aria with **26a**. Either **26a** may be a joint parody of **26b** and **26c**, minus recitatives, or **26b** is a partial parody of **26a** with added recitatives and chorale. In the case of the latter, it cannot yet be determined whether the parody is by Agricola or another composer.

26c

Nie zagt ein Christe

Occasion: Sonntag Oculi (Third Sunday in Lent)

First performance: Unknown

Text: Author unknown

Scoring: ATB (Soli), SATB (Chorus), Tr, Cor I, II, Ob I, II, Vln I, II, Vla, BC

1. Chorus: 'Nie zagt ein Christe'

2: Recitative: 'Sind gleich der Feinde'

3. Duet: 'Herr, deine Rechte wird sie finden'
4. Aria: 'Gleich eines Feuer Osterns flammen'
5. Chorale: 'Ist Gott für mich so trete gleich alles wider mich'

Sources:

Copies (Full Score)

US-CA bMS Mus 107

Authenticity:

Like **26b**, this work shares several movements with **26a**, although here the quartet 'Herr, deine Rechte wird sie finden' appears as a duet. Regarding the relationship with **26a**, its possible status as a parody work and its authenticity, see the comments to **26b** above, and Chapter 4 of Part I of this thesis.

Latin Church Music

27

Magnificat in A major

First performance: Unknown

Scoring: SB (Soli), SATB (Chorus), Cor I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, II, Vla, Org,

BC

Maestoso

Mag - ni - fi - cat, a - ni - ma me - a Do - mi - num

Sources:

D-B Am.B 590

Authenticity:

The autograph contains a 'Sicut erat' in C major that is specifically mentioned as 'von Agricola' on the cover. RISM lists it as separate to the Magnificat, but it probably belongs to the same work (c.f. Blechschmidt and Wucherpfennig).

Literature:

Blechschmidt, 317; Wucherpfennig, 79–80, 102

28–30

Vacant.

Secular Cantatas and Other Works for Multiple Voices

31

Singt leis und weckt ihn nicht

Occasion: Celebration cantata for the *Hervorgang* (emergence from childbed after giving birth) for Charlotte Sophie, Duchess of Mecklenburg-Schwerin (1731–1810)

First performance: Unknown, either very late 1756 (after the birth of Friedrich Franz I, b. 10 December 1756) or 1758 (after the birth of Sophie Friederike, b. 24 August 1758)

Text: Angelius Johann Daniel Aepinus (1718–1784)

Scoring: SAAB (Soli), SATB (Chorus), Vln I, II, Vla, Vc, Fl I, II, Cor I, II, BC

Roles: Die Freunde, Die Hoffnung, Der Genius

1. Recitative: 'Singt leis und weckt ihn nicht' (B)
2. Aria: 'Ein Sonnenschein entzückte Freude' (S)
3. Recitative: 'Und dennoch ist er's wert' (Die Freunde, S)
4. Aria: 'Schallet ihm freudigste Lieder zu Ehren' (Die Freunde, S)
5. Recitative: 'Ja seht nur unbesorgt' (Die Hoffnung, A)

6. Aria: 'Erfreute Provinzen empfanget den Prinzen' (Die Hoffnung, A)
7. Recitative: 'Sie schenkt ihn dir beglückter Staat' (Der Genius, S)
8. Chorus: 'Schönster der Tage'

Sources:

Copies (Full Score)

B-Bc 709

Libretto

B-Bc 709, fols. 1-4.

Printed title page reads: *Dem | beglueckten hervorgang | der | Durchlachtigsten Fuerstin
und Frauen, | FRAUER | Charlotte Sophie, | Herzogin zu Mecklenburg, | Fuerstin zu
Benden, Schwerin und Rakeburg, auch Graefin zu Schwerin, | der Lande Rostock und Stargard
Frauen, | gebohrner Herzogin zu Sachsen, Juelich, Cleve and Bergen, | auch Engern und
Westphalen, u.s.w. | ward | folgendes Singgedicht | untaenigst gewidmet, | und | an dem
frohen Tage Desselben | aufgefuehret, | von | dem musikalischen Collegio. | Rostock, | [right
upper corner:] Litt. G. n|o 709 | gedruckt bey Johann Jacob Adler, Her*

Literature:

Wucherpfennig, 102

Triumph dem Vater des Volks ('Triumph-Lied')

Occasion: Celebration of the Prussian Victory at the conclusion of the Seven Years' War, dedicated to Friedrich II

First performance: 1763

Text: Unknown Berlin author

Scoring: SATB, Tr I, II, III, Timp, Cor da Caccia I, II, Ob I, II, Fg

**Sources:**Autograph (Full Score)

D-Bsa SA 1220, fols. 1–2

Copies (Parts)

D-Bsa SA 1220, fols. 3–19, 17 parts: S, A x 2, T x 2, Ob I x 2, II x 2, Fg x 2, Cor I, II, Tr I, II, III, Timp, in the hands of Copyist Anon. Sing-Akademie 14 and two unidentified Berlin copyists

Libretto

D-Bsa SA 1220, fols. 20–62 (43 copies of the original text print, one page)

Literature:

SACat, 268; Schwinger 2012, 208; Wucherpfennig, 99

33

Les vœux de Berlin

Occasion: Birthday of Prince Friedrich Wilhelm (later King Friedrich Wilhelm III)

First performance: 1770

Text: Unknown Berlin author

Scoring: SATB, Tr I, II, III, Timp, Cor da Caccia I, II, Ob I, II, Fg

Sources:Full Score

Berlin, Königliche Hausbibliothek, M 28 (now in D-B?)

Literature:

Georg Thouret, *Katalog der Musiksammlung aus der königlichen Hausbibliothek im Schlosse zu Berlin* (Berlin: Königliche Hausbibliothek, 1895, repr. Hildesheim: Olms, 1983), 4 (No. 28); Wucherpfennig, 100

34–38

Vacant.

II. Lieder, Canzonettas and Songs

39

Lebe, liebe, trinke, lärme

Date: 1753

Text: Johann Arnold Ebert (1723–1795)

Scoring: S, Cembalo

Lustig

Le - be, lie - be, trin - ke, lär - me, krän - ze dich mit mir!

Sources:

First Printed Edition

Oden mit Melodien, Erste Theil (Berlin: Friedrich Wilhelm Birnstiel, 1753), p. 16 (No. 15);

also published in *Auserlesene Oden zum Singen bey dem Clavier von Herrn Kappellmeister*

Graun etc. (Berlin: Wever, 1764), and *Lieder die Deutschen* (Berlin: Winter, 1768)

[Wucherpennig: Berlin, Pr. Staatsbibl. Mus. 0. 7710]

Authenticity:

Agricola is not named as the composer in the source; the attribution comes from Marpurg, *Beyträge*, Vol. 1 (1754): 56.

Literature:

Wucherpfennig, 93

40

Willst du diese Raub nicht strafen

Date: 1753

Text: Anonymous

Scoring: S, Cembalo

Zärtlieb

Willst_ du die - sen Raub_ nicht stra - fen,

The image shows a musical score for a piece titled 'Zärtlieb'. It is written for voice and cembalo. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Willst_ du die - sen Raub_ nicht stra - fen,'. The score consists of four measures. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4. The third measure has a quarter note on G4, a quarter note on F4, and a quarter note on E4. The fourth measure has a quarter note on D4, a quarter note on C4, and a quarter rest.

Sources:First Printed Edition

Oden mit Melodien, Erste Theil (Berlin: Friedrich Wilhelm Birnstiel, 1753), p. 21 (No. 20);

also published in *Auserlesene Oden zum Singen beym Clavier von Herrn Kappellmeister*

Graun etc. (Berlin: Wever, 1764), and *Lieder die Deutschen* (Berlin: Winter, 1768)

[Wucherpfennig: Berlin, Pr. Staatsbibl. Mus. 0. 7710]

Authenticity:

Agricola is not named as the composer in the source; the authenticity of the work is

confirmed in Marburg, *Beyträge*, Vol. 1 (1754): 56.

Literature:

Wucherpfennig, 93

41

Seht, wie Zeus durch Regengüsse

Date: 1753**Text:** Johann Arnold Ebert (1723–1795)**Scoring:** S, Cembalo



Sources:

First Printed Edition

Oden mit Melodien, Erste Theil (Berlin: Friedrich Wilhelm Birnstiel, 1753), p. 24 (No. 23);

also published in *Auserlesene Oden zum Singen bey dem Clavier von Herrn Kappellmeister*

Graun etc. (Berlin: Wever, 1764), and *Lieder die Deutschen* (Berlin: Winter, 1768)

[Wucherpfennig: Berlin, Pr. Staatsbibl. Mus. 0. 7710]

Authenticity:

Agricola is not named as the composer in the source; the authenticity of the work is confirmed in Marburg, *Beyträge*, Vol. 1 (1754): 56.

Literature:

Wucherpfennig, 93

*Crispin, ein Kenner der Monaden***Date:** 1753**Text:** Johann Wilhelm Ludwig Glein (1719–1803)**Scoring:** S, Cembalo

Gelassen

Cris - pin, — ein Ken - ner der Mon - a - den,

Sources:First Printed Edition

Oden mit Melodien, Erste Theil (Berlin: Friedrich Wilhelm Birnstiel, 1753), p. 28 (No. 27);

also published in *Auserlesene Oden zum Singen beym Clavier von Herrn Kappellmeister*

Graun etc. (Berlin: Wever, 1764)

[Wucherpennig: Berlin, Pr. Staatsbibl. Mus. 0. 7710]

Authenticity:

Agricola is not named as the composer in the source; the authenticity of the work is confirmed in Marburg, *Beyträge*, Vol. 1 (1754): 57.

Literature:

Wucherpennig, 93

43

*Scherzlied (Trinklied)***Date:** 1755**Text:** Gotthold Ephraim Lessing (1729–1781)**Scoring:** S, Cembalo**Sources:**Printed TextMarpurg, *Beyträge*, Vol. 1 (1755): 272.Copies

D-DT Mus – n 8043

[Wucherpfennig: Berlin, Pr. Staatsbibl. Mus. b. 190]

Literature:

Wucherpfennig, 95

*Trinklied (Eins und andere)***Date:** 1756**Text:** Johann Wilhelm Ludwig Gleim (1719–1803)**Scoring:** S, Cembalo

Lustig

Seht den jun - gen Bac - chus an!

Noch enstiger

Treu - e Brü - der, laßt euch ra - then,

Sources:First Printed Edition

Berlinische Oden und Lieder, [Erste Theil] (Leipzig: Breitkopf, 1756), p. 4–5 (No. 4) [RISM erroneously lists the two parts of the lied as separate works, and gives the composer of the first as 'Anonymous']

Copies

D-DT Mus – n 8043

D-GI Hs NF 187-Beiband

PL-WRu 60424 Muz. p. 6–7

Literature:

Wucherpfennig, 95–96

45

*Die furchtsame Olympia***Date:** 1756**Text:** Johann Joachim Ewald (1727–1762)**Scoring:** S, Cembalo

Sehr geschwind

Ein Un - ge - wit - ter tobt bei stil - ler Mit - ter - nacht:

Sources:First Printed Edition*Berlinische Oden und Lieder, [Erste Theil]* (Leipzig: Breitkopf, 1756), p. 23 (No. 22)Copies

D-B Mus.ms. 30235, fol. 13v

PL-WRu 60424 Muz., p. 25

US-LAum Ms 27, fol. 15r

Editions:*Bilder und Träume: Lieder aus alter und neuer Zeit für Singstimme und Klavier* (Leipzig:

Breitkopf und Härtel, 1969), 7.

Literature:

Wucherpfennig, 95–96

46*An die Scherze***Date:** 1756**Text:** Johann Peter Uz (1720–1796)**Scoring:** S, Cembalo

Gemässigt

Wo seid ihr hin, ihr jungen Scher-ze?

4/2 6/5 #

Sources:First Printed Edition*Berlinische Oden und Lieder*, [Erste Theil] (Leipzig: Breitkopf, 1756), p. 36 (No. 35)Copies

PL-WRu 60424 Muz., p. 28

Literature:

Wucherpennig, 95–96

47

Das aufgehobene Gebot

Date: 1756

Text: Gotthold Ephraim Lessing (1729–1781)

Scoring: S (Phyllis), S (Damon), Cembalo

Munter
Phyllis

Bru - der, wenn die Glä-ser win - ken,

6 7

Sources:First Printed Edition

Berlinische Oden und Lieder, [Erste Theil] (Leipzig: Breitkopf, 1756), p. 40–41 (No. 39)

Copies

D-DT Mus – n 6921 h

PL-WRu 60424 Muz., p. 42–43

Literature:

Wucherpfennig, 95–96

48

*An die Liebe***Date:** 1756**Text:** Friedrich von Hagedorn (1708–1754)**Scoring:** S, Cembalo

Zärtlich

Toch - ter der - Na - tur,

Sources:First Printed EditionFriedrich Wilhelm Marpurg (ed.), *Neue Lieder zum Singen beym Clavier* (Berlin: Gottlieb

August Lange, 1756), p. 42–43 (No. 28)

Literature:

Wucherpfennig, 96

49

*Già la notte s'avvicina (Cantata)***Date:** 1756**Text:** Pietro Metastasio (1698–1782)**Scoring:** S, Cembalo obbligato

1.

Larghetto

Gia... la not - te s'av - vi - ci - na:

2. Recitative

La - scia una vol - ta o Ni - ce la - scia le tue Ca - pan - ne:

3. Aria

Allegro assai

Non più frà sas - si - al - go - si

Sources:

First Printed Edition

Friedrich Wilhelm Marpurg (ed.), *Raccolta delle più nove composizioni di clavicembalo di differenti maestri ed autori* [Prima parte] (Leipzig: Breitkopf, 1756), p. 7–43 ('Partita Terza') (see, for example, D-Bsa 4557)

Copies

B-Bc 5340

S-Skma SP-R

Literature:

SACat, 434; Wucherpennig, 96

50–55

Sei canzonette

Date: 1756

Texts: Various

Scoring: S, Cembalo

50

Si le nom de l'amour

Tendrement

Si le nom de l'a - mour, bel - le I - ris vous fait... peur;

The musical score is for the piece 'Si le nom de l'amour'. It is marked 'Tendrement' and is in 3/4 time. The key signature has one sharp (F#). The score consists of two staves: a vocal line and a piano accompaniment. The vocal line begins with a half note 'Si', followed by quarter notes 'le', 'nom', 'de', 'l'a - mour,' and 'bel - le'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

51

Phyllis plus avare

Gayement

Phyl - lis plus a - va - re, que ten - dre

The musical score is for the piece 'Phyllis plus avare'. It is marked 'Gayement' and is in 3/8 time. The key signature has two flats (Bb, Eb). The score consists of two staves: a vocal line and a piano accompaniment. The vocal line begins with a quarter note 'Phyl - lis', followed by quarter notes 'plus', 'a - va - re,' and a quarter rest, then a quarter note 'ten - dre'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

52

Si, beviam vezzofa Dori

Allegretto

Si, be - viam vez - zo - fa Do - ri,

The musical score is for the piece 'Si, beviam vezzofa Dori'. It is marked 'Allegretto' and is in 3/8 time. The key signature has two sharps (F#, C#). The score consists of two staves: a vocal line and a piano accompaniment. The vocal line begins with a quarter note 'Si,', followed by quarter notes 'be - viam', a quarter rest, quarter notes 'vez - zo - fa', and a quarter note 'Do - ri,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

644

53

Nò mia bella

Allegro grazioso

Nò mia—bel-la, il sol di - let-to non è—quel ch'io— bra - mo più:

The musical score for 'Nò mia bella' is in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody is written in the treble clef and features a series of eighth-note patterns. The lyrics are: 'Nò mia—bel-la, il sol di - let-to non è—quel ch'io— bra - mo più:'. The bass line is in the bass clef and consists of simple chords and single notes.

54

Dell' alme nostre, Amor

Allegro

Dell' al - me nos-tre, A - mor, nò che non sei Si - gnor,

The musical score for 'Dell' alme nostre, Amor' is in 2/4 time with a key signature of one flat (Bb). The melody is in the treble clef and includes a trill on the word 'Amor'. The lyrics are: 'Dell' al - me nos-tre, A - mor, nò che non sei Si - gnor,'. The bass line is in the bass clef and provides harmonic support.

55

O Nightingale, best poet of the grove

Affettuoso

O Nigh - tin - gale, best po-et of the grove,

The musical score for 'O Nightingale, best poet of the grove' is in 3/4 time with a key signature of two flats (Bb, Eb). The melody is in the treble clef and features a trill on the word 'Nightingale'. The lyrics are: 'O Nigh - tin - gale, best po-et of the grove,'. The bass line is in the bass clef and includes a triplet of eighth notes.

Sources:First Printed Edition

Friedrich Wilhelm Marpurg (ed.), *Raccolta delle più nove composizioni di clavicembalo di differenti maestri ed autori* [Prima parte] (Leipzig: Breitkopf, 1756), p. 51–56 (see, for example, D-Bsa 4557)

Literature:

SACat, 434; Wucherpennig, 96

56

Les Rois d'Égypte & de Syrie

Date: 1757

Text: Anonymous

Scoring: S, Cembalo

Gravement

Les Rois d'Égypte et de Syrie

Sources:First Printed Edition

Friedrich Wilhelm Marpurg (ed.), *Raccolta delle più nove composizioni di clavicembalo di differenti maestri ed autori* [Seconda parte] (Leipzig: Breitkopf, 1757), p. 55 (see, for example, D-Bsa 4557)

Literature:

SACat, 435; Wucherpennig, 97

57

*Der Sechste Psalm***Date:** 1758**Text:** Psalm 6, adapted by Johann Andreas Cramer (1723–1788)**Scoring:** S, Cembalo

Langsam

Füh - re Herr, mich nicht im Grim - me,

6 7 6

Sources:First Printed Edition

Geistliche Oden, in Melodien gesetzt von einigen Tonkünstlern in Berlin (Berlin: Christian Friedrich Voß, 1758), p. 13 (No. 13)

Literature:

Wucherpfennig, 98

58

Weihnachtsgedanken

Date: 1758

Text: Lange [Gottlieb August?]

Scoring: S, Cembalo

Munter

Dieß ist die Nacht, die nicht der Pracht

Sources:First Printed Edition

Geistliche Oden, in Melodien gesetzt von einigen Tonkünstlerin in Berlin (Berlin: Christian Friedrich Voß, 1758), p. 14 (No. 14)

Literature:

Wucherpfennig, 98

59

*Dem Dreieinigen***Date:** 1758**Text:** Friedrich Gottlieb Klopstock (1724–1803)**Scoring:** S, Cembalo

Munter

Preiß ihm! er schuf und er er - hält

Sources:First Printed Edition

Geistliche Oden, in Melodien gesetzt von einigen Tonkünstlerin in Berlin (Berlin: Christian Friedrich Voß, 1758), p. 15 (No. 15)

Literature:

Wucherpfennig, 98

60

Ueber die göttliche Vorsehung

Date: 1758

Text: Adapted

Scoring: S, Cembalo

Andächtig

O Schöp - fer der mit Huld und Stär - ke

6

Sources:First Printed Edition

Geistliche Oden, in Melodien gesetzt von einigen Tonkünstlern in Berlin (Berlin: Christian Friedrich Voß, 1758), p. 16–17 (No. 16)

Literature:

Wucherpfennig, 98

61

*Leichencarmen***Date:** 1758**Text:** Friedrich von Hagedorn (1708–1754)**Scoring:** S, Cembalo

Traurig doch nicht langsam

Herr Jost ist todt, der rei - che Mann,

6 6 6 #
3

The image shows a musical score for a piece titled "Traurig doch nicht langsam". It is written for voice and cembalo. The music is in a minor key (one flat) and common time. The vocal line consists of two phrases: "Herr Jost ist todt," and "der rei - che Mann,". The cembalo accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a 6/3 time signature, a 6, a 6, and a #. The piece is numbered 61 on the page.

Sources:First Printed Edition

Geistliche moralische und weltliche Oden, von verschiedenen Dichtern und Componisten

(Berlin: Gottlieb August Lange, 1758), p. 32 (No. 29)

Literature:

Wucherpfennig, 98

62

Schwur eines Trinkers

Date: 1759

Text: Andreas Bayer (1710–1749)

Scoring: S, Cembalo

Lebhaft

Ich schwö - re bey dem Wein, der mir — auf bey-den Ba - cken glüht:

Sources:First Printed Edition

Berlinische Oden und Lieder, Zweyter Theil (Leipzig: Breitkopf, 1759), p. 8 (No. 8)

652

Literature:

Wucherpfennig, 98

63

An Phillis

Date: 1759

Text: Unknown (first ed: 'Samml. vermischter Schriften.')

Scoring: S, Cembalo

Zärtlich

Dich, Phil - lis, muß mein Herz ver - eh - ren,

Sources:

First Printed Edition

Berlinische Oden und Lieder, Zweyter Theil (Leipzig: Breitkopf, 1759), p. 9 (No. 9)

Literature:

Wucherpfennig, 98

64

*Der Wettstreit***Date:** 1759**Text:** Friedrich von Hagedorn (1708–1754)**Scoring:** S, Cembalo

Munter



Mein Mägd-chen und mein Wein, die wol-len sich ent-zweyn.

Sources:First Printed Edition*Berlinische Oden und Lieder*, Zweyter Theil (Leipzig: Breitkopf, 1759), p. 10 (No. 10)**Literature:**

Wucherpfennig, 98

65

*Muß ich dich den verlieren***Date:** 1760

Text: Johann Jacob Bodmer (1698–1783)

Scoring: S, Cembalo

Andante

Muß ich dich denn ver - lie - ren, o Ra - hel;

6 6 # 7 9 8
5 4 3

Sources:

First Printed Edition

Drey verschiedene Versuche eines einfachen Gesanges für den Hexameter (Berlin: Georg Ludewig Winter, 1760), p. 12–15 ('III. Versuch') (see, for example, D-Bsa SA 2)

Literature:

CPEB-CW VI/3 (Christoph Wolff), xiv; SACat, 219; Wucherpfeffnig, 99

Das Erdbeben

Date: 1761

Text: Gotthold Ephraim Lessing (1729–1781)

Scoring: S, Cembalo

Verdrossen

Bru - der, Bru - der, hal - te mich!

6/4 6 # 6/4 #

Sources:

First Printed Edition

Musikalisches Allerley von verscheidenen Tonkünstlern, 2te Sammlung (Berlin: Friedrich Wilhelm Birnstein, 1761), p. 51 (No. 12)

Copies

D-DT Mus – n 8081, in the hand of Georg Richard Kruse

Literature:

Wucherpennig, 99

67–72

Vacant.

III. Stage Works

Intermezzi and Comic Operas

73

Il filosofo convinto in amore

First performance: Autumn 1750, Potsdam

Libretto: Author unknown

Roles and Scoring: Lesbina (S), Anselmo (B), Fl I, II, Ob I, II, Cor I, II, Fg I, II, Str (Vln I, II, Vla), BC

Act I

1. Aria: Anselmo, Str, BC

Allegro non tanto

Oh che lin - gue men-zo gnie - re van-di-cen - do che dia il mon-do

2. Recitative: Anselmo, Lesbina, BC

Mon-do mi - se-ro mon-do ogn' u - no ti stra-paz - za

3. Aria: Lesbina, Str, BC

Andante

Se una don - na vi - di - ces - se

4. Recitative: Anselmo, Lesbina, BC

S'ar-de per me qual-chu-na, àc - ciò l'ar-dor non cres-ca

5. Recitative: Anselmo, Str, BC

Chi sa - rà mai quel ig-nor-an - te ar - di - to,

6. Aria: Anselmo, Str, BC

Grave e staccato

Grave

E que-sta l'u- san - za che Corre-og - gi di

7. Recitative: Lesbina, Anselmo, BC

Sig-nor An-selmo il liel vi - da con-ten - to

8. Aria: Lesbina, Fl I, II, Str, BC

Andante

L'ag - ne - lin a - ma l'ag - nel - la

9. Recitative: Anselmo, Lesbina, BC

A - mi - co tai rag - gion m'a - ve - te det - to,

10. Duet: Anselmo, Lesbina, Str, BC

Allegro assai

An-diam sig-nor stu- den - te la da ma à vi-si - tar

Act II

11. Recitative: Lesbina, Anselmo, BC

Chi ben co-min-cia e all-la me-tà dell'op-ra,

12. Aria: Lesbina, Str, BC

Allegro assai

Tut - ti vo - glion, che si di - a,

13. Recitative: Anselmo, Lesbina, BC

Ques-ta e per me Fi-lo - so - fi - a buon gior-no;

14. Aria: Anselmo, Str, BC

Moderato con Sordini

Nel mi - rar-vi m'in-va - ghi - te

15. Recitative: Lesbina, Anselmo, BC

Vi - a, vi - a, fa - te-vi co - rag - gio,

16. Aria: Lesbina, Str, BC

Allegro

Al - le Fes - te ed ai Ri - dot - ti, vo - gio an - dar

17. Recitative: Anselmo, Lesbina, BC

Mi pa - rena im - pos - si - bi - le

18. Duet: Lesbina, Anselmo, Str, BC

Adagio

Pen - ti - ta_ son_ del_ Fal - lo, An - da - te, an - da - te, al Bal - lo, al Bal - lo.

Act III

19. Aria: Anselmo, Fl I, II, Str, BC

senza Flauti

Se un di si ri - sol - ves - se - ro

20. Recitative: Anselmo, Lesbina, BC

Oh an - da - te à pre - star se - de,

21. Aria: Lesbina, Str, BC

Allegro ma non troppo

Son tan - to sem - pli - ci - na, son tan - to, tan - to, tan - to, tan - to, tan - to, tan - to, tan - to, tan - to

22. Recitative: Anselmo, Lesbina, Str, BC

Fac - ciam dun - que co - si,

23. Aria: Lesbina, Str, BC

Presto

Po - ve-ra pec-co - rel - la, Po - ve-ra pec-co - rel - la,

22. Recitative: Anselmo, Lesbina, BC

Più re-sis - ter non sò, Les-bi-na mi - a

23. Aria: Anselmo, Str, BC

Largo

Ca - ra spo-si - na mi - a, se co - co - co - co - col mio pian - ge-re,

24. Recitative: Lesbina, Anselmo, BC

Bas - ta, bas - ta, non più con-ten - ta io so - no

25. Duet: Anselmo, Lesbina, Cor I, II, Fl I, II, Ob I, II, Fg I, II, Vln I, Vln II, Vla, BC

Tempo di Minuetto

La-ra la la la Son tut-to giu-bi - lo per il con - ten-to,

(Version in the MS SA 940, incorporating a realised 'ad libitum' section)

Tempo di Minuetto

Son tut-to giu-bi - lo per il con - ten-to, Via ohe si suo-ni-no Vi - o-lin-i e trom-be

Sources:Copies (Full Score)

D-B Mus.ms. 389 (incomplete, c. 1780)

D-Bsa SA 942 (without recitatives), in the hand of an anonymous Berlin copyist

D-Dl Mus. 3062-F-1, in the hand of an anonymous copyist (Copyist S-Dl-333?)

D-WRz Mus IIa:90

US-Wc M1500.A64 F4, in the hand of Carl Schrikel (1911)

Copies (Short Score)

D-Bsa SA 943, in the hand of Christian Mengis (fl. 1744–1765)

Copies (Parts)

D-DS Mus.ms 11, 11 parts: S and B, Vln I, II, Fl I, II, Ob I and II, Fg I and II, Cor I, II, BC

D-DS Mus.ms 11a, 13 parts: S, B, Vln I, II, Vla, Fl I, II, Ob I, II, Cor I, II, Vlo, BC

D-WRgs 32/387, 2 parts: S, Vocal part [B?]

Libretto

D-Dl MT. 1406 (Dresden, 1762)

[? Lit.Ital.A 536,18 (Dresden, 1762) Missing?]

Literature:

Wucherpfennig, 89–91; 93

*La ricamatrice divenuta dama***First performance:** 1 November 1751, Berlin [Potsdam?]**Libretto:** Author unknown**Roles and Scoring:** Rollina (S), Aquario (B), Merlino/Servidore (B), Fl I, II, Ob I, II, Fg

I, II, Cor I, II, Cor da Caccia I, II, Str (Vln I, II, Vla), BC

Act I (Intermezzo Primo)

1. Aria: Aquario, [Fl I, II, Ob I, II?,] Str, Fg [I, II?], BC

Andante

pp *ff* *pp* *ff* Che gran sma-nia! ohi me! che cal-do!

2. Recitative: Aquario, Merlino, Rollina, Str, BC

Fe - li - ci voi del mar ge - la - to

3. Aria: Rollina, Orch, BC

Allegro assai

Ri - ca - ma - re, ri - ca - ma - re, ri - ca - ma - re è l'ar - te mi - a, è l'ar - te mi - a:

4. Recitative: Aquario, Rollina, Str, BC

Non hò più tan-ta fret-ta per ri-tor - nare in ca - sa

5. Duet: Aquario, Rollina, Orch, BC

Andante

Gio-va-net-ta gra-zio - set-ta, se ser-vi - re mi vo - le - te

6. Recitative: Aquario, Rollina, BC

(E - ra meg - lio ta - ce - re) Di che te - mete al fin

7. Aria with Recitative: Rollina, Aquario, Orch, BC

Allegro

S'al - tro... lei non mi... com - man - da,

Act II (Intermezzo 2do)

8. Recitative and Aria: Aquario, Str, Fg (solo), BC

Un poco Largo svogliato, e con arcata pesante

Ò dor - mi-to di gus-to. È co-sa stra-va-gan-te Ques-to sba - dig-lio

9. Recitative: Aquario, Servidore, Rollina, BC

Eh là Mer - li - no, Mer-li - no di - co...

10. Aria: Rollina, Orch, BC

Non troppo allegro

La lo - do let - ta da' lac - ci sciol - ta,

11. Recitative: Rollina, Aquario, BC



un! del-la se-con-da par-te non mi ri-cor-do più

12. Aria: Aquario, Cor I, II, Fl I, II, Ob I, II, Vln I, II, Violetta, Fg I, II, BC

Allegro



Fl. (unis.) U - na cer - ta sim - pa - ti - a

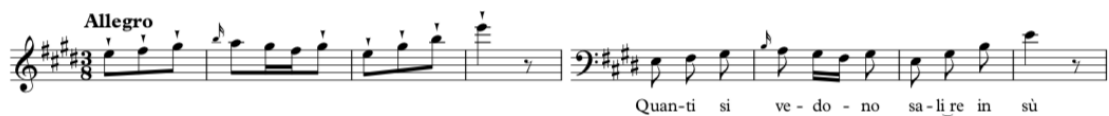
13. Recitative: Aquario, Rollina, BC



A-vres-te mai cre - du-to di tro-var si-mil sor-te?

14. Aria: Aquario, Orch, BC

Allegro



Quan-ti si ve - do - no sa-li-re in sù

15. Recitative: Aquario, Rollina, BC



Eh be-ne, fa-te che ven-ga a me; as-si-me par-le - re-mo. Il tem-po poi...

16. Duet: Aquario, Rollina, Orch, BC

Allegro



Av-vam-po, già mo-ro, io non re-sis-to più,

Act III (Intermezzo 3)

17. Recitative: Aquario, Rollina, BC



O be-vu - to a quest' o - ra più di quart - tro bot - te - glie d'a-qua fres-ca

18. Aria: Aquario, Orch, BC

Non molto allegro



Quel lab-bro, quel cig-lio, quel se - no di lat - te,

19. Recitative: Rollina, Aquario, BC



Mi fa - te in su - per - bi - re

20. Aria: Rollina, Orch, BC

Andante



Pos - si - bil è Si - gno - re che ab - bia - te un cor di Sas - so

21. Recitative: Aquario, Rollina, BC



M'in-com-min - cio a in te - ne - ria (mi muo - ve a com - pas - sio - ne)

22. March: Cor da Caccia I, II, Vln I, II, Vla, BC



23. Recitative: Aquario, Rollina, BC



24. Minuetto: Vln I, II, Vla, BC



25. Recitative: Aquario, Rollina, BC

Cos' è, cos' è? il Chi-rur-go a me vie-ne col Dot-to-re

26. Duet: Aquario, Rollina, Cor I, II, Vln I, II [+ Fl I, II, Ob I, II?], Vla, BC

Allegro mà non molto

Di - ca chi vuo - le che in tut - to il mon - do,

Sources:Copies (Full Score)

I-MOe Mus.F.5

Copies (Parts)

D-DS Mus.ms. 12, 15 parts: vocal 1 (x 2), vocal 2 (x 2), Vln I (x 2), Vln II, Vla (x 2), BC,

Fl I and II, Ob I and II, Fg I and II, Cor I, II (various scribes)

Literature:

Wucherpfennig, 92, 103

75

*L'ipicocondriaco, ovvero L'Uomo fantastico***First performance:** 1763, Berlin (Charlottenburg)**Libretto:** Author unknown

Roles and Scoring: Rosmira (S), Vanello (B), Grilletta (S), Lilletto (S), Dottore (B),
Domestico Servo (B), Forastiere (S), Capit[an?], Str (Vln I, II, Vla), Fl I, II, Ob I, II, Cor
I, II, BC

Act I

1. Aria: Rosmira, Orch, BC

Se v'è al - cu - na che à pro - ri - tò

2. Recitative: Rosmira, Vanello, BC

Al dia-vol va-dan, quan-ti toc-chi si tro-van, del-la ma-la-di-a

3. Recitative: Dottore, Vanello, Rosmira, BC

Dottore: Van:
L'amico viene a noi. Vie - ne? non vi fa - te ve - de - re.

4. Aria: Rosmira, Orch, BC

Allegro

Ram- min-ga in bos-chi vi-ver sol bra-mo il fa - to_ ri - o.

5. Recitative: Vanello, Rosmira, BC

:|E pur mi fà pie - tà:| Che par-ti - re, che par - ti - re,

6. Duet: Rosmira, Vanello, Orch, BC

Dop-po gli af - fan - ni vien_ il con - ten - to

7. Recitative: Vanello, Rosmira, Lilletto, Grilletta, BC

Qual ru-mo - re si sen-te Lil-let-to con Gril - let - ta

8. Trio: Rosmira, Vanello, Grilletta, Fl I, II, Ob I, II, Cor I, II, Str, BC

Allegro

Bel. pia - ce - re Bel_ go - de - re!

9. Recitative: Rosmira, Str, BC

E be-ne si con-clu-da u-na vol-ta Vi da - rò die-ci scu di;

10. Aria: Rosmira, Orch, BC

Allegro

Se il ma - ri - to an - ch'è_ mo - le - sto,

11. Aria: Vanello, Orch, BC

Quan-to in - vi - dio i Ga - ni - me - di,

12. Recitative: Grilletta, Vanello, BC

Uh... uh... Sig-nor Pa-dro-ne, Sig-nor Pa-dro-ne

13. Aria: Grilletta, Orch, BC

Allegretto
con sordini

Non vò pre-sen-ti so il mio— do-ve-re;

14. Recitative: Vanello, Rosmira, BC

Gra-zio - sa fig - lia, oh quan - to del - la pa - dro - na tua di - ver so ai il co - re.

15. Duet: Vanello, Rosmira, Orch, BC

Allegro

Non mi star più a - van - ti gli oc - chi, don - na in - deg - na cor ti ran - na;

Act II

16. Aria: [Rosmira?], Orch, BC

Allegro

Se a - gli in - fe - li - ci, se a - gli in - fe - li - ci

17. Recitative: Rosmira, Lilletto, Forastiere, Grilletta, BC



Nul - la i miei pian - ti a in - te - ne - rir gio - va - ron il co - re di Va - nel - lo.

18. Aria: [Rosmira?], Fl I, II, Str, BC

Andante



Quel duo-lo che m'ag-i-ta voi più ac-cres-ce - te.

[at end: Forastiere: 'Dunque Signore. Addio.']

19. Recitative: Rosmira, Str, BC



O - bli - ga - ta, pa - dro - ne, to - gli son ser - va.

20. Aria: Rosmira, Orch, BC

Allegro assai



Già la ³ - ce - rar mi sen - to

21. Recitative: Vanello, Grilletta, BC



La - scia-re al mon-do jo vo - gliò un es-em - pio cu - rio - so.

22. Aria: Grilletta, Orch, BC

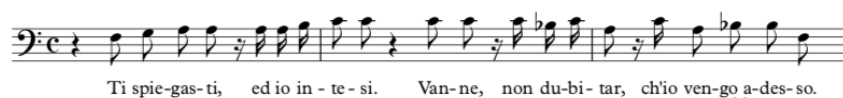
Allegretto

con sordini



Nò; nò; da voi lon - ta - na non pos-so sta - re.

23. Recitative: Vanello, BC



Ti spie-gas-ti, ed io in - te - si. Van-ne, non du-bi- tar, ch'io ven-go a-des-so.

24. Aria: Vanello, Orch, BC

Andante

sosten: Se il Pa - dron col-la ser-vet-ta, pas-sa il tem-po e gli và ap-pre-so,

25. Recitative: Grilletta, Vanello, Domestico Servo, Str, BC

Sig - nor Pa - dro - ne di me quest' uo - mo nu - la si fi - da

26. Aria: Vanello, Fl I, II, [Ob I, II?], Str, BC

So - gna il fan - ciul - lo in cu - na

Act III

27. Recitative: Vanello, Dottore, Domestico Servo, Capit[an?], BC

Mà per chè il vo-stro Ser-vo non cer-cò di se - guir - la?

28. Aria: Vanello, Cor I, II, Ob I, II, Str, BC

Presto

Se la smar - ri - ta, Sua ca - val - li - na

Sources:

Original Score, Part-Autograph (Full Score) [incomplete?]

F-Pn AB O-166, in the hands of J.F. Agricola (and J.G. Siebe?)

Authenticity:

Wucherpennig (1922) was unable to locate this work, which he knew of only from Eitner's *Quellenlexicon*. However, the presence of this score, which is at least part-autograph, confirms its authenticity.

Literature:

Eitner, 59; Wucherpennig, 92, 104–105.

76–77

Vacant.

Drammi Giocosi

78

La Nobiltà delusa

First performance: 1754, Berlin (Potsdam, Schloss-Schau-Bühne)

Libretto: Author unknown

Roles and Scoring: Baccellone (B), La Contessina (S), Pancrazio (B), Lindoro (S), Pampalugo (S), Str (Vln I, II, Vla), Tr, Fl I, II, Ob I, II, Fg I, II, Cor da caccia I, II, BC

Act I

1. Recitative: Pancrazio, Lindoro, Str, BC

Andante ma con brio

Vie-ni, vie-ni frà le mie brac-cia a-ma-to fi-glio

2. Aria: Pancrazio, Fl I, II, Ob I, II, Fg, Str, BC

Andante

Ri-cor-do mi gior-ni fe - li - ci an - cor, ri - cor-do mi an-cor

3. Recitative: Lindoro, BC

E poi cri - ti-ca il mon-do il tra - gi-co po - e - ta

4. Aria: Lindoro, Orch, BC

Allegretto

Vi - di app - e - na il - va - go - vol - to

5. Recitative: La Contessina, Pampalugo, BC

En là Ser - vi-gno tan - ti pre-ce-de - te mi en - tram-bi

6. Aria: Pampalugo, Orch, BC

Andante

Io par-to, Si - gno-ra, e cre - da Si - cu - ro

7. Recitative: La Contessina, Lindoro, Baccellone, BC

Ehi Les-bin, ehi, Tac-co-ne,

8. Aria: La Contessina, Orch, BC

Più tosto allegro

M'ni chi - no, m'ni chi-no al con- te pa-dre,

9. Recitative: Baccellone, Lindoro, Pampalugo, BC

Chi na-sce gran-de, ha la vir-tu de in-fu - sa

10. Recitative: Baccellone, Pancrazio, BC

Cos - tui che mai vor - ra for - se bi so-gno a-vrà

11. Aria: Baccellone, Tr, Cor da caccia I, II, Ob I, II, Str, BC

Presto

Son di fu - rie in Zi-bal - do-ne

12. Recitative: Pancrazio, La Contessina, Baccellone, BC

O Vil-lan ma-le - det-to, io vo-glio cer-to, ven-di car - mi di te

13. Trio: La Contessina, Pancrazio, Baccellone, Str, BC

Vivace

Io sof - frir, io sof - frir tan - to stra-paz-zo, tan-to stra-paz-zo

Act II

14. Recitative: Pancrazio, Lindoro, BC

Fi - glio l'ab - bia - mo fat - ta bel - la

15. Recitative: Pancrazio, Orch, BC

Sì, la vuo far ben che mi e - tà a - van - za - ta ho lo Spi - ri - to pron - to

16. Aria: Pancrazio, Orch, BC

Andante

La fac - cio o non la fac - cio? non la fac - cio? la fac - cio

17. Aria: La Contessina, Cor I, II, Fl I, II, Ob I, II, Fg I, II, Str, BC

Alla pastorelle, mà allegro

So - no bel - la, son gen - ti - le

18. Recitative: La Contessina, Pampalugo, Lindoro, BC

Le tren - ta - trè bel - lez - ze in don - na ri - cer - ca - te

19. Aria: La Contessina (?), Orch, BC

Vivace

So - no gli uo - mi - ni vo - lu - bi - li, e nis - sun si puol fi - dar;

20. Recitative: Pampalugo, Lindoro, BC

Par - la be - ne, d'av - ve - ro

21. Arioso: Pampalugo, Orch, BC

Allegro

Si, Si - gno - re lo fa - rò, lo fa - rò, si, si, si

22. Recitative: Lindoro, BC

Sem-pre non fug - gi ra - i mà l'i - ra mi - a

23. Aria: Lindoro, Orch, BC

Allegretto

Stol-to chi cre - de di don - na al co - re

24. Recitative: Baccellone, Pancrazio, BC

O - là ser - vi ve - ni - te ite m'con - tro al Mar - che se.

25. Aria: Baccellone, Orch, BC

Grave

Mar - che sin sa - per bra - ma - te,

26. Recitative: Pancrezio, La Contessina, BC

Se l'hà - bee - ta il con - te, oh be - ne, oh be - ne.

27. Quintet: La Contessina, Pancrezio, Baccellone, Pampalugo, Lindoro, Cor da caccia,

Orch, BC

Andante

Se ge - lo - so voi Sa - ret - te, pa - dron mio, voi pag - he - re - te

Act III

28. Arioso: Baccellone, La Contessina, Lindoro, Pampalugo, Ob I, II, Fl I, II, Str, BC

Andante *tutti in unisono*

Che bel con-ten-to! che di gio con-do

29. Recitative: Baccellone, La Contessina, Lindoro, BC

Ve - ni - te o no-bil ger-me bel - le vis - ce - re mi - e

30. Arioso: Baccellone, Orch (only Str?), BC

Allegro

Sen - za es - ser vi il mar - che - se

31. Recitative: La Contessina, Lindoro, BC

Vo - glio par - tir anch' - io

32. Aria: La Contessina, Orch, BC

Andantino

con sordini

Oc - chi bel - li, voi vo - le - te

33. Recitative and Arioso: Lindoro, Pampalugo, Baccellone, La Contessina, Pancrezio,

Orch (only Str?), BC



34. Chorus: Baccellone, La Contessina, Pancrezio, Lindoro, Pampalugo, Cor da caccia

I, II, Orch, BC



Sources:

Copies (Full Score)

D-ROu Musica Saec.XVIII.-2 (incomplete)

I-MOe Mus.F.6 (1)

Copies (Parts)

D-ROu Musica Saec.XVIII.-2, 3 parts: B, Vln I, BC (other parts missing)

I-MOe Mus.F.6 (2-5), 4 parts: Vln I, Vln II, BC (x 2)

Libretti

F-Pn, FRBNF33501742

Berlin: Haude e Spener, 1754

(Title page reads: *La Nobiltà delusa, dramma giocoso per musica da rappresentarsi nel regio teatro di Potsdam per ordine di Sua Maestà = Der Betrogene Adel ein lustiges Singespiel*)

welches auf Sr. Königl. Majest. von Preussen allergnädigsten Befehl auf der königl. Schloss-Schau-Bühne zu Potsdam soll vergestellet warden. In Berlino appresso Haude e Spener. 1754).

63pp.

Literature:

Wucherpfennig, 91– 2, 95

79–80

Vacant.

Opere Serie

81

Cleofide

First performance: 1754, Berlin (Hofoper)

Libretto: Pietro Metastasio (1698–1782)

Roles and Scoring: Cleofide (S), Erissena (S), Gandarte (S), Timagene (S), Alessandro (T), Poro (A), SATB Chorus, Str (Vln I, II, Vla), Fl I, II, Ob I, II, Fg I, II, Cor I, II, BC

1. Sinfonia: Cor I, II, Fl I, II, Ob I, II, Str, Fg I, II, BC

Act I

2. Recitative: Poro, Gandarte, Str, BC



3. Aria: Gandarte, Orch, BC



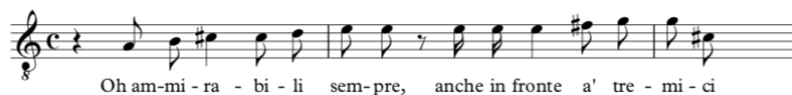
4. Recitative: Poro, Timagene, Alessandro, BC



5. Aria: Poro, Cor I, II, Ob I, II, Str, BC



6. Recitative: Alessandro, Timagene, Erissena, BC



7. Aria: Alessandro, Orch, BC

Allegro

Vil tro-feo dun al-ma im-bel-le, e quel rig-lio al-lor che pian-ge;

8. Recitative: Cleofide, Poro, BC

Per - fi - di, qual ri - pa - ro, qual rime-dio ad - op - rar?

9. Aria: Poro, Cor I, II, Fl I, II, Ob I, II, Str, BC

Andantino

Se mai più sa - ro ge - lo - so,

10. Recitative: Cleofide, Erissena, Poro, BC

E - ris - se - na che veg-go! tu nel - la reg-gia?

11. Aria: Cleofide, Orch, BC

Andantino

Se mai tur - bo il tuo ri - po - so

12. Recitative: Poro, Erissena, Gandarte, BC

E - ris - se - na, che di - ci hò cla fi - dar - mi?

13. Aria: Erissena, Orch, BC

Allegro moderato

Sa-ria tor - men-to af-fan-no, non dol-ce cum, a - mo - re

14. March



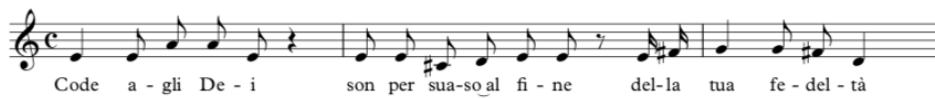
15. Recitative: Cleofide, Alessandro, Poro, BC



16. Aria: Alessandro, Orch, BC



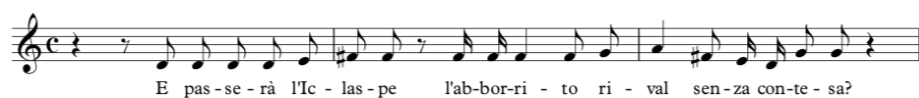
17. Recitative: Poro, Cleofide, BC



18. Duet: Poro, Cleofide, Orch, BC

Act II

19. Poro, Gandarte, BC



20. Aria: Gandarte (?), Orch, BC

Andante



Scor - da - ti d'un in - gra - ta che à la tua fè — scher - ni - ta;

21. Poro, Erissena, BC



Ger - ma - no, e non pos - sio, di si gran pom - pa es - ser a par - te?

22. Aria: Erissena, Orch, BC

Allegro



Non sar - ci si — suen - tu - ra - ta

23. Recitative: Poro, BC



No nò, quel - la in - co - stan - te non si tor - nia mi - rar

24. Aria: Poro, Cor I, II, Orch, BC

Adagio maestoso



Nel mio più grave af - fan - no non — mi ve - drà la sor - te

25. March



26. Recitative: Cleofide, Alessandro, Timagene, BC



Si - gnor, l'In - dia fe - sti - va e sul - ta al tuo pas - sag - gio

34. Aria: Poro (?), Cor I, II, Fl I, II, Ob I, II, Str, BC

Allegro assai

De-strier che all' ar - mi u - sa - to fug - gi - dal chiu - so al - ber - go

35. Recitative: Timagene

D'Ales-san-dro in - cli - fe - sa, sem - pre co - si

36. Aria: Timagene (?), Orch, BC

Allegretto

È ver che l'a - mo in - tor - no,

37. Recitative: Gandarte, Cleofide, Alessandro, Poro, Erissena, Str, BC

E ten - tò di sue - nar - ti? E a que sto ec - ces - so

38. Aria: Cleofide, Orch, BC

Allegro

Del mio spo - so bell' om - bra a - do - ra - ta

Act III

39. Recitative: Erissena, Cleofide, BC

Vi - ve Po - ro il Ger - ma - no al - tro non chie - clo oh Nu - mi

40. Aria: Cleofide, Orch, BC

Allegro di molto

Se trop-po cre-de al cig - lio co - lui - che v`a per l'on-de

41. Recitative: Erissena, Alessandro, Timagene, BC

Chi non a - vria cre - du - to ve ra - ce il suo do - lo - re?

42. Aria: Alessandro, Orch, BC

Allegro

Ser - ba - ti a grand im - pre - se

43. Recitative: Timagene, Poro, BC

O per-do-no! oh de - lit - to! oh ri-mor-so! oh ros - so - re

44. Aria: Timagene, Orch, BC

Più tosto Allegro

Fin - chi - ri - man - go in vi - ta

45. Recitative: Poro, Gandarte, Erissena, Str, BC

Ec-co spiz-za - to il so-lo de-bo-lis-si-mo fi-lo a cui s'at - ten-ne

46. Aria: Poro (?), Orch, BC

Presto

Dov' - è s'af - fret - ti per me la - mor - te

47. Chorus: SATB, Cor I, II, Ob I, II, Str, BC

Dagli a - stri di - scen - di o Nu-me gio - con-do

48. Recitative: Cleofide, Alessandro, Poro, Timagene, Gandarte, Erissena, BC

Nel o - do - ra - ta pi - ra si de - sti - no le fiu - me

49. Chorus: SATB, Cor I, II, Ob I, II, Str, BC

Ser - va ad E - roe si gran - de, cu - ra di Gio - ve e pro - le

Sources:

Copies (Full Score)

D-B Mus.ms. 383

D-B Mus.ms. 383/1

D-Bsa SA 940

D-Bsa SA 1009 (5) (Sinfonia only) (with Carl Heinrich Graun, *Britannico*, GraunWV

B:I:24)

D-DS Mus.ms 10 (3 vols.)

D-W Cod. Guelf 2 Mus. Hdschr. Nr. 1 – 23 (incomplete, selections)

S-Skma T-R

US-BEm MS 461

US-Wc M1500.A64 C4

Copies (Short Score)

D-B Mus.ms 383/3

D-Bsa SA 941, in the hand of an unknown Berlin copyist

Copies (Parts)

D-Bsa SA 1902, in the hands of two or three Berlin copyists (RISM identifies one as Holstein, fl. 1750–1799)

D-DS Mus.ms 10, 16 parts: vocal parts x 6, Vln I, II, Vla, Cembalo, Fl and Ob I, II, Fg I, II, Cor I, II

Copies (Arrangements)

D-KNh R 490 (Nos. 32 and 40, arr. for lute, with arias from Hasse's *Solimeno* and *Leucippo*)

Literature:

Wucherpfennig, 80–82, 94–95

82

Achille in Sciro

First performance: 1765, Berlin; written for the wedding of Crown Prince Friedrich William to Elisabeth Christine of Brunswick-Wolfenbüttel

Libretto: Pietro Metastasio (1698–1782)

Roles: Achille (S), Arcade (S), Deidamia (S), Licomede (T), Nearco (S), Teagene (S),
Ulisse (S), Narrator of prologue

Sources:

Copies (Full Score)

D-B Mus.ms. 384, in the hand of Johannes Ringk

US-NH Misc. Ms. 19

US-Wc M1500.A64 A2

Copies (Short Score)

D-B Mus.ms. 384, Beilage, aria for soprano and keyboard: 'Sì varia in Ciel talora', in the hand of Johannes Ringk

D-B Mus.ms. 385/2, March, arr. for keyboard

D-B Mus.ms. 30201 (50), March, arr. for keyboard

D-Bsa SA 1333, one aria for soprano and keyboard: 'Disse il ver parlo per gioco', in the hand of Copyist Anon. Sing-Akademie 90

D-Bsa SA 1379, four arias for soprano and keyboard: 'Inquesto Fausto giorno'; 'Sì varia in Ciel talora'; 'Alme incaute che torbi de ancora'; 'Chi mai vede'), in the hands of Copyist Anon. Sing-Akademie 90 and an unidentified anonymous Berlin copyist

D-Bsa SA 1544, five choruses: 'Viva questa bella coppia', 'Ah di tue lodi al suono', 'Lungi fuggite', 'Se un core annodi' and 'Ecco felici amanti', in the hand of Johann Gottfried Siebe

D-Bsa SA 1596 (7) and (8), two arias for soprano and keyboard: 'Sì varia in ciel talora', and 'Alme incaute che torbide', in the hands of Copyist J.A. Hasse VI and Johann Gottfried Siebe

D-BDk 1 an 36, five arias for soprano and keyboard: 'Alma incaute che torbide', 'Quando il soccorso apprenda', 'Dille che si consoli', 'Dille il ver parlò per gioco', 'Tornate sereni begli astri d'amore'

D-WRha AW B 1730, March arr. for keyboard (incomplete)

F-Pn VM7-7283 (aria 'Sì varia in Ciel talora', probably a reduction for S, BC and solo Vln)

Copies (Parts)

A-Sm M.N. 278, 9 parts for the Sinfonia: Vln I, II, BC, Ob I, II, Fg I, II, Cor I, II, in the hand of Copyist of Salzburg 595; 3 parts for the Sinfonia: Vla, Fl I, II, in the hand of Copyist of Salzburg 596

D-B Mus.ms. 387, 12 parts for the Sinfonia: Vln I, II, Vla, BC, Fl I, II, Ob I, II, Fg I, II, Cor I, II

D-Bsa SA 1006 (1), 8 parts for the choruses 'Se un core annodi' and 'Ecco felici amanti': S x 2, A x 2, T x 2, B x 2, in the hand of Johann Gottfried Siebe

D-Bsa SA 1366, 4 parts for two arias: S and cembalo, Vln I, II, Vla, corresponding to D-Bsa SA 1596 (7) and (8), in the hands of Copyist J.A. Hasse VI [? RISM: Copyist Thulemeier XXXII] and Johann Gottfried Siebe

D-Bsa SA 1544, 11 parts for three choruses: 'Viva questa bella coppia', 'Ah di tue lodi al suono' and 'Lungi fuggite', corresponding to D-Bsa SA 1544

Literature:

Henzel 2013, 253–255, 257, 269; Wucherpennig, 84–88, 99

83

Amor e Psiche

First performance: 1767, Berlin

Libretto: Antonio Landi (1725–1783)

Roles: Zeffiro (S), Lisandro (S), Psiche (S), Amore (S), Nicete (S), SATB Chorus

(possibly other roles, unknown)

Sources:Copies (Short Score)

D-B Mus.ms. 384/21 (various arias and chorus from the opera in piano reduction, including 'Nume eterno in che t'offesi', 'Veloce alla tua voce', 'Sospendi o sposa amata', 'Bosco selvaggio e incolto', 'Non mai così ridente', 'Se il precede noi tormenti', 'Perché mai fatto ribelle', 'Ove son quale orrore' and 'Psiche tolgasi a voi')

D-Bsa SA 1530, fols. 1r–2v, for the chorus 'O numbe che reggi', in the hand of Johann Gottfried Siebe

Copies (Parts)

D-Bsa SA 1006 (2), 6 parts: S and BC, S, A, B, vocal parts x 2, for the choruses 'Se il precede noi tormenti' and 'Non mai così ridente' (with parts for choruses from *Achille in Sciro*, the chorus 'Sulle rovine altrui' by Carl Heinrich Graun, GraunWV B:IV:11 [insert for Hasse's *Arminio* for a 1747 Berlin performance], and the chorus 'Senza te Dio luminoso' by an anonymous composer

D-Bsa SA 1530, fols. 3r–10v, 4 parts: S, A, T, B (instrumental parts missing), for the choruses 'O nume che reggi' and 'Deh sia da lungi ognora', in the hand of Johann Gottfried Siebe

F-Pn VM7-7280, 4 parts: S and bass, Vln I, II, Vla, for the aria 'Chi son io domanda crudele'

Literature:

Henzel 2013, 254, 259–261, 269; Wucherpfennig, 88, 100

84a***Oreste e Pilade***

First performance: 1772, Berlin (Potsdam)

Libretto: Antonio Landi (1725–1783)

Earlier version of *I Greci in Tauride*.

Sources:Copies (Parts)

D-B Mus.ms. 8236, 6 parts for the Sinfonia: Vln I, II, Vla, BC, Cor I, II (added later)

D-Bsa SA 944, 9 parts for the aria 'Se mi spinge': S and cembalo, Vln I, II, Vla, BC, Ob I and Fl I, Ob II and Fl II, Cor I, II, in the hands of Copyist J.A. Hasse VI and Copyist Anon. Sing-Akademie 64

D-Bsa 945 (1), fols. 1–27, 15 parts for the choruses 'Chi fia questi' and 'Uomo è questi', and the recitatives 'Ahi! quali grida' and 'Dunque solo': S and Cembalo, S (Chorus), A (Chorus), T (Chorus), B (Chorus), Vln I, II, Vla, Fl I, II, Ob I, II, Fg I, II, Cor I, II, in the hand of Copyist J.A. Hasse VI

D-Bsa SA 946, 10 parts for the recitative 'Arrestatevi, olà barbare furie': S and cembalo, Vln I, II, Vla, Fl I, II, Ob I, II, Fg I, II, in the hand of Copyist J.A. Hasse VI

D-Bsa SA 947, 9 parts for the aria 'Ah si crudel tenore': S and Cembalo, Vln I, II, Vla, Ob I, II, Cor I, II, BC, in the hands of Copyist J.A. Hasse VI and Copyist Anon. Sing-Akademie 64

D-Bsa SA 948, 5 parts for the aria 'Se lieta nel sono': S and Cembalo, Vln I, II, Vla, BC, in the hands of Copyist J.A. Hasse VI and Copyist Anon. Sing-Akademie 64

Literature:

Henzel 2013, 260–275; Wucherpfennig, 88–89, 100–101

85b

I Greci in Tauride

First performance: January 1773, Berlin (Potsdam)

Libretto: Antonio Landi (1725–1783)

Revised version of *Oreste e Pilade*.

Sources:Copies (Short Score)

D-Bsa SA 1528, fols. 1–4, for the chorus 'Quegli che vittima', in the hand of Johann Gottfried Siebe (wrongly attributed in SACat and GraunWV to the opera *Amor e Psiche*)

Copies (Parts)

D-Bsa SA 1528, fols. 5–12, 4 parts for the chorus 'Quegli che vittima': S (Chorus), A (Chorus), T (Chorus), B (Chorus), in the hand of Johann Gottfried Siebe (wrongly attributed in SACat and GraunWV to the opera *Amor e Psiche*)

D-Bsa SA 1563, 12 parts for the instrumental movement 'Allegro di molto' (Sinfonia?):

Vln I, II, Vla, Vc, Fl I, II, Ob I, II, Fg I, II, Cor I, II, in the hand of Copyist J.A. Hasse VI

D-Bsa SA 1564, 9 parts for the soprano aria 'Non è già mortali': S and Cembalo, Vln I, II, Vla, BC, Ob I, II, Cor I, II

D-Bsa SA 1565, 8 parts for the aria 'Prendete o Sommi Dei': S, S and Cembalo, Vln I, II,

Vla, Ob I, II, BC, in the hands of Copyist J.A. Hasse VI, Copyist Anon. Sing-Akademie

108 and an unidentified anonymous Berlin copyist

Literature:

Henzel 2013, 265–275; Wucherpfennig, 88–89, 103

86–87

Vacant.

Feste Teatrali (Serenati)

88

Il tempio d'amore

First performance: September 1755, Berlin; written for the wedding of Prince Augustus Ferdinand to Princess and Margravine Anna Elisabeth Louise of Brandenburg-Schwedt

Libretto: Giovanni Pietro Tagliazucchi (1716–1768), with contributions from Friedrich

II

Roles: Amino (S), Amore (S), Apollo, Erictea (S), Imeneo (S), Vulcano (T), Venere

Sources:

Autograph (?) (Full Score)

D-Bsa SA 1221 [RISM: in the hand of Jacob Ditmar (1703–1781)]

Copies (Full Score)

D-B Mus.ms. 388

D-DS Mus.ms 13

F-Pn VM7-7282 (aria: 'Come un cicopo orribile', identified in RISM as 'from an unknown opus')

US-Wc M1500.A64 T4

Copies (Parts)

D-Bsa SA 2306, 9 parts for the Sinfonia: Vln I, II (incomplete), Vla, Fl I, II, Ob I, II, Cor I, II (BC missing?), in the hand of Carl Jacob Christian Klipfel (1727–1802)

D-DS Mus.ms 13, 8 parts: Vln I, II, Vla, BC, Fl I, II, Cor I, II (wind parts for Sinfonia only)

Literature:

Wucherpfennig, 83–84, 95

89–90

Vacant.

Theatre Music

91

Music for *Semiramis*

First performance: 11 June, 1767, Hamburg

Libretto: Music for a play in three acts by Voltaire

Roles and Scoring: Unknown

Sources:

None, music lost

Literature:

Wucherpfennig, 103

92–93

Vacant.

Concert, Insert and Other Single Arias

94

Torna aprile e l'aure scherzando

Genre: Concert aria

Date: mid-1740s

Libretto: Author unknown

Scoring: S, Vln I, II, Vla, BC

Allegretto

Tor-na A-prile, e l'au-re scher-za-no,

Sources:

Autograph (Full Score)

D-B Mus.ms.autogr. Agricola, J. F. 1 (1)

Literature:

Dürr Chr, 49; Wucherpennig, 101

95

*L'accorto nocchiero***Genre:** Concert aria**Date:** mid-1740s**Libretto:** Author unknown**Scoring:** S, Cor da Caccia I, II, Vln I, II, Vla, BC

Allegro assai

L'ac- cor-to noc- chie - ro che vede il sen - tie-ro

Sources:Autograph (Full Score)

D-B Mus.ms.autogr. Agricola, J. F. 1 (2)

Literature:

Dürr Chr, 49; Wucherpfennig, 101

700

96

Tergi l'ingiuste lagrime

Genre: Concert aria

Date: mid-1740s

Libretto: Author unknown

Scoring: T, Vln I, II, Vla, BC

Sources:

Autograph (Full Score)

D-B Mus.ms.autogr. Agricola, J. F. 2

Literature:

Dürr Chr, 49; Wucherpennig, 101

96

Così quando d'augelli, insert aria for Johann Adolf Hasse, Leucippo

First performance: 1765, Berlin

Libretto: Author unknown

Scoring: S, Vln I, Vln II, Vla, BC

Sources:

D-Bsa SA 1101, fols. 43r–48r

D-Bsa SA 1102, fols. 27v–31r

Literature:

Henzel 2013, 269

97

Quante volte dal sembiante, insert aria for Johann Adolf Hasse, *Leucippo*

First performance: 1765, Berlin

Libretto: Author unknown

Scoring: S, Vln I, Vln II, Vla, BC

Sources:

D-Bsa SA 1101, fols. 75r–78v

D-Bsa SA 1102, fols. 47v–50r

Literature:

Henzel 2013, 269

702

98

Non dispetto non riguardo, insert aria for Johann Adolf Hasse, *Lucio Papirio*

First performance: 1766, Berlin

Libretto: Author unknown

Scoring: Servilio (S), Cor I, II, Vln I, Vln II, Vla, BC

Sources:

D-Bsa SA 1104, fols. 65v–69v

Literature:

Henzel 2013, 269

99

In tua man stà vita e morte, insert aria for Johann Adolf Hasse, *Lucio Papirio*

First performance: 1766, Berlin

Libretto: Author unknown

Scoring: Servilio (S), Cor I, II, Vln I, Vln II, Vla, BC

Sources:

D-Bsa SA 1104, fols. 107v–111r

Literature:

Henzel 2013, 269

100

Così l'augel di Giove

Genre: Aria from an unidentified opera

Libretto: Author unknown

Scoring: S, Vln I, II, Vla (?), BC

Sources:

F-Pn VM7-7281

Authenticity:

The title on the MS reads: *Dal Sig|r Agricola*. The same copyist, contemporary to Agricola, was responsible for F-Pn VM7-7280, VM7-7282 and VM7-7283 (excerpts from *Amor e Psiche*, *Il Tempio d'Amore* and *Achille in Sciro* respectively), which strongly indicates its authenticity. It is probably from an opera listed above that has not fully survived, or another unknown work.

704

101

Recitative and Aria (Insert?) for *Zenobia* (opera by an unidentified composer)

Scoring: S, Vln I, II, Vla, BC

Sources:

D-Dl Mus.c.B. 9, missing

Literature:

Eitner, 59; Wucherpfennig, 101

102–108

Vacant.

IV. Instrumental Works, Arrangements, Studies and

Varia

Keyboard Works

109

Sonata in F

Scoring: Cembalo

Date: 1762

1. Allegro assai
2. Larghetto
3. Allegro assai

Sources:

First printed edition

Musikalisches Mancherley, Drittes Vierteljahr (Berlin: Georg Ludewig Winter, 1762)

(RISM A/I A 435) (see, for example, D-B Am.B 477)

Copies

D-B Mus.ms. 385/1

D-LEb Rara Ib. 136 (as 'Fantasia', 1st movement only)

D-LEm Poel.mus.Ms.353, fols. 24v–27r

Editions:

Lehrmeister und Schüler Joh. Seb. Bachs Original-Kompositionen, ed. Kurt Herrmann, Vol.

II, 26–27 (Larghetto only)

110

Arrangement for Organ of Johann Sebastian Bach, *Ricercar a 6* from
Musikalisches Opfer, BWV 1079

Scoring: Org

Date: Unknown, after 1747

The image shows a musical score for an organ arrangement. It consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The middle and bottom staves are bass clefs with the same key signature and time signature. The top staff contains two measures of music. The first measure has a quarter note on C4, a quarter note on D4, a quarter note on E4, and a quarter note on F4. The second measure has a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The middle and bottom staves are empty, indicated by horizontal lines.

Authenticity:

The MS is in Agricola's hand. In the NBA, the MS is designated Source C 14. The arrangement adheres closely to the original print, but the bass part—written on a separate pedal stave—is given in two versions. The original is notated using upward-pointing stems, whilst Agricola's own arrangement is notated using downward-pointing stems. The arrangement makes passages easier to play, thus (as Wilhelm notes), 'giving the pedal part a stronger rhythmic profile on the organ'.

Sources:Autograph (Score)

D-B Mus.ms. Bach P 667

Editions:

Johann Sebastian Bach, *Ricercar à 6 c-Moll aus dem Musikalischen Opfer BWV 1079, Fassung für Orgel von Johann Friedrich Agricola*, ed. Rüdiger Wilhelm (Beeskow: Ortus, 2017)

Literature:

NBA VIII/1 KB, 78, 117–118; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00001729)

708

111

Ach was soll ich Sünder machen

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fol. 1r (note by copyist at end of fol. 1r: *Dieser, und nachfolgende sind ausgearbeitete Choraele im Contrapunct der Octave | von dem Herrn Agricola ehemals Königl. Preuß Hof=Componisten. | P. M. Wo die begleitende Stimme in der Mitte stehet, kann die oben im Discant stehende Melodie auch im Te__ | __ oben im Discant stehet, und die Melodie in der Mitte, kann die Oberbegleitung auch im Tenor gespielt werden.*)

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

112

Auf meinen lieben Gott

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fol. 1v

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

113

Ein feste Burg ist unser Gott

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fols. 1v–2r

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

710

114

Erbam dich mein, o Herre Gott

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fol. 2v

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

115

Es ist das Heil uns kommen her

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fol. 3r

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

116

Freu dich sehr, o meine Seele

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fol. 3v

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

117

Herr, ich habe misgehandelt

Scoring: Org

Date: Unknown

712

Sources:

D-B Mus.ms. 30195, fol. 4r

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

118

Herr Jesu Christ, ich weiss gar wohl

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fol. 4v

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

119

*Herzliebster Jesu, was hast du verbrochen***Scoring:** Org**Date:** Unknown**Sources:**

D-B Mus.ms. 30195, fol. 5r

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

120

*Ich hab mein Sach Gott heimgestellt***Scoring:** Org**Date:** Unknown**Sources:**

D-B Mus.ms. 30195, fol. 5v

714

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

121

Jesu meine Freude

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fols. 5v–6r

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

122

O Traurigkeit

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fol. 6r

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

113

Jauchzt ihr Erlösten dem Herrn

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fol. 6v

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

716

114

Keinen hat Gott verlassen

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fol. 7r

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

115

O Ewigkeit, du Donnerwort

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fol. 7v

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 35; Wucherpfennig, 101

116*Wer nur den lieben Gott***Scoring:** Org**Date:** Unknown**Sources:**

D-B Mus.ms. 30195, fols. 7v-8r

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 36; Wucherpfennig, 101

117*Triff mich nicht in deinen Zorn***Scoring:** Org**Date:** Unknown

718

Sources:

D-B Mus.ms. 30195, fol. 8r

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 36; Wucherpfennig, 101

118

Von Gott will ich nicht lassen

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fols. 8v-9r

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 36; NBA IV/10 KB (Reinmar Emans, 2008), 493;

Wucherpfennig, 101

119

Was mein Gott will

Scoring: Org

Date: Unknown

Sources:

D-B Mus.ms. 30195, fol. 8r

Literature:

NBA IV/2 KB (Hans Klotz, 1957), 36; NBA IV/10 KB (Reinmar Emans, 2008), 404;

Wucherpfennig, 101

120–134

Kontrapunktische Übungen (15 Chorale Arrangements)

Scoring: Org; Theoretical

Date: Unknown

720

120

Wie nach einer Wasserquelle

in der Octave

A musical score for a piece titled "Wie nach einer Wasserquelle" in the octave. It is written in 2/4 time with a key signature of one sharp (F#). The score consists of three measures. The right hand (treble clef) plays a melody starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and D5. The left hand (bass clef) plays a bass line with a quarter rest, followed by quarter notes G3, A3, B3, C4, and D4. Fingerings are indicated by numbers 7, 6, 6, 4/2, 6, and 6.

Contrapunct

A musical score for a piece titled "Contrapunct". It is written in common time (C) with a key signature of one sharp (F#). The score consists of three measures. The right hand (treble clef) plays a melody with eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The left hand (bass clef) plays a bass line with quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Fingerings are indicated by the number 6.

Umkehrung in der Octave

A musical score for a piece titled "Umkehrung in der Octave". It is written in common time (C) with a key signature of one sharp (F#). The score consists of three measures. The right hand (treble clef) plays a melody with quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The left hand (bass clef) plays a bass line with eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Fingerings are indicated by numbers 8, 6, 6, 6, 6, 6, 6, 6, 5, and 6.

Umkehrung in der Decima

A musical score for a piece titled "Umkehrung in der Decima". It is written in common time (C) with a key signature of one sharp (F#). The score consists of three measures. The right hand (treble clef) plays a melody with quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The left hand (bass clef) plays a bass line with eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Fingerings are indicated by numbers 10, 6, 7, 6, 6, 6, and 6.

Umkehrung in der Duodecima

A musical score in G major and common time (C). The piece consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, including grace notes. The bass staff provides a harmonic accompaniment with quarter notes.

andere Umkehrung in der 12.

A musical score in G major and common time (C). The piece consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with quarter notes. The bass staff features a rhythmic accompaniment with eighth and sixteenth notes, including grace notes.

Quatricinium

A musical score in G major and common time (C). The piece consists of four staves: two treble clef staves and two bass clef staves. The top two staves feature a complex melodic line with eighth and sixteenth notes, including grace notes. The bottom two staves provide a harmonic accompaniment with quarter notes.

Quatricinium al contrario roverscio

A musical score for a four-measure exercise. The top two staves (treble and alto clefs) contain a simple harmonic accompaniment of whole notes. The bottom two staves (treble and bass clefs) contain a more complex rhythmic pattern of eighth and sixteenth notes, starting with a rest in the first measure.

121

Wer nur den lieben Gott läßt walten

Contrapunct in der Octave

A musical score for a two-measure exercise. The top staff (treble clef) has a melodic line with eighth notes. The bottom staff (bass clef) has a simple harmonic accompaniment of whole notes. The number '6' is written above the bass notes in the second and third measures, indicating a sixth interval.

Umkehrung in der Octave

A musical score for a two-measure exercise. The top staff (treble clef) has a simple harmonic accompaniment of whole notes. The bottom staff (bass clef) has a melodic line with eighth notes. The number '6' is written above the bass notes in the second and third measures, indicating a sixth interval.

Umkehrung in der Decima

A musical score in G minor, common time (C), consisting of three measures. The right hand (treble clef) plays a series of half notes: G3, F3, E3, D3, C3, B2, A2, G2. The left hand (bass clef) plays a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The final note of the left hand in the third measure is marked with a '6' and a fermata.

2. Umkehrung in der Decima

A musical score in G minor, common time (C), consisting of three measures. The right hand (treble clef) plays a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The left hand (bass clef) plays a series of half notes: G2, A2, B2, C3, D3, E3, F3, G3. The final note of the left hand in the third measure is marked with a '6' and a fermata.

In der Duodecima

A musical score in G minor, common time (C), consisting of three measures. The right hand (treble clef) plays a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The left hand (bass clef) plays a series of half notes: G2, A2, B2, C3, D3, E3, F3, G3. The final note of the left hand in the third measure is marked with a '6' and a fermata.

2. Umkehrung

A musical score in G minor, common time (C), consisting of three measures. The right hand (treble clef) plays a series of half notes: G3, F3, E3, D3, C3, B2, A2, G2. The left hand (bass clef) plays a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The final note of the left hand in the third measure is marked with a '6' and a fermata.

Quatricinium

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains three measures of music, each starting with a half rest followed by a half note. The second and third staves are grouped together by a brace on the left, representing the right and left hands of a piano. Both staves have a treble clef, two flats, and common time. They contain three measures of music, each starting with a quarter rest followed by a quarter note. The bottom staff is a bass clef with two flats and common time, containing three measures of music, each starting with a half rest followed by a half note.

2. Versetzung

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and common time, containing three measures of music, each starting with a half rest followed by a half note. The second and third staves are grouped together by a brace on the left, representing the right and left hands of a piano. Both staves have a treble clef, two flats, and common time. They contain three measures of music, each starting with a quarter rest followed by a quarter note. The bottom staff is a bass clef with two flats and common time, containing three measures of music, each starting with a quarter rest followed by a quarter note.

3[.] Hauptversetzung

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and common time, containing three measures of music, each starting with a quarter rest followed by a quarter note. The second and third staves are grouped together by a brace on the left, representing the right and left hands of a piano. Both staves have a treble clef, two flats, and common time. They contain three measures of music, each starting with a half rest followed by a half note. The bottom staff is a bass clef with two flats and common time, containing three measures of music, each starting with a half rest followed by a half note.

4. Ein andere Hauptversetzung

Musical score for '4. Ein andere Hauptversetzung'. The score is in 3/4 time and B-flat major. It consists of four staves: a single treble staff and three staves for a grand piano (treble and bass). The melody in the treble staff features eighth-note patterns and rests. The piano accompaniment includes a steady bass line in the left hand and chords in the right hand.

Ein andere Versetzung

Musical score for 'Ein andere Versetzung'. The score is in 3/4 time and B-flat major. It consists of two staves: a single treble staff and a grand piano staff (treble and bass). The treble staff begins with a 4-measure rest, followed by a melody of eighth notes. The piano accompaniment features a steady bass line and chords in the right hand.

Eine andere [Versetzung]

Musical score for 'Eine andere [Versetzung]'. The score is in 3/4 time and B-flat major. It consists of four staves: a single treble staff and three staves for a grand piano (treble and bass). The melody in the treble staff is composed of whole notes. The piano accompaniment includes a steady bass line in the left hand and chords in the right hand.

726

122

Es ist das Heil uns kommen her

in Octave

Musical score for 'Es ist das Heil uns kommen her' in Octave. The score is written for three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat) and the time signature is common time (C). The piece consists of three measures. The first measure has a whole note chord in the Treble staff and a half note chord in the Bass staff. The second measure has a whole note chord in the Treble staff and a half note chord in the Bass staff. The third measure has a whole note chord in the Treble staff and a half note chord in the Bass staff. The score includes various musical notations such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-5. The piece is in a simple, homophonic style.

123

Herr, ich habe mißgehandelt

in Octave

Musical score for 'Herr, ich habe mißgehandelt' in Octave. The score is written for three staves: Treble, Bass, and Bass. The key signature is two flats (B-flat and E-flat) and the time signature is common time (C). The piece consists of three measures. The first measure has a whole note chord in the Treble staff and a half note chord in the Bass staff. The second measure has a whole note chord in the Treble staff and a half note chord in the Bass staff. The third measure has a whole note chord in the Treble staff and a half note chord in the Bass staff. The score includes various musical notations such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-5. The piece is in a simple, homophonic style.

124

Auf, auf, mein Herz mit Freuden

in Octave

Musical score for 'Auf, auf, mein Herz mit Freuden' in Octave. The score is written in three staves (treble, middle, and bass clefs) in a common time signature (C). The key signature is one flat (B-flat). The piece consists of three measures. The first measure is a repeat sign. The second measure contains a treble clef staff with a melodic line and a middle clef staff with a bass line. The third measure contains a treble clef staff with a melodic line and a middle clef staff with a bass line. The bass line in the third measure includes fingering numbers: 6, 4/2, 6, 4/2, 6.

125

Christ lag in Todesbanden

in Octave

Musical score for 'Christ lag in Todesbanden' in Octave. The score is written in three staves (treble, middle, and bass clefs) in a common time signature (C). The key signature is one flat (B-flat). The piece consists of three measures. The first measure is a treble clef staff with a melodic line. The second measure contains a treble clef staff with a melodic line and a middle clef staff with a bass line. The third measure contains a treble clef staff with a melodic line and a middle clef staff with a bass line. The bass line in the third measure includes fingering numbers: 6, 6, 6.

728

126

Ach, Gott und Herr

in Octave

Musical score for 'Ach, Gott und Herr' in C major, 3/4 time. The score is written for a grand piano with three staves: Treble, Middle, and Bass. The Treble staff contains the melody. The Middle staff contains a single bass line with fingerings 6, 7, and 6. The Bass staff contains a bass line with fingerings 6, 4/2, and 6. The piece consists of three measures.

127

Du Lebensfürst, Herr Jesu Christ

in Octave

Musical score for 'Du Lebensfürst, Herr Jesu Christ' in C major, 3/4 time. The score is written for a grand piano with three staves: Treble, Middle, and Bass. The Treble staff contains the melody. The Middle staff contains a single bass line with fingerings 6, 6/5, 6/4+/2+, 6, and 6. The Bass staff contains a bass line with a fermata over the final note. The piece consists of three measures.

128

Jesu, deine tiefe Wunden

[in Octave]

Musical score for 'Jesu, deine tiefe Wunden' in G major, 3/4 time. The score consists of three measures. The right hand (RH) plays a melody with eighth and quarter notes. The left hand (LH) provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5.

Measure 1: RH: G4-A4-B4-C5 (quarter), D5-E5 (quarter), F5-G5 (quarter), A5-B5 (quarter), C6 (quarter). LH: G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Fingerings: 6, 6, 6, 7, 6.

Measure 2: RH: C6-B5 (quarter), A5-G5 (quarter), F5-E5 (quarter), D5-C5 (quarter), B4-A4 (quarter), G4 (quarter). LH: G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Fingerings: 6, 6, 6, 7, 6.

Measure 3: RH: G4-A4-B4-C5 (quarter), D5-E5 (quarter), F5-G5 (quarter), A5-B5 (quarter), C6 (quarter). LH: G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Fingerings: 6, 7, 6, 4, 2, 6.

129

Gott, mein Trost und mein Vertrauen

[in Octave]

Musical score for 'Gott, mein Trost und mein Vertrauen' in G major, 3/4 time. The score consists of three measures. The right hand (RH) plays a melody with quarter and half notes. The left hand (LH) provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5.

Measure 1: RH: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). LH: G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Fingerings: 6, 6, 6, 6, 6, 6, 6, 6.

Measure 2: RH: A4-B4 (quarter), C5-D5 (quarter), E5-F5 (quarter), G5 (quarter), F5-E5 (quarter), D5-C5 (quarter), B4-A4 (quarter), G4 (quarter). LH: G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Fingerings: 6, 7, 6, 6, 6, 6, 6, 6.

Measure 3: RH: G4-A4-B4-C5 (quarter), D5-E5 (quarter), F5-G5 (quarter), A5-B5 (quarter), C6 (quarter). LH: G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Fingerings: 6, 4, 6, 4.

730

130

O Ewigkeit, du Donnerwort

[in Octave]

Musical score for 'O Ewigkeit, du Donnerwort' in C major, 3/4 time. The score is arranged for voice and piano. The voice part (treble clef) consists of three measures: a first measure with a quarter rest followed by quarter notes G4, A4, B4; a second measure with quarter notes C5, B4, A4, G4; and a third measure with quarter notes F4, E4, D4, C4. The piano accompaniment (grand staff) features a bass line with quarter notes G2, F2, E2, D2 in the first measure, and a right hand with half notes C4, G3 in the first measure, and half notes C4, G3 in the second and third measures. Fingerings '6' are indicated above the bass notes in the second and third measures.

131

Ein feste Burg ist unser Gott

[in Octave]

Musical score for 'Ein feste Burg ist unser Gott' in C major, 3/4 time. The score is arranged for voice and piano. The voice part (treble clef) consists of three measures: a first measure with quarter notes G4, A4, B4, C5; a second measure with quarter notes C5, B4, A4, G4; and a third measure with quarter notes F4, E4, D4, C4. The piano accompaniment (grand staff) features a bass line with quarter notes G2, F2, E2, D2 in the first measure, and a right hand with half notes C4, G3 in the first measure, and half notes C4, G3 in the second and third measures.

132

Seelenbräutigam, Jesu Gottes Lamm

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 6/8. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand.

Die erste und 2. Stimme (all' 8)

The second system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 6/8. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand. The number '6' is written above the first and second measures of the bass staff.

1. und 2. Stimme (alla 10)

The third system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 6/8. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand.

eine andere Umkehrung in der 10

Musical score for exercise 732. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The time signature is 6/8 and the key signature has two flats (B-flat and E-flat). The treble staff contains a simple harmonic line with dotted rhythms. The grand staff contains a more complex rhythmic pattern with eighth and sixteenth notes. The bass staff contains a simple harmonic line with dotted rhythms.

133

Es ist das Heil uns kommen her

Contrapunct in der 10. welche Tricinia sind

Musical score for exercise 133. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The time signature is common time (C) and the key signature has two flats (B-flat and E-flat). The treble staff contains a simple harmonic line with dotted rhythms. The grand staff contains a more complex rhythmic pattern with eighth and sixteenth notes. The bass staff contains a simple harmonic line with dotted rhythms.

2. Versetzung

Musical score for exercise 133, 2. Versetzung. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The time signature is common time (C) and the key signature has two flats (B-flat and E-flat). The treble staff contains a simple harmonic line with dotted rhythms. The grand staff contains a more complex rhythmic pattern with eighth and sixteenth notes. The bass staff contains a simple harmonic line with dotted rhythms.

134

Auf, auf, mein Herz mit Freuden

Musical score for 'Auf, auf, mein Herz mit Freuden'. The score is written for piano and features three staves: a treble staff, a middle staff (likely for a second treble clef), and a bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern.

Die erste Versetzung (al contrario roverscio)

Musical score for 'Die erste Versetzung (al contrario roverscio)'. The score is written for piano and features two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of a series of chords in the treble staff and a rhythmic pattern of eighth notes in the bass staff.

1 und 4 alla 8

Musical score for '1 und 4 alla 8'. The score is written for piano and features four staves: two treble staves and two bass staves. The key signature is two flats (B-flat and E-flat) and the time signature is 8/8. The music consists of a series of eighth notes and chords, creating a rhythmic and melodic pattern.

Umkehrung

Musical score for 'Umkehrung' in 6/8 time, key of B-flat major. The score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand.

1 und 4 alla 10

Musical score for '1 und 4 alla 10' in 6/8 time, key of B-flat major. The score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand.

1 Umk. die 10 herauf.

Musical score for the first exercise, '1 Umk. die 10 herauf.' The score is in 6/8 time and B-flat major. It consists of four staves. The top two staves (treble and alto clefs) contain a simple harmonic accompaniment of quarter notes. The bottom two staves (treble and bass clefs) contain a more complex rhythmic pattern of eighth and sixteenth notes, starting with a grace note.

2te UmK: ist die vorige, eine kleine terza tiefer

Musical score for the second exercise, '2te UmK: ist die vorige, eine kleine terza tiefer'. The score is in 6/8 time and B-flat major. It consists of four staves. The top two staves (treble and alto clefs) contain a simple harmonic accompaniment of quarter notes. The bottom two staves (treble and bass clefs) contain a more complex rhythmic pattern of eighth and sixteenth notes, starting with a grace note.

1 und 4 alla 12

Musical score for the third exercise, '1 und 4 alla 12'. The score is in 6/8 time and B-flat major. It consists of four staves. The top two staves (treble and alto clefs) contain a simple harmonic accompaniment of quarter notes. The bottom two staves (treble and bass clefs) contain a more complex rhythmic pattern of eighth and sixteenth notes, starting with a grace note.

1. Umk: ist die in die 10

ist die vorige, eine 5 höher

Sources:

D-B Am.B 404, in the hand of Copyist J.S. Bach III

D-B Mus.ms. 386

Literature:

Wucherpfennig, 101

135–142

Vacant.

Chamber and Orchestral Works

143

Sonata in A major for Flute and Basso Continuo

Scoring: Fl, BC

Date: Unknown

1. Adagio
2. Allegro assai
3. Largo
4. Allegro

Sources:

Not identified

Authenticity:

Although this work is very likely to be authentic, the original source was not able to be identified and consulted for this catalogue, and it is currently known to the present author only from the edition listed below.

Editions:

Berliner Sonaten, Heft 4: Johann Friedrich Agricola, Sonata für Querflöte und Basso continuo A-Dur; Johann Philipp Kirnberger, Sonata für Querflöte und Basso continuo G-Dur, ed. Hugo Ruf (Mainz: Schott, 1990), 10–21

144**Overture in G**

Scoring: Cor I, II, Fl I, II, Ob I, II, Vln I, II, Vla, BC

Date: Unknown

1. Grave
2. Allegro moderato
3. Allegro

Sources:

B-Bc 7983, 7 parts: Vln I, II, Vla, BC, Ob I, II, Cor I, II (incomplete)

Literature:

Eitner 59; Wucherpfennig, 101

144–150

Vacant.

Anhang / Appendix

Works of Doubtful Authenticity

including lost works attributed to Johann Friedrich Agricola

Anh. 1

Der 25. Psalm

There is no record of this work other than in Eitner (*Quellenlexikon*, 59), who cites the autograph score as being in the Leipziger Stadtbibliothek: *Der 25. Psalm. Berlin 1759. P.*

[B Lpz.]

The date of 1759 is the same year as Agricola's setting of Psalm 21, *Der König jauchzt von dir entzückt*, AgWV 6a, which Eitner also lists as being in Leipzig. If the MS of Psalm 25 ever existed, it had already disappeared by 1922 when Wucherpfennig

surveyed the Agricola manuscripts; Wucherpfennig suggests that Eitner's attribution of this work to Agricola 'may be due to an error'.

Literature:

Eitner, 59; Wucherpfennig, 104.

Anh. 2

Der 91. Psalm

This work is attributed to Agricola in Carl Freiherrn von Ledebur's *Tonkünstler-Lexicon Berlin's* of 1861, with a text by Cramer (c.f. AgWV 6a), under 'Oratorien, Cantaten, etc.' as follows: *6. d. 91. Psalm n. Cramer ebendas.*

It is not known from any other source and Wucherpfennig was unable to locate it.

Literature:

Ledebur, 2; Wucherpfennig, 104.

Anh. 3*Ave maris stella*

This is one of two sacred works ascribed to Agricola in the source (the other being *Eja plausus hilares*, see below) as follows: *Ariae 2ae* | *a* | *Soprano Solo* | *Due Violine* | *Viola* | *con* | *Fondamento* | *Del Sig. Agricola* | [crossed out: *Posessor Kles ...* [unreadable]] | [later added by another hand:] *Eigenthum der Stadt-Pfarr-Kirche in Glatz*. The individual parts are inscribed with *S. Agricola*, and they appear to have been owned by the Polish copyist Kles (see RISM).

Sources:Copies (Parts)

PL-KŁwnm A-215 (1), 5 parts: S, Vln I, II, Vla, BC

Anh. 4*Die Beredsamkeit*

This is a lied set to a text by Ramler, most famously set by Joseph Haydn (Hob. XXVb No. 4). The lied is known only from a source in the hand of Georg Richard Kruse (1856–1944). The heading reads: *Die Beredsamkeit* [in pencil:] *Agricola?*. The MS contains a reference to the publication *Lieder mit Melodien* (Berlin: Wever, 1762); however, this

collection does not contain *Die Beredsamkeit*, so the origin—and thus the authenticity—of the lied in the MS is unclear.

Sources:

D-DT Mus n 8020 e

Anh. 5**Concerti Grossi**

This work is attributed to Agricola in Ledebur's *Tonkünstler-Lexicon*, under 'Instrumental-Musik', where it is said to be in MS and seems to be linked to the Concerto for Organ and Two Keyboards listed below: *Concerti grossi. — Concert f. Orgel zu 2 Tastaturen Mscpt.*

It is not known from any other source and Wucherpfennig was unable to locate it.

Literature:

Ledebur, 3; Wucherpfennig, 104.

Anh. 6**Concerto for Organ and Two Keyboards**

This work is attributed to Agricola in Ledebur's *Tonkünstler-Lexicon*, under 'Instrumental-Musik', where it is said to be in MS and seems to be linked to the Concerti Grossi listed below: *Concerti grossi. — Concert f. Orgel zu 2 Tastaturen Mscpt.*

It is not known from any other source and Wucherpfennig was unable to locate it.

Literature:

Ledebur, 3; Wucherpfennig, 104.

Anh. 7***Deus noster***

This work is attributed to Agricola in Eitner, as follows: *Deus noster 5 v. c. orch. P.*

As with *La gloire du seigneur* (see below), it was allegedly in the Berlin Singakademie collection, but it no longer exists in that collection. Wucherpfennig mentions he was not able to locate it.

Literature:

Eitner, 59; Wucherpfennig, 105.

Anh. 8*Dixit Dominus*

1. Chorus: 'Dixit Dominus'
2. Aria: 'Juravit Dominus, et non paenitebit'
3. Quartet (?): 'De torrente in via bibet'
- 4: Chorus: 'Gloria Patri'

This work survives in a single set of parts, which dates from 1768. The entire work is a parody of movements from AgWV 6a, the cantata *Der König jauchzt von dir entzückt*: the soprano aria 'Er lebt, von deiner Huld beglückt' (here recast as 'Juravit Dominus, et non paenitebit'), the quartet 'Du schüttest ihn auf seinem Thron' (here 'De torrente in via bibet'), and the concluding chorus, 'Auf laß, Herr, deine Stärke sehen' (here presented as the opening chorus, 'Dixit Dominus'). Particularly suspicious is the reuse of material from the opening chorus (the closing chorus in AgWV 6a) for the final 'Gloria Patri' with minor rhythmic amendments to fit the text underlay, a device not usually found in Agricola's works. Although it is possible that this parody is by Agricola, especially if we accept AgWV 6b and 6c as authentic, the wide distribution of AgWV 6a and the Latin text, which would have been unusual for use in the Petrikirche, suggest it is more likely to be a parody by another composer. The existence of another Latin-texted parody of AgWV 6a, Anh. 14 (see below) also strongly suggests neither parody is authentic.

Sources:Copies (Parts)

D-Mbs Mus.ms. 4988, 13 parts: S, A, T, B, Vln I, II, Vla, Ob I, II, Tr I, II, Timp, Org

Anh. 9**Duet for 2 Sopranos and 1 Aria with Orchestra**

This appears to be a composite MS that is only known through Eitner, as follows: *Duett f. 2 Sopr. u. 1 Arie mit Orch. Ms. Stb [Brüss. Cons.]*

Wucherpfennig was unable to find a duet for two sopranos or an aria with orchestra in the catalogue of the Brussels Conservatoire, and, as with Agricola's setting of Psalm 25, suggests Eitner's attribution is erroneous.

Literature:

Eitner, 59; Wucherpfennig, 104.

Anh. 10*Eja plausus hilares*

This is one of two sacred works ascribed to Agricola in the source (the other being *Ave maris stella*, see above) as follows: *Ariae 2ae* | *a* | *Soprano Solo* | *Due Viole* | *Viola* | *con* | *Fondamento* | *Del Sig. Agricola* | [crossed out: *Possessor Kles ...* [unreadable]] | [later added by another hand:] *Eigenthum der Stadt-Pfarr-Kirche in Glatz*. The individual parts are inscribed with *S. Agricola*, and they appear to have been owned by the Polish copyist Kles (see RISM).

Sources:Copies (Parts)

PL-KŁwnm A-215 (2), 5 parts: S, Vln I, II, Vla, BC

Anh. 11*Din hoejre Haand skal de nokfinde defiender de***(Cantata Festo Gratorum actionis)**

This is a short work that is not known from any other source, and it is all the more remarkable because it is in Danish. The title on the source reads: *Cantata* | *Paa Taksigelsens Fest* | *Din hoejre Haand skal etc.* | *2 Violiner* | *2 Valdhorn* | *1 Trompet* | *Viola* | *4 Syngestemmer* | *og* | *Orgelverk* | *af* | *Johann Friedrich Agricola* | *kongel. preusicht Hofcomponist*.

According to a note on the MS, the work was performed at the Århus Kirche on 11 February 1762. The source was owned by Henrik Ernst Grosmann [sometimes Grossmann] (1732–1811), the cantor at Århus Cathedral. Grosmann owned a sizeable collection of MS copies of German sacred music, dominated by the works of Telemann, and he seems to have also produced cantata ‘arrangements’ composed of individual movements by different composers (including Agricola and Graun) for performance in Århus. The translation from German into Danish is probably his own.

I have not yet been able to examine this source. It is quite likely that at least part of the cantata is by Agricola, and thus transmits authentic music that, rightly, belongs in Section I of the catalogue. However, the brevity of the work as presented in this MS makes it unlikely that this is its original form, and it is possible that some movements may be by composers other than Agricola. Further research into the transmission of music from the Berlin School is needed before these questions can be answered, and as such, for the present, the work must be listed as doubtful. See also the discussion in Chapter 4, Volume I of this thesis.

Sources:

Copies (Full Score)

DK-Ch R133, fols. 1–8

Copies (Parts)

DK-Ch R133, 9 parts: S, A, Vln I, II, Vla, BC, Cor I, II, Tr [incomplete]

Literature:

Regarding Grosmann's musical collection, especially his copies of Telemann, see Greger Andersson, 'Magister H.E. Grosmanns musikalsamling i Århus: En Telemann-fyndgruva', *Danish Yearbook of Musicology* 22 (1994): 17–26

Anh. 12*Hymne an Gott*

This work is listed in RISM as by Agricola, but of doubtful authenticity. There appears to be no indication in the very scant source material that it is by Agricola. The title reads: [in Pencil:] [...] | *Hymne an Gott* | *Cantate Acker* [in ink:] *Discant*.

Sources:Copies (Parts)

CH-Zz Ms.Car XV 242 (22.) (Ms. 1072), 1 part: S

Anh. 13*Il re pastore*

Ledebur suggests Agricola composed a setting of Metastasio's *Il re pastore* (No. 7 under 'Opern'), but provides no further details (nor a date). There may have been some confusion with Hasse's setting of this libretto.

Literature:

Ledebur, 2

Anh. 14**Magnificat in D major**

Like the *Dixit Dominus*, AgWV Anh. 8, this work is transmitted in a single set of parts, which RISM dates from 1768, and is a parody of movements from AgWV 6a, the cantata *Der König jauchzt von dir entzückt*: the opening chorus 'Der König jauchzt von dir entzückt' (here recast as the opening and closing choruses, the 'Magnificat' and 'Gloria Patri' respectively), and the chorus 'Nie sagt dein König' (which here becomes the central movement, 'Esurientes implevit bonis'). The parts are in the same hand as those for AgWV Anh. 8, and only serve to strengthen the notion that both Anh. 8 and Anh. 14 are parodies that do not originate with Agricola.

Sources:Copies (Parts)

D-Mbs Mus.ms. 4989, 36 x 22.5 cm, 11 parts: S, A, T, B, Vln I, II, Vla, Tr I, II, Timp, Org, in the hand of Wilhelm Adolph; 1 instrumental part in an unknown hand

Literature:

None

Anh. 15*Te Deum*

According to Wucherpennig, this work is mentioned in a letter from Ramler to Gleim ('Brief Ramlers an Gleim I.Teil, S. 15'). It was apparently written in 1758, but Wucherpennig was not able to locate it and it is not mentioned in any other literature. Carl Heinrich Graun's own setting of the *Te Deum* (GraunWV B:VI:2) was premiered in May 1757 on the occasion of the Prussian siege of Prague (see Henzel 2003), which raises the question of why Agricola should have composed his own setting the following year when the Graun work was already available. I have not been able to examine Ramler's letter, and he may indeed be referring to Graun's setting, not a work by Agricola. As such, the authenticity of this lost work must remain doubtful at present.

Literature:

GraunWV, 487–492; Henzel 2003, 33; Wucherpfennig, 103.

Anh. 16*Unsere Seele harret auf den Herrn*

Occasion: Purification of Mary

Text: Author unknown

The title on the score copy reads: *Partitura | In Diem Festum Purificati= | onis Mariæ, | a | 2 Clarini | Tympani | 2 Oboi | 2 Flaut: | 2 Violini | Viola | C. A. T. B. | con | Organo | di Agricola*. However, the copy dates from after Agricola's lifetime and there appears to be no record of the work elsewhere, which casts doubt on its authenticity.

Sources:Copies (Full Score)

D-WFe A 1, in the hand of Johann August Gärtner (1762–1823)

Copies (Parts)

D-WFe A 1, 14 parts S, A, T, B (Solo and chorus), Vln I, II, Vla, Vlo,, Org,, Ob and Fl I, II, Tr I, II, Timp

Anh. 17

Unsre Seele harret auf den Herrn

Occasion: 7. Sonntag nach Trinitatis (Seventh Sunday after Trinity); *Einführungsmusik*

for the inauguration of Pastor Dietrich Wilhelm Abraham Teller

First performance: 17 July 1768, Petrikirche, Berlin

Text: Author unknown

As explained above (see AgWV 17), this work is currently ascribed to Johann Heinrich Rolle; however, there is a possibility that the complete work is by Agricola.

1. Chorus: 'Unsre Seele harret auf den Herrn'
2. Recitative: 'Ja, Schöpfer, nur allein auf dich' (T) / 'Ja, Vater, nur allein auf dich'
3. Aria: 'Sammlet euch in frohe Chöre' (S)
4. Recitative: Erweckt durch Gottes Huld (B)
5. Aria: 'Steige herrlich zu uns nieder' (B)
6. Recitative: 'Durch deine Kraft gestärkt' (S)
7. Chorale: 'Nun danket all und bringet Her'

Sources:

Autograph? (Full Score)

D-Bsa SA 694

Copies (Full Score)

D-B Mus.ms. 18745

Print (Full Score)

US-WS MSPR 9 v.3

Copies (Parts)

D-Bsa SA 694, 23 parts: S, A, T, B, Vln I x 2, II, Vla, Vc, Vc & Vlo, Fl I, II, Ob I, II, Fg I, II, Cor I, II, Tr I, II, III ('Principale'), Timp, Org

Libretto (Print)

D-Bsa SA 694

Libretto (Copy)

D-Bsa SA 694

Literature:

GraunWV, 487–492; Henzel 2003, 33; Wucherpfennig, 103

Anh. 18–25

Vacant.

Works Falsely Attributed to Johann Friedrich Agricola

Anonymous

Mass in B-flat major (possibly by Antonio Caldara)

Source: D-Bsa SA 180

Fehre, Christoph Ludwig (1718–1772)

Weint ihr Sünder weint vor Freuden, BanD deest

Sources: D-DI Mus. 3036-E-509 (score) /509a (parts)

Graun, Carl Heinrich (1704–1759)

Edler jüngling, No. 1 from *Drey verschiedene Versuche eines einfachen Gesanges für den Hexameter*, GraunWV B:V:14 (attributed to Agricola in Wucherpfennig, 99)

Quantz, Johann Joachim

Flute Concerto in C minor, QV 5:38, third movement ('designed' by Friedrich II and 'executed' by Agricola')

Sources: D-B KHM 4191/4192

Part B

Descriptive Catalogue of Manuscript Copies of Works by Other Composers Transmitted (in Whole or Part) in the Hand of Johann Friedrich Agricola

Bach, Carl Philipp Emanuel (1714–1788)***Bitten*, Wq 208.3, H 826/3****Genre/Occasion:** Motet**Shelfmark:** D-B Mus.ms. Bach P 349, Faszikel 3, p. 6–8**RISM ID:** 467034900**Date:** Unknown**Description:**

Full score, 35 x 21.5–22 cm, 3pp. Autograph in the hand of C.P.E. Bach; heading on p.

6 reads: *Bitten, alle 4 Verse. Gellert.*; heading on p. 8 (in Agricola's hand, crossed out):

Aria.

Watermarks: Ridge lines**Palaeographic features:**

3-form C-clef, Italian script

Remarks:

The MS comes from a very convoluted composite MS containing a variety of vocal works (see RISM). This MS, as noted above, is an autograph in the hand of C.P.E. Bach, except for the heading *Aria* and a list of instruments: *Violino 1, Violino 2, Viola*, [blank, presumably for a singer] and *Basso cont.*; in the hand of Agricola, crossed out. Clefs and the time signature 12/8 are also in his hand. This has nothing to do with *Bitten*, and was presumably an abandoned MS copy for another work that was then taken over by C.P.E. Bach as paper on which to notate the autograph of the motet.

Literature:

Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00019867)

Concerto for Two Harpsichords in F major, Wq 46, H 408

Genre/Occasion: Concerto

Shelfmark: D-B Am.B 100

RISM ID: 452503871

Date: 1760s–early 1770s? (RISM and Bach-Digital: c. 1770)

Description:

Full score, 36 x 22 cm, 34 fols.; heading on fol. 1r (in Agricola's hand) reads: *Concerto a 2 Cembali concert. dal Sr C. F. E. Bach.*

Watermarks: Not known

Palaeographic features:

3-form C-clef; Italian script

Remarks:

None.

Literature:

CPEB-CW III/10 (Laura Buch, 2020); Blechschmidt, 87;

Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00026042)

Harpichord Concerto in A major, Wq 7, H 410

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 4847

RISM ID: 469484700

Date: 1750s or 1760s

Description:

Full score, 37 x 22 cm, 20 fols.; heading on fol. 1r (in Agricola's hand) reads: *Concerto dal Sr C.F.E. Bach.*

Watermarks: Letters in panel ['SH' or HS?]. Double paper

Palaeographic features:

3-form C-clef; Italian script

Remarks:

Four systems per page.

Literature:

CPEB-CW III/9.3 (Barbara Wiermann, 2014), 126ff; EnßlinSA, 454; SACat, 463

Harpichord Concerto in A minor, Wq 21, H 424

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 4846

RISM ID: 469484600

Date: 1750s or 1760s

Description:

Full score, 37.5 x 23 cm, 20 fols.; heading on fol. 1r (in Agricola's hand) reads: *Concerto.*

dal S^{re} C. Fil: E. Bach.

Watermarks: Letters, 'SH' or HS'. Double paper

Palaeographic features:

3-form C-clef; Italian script

Remarks:

Four systems per page.

Literature:

CPEB-CW III/9.7 (Mark W. Knoll, 2018), 237ff; EnßlinSA, 454; SACat, 463

Harpichord Concerto in A minor, Wq 26, H 430

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2601

RISM ID: 469260100

Date: 1750s or 1760s

Description:

Full score, 37.5 x 22.5 cm, 20 fols.; heading on fol. 1r (in Agricola's hand) reads:

Concerto. dal S^r C.F.E. Bach.

Watermarks: Ridge lines (Bach-Digital) (RISM: None)

Palaeographic features:

3-form C-clef; Italian script

Remarks:

None.

Literature:

CPEB-CW III/9.4 (Bernhard Schrammek and Miklós Spányi, 2012), 130ff; EnßlinSA, 256; SACat, 339; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00019586)

Harpichord Concerto in B-flat major, Wq 10, H 413

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2615, fols. 1–18

RISM ID: 469261500

Date: late 1760s–early 1770s?

Description:

Full score, 37.5 x 22.5 cm, 18 fols.; heading on fol. 1r (in Agricola's hand) reads: *Concerto dal S^r C.F.E Bach*. Source also contains 5 parts: Vln I, II, Vla, BC, Cembalo, in the hand of Copyist J. Theile I

Watermarks: Probably letters, 'IFS'. Double paper

Palaeographic features:

3-form C-clef; Italian script

Remarks:

Mixture of brown and black inks.

Literature:

CPEB-CW III/9.4 (Bernhard Schrammek and Miklós Spányi, 2012), 130ff; EnßlinSA, 256; SACat, 339; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00019740)

Harpichord Concerto in D major, Wq 27, H 433

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2630

RISM ID: 469263000

Date: late 1760s–early 1770s?

Description:

Full score, 37.5 x 22.5 cm, 16 fols.; heading on fol. 1r (in Agricola's hand) reads:

Concerto. dal Sr Carlo Fil: Emman: Bach.

Watermarks: Letters, 'ICS'

Palaeographic features:

3-form C-clef; Italian script

Remarks:

The paper is the same size as for Agricola's copies of other C.P.E. Bach concertos, but thinner and darker, with smaller handwriting, containing four systems per page.

Literature:

CPEB-CW III/9.8 (Elias N. Kulukundis and David Schulenberg, 2010), 248ff; EnßlinSA, 266ff; SACat, 339; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00019799)

Harpichord Concerto in D minor, Wq 17, H 420

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2621, fols. 1–20

RISM ID: 469262100

Date: late 1760s–early 1770s?

Description:

Full score, 37.5 x 22.5 cm, 20 fols.; heading on fol. 1r (in Agricola's hand) reads: *Concerto dal S^r C.F.E. Bach*. Source also contains 5 parts: Vln I, II, Vla, BC, Cembalo, in the hand of Copyist Anon. Sing-Akademie Bach 4

Watermarks: Letters, 'IFS'. Double paper

Palaeographic features:

3-form C-clef; Italian script

Remarks:

None.

Literature:

CPEB-CW III/9.5 (Elias N. Kulukundis, 2011), 166ff; EnßlinSA, 258–259; SACat, 339;

Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00019754)

Harpichord Concerto in E minor, Wq 15, H 418

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2623, fols. 1–22

RISM ID: 469262300

Date: late 1760s–early 1770s?

Description:

Full score, 37.5 x 22.5 cm, 16 fols.; heading on fol. 1r (in Agricola's hand) reads: *Concerto*

l dal Sr C.F.E Bach. Source also contains 9 parts, various sizes and scribes (see RISM)

Watermarks: Letters, 'IFS'. Double paper

Palaeographic features:

3-form C-clef; Italian script

Remarks:

None.

Literature:

CPEB-CW III/9.5 (Elias N. Kulukundis, 2011), 148ff; EnßlinSA, 260; SACat, 339; Bach-

Digital (https://www.bach-digital.de/receive/BachDigitalSource_source_00019758)

Harpichord Concerto in E-flat major, Wq 2, H 404

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 4851

RISM ID: 469485100

Date: late 1760s–early 1770s?

Description:

Full score, 37 x 22 cm, 18 fols.; heading on fol. 1r (in Agricola's hand) reads: *Concerto dal Sr C.F.E. Bach.*

Watermarks: Letters ['SH' or HS'?). Double paper

Palaeographic features:

3-form C-clef; Italian script

Remarks:

None.

Literature:

CPEB-CW III/9.1 (Peter Wollny, 2010), 172ff; EnßlinSA, 455; SACat, 463

Harpichord Concerto in E-flat major, Wq 35, H 446

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2582, p. 1–28

RISM ID: 469261500

Date: mid-late 1750s

Description:

Full score, 37.5 x 22.5 cm, 18 fols.; heading on fol. 1r (in Agricola's hand) reads: *Concerto del S^r C.F.E Bach. per l'Organo*. Source also contains 5 parts: Cembalo, Vln I, II, Vla, BC, in the hands of Copyist C.P.E. Bach VI and Copyist Berlin7

Watermarks: Ridge lines (Bach-Digital) (RISM: None)

Palaeographic features:

3-form C-clef; Italian script

Remarks:

Agricola's heading suggests it may have been intended for performance on the organ.

Literature:

CPEB-CW III/9.11 (Jason B. Grant and Elias Kulukundis, 2017), 114ff; EnßlinSA, 234; SACat, 338; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00019471)

Symphony in E minor, Wq 178, H 652

Genre/Occasion: Symphony

Shelfmark: D-B Am.B 554

RISM ID: 4520001642

Date: Unknown

Description:

Full score, 35.5 x 21.5 cm, 7 fols.; heading on fol. 1r (in Agricola's hand) reads: *Sinfonia a 4. di C. F. E. Bach.* [in another hand?:] *Burney T. II. p. 257.*

Watermarks: Not known

Palaeographic features:

Not known

Remarks:

The MS was not able to be examined in the preparation of this catalogue; the details above are sourced from RISM.

Literature:

CPEB-CW III/1 (Ekkehard Krüger and Tobias Schwinger, 2008), 185ff; Blechschmidt, 304

Bach, Johann Sebastian (1685–1750)

Ach Gott, vom Himmel sieh darein, BWV 2

Genre/Occasion: Cantata for the 2nd Sunday after Trinity

Shelfmark: D-B Am.B 38 (2)

RISM ID: 452502994

Date: 1760s–early 1770s (RISM, Bach-Digital: c. 1760)

Description:

Regarding the volume D-B Am.B 37–38, see the entry for BWV 105 below.

D-B Am.B 38 (2): Full score, 37 x 22.5 cm, 4 fols. (fols. 6v–9v of Am.B 38), no title page.

On fol. 6v, in red ink (in the hand of Johann Philipp Kirnberger): *Phrygisch um einen Ton tiefer transponiert.*

Watermarks: fol. 6: Letters 'IFS' (including countermark); fols. 7–9: no watermark

Palaeographic features:

3-form C-clef; German script

Remarks:

NBA = Source J. Possibly related to another source of Berlin origin (NBA = Source I), which contains the same movement; see NBA I/25 KB, 86. Contains only No. 1 (Chorus: 'Ach Gott, vom Himmel sieh darien'). Part of the same fascicle containing Agricola's copy of BWV 38 (D-B Am.B 38 (1), see below).

Literature:

NBA I/16 KB (George S. Bozarth, 1984), 86; Blechschmidt, 61; Dürr Chr, 52, 65;

Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000378)

Aus tiefer Not schrei ich zu dir, BWV 38

Genre/Occasion: Cantata for the 21st Sunday after Trinity

Shelfmark: D-B Am.B 38 (1)

RISM ID: 452502993

Date: 1760s–early 1770s (RISM, Bach-Digital: c. 1760)

Description:

Regarding the volume D-B Am.B 37–38, see the entry for BWV 105 below. Full score, 37 x 22.5 cm, 6 fols. (fols. 1r–6r of Am.B 38), no title page. Heading on fol. 1r (in Agricola's hand) reads: *Aus tiefer Noth schreij ich [etc etc] von Hrn J. Seb: Bach;* below, in red ink (in the hand of Johann Philipp Kirnberger): *Phrygisch;* on fol. 4r, next to Agricola's heading *Terzett.*, likewise in red ink and in the hand of Johann Philipp Kirnberger: *Aeolische Tonart um eine 5^{te} tiefer transponiert.*

Watermarks: Letters 'IFS' (including countermark)

Palaeographic features:

3-form C-clef; German script and instrumentation; original foliation (except fol. 1)

Remarks:

NBA = Source L. Probably copied from a lost intermediate source (NBA = Source Q) for the original autograph score, likewise lost; see NBA I/25 KB, 174. Contains only Nos. 1 (Chorus: 'Aus tiefer Not schrei ich zu dir') and 5 (Trio: 'Wenn meine Trübsal als mit Ketten'). Part of the same fascicle containing Agricola's copy of BWV 2/i (D-B Am.B 38 (2), see above)

Literature:

NBA I/25 KB (Ulrich Bartels, 1997), 164, 174; Blechschmidt, 61; Dürr Chr, 52, 65;

Bach-Digital

https://www.bach-digital.de/receive/BachDigitalSource_source_00000378

Chromatic Fantasia and Fugue in D minor, BWV 903 (903.3)

Genre/Occasion: Keyboard

Shelfmark: D-B Mus.ms. Bach P 651

RISM ID: 467301012

Date: 1738–1741, approx. 1740

Description:

Score, 32. 5 x 20 cm (cut), 12pp. Title page (p. 1, in the hand of C.P.E. Bach) reads: *D moll | Chromatische Fantasie u. Fuge | fürs Clavier | Von | J. S. Bach.*; heading on p. 2 (in Agricola's hand) reads: *Fantasia* [in C.P.E. Bach's hand, to the right:] *di J. S. Bach.*; heading on p. 7 (in Agricola's hand) reads: *Fuga*.

Watermarks: Large heraldic coat of arms of Schönburg (possibly NBA IX/1 Weiß No. 72); small coat of arms (possibly Weiß No. 40); wild man with tree on pedestal, in letters EGER (Weiß No. 3); no countermarks

Palaeographic features:

Bass clef with no central vertical lines

Remarks:

NBA = Source C1. The filiation of the source is unknown but it probably originated from an MS in Bach's hand or his immediate circle, given its dating; the additions by C.P.E. Bach are much later (post-1775, after Agricola's death).

Literature:

NBA V/9.2 KB (Uwe Wolf, 2000), 120 – 121; 155–157; Dürr Chr, 65; Peter Wollny, 'Zur Überlieferung der Instrumentalwerke Johann Sebastian Bachs: Der Quellenbesitz Carl Philipp Emanuel Bachs', *Bach-Jahrbuch* (1996): 7–12, at 16; Bach-Digital (https://www.bach-digital.de/receive/BachDigitalSource_source_00001714)

**Concerto for Harpsichord, Flute and Violin (Triple Concerto) in A minor,
BWV 1044**

Genre/Occasion: Concerto

Shelfmark: D-B Mus.ms. Bach P 249

RISM ID: 467301119

Date: probably mid-late 1760s

Description:

Full score, 33.5 x 20.5 cm, 18 fols., boards covered in decorative marbled paper with dark grey spine and pasted title etiquette (not in Agricola's hand), which reads: *Concert* | *von Joh. Seb: Bach* | *in Amol* | *Partitur.* | [incipit]. Title page, fol. 1r (in the hand of Zelter) reads: *Concerto doppio.* | *per il* | *Cembalo* | *Flauto traverso* | *e Violino* | *concertante* | *Violino Primo* | *Violino Secondo.* *Viola e* | *Basso* | *ripieni* | *da Giov. Sebastiano Bach;* heading on fol. 2r (in Agricola's hand) reads: *Concerto. del S^r Gio: Sebast: Bach.*

Watermarks: Letters, monogram 'FR', small form, letters intertwined; no countermark; flyleaf: head in oval, below: letters in two lines, 'F. WILHELM DIII'

Palaeographic features:

3-form C-clefs, Italian script

Remarks:

NBA VII/3 = Source A. The MS contains only the first two movements and was probably copied from a lost set of parts (a 'joint template' with D-B Mus.ms. Bach St 134; see NBA VII/3 KB). Contains a title page and additions in red ink in the hand of Zelter.

Literature: NBA VII/3 KB (Dietrich Kilian, 1989), 43–48; Dürr Chr, 49ff, 65; Bach-Digital (https://www.bach-digital.de/receive/BachDigitalSource_source_00001180)

Concerto for Four Harpsichords in A minor, BWV 1065

Genre/Occasion: Concerto

Shelfmark: D-B Am.B 69

RISM ID: 452503787

Date: 1750s?

Description:

Full score, 34.5 x 21 cm, 14 fols., bound in blue decorative cardboard wrappers with pasted title etiquette in the hand of Kirnberger, which reads: *Concerto | a 4 Cembali: concert: | 2 Violini | Viola e | Basso cont: | dal S|r Gio: Seb: Bach*. Heading on fol. 1r. (in Agricola's hand) reads: *Concerto. da Vivaldi, accommodato a 4. Cemb: da Gio: Seb: Bach*.

Watermarks: Jumping stag to heraldic left on ground, no countermark; jumping stag to heraldic left, countermark: letters 'GS'

Palaeographic features:

3-form C-clef, Italian script

Remarks:

NBA VII/6 = Source B. Copied from the original autograph, now missing.

Literature: NBA VII/6 KB (Rudolf Eller and Karl Heller, 1976), 79–80, 87–88;

Blehschmidt, 74; Dürr Chr, 65; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000435)

Concerto for Three Harpsichords in C major, BWV 1064

Genre/Occasion: Concerto

Shelfmark: D-B Am.B 68

RISM ID: 452503788

Date: 1738–1741

Description:

Full score, 32 x 19.5 cm, 40pp., bound in blue decorative cardboard wrappers with pasted title etiquette in Agricola's hand, with incipit, which reads: *Concerto | a 3 Cembali concert: | 2 Violini | Viola, e | Basso continuo | dal S^r Gio: Sebast: Bach. | [incipit].*

The binding and title etiquette probably postdate the MS.

Watermarks: Large heraldic coat of arms of Schönburg

Palaeographic features:

K-form C-clef (Dürr form b), Italian script

Remarks:

NBA VII/6 = Source A. Copied from the original autograph, now missing. The harpsichord parts in Agricola's hand (D-B Mus.ms. Bach St 141, Faszikel 1) were copied from this source.

Literature: NBA VII/6 KB (Rudolf Eller and Karl Heller, 1976), 42–43, 51–52;

Blehschmidt, 74; Dürr Chr, 64; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000434)

Concerto for Three Harpsichords in C major, BWV 1064

Genre/Occasion: Concerto

Shelfmark: D-B Mus.ms. Bach St 141

RISM ID: None

Date: Unknown, probably 1740s or later

Description:

Set of 3 parts: Cembalo I, Cembalo II, Cembalo III, 34.5 x 22 cm, 26 fols., in the hand of an unknown scribe, with entries by Agricola (including headings *Cembalo 1*, *Cembalo 2* and *Cembalo 3*, as well as various other markings)

Watermarks: Probably monogram 'FR' and deer. Double paper

Palaeographic features:

Unknown

Remarks:

NBA VII/6 = Source B. Copied from Agricola's own full score MS, D-B Am.B 68.

Literature: NBA VII/6 KB (Rudolf Eller and Karl Heller, 1976), 43, 51–52; Dürr Chr, 52;

Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00002497)

Concerto for Three Harpsichords in D minor, BWV 1063

Genre/Occasion: Concerto

Shelfmark: D-B Am.B 67

RISM ID: 452503789

Date: 1750s?

Description:

Full score, 35 x 21.5 cm, 22 fols., bound in blue decorative cardboard wrappers with pasted title etiquette in Agricola's hand, with incipit, which reads: *Concerto | a 3 Cembali concert: | 2 Violini | Viola, e | Basso continuo | dal S^r Gio: Sebast: Bach. |* [incipit].

Heading on fol. 1r (in Agricola's hand) reads: *Concerto. a 3. Cembali concertati. dal S^r Gio: Seb: Bach.*

Watermarks: Jumping stag to heraldic left on ground, no countermark; jumping stag to heraldic left, countermark: letters 'GS'

Palaeographic features:

3-form C-clef, Italian script

Remarks:

NBA VII/6 = Source A. Copied from the original autograph, now missing. The harpsichord parts in Agricola's hand (D-B Mus.ms. Bach St 140, Faszikel 1) were copied from this source.

Literature: NBA VII/6 KB (Rudolf Eller and Karl Heller, 1976), 11–12, 25; Blechschmidt, 74; Dürr Chr, 65; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000433)

Concerto for Three Harpsichords in D minor, BWV 1063

Genre/Occasion: Concerto

Shelfmark: D-B Mus.ms. Bach St 140, Faszikel 1

RISM ID: 467301195

Date: 1750s?

Description:

1 part: Cembalo III, 35 x 25.5 cm, 6 fols.; title on fol. 1r (in Agricola's hand) reads:

Cembalo 3 (same heading on fol. 1v)

Watermarks: Jumping heraldic stag; countermark: monogram 'FR'. Double paper

Palaeographic features:

Italian script

Remarks:

NBA VII/6 = Source B. Copied from Agricola's own full score MS, D-B Am.B 67 (see above).

Literature: NBA VII/6 KB (Rudolf Eller and Karl Heller, 1976), 12–13; Dürr Chr, 52; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00002494)

Concerto in A minor, BWV 593

Genre/Occasion: Concerto for solo organ (transcription of Vivaldi, RV 522)

Shelfmark: D-B Mus.ms. Bach P 400b

RISM ID: 467300036

Date: 1738–1741

Description:

Score, 33 x 20.5 cm, 12pp.; Title page, p. 1 (in Agricola's hand) reads: *Concerto. | del Sigre Ant. Vivaldi | accomodato | per l'Organo a 2. Clav. e Ped. | dal Sigre Giovanni Sebastiano Bach.*; heading on p. 2 (in Agricola's hand) reads: *Concerto.*

Watermarks: Sheets 1 and 2: letters, 'I' or 'FR' (indistinct); Sheet 3: letters, 'WCB'; small coat of arms (RISM: of Schönburg?)

Palaeographic features:

Old 3-form C-clef (Dürr Leipzig form a), bass clef with central vertical lines, C time signature with inverse cap

Remarks:

Closely related to D-B Mus.ms. Bach P 400c (see below).

Literature: NBA IV/8 KB (Karl Heller, 1980), 32; Dürr Chr, 64; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00001347)

Concerto in A minor, BWV 594

Genre/Occasion: Concerto for solo organ (transcription of Vivaldi, RV 208)

Shelfmark: D-B Mus.ms. Bach P 400c

RISM ID: 467300037

Date: 1738–1741

Description:

Score, 32.5 x 20.5 cm (cut), 20pp.; Title page, p. 1 (in Agricola's hand) reads: *Concerto.*

| *del Sigre Vivaldi. | accomodato | per l'Organo à 2. Clav. e Ped. | dal Sigre | Giovanni*

Sebastiano Bach.; heading on p. 2 (in Agricola's hand) reads: *Concerto.*

Watermarks: Letters, 'I' or 'FR' (indistinct); letters, 'WCB'; small coat of arms (of Schönburg?)

Palaeographic features:

Bass clef with central vertical lines, Cut common time signature with inverse cap

Remarks:

Closely related to D-B Mus.ms. Bach P 400b (see above).

Literature: NBA IV/8 KB (Karl Heller, 1980), 49; Dürr Chr, 64; Bach-Digital
 (https://www.bach-digital.de/receive/BachDigitalSource_source_00001348)

Credo in G major, BWV 232^{II}/1 (early version)

Genre/Occasion: Masses

Shelfmark: D-GOI Mus. 2° 54c/3

RISM ID: 200219499

Date: 1750s? (NBA II/1a: ca. 1755?)

Description:

Full score, 36 x 22 cm, 4 fols; title page (fol. 1r, in Agricola's hand) reads: *Credo in unum Deum. | Fuga | a 8 Voci obligate. | 2 Soprani | Contralto | Tenore | Basso | 2 Violini | e | Basso continuo | dal Sr Giov: Sebast: Bach.*

Watermarks: None

Palaeographic features:

3-form C-clef, Italian script

Remarks:

NBA II/1a = Source A. The MS was presumably copied from a now lost autograph.

Literature: NBA II/1a KB (Uwe Wolf, 2005), 77–81; Ulrich Leisinger, *Die Bach-Quellen der Forschungs- und Landesbibliothek Gotha* (= Veröffentlichungen der Forschungs- und Landesbibliothek Gotha 31) (Gotha: Forschungs- und Landesbibliothek, 1993), [101–103]; Peter Wollny, 'Ein Quellenfund zur Entstehungsgeschichte der h-Moll-Messe',

Bach-Jahrbuch (1994): 163–169; Andrew Frampton, 'A Copyist of Bach and Zelenka: Identifying the Scribe of GB-Ob MS Tenbury 749', *Understanding Bach* 11 (2016): 131–139; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_000030070)

Die Kunst der Fuge, BWV 1080 (BWV 1080.2)

Genre/Occasion: Keyboard

Shelfmark: D-B Am.B 58

RISM ID: 467301224

Date: 1760s–early 1770s (RISM, Bach-Digital: c. 1760)

Description:

Keyboard score, 37 x 22 cm, 34 fols., bound in blue decorative boards; title etiquette on front (in the hand of Johann Philipp Kirnberger) reads: *Die | Kunst der Fuge | von | J. Seb: Bach.*

Watermarks: Letters 'IFS'

Palaeographic features:

3-form C-clef; Italian movement headings.

Remarks:

NBA = Source D 2. According to Klaus Hofmann (NBA VIII/2 KB, 68), this MS was copied from the original print (1751), which Agricola may have helped Carl Philipp Emanuel Bach prepare, along with Marpurg. The MS contains Nos. 1–14 and 20 of the

print, but omits 15–19 and 21, explicitly noting that these were already present in the original print in keyboard notation. The MS also deviates from the original print in the order and headings of some of the movements. Transmitted alongside it is the MS Am.B 81, once thought to be in the hand of Agricola, is now known to be in the hand of Siebe (see below).

Literature:

NBA VIII/2 KB (Klaus Hofmann, 1996), 68; Blechschmidt, 70; Dürr Chr, 49ff;

Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000419)

Die Kunst der Fuge, BWV 1080 (BWV 1080.2)

Genre/Occasion: Keyboard

Shelfmark: D-B Am.B 553 (3)

RISM ID: 452001715

Date: 1750s–1760s

Description:

Keyboard score, 34.5 x 22.5 cm, 2 fols. (fols. 1v and 2v blank). Loose MS insert into Am.B 553, containing copies of the concertos BWV 1061 and BWV 1060 (not in Agricola's hand). Heading on fol. 1r (in Agricola's hand): *Canon alla 12*.

Watermarks: Fol. 1: Letters, 'IS'; fol. 2: Eagle, monogram 'FR' on breast

Palaeographic features:

N/A

Remarks:

NBA = Source E 1. This is an analytical sketch leaf for No. 18 in the original print. The writing is unusually untidy for Agricola, reflecting the character and purpose of the MS. According to Hofmann, Agricola is attempting to test whether the section beginning at b. 42 is also in double counterpoint at the octave, and breaks off at b. 58 because he is unsuccessful.

Literature:

NBA VIII/2 KB (Klaus Hofmann, 1996), 72–73; Blechschmidt, 304; Dürr Chr, 65;

Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000495)

English Suites, BWV 806–811

Genre/Occasion: Keyboard suites

Shelfmark: D-B Am.B 489

RISM ID: 452001791

Date: Possibly early 1740s?

Description:

Score, 30.5 x 20 cm (cut), 29 fols., bound in decorative boards with linen spine and pasted title etiquette (in an unknown hand), which reads: *J.S. Bach | Suiten*

Watermarks: Crowned heart (on bridge), letters inside (varies depending on sheet, including 'DGW' and 'ML' [?]), some characters indistinct. Double paper

Palaeographic features:

N/A

Remarks:

This MS is mostly in the hand of Copyist Anon. J.S. Bach XXXVI (= Anon. 436); the MS contains revisions and additions by other hands, including Kirnberger and Copyist Anon. J.S. Bach XXXV (= Anon. 435), which Bach-Digital suggests may be early Agricola, or 'Pseudo-Agricola' (unlikely to be Siebe, however). This attribution is very uncertain, although some leaves (e.g. the glued-in fol. 10) and headings (e.g. *Bouree 2.* on fol. 6v) are reminiscent of early Agricola. RISM does not recognise Agricola as a copyist of this MS, nor is it listed in Dürr Chr.

Literature: NBA V/7 KB (Alfred Dürr, 1982), 30ff; Blechschmidt, 282; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000470)

Fantasia in C minor, BWV 562/1

Genre/Occasion: Instrumental, organ

Shelfmark: D-B Mus.ms. Bach P 533

RISM ID: 467300161

Date: 1738–1741

Description:

Score, 31.5 x 19.5 cm, 2 fols.; heading (in Agricola's hand) reads: *Fantasia à 5. Voc. per l'Organo con ped: oblig: 1 del Sigre Giovanni Sebastiano Bach.*

Watermarks: Small coat of arms (Bach-Digital: 'difficult to recognise'); countermark: probably letters, 'WGR' (or WCR?)

Palaeographic features:

'Old' 3-form C-clef (Dürr Leipzig form a); Italian script

Remarks:

NBA = Source B 41. The Fugue, BWV 562/2, is not included.

Literature:

NBA IV/5–6 KB (Dietrich Kilian, 1978), Vol. 1, 76; Dürr Chr, 64; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00001589)

Fugue in G minor, BWV 542/2

Genre/Occasion: Instrumental, organ

Shelfmark: D-B Mus.ms. Bach P 598

RISM ID: 467300162

Date: 1738–1741

Description:

Score, 32 x 20 cm, 2 fols.; heading (in Agricola's hand) reads: *Fuga con Pedale del Sig^{re} J.*

S. Bach

Watermarks: Small coat of arms; countermark: probably letters, 'WGR' (or WCR?)

Palaeographic features:

'Old' 3-form C-clef (Dürr Leipzig form a); Italian script

Remarks:

NBA = Source B 52. The Fantasia, BWV 542/1, is not included. The pedal part is notated in red ink.

Literature:

NBA IV/5–6 KB (Dietrich Kilian, 1978), Vol. 1, 81; Dürr Chr, 64; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00001667)

Four Fughettas (including early versions of fugues from *Das Wohltemperierte Clavier II*), BWV 875/2 (early version), BWV 872/2 (early version, = BWV 872a/2), BWV 871/2, and BWV 876/2 (early version)

Genre/Occasion: Instrumental, organ

Shelfmark: D-B Mus.ms. Bach P 595 (5)

RISM ID: 467300162

Date: 1738–1741

Description:

Score, 32.5 x 20.5 cm, 2 fols. Headings in Agricola's hand: *Fugetta del S. Giov. Seb. Bach.*

(BWV 875/2); *Fugetta del S. Giov. Seb. Bach.* (BWV 872/2); *Fugetta del S. Giov. S. Bach.*

(BWV 871/2) and *Fugetta. del S. Giov. Seb. Bach.* (BWV 872/2)

Watermarks: Small coat of arms; countermark: probably letters, 'WGR' (or WCR?)

Palaeographic features:

'Old' 3-form C-clef (Dürr Leipzig form a); Italian script

Remarks:

NBA IV/5–6 = Source B 49; NBA V/6.2 = Source FE. According to Dürr (NBA V/6.2 KB, 405), the source was probably copied from a lost original in the Bach family, most likely an autograph. The MS is part of a composite MS containing keyboard works by J.S. Bach in various hands.

Literature:

NBA IV/5–6 KB (Dietrich Kilian, 1978), Vol. 1, 81; NBA V/6.2 KB (Alfred Dürr and Bettina Faulstich, 1996), 394–395, 398–399, 402–405, 409–410; Dürr Chr, 64; Bach-Digital (https://www.bach-digital.de/receive/BachDigitalSource_source_00001667)

Geist und Seele wird verwirret, BWV 35

Genre/Occasion: Cantata for the 12th Sunday after Trinity

Shelfmark: D-B Am.B 542

RISM ID: 452506411

Date: late 1750s (RISM: 1742–1774; Bach Digital: ca. 1740–1759)

Description:

Full score, 19 fols. (fols. 18v and 19r ruled but otherwise blank. fol. 19v blank), 33 x 21.5 cm, no title page. Bound in brown decorative boards with purple linen spine; title

etiquette on front reads: *Joh. Seb. Bach | Kirchenstück auf 12 post. Trinit;* heading on fol.

1r (in Agricola's hand) reads: *Concerto. auf den 12. Sonntag nach Trinitatis. von H[errn].*

J.S. Bach.

Watermarks:

Walking deer, no countermark

Palaeographic features:

3-form C-clef; German script ('Concerto' on fol. 1r written in Italian script)

Remarks:

NBA = Source C. Copied from the original autograph score (D-B Mus.ms. Bach P 86),

independent of the original parts. The organ part is notated at *Kammerton*.

Literature:

NBA I/20 KB (Klaus Hofmann, 1985), 184–185, 191, 196; Blechschmidt, 60; Dürr Chr,

49ff.; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000373)

Gott soll allein mein Herze haben, BWV 169

Genre/Occasion: Cantata for the 18th Sunday after Trinity

Shelfmark: D-B Am.B 33, as part of volume containing D-B Am.B 33–35

RISM ID: 452502987

Date: 1750s (RISM and Bach Digital: 1741–1774)

Description:

Bound (at a later stage) in a single volume with two other originally separate MSS, D-B Am.B 34–35 (BWV 170 and 47), in brown decorative boards with linen spine; title etiquette on front reads: *Joh. Seb. Bach | 1. Sinfonia vor einem Kirchenstück auf 18 p. Trin. | und 2 Arien daraus. _ Nr 33. | 2. Arien aus einem Kirchenstück auf 6 p. Trin. _ | Nr 34. | 3. Kirchenstück auf 17 p. Trin. _ Nr 35.*

D-B Am.B 33: Full score, 33 x 21 cm, 17 fols. (fol. 17v blank), no title page. Heading on fol. 1r (in Agricola's hand) reads: *Sinfonie vor einem Kirchenstück auf den 18. post Trin: von J. S. Bach.*; heading on fol. 13r (in Agricola's hand) reads: *2. Arien auf den 18. Trinit: von Herrn Joh: Seb: Bach.*

Watermarks:

Deer, heraldic left, no countermark. Double paper

Palaeographic features:

3-form C-clef; German instrumentation

Remarks:

NBA = Source D. Probably copied from the original autograph score (D-B Mus.ms. Bach P 93). Contains only Nos. 1 (Sinfonia), 3 (Aria: 'Gott soll allein mein Herze haben') and 5 (Aria: 'Stirb in mir, Welt').

Literature:

NBA I/24 KB (Matthias Wendt, 1991), 71; Blechschmidt, 60; Dürr Chr, 49ff.; Bach-Digital (https://www.bach-digital.de/receive/BachDigitalSource_source_00000481)

Harpichord Concerto in D minor, BWV 1052 (1052.2)**Genre/Occasion:** Concerto**Shelfmark:** D-B Am.B 62**RISM ID:** 452503793**Date:** early 1740s**Description:**

Full score, 33.5 x 20.5 cm, 19 fols., bound in blue decorative cardboard wrappers with pasted title etiquette in the hand of Kirnberger, which reads: *Concerto in D mol. | a Cembalo concertato | 2 Violini | Viola | Basso continuo | dal Sig|r. Gio: Sebast: Bach.* Title page (fol. 1r, in Agricola's hand) reads: *Concerto | a | Cembalo concertato | 2 Violini | Viola e | Basso continuo | dal Sig|r | Gioanni Sebastiano Bach.*

Watermarks: Crowned eagle with heart shield covered with 'Z'; fol. 19 (flyleaf): letters, 'IESV'

Palaeographic features:

K-form C-clef (Dürr form d), Italian script (earlier form, 'C' with inverse cap, less pronounced on time signature)

Remarks:

NBA VII/4 = Source B. Probably copied from the original set of parts (NBA = Source [N]), now missing. Closely related to the copy of BWV 1053, Am.B 63 (see below).

Literature: NBA VII/4 KB (Werner Breig, 2001), 34–35, 44–51; Blechschmidt, 72; Dürr Chr, 52, 64; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000428)

Harpichord Concerto in E major, BWV 1053

Genre/Occasion: Concerto

Shelfmark: D-B Am.B 63

RISM ID: 452503791

Date: early 1740s

Description:

Full score, 33.5 x 20.5 cm, 24pp., bound in blue decorative cardboard wrappers with pasted title etiquette in the hand of Kirnberger, which reads: *Concerto in E dur | a | Cembalo concertato | 2 Violini | Viola | Basso cont: | dal S|r Giov. Seb: Bach.*

Watermarks: Four-shaped mark, with letters below (in two lines) 'IS [or TS?] | V [or W?]; no countermark

Palaeographic features:

K-form C-clef (Dürr form c), Italian script (earlier form, 'C' with inverse cap, less pronounced on time signature)

Remarks:

NBA VII/4 = Source B. Probably copied from the original set of parts (NBA = Source [H]), now missing. Closely related to the copy of BWV 1052, Am.B 62 (see above).

Literature: NBA VII/4 KB (Werner Breig, 2001), 78, 81, 82–83; Blechschmidt, 72; Dürr Chr, 52, 64; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000429)

Herr, gehe nicht ins Gericht mit deinem Knecht, BWV 105**Genre/Occasion:** Cantata for the 9th Sunday after Trinity**Shelfmark:** D-B Am.B 37**RISM ID:** 452502986**Date:** 1760s–early 1770s (RISM, Bach-Digital, NBA: c. 1760)**Description:**

Bound (at a later stage) in a single volume with another originally separate MS, D-B Am.B 38 (BWV 38 and 2), in brown decorative boards with linen spine; title etiquette on front reads: *Joh. Seb. Bach | 1. Fragment aus einer Kirchenmusik: | „Herr, gehe nicht ins Gericht“ _ _ N^o 37 | 2. a. Choral: „Aus tiefer Noth“ | b. Terzett: „Wenn meine Trübsal“ | c. Choral: „Ach Gott vom Himmel“ } N^o 38.*

D-B Am.B 37: Full score, 37 x 22.5 cm, 9 fols., no title page. Heading on fol. 1r (in Agricola's hand) reads: *Coro dal S^{te} Gio: Sebast: Bach.* At conclusion of No. 1 in the middle of 6v (in Agricola's hand): *Recitativo: Alt: | Mein Gott ver- | wirf mich nicht [etc etc] || Arie | Sopran | Wie zittern | und wanken || Accomp: | Wohl aber dem [etc] | Baß: ||*

Watermarks: Letters 'IFS' across the sheet; possibly 'IRSV' on single sheet. Double paper

Palaeographic features:

3-form C-clef; German script (on fol. 6v, text throughout); Italian script (heading on fol. 1r, instrumentation, staff markings)

Remarks:

NBA = Source C. Marshall (NBA 1/19 KB, 32) suggests the MS is a direct copy of the lost original parts for the cantata, as it contains several performance directions that are missing in the autograph score. Contains only Nos. 1 (Chorus: 'Herr, gehe nicht ins Gericht mit deinem Knecht') and 5 (Aria: 'Kann ich nur Jesum mir zum Freunde machen').

Literature:

NBA I/19 KB (Robert Marshall, 1989), 167, 31–34; Blechschmidt, 61; Dürr Chr, 52, 65;

Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000377)

Ich geh und suche mit Verlangen, BWV 49

Genre/Occasion: Cantata for the 21st Sunday after Trinity

Shelfmark: D-B Am.B 539, as part of volume containing D-B Am.B 539–540

RISM ID: 452505224

Date: late 1750s–early 1760s (Bach Digital: between 1757 and 1762)

Description: Regarding the volume D-B Am.B 538–540, see the entry for BWV 146 below.

D-B Am.B 539: Full score, 37 x 22.5 cm, 19 fols., no title page. Heading on fol. 1r (in Agricola's hand) reads: *Kirchenstück auf den 20. Sonnt. nach Trinitatis. | vom H[errn] Joh: Sebast: Bach.*

Watermarks: Not identifiable. Double paper

Palaeographic features: 3-form C-clef; German script

Remarks:

NBA = Source C. Copied from the original autograph score (NBA = Source A), D-B Mus.ms. Bach P 111.

Literature: NBA I/25 KB (Ulrich Bartels, 1997), 92, 96, 98; Blechschmidt, 300ff; Dürr Chr, 64ff; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000478)

Jesus Christus unser Heiland, BWV 665a

Genre/Occasion: Organ chorale prelude

Shelfmark: D-LEb Peters Ms. R 16, Faszikel 4, fols. 1r-2r

RISM ID: None

Date: 1738-1741

Description:

Full score, 33 x 20.5 cm, 2 fols.; part of same source containing copy of BWV 666 (see below), 2 fols. total. Heading (in Agricola's hand) reads: *Jesus Christus unser Heyland. per il Organo pieno. | dal Sigre J. S. Bach.*

Watermarks:

Large heraldic coat of arms of Schönburg. Double paper

Palaeographic features:

K-form C-clef (Dürr form c)

Remarks:

None.

Literature:

NBA IV/2 KB (Hans Klotz, 1957), Dürr Chr, 65; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00003436)

Jesus Christus unser Heiland, BWV 666

Genre/Occasion: Organ chorale prelude

Shelfmark: D-LEb Peters Ms. R 16, Faszikel 4, fols. 2r–2v

RISM ID: None

Date: 1738–1741

Description:

Full score, 33 x 20.5 cm, 1 fol.; part of same source containing copy of BWV 665a (see above), 2 fols. total. Heading (in Agricola's hand) reads: *Jesus Christus | unser Heyland*

| *auf andere | Art J. S. Bach.*

Watermarks:

Large heraldic coat of arms of Schönburg. Double paper

Palaeographic features:

K-form C-clef (Dürr form c)

Remarks:

None.

Literature:

NBA IV/2 KB (Hans Klotz, 1957), Dürr Chr, 65; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00003436)

Nimm von uns Herr du treuer Gott, BWV 101

Genre/Occasion: Cantata for the 10th Sunday after Trinity

Shelfmark: D-B Am.B 22

RISM ID: 452502975

Date: 1760s (RISM: c. 1760; Bach-Digital: ca. 1760–1789)

Description:

Full score, 34.5 x 22.5 cm, 19 fols./38 pp. (p. 37–38 blank). Bound in a single volume in brown leather with gold plating, no title page; on spine: *MOTET | TEN | V. J.S BACH.*

Heading on p. 1 (in Agricola's hand) reads: *Nimm von uns Herr du treuer [etc] von Hrn.*

J. S. Bach

Watermarks:

'DGS' [in two lines], no countermark. Papermaker: D. G. Schottler; papermill:

Wolfsmühle near Ebenswalde

Palaeographic features:

3-form C-clef; German instrumentation

Remarks:

NBA = Source E. No. 1 in the hand of Agricola with some instrumental parts filled in by J.G. Freudenberg (1712–after 1773); Nos. 2–7 in the hand of J.G. Freudenberg (= Anon. 404 [Kast], J.S. Bach IV [Blechs Schmidt]). Marshall (NBA I/19 KB, 167) suggests that No. 1 was copied from the MS copy by Wilhelm Friedemann Bach (D-B Mus. ms. Bach P 830; NBA = Source D), whilst the other movements were copied from the now-lost autograph score

Literature:

NBA I/19 KB (Robert Marshall, 1989), 167, 172–176; Blechs Schmidt, 57; Dürr Chr, 65; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000443)

Musikalisches Opfer, BWV 1079

Genre/Occasion: Keyboard, chamber, study

Shelfmark: D-B Am.B 73, Beilage 3

RISM ID: 452503787

Date: 1760s–early 1770s

Description:

Score, 37 x 22.5 cm, 12 pp. MS insert to copy of the original print of BWV 1079, but not the first edition (NBA = Exemplar A1). Headings in Agricola's hand read: *Ricercata* (p.

2); *Canone per: sopra il Soggetto dato dal Rè*. [below:] *Risoluzione* (p. 8); *Canone a 2*.

Quærendo invenietis. [below:] *Risoluzione*; [below:] *altra risoluzione*; *Canone a 4* (p. 10)

Watermarks: Sheets 1–2: not recognisable; Sheet 3: Letters, 'IFS'; not recognisable

Palaeographic features:

3-form C-clef, Italian script

Remarks:

NBA VIII/1 = Source C 35. Wolff notes that the MS came to the Amalien-Bibliothek with the Kirnberger estate. The MS contains copies in Agricola's hand of the *Ricercar a 3*, with Canon 7 and its solution, Canon 9 with two possible solutions and Canon 10 without a solution. On the first solution for Canon 9, Kirnberger has noted (in red): *Diese Auflösung ist nich nach des Autors Sinn*; on the second, *Die wahre Auflösung*. Wolff also notes that the solution to Canon 7 provided by Agricola served as the model for for that in another print (NBA = Source D 2). Regarding Agricola's own arrangement of the *Ricercar a 6* for organ (D-B Mus.ms. Bach P 667), see AgWV 71 in Part A above.

Literature: NBA VIII/1 KB (Christoph Wolff, 1976), 83, 115; Blechschmidt, 77; Dürr Chr, 65; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000443)

O holder Tag, erwünschte Zeit, BWV 210

Genre/Occasion: Wedding Cantata

Shelfmark: D-B Mus.ms. autogr. Bach St 76

RISM ID: 989003563

Date: 1741 (performance date: 19 September 1741)

Description:

Original set of parts, 33.5 x 20.5 cm, 28 + 4 fols. In the hands of Johann Sebastian Bach (Soprano/Cembalo short score, Violone part) and Johann Friedrich Agricola (Flute, Oboe d'amore, Violin I, Violino II, Viola parts)

Watermarks: NBA IX/1, Weiß No. 72

Palaeographic features:

K-form C-clef

Remarks:

NBA = Source A. The MS is comprehensively described in NBA I/40 KB, 47–50. The parts were formerly in the possession of the Sing-Akademie zu Berlin.

Literature:

NBA I/40 KB (Werner Neumann, 1970), 47–50, 52–55; Michael Maul, '„Dein Ruhm wird wie ein Demantstein, ja wie ein fester Stahl beständig sein“: Neues über die Beziehungen zwischen den Familien Stahl und Bach', *Bach-Jahrbuch* (2001): 7–22; Werner Neumann, 'Welche Handschriften J.S. Bachscher Werke besaß die Berliner Singakademie?', in *Hans Albrecht in Memoriam: Gedenkschrift mit Beiträgen von Freunden und Schülern* (Kassel: Bärenreiter, 1962), 136–142, at 139; Dürr Chr, 49ff; Bach-Digital (https://www.bach-digital.de/receive/BachDigitalSource_source_00002401),

Schmücke dich, o liebe Seele, BWV 180

Genre/Occasion: Cantata for the 20th Sunday after Trinity

Shelfmark: D-B Mus.ms. Bach P 480

RISM ID: 467300160

Date: mid-late 1750s or early 1760s (RISM: c. 1760; Bach-Digital: ca. 1760–1789)

Description:

Full score, 37.5 x 22.5 cm, 6 fols. (12 pages); heading on p. 1 (in Agricola's hand) reads:

Chor, vom H[errn] Joh: Sebastian Bach.

Watermarks: None

Palaeographic features:

3-form C-clef; German script

Remarks:

NBA = Source D. The MS was formerly part of the Amalien-Bibliothek collection.

Contains only No. 1 (Chorus: 'Schmücke dich, o liebe Seele').

Literature:

NBA I/25 KB (Ulrich Bartels, 1997), 45, 54–55; Dürr Chr, 49ff; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00001533)

Sanctus in C major, BWV 237

Genre/Occasion: Masses

Shelfmark: D-B Am.B 537

RISM ID: 452001701

Date: 1750s or 1760s, before 1768

Description: Regarding the volume D-B Am.B 536–537, see the entry for BWV 238 below.

Am.B 537: Full score, 34.5 x 21 cm, 6 fols.; heading on fol. 1r (in Agricola's hand) reads:

Sanctus. del S: Gio: Sebast: Bach.

Watermarks: Crowned double-headed eagle, heart shield with 'Z'; no countermark

Palaeographic features:

3-form C-clef, Italian script

Remarks:

NBA II/2 = Source D. The MS was copied from the autograph score (D-B Mus.ms. Bach P 13, Faszikel 4; NBA = Source A) and the original parts (D-B Mus.ms. Bach St 114, Faszikel 1; NBA = Source B), which were in the possession of C.P.E. Bach at the time, hence the *terminus ante quem* of 1768 (C.P.E. Bach's move to Hamburg); see NBA II/2 KB, 179.

Literature: NBA II/2 KB (Emil Platen and Marianne Helms, 1982), 178–179; Dürr Chr, 53, 65; Blechschmidt, 300; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000476)

Sanctus in D major, BWV 238

Genre/Occasion: Masses

Shelfmark: D-B Am.B 536

RISM ID: 452001702

Date: 1750s or 1760s, before 1768

Description: Bound (at a later stage) in a single volume with D-B Am.B 537 (BWV 237), in brown decorative boards with purple linen spine; title etiquette on front reads: *Joh.*

Seb. Bach | 1. Sanctus. Chor mit Viol. u. Orgel. | 2. Sanctus. Chor [mit] Orchester u. Orgel.

Am.B 536: Full score, 34.5 x 21 cm, 4 fols.; heading on fol. 1r (in Agricola's hand) reads:

Sanctus del Sr Gio: Seb: Bach

Watermarks: Crowned double-headed eagle, heart shield with 'Z'; no countermark

Palaeographic features:

3-form C-clef, Italian script

Remarks:

NBA II/2 = Source E. The MS was copied from the autograph score (D-B Mus.ms. Bach P 13, Faszikel 5; NBA = Source A) and the original parts (D-B Mus.ms. Bach St 116; NBA = Source B), which were in the possession of C.P.E. Bach; see the entry for BWV 237 above. NB: Bach-Digital contains inaccurate information that conflicts with NBA II/2 KB and RISM regarding the physical characteristics and watermarks of the MS.

Literature: NBA II/2 KB (Emil Platen and Marianne Helms, 1982), 193; Dürr Chr, 53, 65; Blechschmidt, 300; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000475)

Sinfonias (Three-Part Inventions), BWV 787–801

Genre/Occasion: Keyboard

Shelfmark: D-LEb Peters Ms. R 11a

RISM ID: None

Date: Unknown

Description:

Full score, 36.5 x 22 cm, 16 fols., in the hand of an unidentified scribe; only the title page is in the hand of Agricola, which reads: *XV | Sinfonie a 3. | per il Cembalo | dal Sig^{re} | Gioanni Sebastiano Bach*

Watermarks: Not identified

Palaeographic features:

Italian script

Remarks:

None.

Literature:

NBA V/3 KB (Georg von Dadelsen, Klaus Hofmann, Karen Lehmann and Peter Wollny, 2007), 58ff; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00003421)

Six Sonatas for Violin and Obbligato Harpsichord, BWV 1014–1019 (inc. 1018.2 and 1019.1)

Genre/Occasion: Chamber music, sonatas

Shelfmark: D-Bhm RH 0951 (Bach-Digital: 6138/21, Faszicle 1a)

RISM ID: 1001092953

Date: c. 1739–1740, and after 1741

Description:

Composite MS in five sections: (1) Full score for BWV 1014–1018 (1018.2) (approx. late 1741–1750), 32.5 x 21.5 cm, 25 fols.; (2) Violin part for BWV 1019 (1019.1) (approx. late 1741–1750), 32.5 x 20 cm, 4 fols; (3) Cembalo part for BWV 1017–1019 (approx. 1739/40), 32.5 x 20 cm, 12 fols.; (4) Violin part for BWV 1015 (date unknown), 32 x 20.5 cm, 2 fols., in the hand of an unidentified anonymous Berlin copyist; (5) Violin part for BWV 1016 (date unknown), 32 x 20.5 cm, 2 fols., in the hand of an unidentified anonymous Berlin copyist. Title on fol. 1r in (2): *Sei | Sonate | a | Cembalo concertato e Violino solo. | dal S^z | Gioanni Sebastiano Bach.*

Watermarks: (1) Title page: letters, not identified; score: eagle with sceptre and shield, breast covered with heart shield; (2) eagle with sceptre and shield, breast covered with heart shield; (3) Coat of arms; (4) Posthorn coat of arms; countermark: letters, 'S & C'; (5) Posthorn coat of arms; countermark: letters, 'S & G'

Palaeographic features:

Not verifiable

Remarks:

Not discussed in NBA VI/1 KB; NBArev 3 = Source B. Wollny comments that the partial sources are probably based on once complete copies that Agricola made that are no longer in existence, and how they assist in dating changes Bach made to the work around this time. See NBArev 3, 251.

Literature:

NBArev 3 (Peter Wollny, 2014), 251; Dürr Chr, 49ff; Bach-Digital

((1): https://www.bach-digital.de/receive/BachDigitalSource_source_00000555;

(2): https://www.bach-digital.de/receive/BachDigitalSource_source_00000556;

(3): https://www.bach-digital.de/receive/BachDigitalSource_source_00000557;

(4): https://www.bach-digital.de/receive/BachDigitalSource_source_00000558;

(5): https://www.bach-digital.de/receive/BachDigitalSource_source_00000559)

St Matthew Passion (early version), BWV 244b (244.1)

Genre/Occasion: Passion for Good Friday

Shelfmark: D-B Am.B 6–7

RISM ID: 452502957

Date: late 1760s–early 1770s, possibly c.1770

Description:

Full score, 34 x 20.7 cm, 78pp., boards covered in coloured patterned paper, half leather, in the hand of Johann Christoph Farlau; MS text booklet, 20.6 x 17.4 cm, 6pp.,

in the hand of Johann Friedrich Agricola. Heading on p. 1 (in Agricola's hand) reads:
*Texte | zur Passions-Musik, | nach dem Evangelisten Matthäo, | am Charfreijtage bey der
 Vesper | in der Kirche zu St. Thomä | in Leipzig. | von Piccander; | die Musik ist | von | Hr.
 Johann Sebastian Bach.*

Watermarks: Full score: NBA IX/1 (Weiß No. 21)

Palaeographic features:

German script

Remarks:

NBA II/5 = Source C; NBA II/5b = Source A. Composite MS consisting of an MS copy [Am.B 7] and text booklet [Am.B 6] of the early version. The MS copy is not in the hand of Altnikol, as once thought (c.f. NBA II/5) but in the hand of Farlau (NBA II/5b).

Literature: Regarding the composite source Am.B 6–7: NBA II/5 KB (Alfred Dürr, 1974), 62, 81–85, 235–237; NBA II/5a (facs. edition of D-B Am.B 7 only, Alfred Dürr, 1972); NBA II/5b KB (Andreas Glöckner, 2004), 9–25; Dürr Chr, 65; Blechschmidt, 54;

Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000347)

St Matthew Passion (early version), BWV 244b (244.1)

Genre/Occasion: Passion for Good Friday

Shelfmark: D-B Mus.ms. Bach P 26

RISM ID: 467300022

Date: (1) late 1760s–early 1770s, possibly c.1770 (RISM: 1740–1774; Bach-Digital: 1740–1759); (2) late 1760s–early 1770s, after (1) (Bach-Digital: 1760–1789)

Description:

Full score, 90 fols. Bound volume, half leather, in decorative boards, containing two separate fascicles: (1) MS in the hand of Agricola, 37 x 21.5 cm, 82 fols.; (2) MS in the hand of Copyist J.S. Bach I (Anon. 401), possibly Kühn (see Bach-Digital), 35 x 21 cm, 8 fols. Title page of (1), in Agricola's hand (fol. 1r), reads: *Passions-Musik, | nach dem Evangelisten Mat- | thäus, | mit unter- | mischten Arien, Recitativoen | und Chören, | am Charfreytage 173 | bey der Vesper | in der Kirche zu St. Thomas in Leipzig | aufgeführt. | in music gesetzt | von | Hrn. Johann Sebastian Bach.* In top RH corner of fol. 1r (in the hand of Georg Poelchau): *G. Poelchau*; in bottom centre (in the hand of Poelchau): *Von Agricolas Hand.* Title page of (2) (in the hand of Copyist J.S. Bach I) reads: *Aria. | für 2 . Coere. | von | Joh. Sebast. Bach.*

Watermarks: (1) Letters 'IFS'. Double paper; (2) not identified

Palaeographic features: 3-form C-clef; German script (title page, text and some headings), Italian script (instrumentation, staff markings, others headings)

Remarks:

NBA II/5 = Source D; NBA II/5b = Source B. The source is exhaustively described by Alfred Dürr in NBA II/5 KB, 62–68, including a complete listing of movements and their states of completeness. The MS was acquired from Agricola, either directly or after his death, by Carl Philipp Emanuel Bach; it is listed in his *Nachlaß-Verzeichnis* (Hamburg: Gottlieb Friedrich Schniebes, 1790, p. 81) as *Eine Passion nach dem Matthäus, incomplet.* The Agricola fascicle is an incomplete copy of BWV 244b, for which D-B Am.7 (see the entry to D-B Am.B 6 above) probably served as the source; however, a

significant number of movements are missing entirely and several others are left incomplete. The foliation of (1) shows that it was originally in two volumes (see NBA II/5 KB, 63), and contained 96 fols; (2) seems to have been a slightly later addition, but was added to the MS in Agricola's lifetime.

Literature: NBA II/5 KB (Alfred Dürr, 1974), 62–68, 81–85, 235–237; NBA II/5b KB (Andreas Glöckner, 2004), 26; CPEB–CW VIII/Facs. Suppl. [*Nachlaß-Verzeichnis*] (Peter Wollny, 2014), 83; Dürr Chr, 44–63; Bach-Digital

((1): https://www.bach-digital.de/receive/BachDigitalSource_source_00000843; (2): https://www.bach-digital.de/receive/BachDigitalSource_source_00000844)

Suite in C minor, BWV 997 (997.1)

Genre/Occasion: Keyboard

Shelfmark: D-B Mus.ms. Bach P 650

RISM ID: 467301011

Date: 1738–1741

Description:

Score, 34 x 20.5 cm, 6 fols.; title page (in the hand of C.P.E. Bach) reads: *C moll* | *Praeludium, Fuge, Sarabande* | *und Gigue* | *fürs Clavier,* | *Von J. S. Bach.*

Watermarks: Crowned double-headed eagle, breast covered with 'Z'. Double paper

Palaeographic features:

C time signature with inverse cap

Remarks:

NBA = Source A. The MS was probably copied from the lost autograph.

Literature:

NBA V/10 KB (Hartwig Eichberg and Thomas Kohlhase, 1982), 124–125, 132–133, 140;

Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00001713)

Theoretische Aufzeichnungen zum fünfstimmigen Satz (Regula Joh. Seb. Bachii), BWV 1129

Genre/Occasion: Theoretical, contrapuntal exercise

Shelfmark: Private collection of Christoph Wolff

RISM ID: None

Date: Between 1742 and c.1745

Description: Handwritten entry on the verso side of the back endpaper in Agricola's personal copy of Fux's *Gradus ad parnassum*, trans. (in German) Lorenz Christoph Mizler (pub. Easter 1742)

Watermarks: Not ascertained

Palaeographic features:

Wollny: '2-part' [K-form?] C-clef, German script, downward placement of minim stems on LHS

Remarks:

The Agricola copy is one of two that survive, the other being that of Kirnberger in *Die Kunst des reinen Satzes* [...] *Zweyter Theil* [...] *Dritte Abtheilung* (Berlin and Königsberg, 1779), 41–43 (see NBA Suppl., 63 and BDok III, 232 [No. 767]). Wollny notes that from the readings of the two it is difficult to draw meaningful conclusions about the filiation of either source, but suggests they were both copied from a common MS, with Kirnberger offering the original wording of the source in Latin and Agricola (as was customary in his early Berlin period) giving it in German. The Kirnberger source contains one more example than the Agricola copy, and is notated in a five-voice open score; the Agricola copy is in keyboard notation. It cannot be determined which of the two reproduces the original score format.

Literature: NBA Suppl. (Peter Wollny, 2011), ix, 63–64; Christoph Wolff, 'Johann Sebastian Bachs Regeln für die fünfstimmigen Satz', *Bach-Jahrbuch* (2004): 87–99; Bach-Digital (https://www.bach-digital.de/receive/BachDigitalWork_work_00011582)

Vergnügte Ruh, beliebte Seelenlust, BWV 170

Genre/Occasion: Cantata for the 6th Sunday after Trinity

Shelfmark: D-B Am.B 34, as part of volume containing D-B Am.B 33–35

RISM ID: 452502988

Date: 1760s–early 1770s (RISM: 1750–1774; Bach-Digital: after 1750)

Description: Regarding the volume D-B Am.B 33–35, see the entry for BWV 169 above.

Full score, 37 x 22.5 cm, 8 fols. (fol. 8v blank), no title page. Heading on fol. 1r (in Agricola's hand) reads: *aus einem Kirchenstück auf den 6. p. Trin: | vom Herrn Joh: Sebastian Bach. es fängt sich an: | Vergnügte Ruh [etc]*. At the bottom of 3v (in. Agricola's hand): *Recitativ*.

Watermarks: Letters in tablet, difficult to identify; possibly 'IFS'. Double paper

Palaeographic features: 3-form C-clef; German script (heading and text), 'Italian' cursive (instrumentation, tempi and other staff markings); original foliation

Remarks:

NBA = Source C. Copied from the original autograph score (D-B Mus.ms. Bach P 154;

NBA = Source A), but with adjustments in the notation of the organ part; see NBA

I/17.2 KB, 98. Contains only Nos. 3 (Aria: 'Wie jammern mich doch die verkehrten Herzen') and 5 (Aria: 'Mir ekelt mehr zu leben')

Literature: NBA I/17.2 KB (Reinmar Emans, 1993), 98, 102–103, 113; Blechschmidt, 60;

Dürr Chr, 65; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000374)

Was mein Gott will, das g'scheh allzeit, BWV 111**Genre/Occasion:** Cantata for the 3rd Sunday after Epiphany**Date:** Before 1755**Remarks:**

NBA = Source K. Lost. Contained only Nos. 1 (Chorus: 'Was mein Gott will, das g'scheh allzeit') and 4 (Duet: 'So geh ich mit behertzten Schritten'); possibly copied from the autograph, PL-Kj Mus.ms. Bach P 880.

Literature: NBA I/6 KB (Ulrich Leisinger, 1996), 49; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00004492)

Wer sich selbst erhöht, der soll erniedriget werden, BWV 47**Genre/Occasion:** Cantata for the 17th Sunday after Trinity**Shelfmark:** D-B Am.B 35, as part of volume containing D-B Am.B 33–35**RISM ID:** 452502989**Date:** 1760s–early 1770s (RISM: 1750–1774; Bach-Digital: ca. 1740–1759)**Description:** Regarding the volume D-B Am.B 33–35, see the entry for BWV 169 above.

Full score, 37 x 22.5 cm, 17 fols. (fol. 17v blank), no title page. Heading on fol. 1r (in Agricola's hand) reads: *Kirchenstück auf den 17. S. nach Trinit: von Hrn. J. S. Bach.*

Watermarks: Letters in tablet, difficult to identify; possibly 'IFS'. Double paper**Palaeographic features:** 3-form C-clef; German instrumentation

Remarks:

NBA = Source C. Probably copied from the original autograph score (D-B Mus.ms. Bach P 163), which was in the possession of C.P.E. Bach after his father's death; see NBA I/23 KB, 180.

Literature: NBA I/23 KB (Helmuth Osthoff and Rufus Hallmark, 1984), 180–181; Blechschmidt, 60; Dürr Chr, 65; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000375)

Wir danken dir, Gott, wir danken dir, BWV 29

Genre/Occasion: Cantata for the Inauguration of the Leipzig Town Council

Shelfmark: D-B Am.B 540, as part of volume containing D-B Am.B 538–540

RISM ID: 452506119

Date: 1750s (RISM and Bach-Digital: after 1750)

Description: Regarding the volume D-B Am.B 538–540, see the entry for BWV 146 below.

D-B Am.B 540: Full score, 37.5 x 22.5 cm, 18 fols., no title page. Heading on fol. 1r (in Agricola's hand) reads: *Kirchenmusikstück auf eine Rathswahl in Leipzig. | von Hrn. Johann Sebastian Bach.*

Watermarks: Not identifiable. Double paper

Palaeographic features: 3-form C-clef; German script

Remarks:

NBA = Source C. Copied from the original autograph score (NBA = Source A), D-B Mus.ms. Bach P 166.

Literature: NBA I/32.2 KB (Christine Fröde, 1994), 36–37, 47; Blechschmidt, 300ff; Dürr Chr, 49ff; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000479)

Wir müssen durch viel Trübsal in das Reich Gottes das eingehen, BWV 146

Genre/Occasion: Cantata for the 3rd Sunday after Easter

Shelfmark: D-B Am.B 538, as part of volume containing D-B Am.B 538–540

RISM ID: 452506117

Date: 1750s (RISM and Bach-Digital: after 1750)

Description: Bound (at a later stage) in a single volume with two other originally separate MSS, D-B Am.B 539–40 (BWV 49 and 29), in brown decorative boards with linen spine; title etiquette on front reads: *Joh. Seb. Bach | 1. Kirchenmusik auf Jubilate | 2. Kirchenmusik: „[auf] 20 post Trinit. | 3. Kirchenmusik „[auf] eine Ratswahl i. Leipzig.*

D-B Am.B 538: Full score, 34 x 21 cm, 34 fols., no title page. Heading on fol. 1r (in Agricola's hand) reads: *Kirchenmusikstück auf den Sonntag | Jubilate. | vom Hrn. | J.S. Bach.*

Watermarks: Crowned double-headed eagle with letter Z on breast, no countermark

Palaeographic features: 3-form C-clef; German script

Remarks:

NBA = Source A. The autograph score is lost, and the relationship of this MS to the autograph is not known; Emans (NBA I/11.2 KB, 73–80) proposes five possible stemma for the very complex relationships between sources for BWV 146, arguing either that Am.B 538 was copied directly from a lost original source (possibly the autograph or the original parts) or from a lost intermediate MS that itself was copied from an original source.

Literature: NBA I/11.2 KB (Reinmar Emans, 1989), 68, 73–80; Blechschmidt, 300ff; Dürr Chr, 49ff; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00000477)

Das Wohltemperierte Klavier, Book I, BWV 846–869

Genre/Occasion: Keyboard

Shelfmark: D-B Mus.ms. Bach P 202

RISM ID: 467020200

Date: Mainly between 1733 and 1735; Agricola's section: 1738–1741

Description:

Score, 33.5 x 20.5 cm (fols. 1–6) / 35.5 x 21.5 cm (fols. 7 – 39), 39 fols., boards in decorative yellow-black patterned paper with gold-embossed coat of arms of the Royal Library, half-leather, currently unbound. Title page (in the hand of Carl Heinrich Ernst Müller) reads: *Das wohl temperirte Clavier | oder | Præludia und Fugen | Durch alle Tone*

und Semitonia so wohl tertiam majorem | oder ut Re Mi anlangen, als auch tertiam | minorem re mi Fa betreffend. Zum Nutzen | und Gebrauch der Lehrbegierigen Musicalischen | Jugend als auch derer in diesen Studio schon habil | seyenden besondern Zeit Vertreib aufgesetzt und | gefertiget | von | Johann Sebastian Bach | p.t. Hochfürstl. Anhalt: Cöthenischen | Capell-Meister und Directore | derer Cammer Musiquen. Score copy in the hands of Müller, Agricola, Anna Magdalena Bach, Wilhelm Friedemann Bach, Johann Sebastian Bach and an unknown scribe

Watermarks: Agricola's section: lion, coat of arms of the Burgrave of Nürnberg, below: letters, 'SELB'; countermark: letters in *Schrifttafel*, 'IGI' (NBA IX/1, Weiß No. 73); for others, see RISM and Bach-Digital

Palaeographic features:

K-form C-clef (mostly Dürr Form b; occasionally Form a); bass clef with central vertical lines

Remarks:

NBA = Source B2.1. The MS copy was begun by Anna Magdalena Bach, and concluded by Agricola, with Müller filling in the missing beginning. Agricola has copied out the Prelude and Fugue in B-flat major (BWV 866), Prelude and Fugue in B-flat minor (BWV 867), Prelude and Fugue in B major (BWV 868) and Prelude and Fugue in B minor (BWV 869). Regarding other details of the MS, see the exhaustive commentary in NBA V/6.1 KB, and Bach-Digital.

Literature:

NBA V/6.1 KB (Alfred Dürr, 1989), 57–64, 160–163; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00001076)

Bach, Wilhelm Friedemann (1710–1784)

Es ist eine Stimme eines Predigers, Fk 89/3, BR-WFB F 16/3

Genre/Occasion: Cantata

Shelfmark: D-B Am.B 556 (1)

RISM ID: 452001721

Date: c.1760

Description:

MS containing two sacred arias by W.F. Bach, 37 x 23 cm, 6 fols., no title.

D-B Am.B 556 (1): Full score, 3 fols. (fols. 1r–3r of source).; title (in Agricola's hand?)

reads: *Aria. dal S|r. Guglielmo Friedemanno Bach.*

Watermarks: Not known

Palaeographic features:

3-form C-clef, Italian script

Remarks:

The MS was not able to be examined in the preparation of this catalogue; the details above are sourced from RISM. The source contains only No. 3, the aria 'Der Trost gehöret nur für Kinder'.

Literature:

Dürr Chr, 65; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00025095)

Harpichord Concerto in A minor, Fk 45, BR-WFB C 14

Genre/Occasion: Concerto

Shelfmark: D-B Mus.ms. Bach P 679

RISM ID: None

Date: Unknown

Description:

Full score, 33.5 x 22.5 cm, 6 fols. Heading (in Agricola's hand) reads: *Concerto. dal Sr.*

Guglielmo Friedemann Bach.

Watermarks: Letters, 'IGS'

Palaeographic features:

3-form C-clef, Italian script

Remarks:

The MS presents the later version of the work; the third movement is incomplete.

Literature:

Dürr Chr, 65; W.F. Bach, *Concerto per il Cembalo in a*, ed. Peter Wollny (Stuttgart: Carus-

Verlag, 2010); Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00025887)

Harpsichord Concerto in D major, Fk 41, BR-WFB C 9

Genre/Occasion: Concerto

Shelfmark: B-Bc 11600

RISM ID: 702002182

Date: Unknown

Description:

Full score, 35 x 21.5 cm, 34pp. Title page (in a later hand) reads: *Concerto | per il Cembalo*
 | [in pencil, by Johann Christian Bach:] *in Partitur | du | Wilh. Friedeman Bach.* | [seal of
 the library in red ink] | [left upper corner, certainly by later hand:] *Litt.* [underlined:] *V,*
n|o 11.600

Watermarks: Agricola incomplete copy: monogram 'FR'; for others, see RISM

Palaeographic features:

K-form C-clef (Dürr form e, possibly transitional from form d)

Remarks:

The MS was not able to be examined in the preparation of this catalogue; the details above are sourced from RISM. It has a dust cover that dates from a later period (with writing); see RISM.

Literature:

Dürr Chr, 65; Peter Wollny, 'Studies in the Music of Wilhelm Friedemann Bach: Sources and Style (PhD Diss., Harvard University, 1993), 462; Peter Wollny, 'Tennstedt, Leipzig, Naumberg, Halle – Neuerkenntnisse zur Bach-Überlieferung in

Mitteldeutschland', *Bach-Jahrbuch* (2002): 29–60, at 48; W.F. Bach, *Concerto per il Cembalo in D*, ed. Peter Wollny (Stuttgart: Carus-Verlag, 2000); Bach-Digital (https://www.bach-digital.de/receive/BachDigitalSource_source_00020378)

Laß dein Wehen in mir spielen, Fk 96/4, BR-WFB F 28

Genre/Occasion: Cantata

Shelfmark: D-B Am.B 557

RISM ID: 452001723

Date: c.1760

Description:

Full score, 37 x 22.5 cm, 6 fols.; title (in Agricola's hand?) reads: *Aria*. [in another hand:]

dal Sr. Guglielmo Friedemanno Bach.

Watermarks: Not known

Palaeographic features:

3-form C-clef, Italian script

Remarks:

The MS was not able to be examined in the preparation of this catalogue; the details above are sourced from RISM. The source contains only the aria 'Laß dein Wehen in mir spielen'.

Literature:

Dürr Chr, 65; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00025096)

L'Imitation de la Chasse, Fk 26, BR-WFB A 51b

Genre/Occasion: Keyboard piece

Shelfmark: D-B Mus.ms. Bach P 226 (3e)

RISM ID: 467022607

Date: 1739–1740

Description:

Composite MS, containing keyboard and chamber works by J.S. and W.F. Bach, consisting of originally separate (sometimes themselves composite) MSS from the collections of C.P.E. Bach, J.C.F. Bach and J.N. Forkel. Title on flyleaf (in Poelchau's hand): *Johann Sebastian Bach | a, Sechsstimmige Fuge in origineller Handschrift 1B. fürs Clavier | ueber das Kônigl. Thema. | b, Sonata a Cembalo e Viola da Gamba, G d. von eigener Hand. | c, Trio fürs Clavier A d. | d. Ouverture pour le Claveçin C m. (Für ein Claveçin | mit 2 Manualen). Eigenhändige Schrift 6B. | e, Einige Klavierstücke u[nd] Fugen von J. S. Bach u[nd] Wilh. Friedemann Bach: | Reveille u[nd] L'imitation de Chasse. 3B (Von Friedemann Bachs Hand [...?])*. Full score, different sizes, 2 + 68pp., multiple scribes, mostly Anna Magdalena Bach and Carl Philipp Emanuel Bach.

D-B Mus.ms. Bach P 226 (3e): Full score, 33 x 20.5 cm, 3pp. (p. 30–32), in the hand of Agricola; title page of composite MS (Fascicle 3 – 7) in the hand of C.P.E. Bach reads: *Einige Clavierstücke und Fugen | von | J. S. Bach | u. | W. F. Bach*; heading on p. 30 (possibly in the hand of Agricola? RISM: in the hand of Anna Magdalena Bach) reads: *L'Imitation de la Chasse*. [in the hand of C.P.E. Bach:] *von W. F. Bach*.

Watermarks: NBA IX/1, Weiß No. 72

Palaeographic features:

K-form C-clef (Dürr form b)

Remarks:

This is a very complicated MS; the composite MS (fascicle 3–7) within that contains this work also contains BWV 872a/1; Fk. 27, BR-WFB A 52; Fk. 28, BR-WFB A 53b; BWV 875a; BWV 875; Fk. 26, BR-WFB A 51b. See RISM and Bach-Digital regarding the contents and the rest of the MS. Formerly in the possession of Georg Poelchau.

Literature:

NBA V/6.2 KB (Alfred Dürr and Bettina Faulstich, 1996), 396; Bach-Digital (https://www.bach-digital.de/receive/BachDigitalSource_source_00001139)

Zerbrecht, zerreißt, ihr schnöden Bande, Fk 94, BR-WFB F 27

Genre/Occasion: Vocal aria

Shelfmark: D-B Am.B 556 (2)

RISM ID: 452001722

Date: c.1760

Description:

Regarding the source D-B Am.B 552 as a whole, see the entry for BR-WFB F 16/3 above.

Full score, 4 fols. (fols. 3v–6v of source); title (in Agricola's hand?) reads: *Aria dall'istesso Sr. Gugl. Friedem: Bach.*

Watermarks: Not known

Palaeographic features:

3-form C-clef, Italian script

Remarks:

The MS was not able to be examined in the preparation of this catalogue; the details above are sourced from RISM.

Literature:

Dürr Chr, 65; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00025095)

Battiferri, Luigi (c.1600–c.1682)

11 Fugues

Genre/Occasion: Instrumental, Fugues

Shelfmark: D-Bsa SA 3262

RISM ID: 469326200

Date: 1760s

Description:

Composite MS volume bound in blue patterned boards, half-leather with leather corners, pasted title etiquette. Contains full score, 35 x 21.5 cm, 22 fols., in the hand of Copyist J.S. Bach I; 10 parts, different sizes, in the hand of Johann August Patzig (1738–1816); incomplete score, 34 x 21 cm, 4 fols. (two bifolia), in the hand of Agricola. Title on fol. 1r (in Zelter's hand?) reads: *Battiferri*. [in red ink (in Agricola's hand?)] *No. 1.*; heading on fols. 2v–3r (in Agricola's hand) reads: *Fuga XI. a 5. Soggetti.*; heading on fols. 3v–4r (in Agricola's hand) reads: *Fugue XII. a 6 Soggetti.*

Watermarks: Agricola incomplete copy: monogram 'FR'; for others, see RISM

Palaeographic features:

K-form C-clef (Dürr form e, possibly transitional from form d)

Remarks:

This is a complex source. Only Fugues 11 and 12 were copied out by Agricola, presumably from the full score in the hand of Copyist J.S. Bach I. Aside from the title listed above, fols. 1r, 1v, 2r and 4v are blank. The full score volume contains (on inside cover) a brief biographical note about Battiferri; there is some indication, from the first fugue, that they might have been used as vocal pieces by the Singakademie, because the words 'amen' have been lightly written in grey underneath the staves.

Bononcini, Giovanni (1670–1747)**Nine Duets**

Genre/Occasion: Duets for voice and continuo

Shelfmark: D-B Am.B 297

RISM ID: 452001728

Date: Uncertain, possibly early 1760s

Description:

Full score, 20 x 33.5 cm, 96 fols., original marbled binding. In the hands of Agricola and Copyist G. Bononcini II.

Watermarks: Unknown

Palaeographic features:

K-form C-clefs; 3-form C-clefs (see fols. 12r and 12v)

Remarks:

Most of the duets are in the hand of Copyist G. Bononcini II; Agricola is the copyist of the first duet, 'Si fugga si sprezzì il Nume d'amore', which RISM suggests was copied out separately and added at a later time, as well as pages 13 and 14 of the second duet (which either indicates collaboration on the part of the two scribes, or suggests that this leaf had to be recopied and replaced).

Literature:

Blechsmidt, 186

Bruhns, Nicolaus (1665–1697)**Fantasia on *Nun komm der Heiden Heiland* in G minor**

Genre/Occasion: Organ, Fantasia

Shelfmark: B-Bc 26659

RISM ID: 705000881

Date: Unknown

Description:

Regarding the volume B-Bc 26659, see the entry for BuxWV 142 below.

Fantasia on *Nun komm*: 34 x 21 cm, p. 57–63; heading on p. 57 (in Agricola's hand?)

reads: *Nun komm der Heyden Heyland. von Nicol: Bruhns. | gewesener Organist in Copenhagen [...] 1650. Pedal part copied in red ink*

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM.

Prelude in G major

Genre/Occasion: Organ, Fantasie

Shelfmark: B-Bc 26659

RISM ID: 705000880

Date: Unknown

Description:

Regarding the volume B-Bc 26659, see the entry for BuxWV 142 below.

Prelude: 34 x 21 cm, p. 51–56; heading on p. 56 (in Agricola's hand?) reads: *Preludio da*

Nicola Bruhns. Pedal part copied in red ink

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM.

Buxtehude, Dietrich (c.1637–1707)

Prelude and Fugue in D major, BuxWV 139

Genre/Occasion: Organ, Prelude and Fugue

Shelfmark: B-Bc 26659

RISM ID: 705000872

Date: Unknown

Description:

Regarding the volume B-Bc 26659, see the entry for BuxWV 142 below.

Bux139: 34 x 21 cm, p. 17–20; heading on p. 17 (in Agricola's hand?) reads: *Preludio da*

Diet: Buxtehude. Pedal part copied in red ink

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM.

Prelude and Fugue in D minor, BuxWV 140

Genre/Occasion: Organ, Prelude and Fugue

Shelfmark: B-Bc 26659

RISM ID: 705000873

Date: Unknown

Description:

Regarding the volume B-Bc 26659, see the entry for BuxWV 142 below.

Bux140: 34 x 21 cm, p. 21–24; heading on p. 21 (in Agricola's hand?) reads: *Preludio da*

Diet: Buxtehude. Pedal part copied in red ink

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM.

Prelude and Fugue in E major, BuxWV 141

Genre/Occasion: Organ, Prelude and Fugue

Shelfmark: B-Bc 26659

RISM ID: 705000874

Date: Unknown

Description:

Regarding the volume B-Bc 26659, see the entry for BuxWV 142 below.

Bux141: 34 x 21 cm, p. 24–28; heading on p. 24 (in Agricola's hand?) reads: *Preludio da Diet: Buxtehude*. Pedal part copied in red ink

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM.

Prelude and Fugue in E minor, BuxWV 142

Genre/Occasion: Organ, Prelude and Fugue

Shelfmark: B-Bc 26659

RISM ID: 705000870

Date: Unknown

Description:

Collection of 13 organ works by Nicolaus Bruhns and Dietrich Buxtehude, in the hands of Agricola and an unknown copyist, different sizes, 63 pp. On spine (printed): *D.*

Buxte= | hude | 11. | Orgel= | stücke. | N. Bruhns | 2. | Orgel= | stücke. | [title page, p.1:]

Dietrich Buxtehude | 11 | Orgel Stücke | Nicol. Bruhns. | 2 | Orgel Stücke. | Abschrift.

Bux142: 34 x 21 cm, p. 8–12; heading on p. 8 (in Agricola's hand?) reads: *Preludio. da*

Dieterico Buxtehude. Pedal part copied in red ink

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM. All works in the volume are in the hand of Agricola, aside from a copy of Buxtehude's *Magnificat*, BuxWV 203. Regarding other details concerning the appearance of the volume (frontispiece, etc.), see RISM. The MS seems to have served as the model for J.A. Grasnich's copy of the same works (early 19th century, omits BuxWV 203), D-B Mus.ms. 2683 (see RISM ID 452007988).

Prelude and Fugue in E minor, BuxWV 143

Genre/Occasion: Organ, Prelude and Fugue

Shelfmark: B-Bc 26659

RISM ID: 705000876

Date: Unknown

Description:

Regarding the volume B-Bc 26659, see the entry for BuxWV 142 above.

Bux143: 34 x 21 cm, p. 33–36; heading on p. 33 (in Agricola's hand?) reads: *Preludio da*

Diet: Buxtehude. Pedal part copied in red ink

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM.

Prelude and Fugue in F major, BuxWV 145

Genre/Occasion: Organ, Prelude and Fugue

Shelfmark: B-Bc 26659

RISM ID: 705000875

Date: Unknown

Description:

Regarding the volume B-Bc 26659, see the entry for BuxWV 142 above.

Bux145: 34 x 21 cm, p. 29–33; heading on p. 29 (in Agricola's hand?) reads: *Preludio da*

Diet: Buxtehude. Pedal part copied in red ink

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM.

Prelude and Fugue in F-sharp minor, BuxWV 146

Genre/Occasion: Organ, Prelude and Fugue

Shelfmark: B-Bc 26659

RISM ID: 705000879

Date: Unknown

Description:

Regarding the volume B-Bc 26659, see the entry for BuxWV 142 above.

Bux146: 34 x 21 cm, p. 46–50; heading on p. 46 (in Agricola's hand?) reads: *Preludio di*

Dieter: Buxtehude. Pedal part copied in red ink

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM.

Prelude and Fugue in G minor, BuxWV 149

Genre/Occasion: Organ, Prelude and Fugue

Shelfmark: B-Bc 26659

RISM ID: 705000878

Date: Unknown

Description:

Regarding the volume B-Bc 26659, see the entry for BuxWV 142 above.

Bux149: 34 x 21 cm, p. 42– 45; heading on p. 42 (in Agricola's hand?) reads: *Preludio da*

Dieter: Buxtehude. Pedal part copied in red ink

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM.

Prelude and Fugue in A minor, BuxWV 153

Genre/Occasion: Organ, Prelude and Fugue

Shelfmark: B-Bc 26659

RISM ID: 705000871

Date: Unknown

Description:

Regarding the volume B-Bc 26659, see the entry for BuxWV 142 above.

Bux153: 34 x 21 cm, p. 13–16; heading on p. 16 (in Agricola's hand?) reads: *Preludio*.

Pedal part copied in red ink

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM.

Toccatà in F major, BuxWV 156

Genre/Occasion: Organ, Toccata

Shelfmark: B-Bc 26659

RISM ID: 705000877

Date: Unknown

Description:

Regarding the volume B-Bc 26659, see the entry for BuxWV 142 above.

Bux156: 34 x 21 cm, p. 37–41; heading on p. 37 (in Agricola's hand?) reads: *Toccatà. da*

Diet: Buxtehude. Pedal part copied in red ink

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS could not be examined in the preparation of this catalogue; the details above are sourced from RISM.

Caldara, Antonio (c.1671–1736)

Mass in C major

Genre/Occasion: Masses

Shelfmark: D-B Am.B 381

RISM ID: 452505251

Date: Unknown (RISM has 1780 which is certainly erroneous)

Description:

Full score, 34 x 21 cm, 20 fols.; title on front: *Messa del S^r Antonio Caldara*.

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS was not able to be examined in the preparation of this catalogue; the details above are sourced from RISM

Literature:

Blehschmidt, 230

Fiòre, Andrea Stefano (1686–1732)***12 Sinfonie da chiesa, Op. 1***

Genre/Occasion: Instrumental, strings, sonatas

Shelfmark: D-Bsa SA 3605

RISM ID: 469360500

Date: 1740s

Description:

Full score, 34.5 x 22 cm, 22 fols., all loose bifolia. Title on cover wrapper (in Zelter's hand) reads: *Trii | von | Fiore | Partitur und Stimmen.*; heading on fol. 1r (in Agricola's hand) reads: *Sinfonia 1. del Sigre Fiore.* [added:] *Stefano* [in second hand]: *(Andrea) Milano. 1726.* Source also contains 3 parts (19th century, in the hands of Copyist Anon. Sing-Akademie 557 and Zelter), 35 x 20.5 cm, 3 x 12 fols.

Watermarks: Full score: Monogram 'CVC' (C mirror image); countermark: lily with a single bulge. Regarding the wrapper and parts, see RISM

Palaeographic features:

K-form C-clef (Dürr form b), C time signature in several forms (including inverse cap form, vertical line form)

Remarks:

Sinfonie [Sonata] no. 6 is missing. RISM suggests the MS was copied from the print *Sinfonia da chiesa a 3*, Op. 1 (Moderna: 1699), RISM A/I F 868 and 869. Agricola has made a number of annotations in red ink, including adding a fourth part in three-part movements.

Literature:

SACat, 373

Fux, Johann Joseph (c.1660–1741)*Beatus Vir*

Genre/Occasion: Masses

Shelfmark: D-B Mus.ms. 6810

RISM ID: 452001783

Literature: Wucherpfennig, 105.

Missa Canonica, KöcF 7

Genre/Occasion: Masses

Shelfmark: D-B Am.B 532

RISM ID: 452001783

Date: Unknown (RISM has 1780 which is certainly erroneous)

Description:

Full score, 34 x 21.5 cm, 15 fols.; title on front: *Messa canonica. | da Gio. Giuseppe Fux. | 1718.*

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The MS was not able to be examined in the preparation of this thematic catalogue; the details above are sourced from RISM. Possibly related to Am.B 413, in the hand of the Berlin Copyist J.S. Bach III

Literature:

Blechsmidt, 299

Mass in C major, KöcF deest (doubtful authenticity, possibly Antonio Caldara)

Genre/Occasion: Masses

Shelfmark: D-Bsa SA 324

RISM ID: 469032400

Date: late 1750s–1760s

Description:

Very large source contained in thick cardboard folder. Outer title wrapper (presumably for full score) (in Zelter's hand?) reads: *Messe | von | Fux*. Full score, 34 x 21 cm, 40 fols.; title on fol. 1r (in Agricola's hand): *Messa. Fux*. Source also contains 21 + 12 parts (different sizes), in the hands of several Berlin copyists

Watermarks: Full score: Little curved monogram 'FR', double line; for other watermarks see RISM

Palaeographic features:

K-form C-clef (Dürr form e?), Italian writing, C time signature with inverse 'cap'

Remarks:

Regarding the specifics of the MS parts and their copyists, see RISM. The cardboard folder is from the collection of Sara Levy. The attribution to Fux is uncertain (not in KöcF); in the second set of 12 parts, the work is attributed to Caldara.

Literature:

None

Gasparini, Francesco (1661–1727)

Missa canonica

Genre/Occasion: Masses

Shelfmark: D-B Mus.ms. 7101

RISM ID: 452019719

Date: 1740s

Description:

Full score, boards, 35 x 21.5 cm, 14 fols. Cover title (in Poelchau's hand) reads: *Missa canonica | di | Francesco Gasparini | 1705. | Von der Hand des Königl. Preuss. Hofcomponisten Agricola.*; heading on fol. 1r (in Agricola's hand) reads: [in red] *Canone in Diapente e Diapason.* | [in brown] *dal S: Franc. Gasparini*

Watermarks: Not known

Palaeographic features:

3-form C-clef

Remarks:

Formerly owned by Georg Poelchau.

Literature:

Wucherpfennig, 105

Gebel, George (the elder) (1685–1750)*Fürwahr er trug unsre Krankheit***Genre/Occasion:** Passion Cantata**Shelfmark:** D-Bsa SA 40**RISM ID:** 469004000**Date:** 1750s–1760s**Description:**

Full score, 34.5 x 21.5 cm, 12 fols. Cover title (in Zelter's hand) reads: *Passions Chöre | von | J. G. Gebel senior | Partitur und vier Singstimmen | die Partitur ist von Agricola's Hand.*; heading on fol. 2r (in Agricola's hand?) reads: *vom Hrn. J. G. Gebel. sen.*. The source also contains 4 vocal parts (SATB) in the hand of an anonymous Berlin copyist (unidentified), 36.5 x 23 cm, 4 x 4 fols.

Watermarks: Full score: Crowned double-headed eagle with clover-leaf stems on wings, heart shield with 'Z'; Parts: 'DGS'

Palaeographic features:

3-form C-clef

Remarks:

Cover is made from printing waste of family tables of three Buchholtzen families; unclear whether the work is presented here in excerpts or it is complete. See RISM.

Graun, Carl Heinrich (c.1703–1759)***Cinna*, GraunWV B:I:16****Genre/Occasion:** Opera**Shelfmark:** D-RH Ms 276**RISM ID:** 450016808**Date:** c. 1748**Description:**

7 parts, 34.5 x 22.5 cm, in the hands of Agricola and an anonymous copyist (Copyist of Rheda 6); title (in Agricola's hand?) reads: *Sinfonia dell'Opera Cinna a 2 violini, viola, 2 corni da caccia e basso*.

Watermarks: 'Z' in circle with 'BERLIN' (coat of arms of Strasburg)**Palaeographic features:**

Unknown

Remarks:

Contains only the Sinfonia from the opera. It is likely it is related to D-Dl Mus. 2953-F-5a, a full score copy of the Sinfonia in the hand of Siebe, and D-Dl Mus. 2953-F-5, full score copy of the complete work. The opera was performed in Berlin in 1748.

Literature:

GraunWV, 316

***Coriolano*, GraunWV B:I:20**

Genre/Occasion: Opera

Shelfmark: D-RH Ms 277

RISM ID: 450016809

Date: c. 1749

Description:

6 parts, 34.5 x 22.5 cm, title (in Agricola's hand?) reads: *Sinfonia dell'Opera Coriolano a 2 violini, viola, 2 corni da caccia e basso.*

Watermarks: 'Z' in circle with 'BERLIN'

Palaeographic features:

Unknown

Remarks:

Contains only the Sinfonia from the opera. The opera was performed in Berlin on 19 December 1749.

Literature:

GraunWV, 347

***L'Europa galante*, GraunWV B:I:17**

Genre/Occasion: Opera

Shelfmark: D-RH Ms 278

RISM ID: 450016810

Date: c. 1748

Description:

7 parts, 34 x 20 cm, in the hands of Agricola and two anonymous copyists (Copyist of Rheda 7 and Copyist of Rheda 8); title (in Agricola's hand?) reads: *Sinfonia dell'Opera L'Europa galante a 2 violini, viola, 2 corni da caccia e basso.*

Watermarks: Fir tree, crowned double-headed eagle

Palaeographic features:

Unknown

Remarks:

Contains only the Sinfonia from the opera. The opera was performed in Berlin on 27 March 1748.

Literature:

GraunWV, 323

Fetonte, GraunWV B:I:21

Genre/Occasion: Opera

Shelfmark: D-RH Ms 283

RISM ID: 450016815

Date: c.1750

Description:

4 parts, 34.5 x 22 cm; title (in Agricola's hand?) reads: *Sinfonia dell'Opera Fetonte a 2 violini, viola, e basso*.

Watermarks: 'Z' in circle with 'BERLIN'

Palaeographic features:

Unknown

Remarks:

Contains only the Sinfonia from the opera. It is likely it is related to D-Dl Mus. 2953-F-20, a full score copy of the Sinfonia in the hand of Siebe. The opera was performed in Berlin on 29 March 1750.

Literature:

GraunWV, 355

Graun, Johann Gottlieb (c.1702–1771)**Concerto for Violin and Gamba in C minor, GraunWV A:XIII:3**

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2775

RISM ID: 469277500

Date: Unknown

Description:

Full score, 37 x 23 cm, 18 fols.; heading on fol. 1r reads: *Concerto*: [in Agricola's hand:]
dal Sr Gio: Gottl. Graun.

Watermarks: Not identified (as for SA 2776?)

Palaeographic features:

Italian script

Remarks:

Most of the score is in the hand of Copyist C. H. Graun IV; Agricola's contribution is limited to the heading. At a later time, Zelter added horn parts, showing this source and others transmitted alongside it (SA 2776–2778) were in his possession.

Literature:

GraunWV, 45; SACat, 344

Flute Concerto in G minor, GraunWV A:XIII:9 (arranged for violin)

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2769

RISM ID: 469276900

Date: Unknown

Description:

Full score, 34.5 x 21.5 cm, 7 fols.; heading on fol. 1r (in Agricola's hand) reads: *Concerto*
da Chiesa del Sr Giov: Gottl: Graun.

Watermarks: Crowned double-headed eagle with clover-leaf stems on wings, heart shield with 'Z'

Palaeographic features:

3-form C-clef, Italian script

Remarks:

The MS presents the concerto in a version for violin. Only the first two movements are presented here: on fol. 7r, at the conclusion of the 2nd movement, Agricola has noted *l'ultimo Allegro | non è di troppa conseguenza.*

Literature:

GraunWV, 49; SACat, 344

Gamba Concerto in A minor, GraunWV A:XIII:14

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2776

RISM ID: 469277600

Date: Unknown

Description:

Full score, 37 x 23 cm, 14 fols.; heading on fol. 1r reads: *Concerto:* [in Agricola's hand:]
dal Sr Gio: Gottl. Graun.

Watermarks: WANGEN in *Schrifttafel*

Palaeographic features:

Italian script

Remarks:

Most of the score is in the hand of Copyist C. H. Graun IV; Agricola's contribution is limited to the heading and another entry on fol. 1r, reading *Viola da Gamba concertante*.

Literature:

GraunWV, 52–53; SACat, 344

Gamba Concerto in C major, GraunWV A:XIII:2

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2777

RISM ID: 469277700

Date: Unknown

Description:

Full score, 37 x 23 cm, 14 fols.; heading on fol. 1r reads: *Concerto*: [in Agricola's hand:]

dal Sr. Gio: Gottl. Graun.

Watermarks: Not identified (as for SA 2776?)

Palaeographic features:

Italian script

Remarks:

Most of the score is in the hand of Copyist C. H. Graun IV; Agricola's contribution is limited to the heading and another entry on fol. 1r, reading *Viola da Gamba concertante*.

Literature:

GraunWV, 44–45; SACat, 344

Gamba Concerto in F major, GraunWV A:XIII:8

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2778

RISM ID: 469277800

Date: Unknown

Description:

Full score, 37 x 23 cm, 14 fols.; heading on fol. 2r (in Agricola's hand) reads: *Concerto dal Sr G. G. Graun*.

Watermarks: Not identified (as for SA 2776?)

Palaeographic features:

Italian script

Remarks:

Most of the score is in the hand of Copyist C. H. Graun IV; Agricola's contribution is limited to the heading and another entry on fol. 2r, reading *Viola da Gamba*, although some anomalies in the palaeography of the score indicate other possible interventions.

Literature:

GraunWV, 49–50; SACat, 344

Mass in E-flat major, GraunWV A:VI:1

Genre/Occasion: Masses

Shelfmark: D-Bsa SA 330

RISM ID: 469033000

Date: Unknown

Description:

Full score, 32.5 x 20.5 cm, 22 fols; heading on fol. 3r (in Agricola's hand) reads: *Messa, del* [in grey pencil, in another hand, modern:] [*Joh.*] [in Agricola's hand:] *S^r. Gottlieb Graun*. The source also contains 22 parts, different sizes

Watermarks: Full score: Crowned eagle with sceptre and sword; countermark: letters, not identified. Parts: none

Palaeographic features:

Italian script

Remarks:

Only the heading is in Agricola's hand. The full score is in the hand of Copyist Anon. Sing-Akademie 31; the parts are in the hands of Johann August Patzig (1738–1816) and Copyist Anon. Sing-Akademie 28.

Literature:

GraunWV, 7–9; SACat, 230

Violin Concerto in A major, GraunWV A:XIII:10

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2782

RISM ID: 469278200

Date: Unknown

Description:

Full score, 34.5 x 21.5 cm, 5 fols.; heading on fol. 1r (in Agricola's hand) reads: *Allegro
Il do d'un Concerto, composto dal | Sr Gio: Gottl: Graun, allora studiante sotto Tartini | in
Italia.*

Watermarks: Crowned double-headed eagle with clover-leaf stems on wings, heart shield with 'Z'

Palaeographic features:

3-form C-clef, Italian script

Remarks:

Contains the third movement (Allegro) only. Possibly related to D-Bsa 2781, which contains the complete work in the hand of an unidentified anonymous Berlin copyist.

Literature:

GraunWV, 49; SACat, 344

Violin Concerto in A major, GraunWV A:XIII:12**Genre/Occasion:** Concerto**Shelfmark:** D-Bsa SA 2771**RISM ID:** 469277100**Date:** Unknown**Description:**

Full score, 34.5 x 21.5 cm, 2 fols.; heading on fol. 1r (in Agricola's hand?) reads: *Primo ed ultimo Ritornello e Capriccio d'un 1mo Allegro d'un concerto del Sr Gio: Gottlieb Graun.*

Watermarks: Crowned double-headed eagle with clover-leaf stems on wings, heart shield with 'Z'

Palaeographic features:

3-form C-clef, Italian script

Remarks:

Contains excerpts from the first movement (Allegro) only. GraunWV wrongly identifies the copyist as F.E. Holstein.

Literature:

GraunWV, 51; SACat, 344

Violin Concerto in C major, GraunWV A:XIII:1

Genre/Occasion: Concerto

Shelfmark: D-Bsa SA 2772

RISM ID: 469277200

Date: Unknown

Description:

Full score, 37.5 x 22.5 cm, 14 fols.; heading on fol. 1r (in Agricola's hand) reads: *Concerto*

del Sr Gio: Gottlieb Graun.

Watermarks: Not identified (not as for SA 2782 and SA 2771)

Palaeographic features:

3-form C-clef, Italian script

Remarks:

None.

Literature:

GraunWV, 44; SACat, 344

Handel, George Frideric (1685–1759)

Concerto grosso in B-flat major, HWV 312

Genre/Occasion: Concerti grossi

Shelfmark: D-Bsa SA 2799 (8)

RISM ID: 464279908

Date: 1740–1755?

Description:

Regarding the complete volume D-Bsa SA 2799, see the entry for HWV 319 below.

Full score, 35 x 21.5 cm, 8 fols. (fols. 39–46 of volume); heading on fol. 39r (in Agricola's hand) reads: *Concerto grosso del Sr Hendel*.

Watermarks: Six-pointed star with centre circle, 'W'; large double-lined 'W' (fol. 46)

Palaeographic features:

K-form C-clef (Dürr form d); Italian script

Remarks:

Contains the complete work. The gathering also incorporates a copy in an unknown hand of the Graun Symphony, GraunWV A:XII:2, that follows HWV 312 in the source.

Literature:

SACat, 345

Concerto grosso in B-flat major, HWV 313**Genre/Occasion:** Concerti grossi**Shelfmark:** D-Bsa SA 2799 (6)**RISM ID:** 464279906**Date:** 1740–1755?**Description:**

Regarding the complete volume D-Bsa SA 2799, see the entry for HWV 319 below.

Full score, 35 x 22.5 cm, 5 fols. (fols. 26–30 of volume); heading on fol. 26r (in Agricola's hand) reads: *Concerto grosso del S: Hendel*

Watermarks: Italic monogram 'J R'; no countermark**Palaeographic features:**

K-form C-clef (Dürr form d); Italian script

Remarks:

Contains the complete work. In the source SA 2799, the gathering is inserted in between two other gatherings containing another copy of this work in the hand of Quantz.

Literature:

SACat, 345

Concerto grosso in B-flat major, HWV 325

Genre/Occasion: Concerti grossi

Shelfmark: D-Bsa SA 2799 (3)

RISM ID: 464279903

Date: Between 1740 and 1760

Description:

Regarding the complete volume D-Bsa SA 2799, see the entry for HWV 319 below.

Full score, 35.5 x 22 cm, 2 fols. (fols. 17–18 of volume); heading on fol. 17r (in Agricola's hand) reads: *dal S^c Haendel* (to the left, in Zelter's hand: *Conc. 7.*).

Watermarks: Small crowned eagle; countermark: letters in *Schriftband* (not identified)

Palaeographic features:

3-form C-clef, Italian script

Remarks:

Contains only Nos. 1 and 2.

Literature:

SACat, 345

Concerto grosso in G major, HWV 314

Genre/Occasion: Concerti grossi

Shelfmark: D-Bsa SA 2799 (7)

RISM ID: 464279907

Date: 1740–1755?

Description:

Regarding the complete volume D-Bsa SA 2799, see the entry for HWV 319 below.

Full score, 35 x 22.5 cm, 4 fols. (fols. 35–38 of volume); heading on fol. 35r (in Agricola's hand) reads: *Concerto grosso del S: Hendel*

Watermarks: Italic monogram 'J R'; no countermark

Palaeographic features:

K-form C-clef (Dürr form d); Italian script

Remarks:

Last movement (no. 3) incomplete, only bars 1–25 of Violin I notated, although other staves (except for the continuo) are headed with instrument names and braced. Fol. 38v has ruled staves but otherwise blank.

Literature:

SACat, 345

Concerto grosso in G major, HWV 319

Genre/Occasion: Concerti grossi

Shelfmark: D-Bsa SA 2799 (1)

RISM ID: 464279901

Date: Between 1740 and 1760

Description:

Composite MS, cardboard binding, containing fourteen concerti grossi by Handel, Quantz, C.H. Graun, J.G. Graun, and anonymous composers (one possibly by Pisendel), in the hands of Agricola, Quantz, Hesse, Siebe, Zelter, Copyist Berlin⁷ and other unidentified anonymous Berlin copyist(s); title on spine: *14 | Concerti | grossi*

HWV 319: Full score, 35 x 21.5 cm, 4 fols. (fols. 1–4 of volume); heading on fol. 1r (in Agricola's hand) reads: *dal Sr Haendel* (to the left, in Zelter's hand: *Conc. 1.*).

Watermarks: Crowned double-headed eagle, heart shield with 'Z'

Palaeographic features:

3-form C-clef, Italian script

Remarks:

Contains only Nos. 1, 4 and 3. Also contains a part below continuo stave, written in red ink, for two 'Corni in G aggivati', in an unidentified hand.

Literature:

SACat, 345

***Esther*, HWV 50b**

Genre/Occasion: Oratorios

Shelfmark: D-Bsa SA 71

RISM ID: 469007100

Date: late 1750s–early 1760s

Description:

The source comprises a print of excerpts from *Esther* (fols. 1–17), and two large single loose bifolia (fols. 18–19 and 20–21), MS, in the hand of Agricola. The title page of the print (17 fols.) reads: *The | Most Celebrated | SONGS | in the | ORATORIO | call'd | QUEEN ESTHER | To which is Prefixt | The Overture in Score | Compos'd by | Mr: Handel. | London. Printed for & Sold by I. Walsh Musick Printer & Instrument-ma-| ker to his Majesty at the Harp & Hoboy in Catherine Street in the Strand | No. 288.*

The two MSS are in full score, 39 x 25 cm, 2 fols each. Heading on fol. 18r reads: *Sung by Mr Beard in the Orat: of Esther. by Mr. Handel*; heading on fol. 20r reads: *dell'Oratorio Ester.*

Watermarks: Monogram 'FR'

Palaeographic features:

3-form C-clef

Remarks:

The two arias transmitted in the MSS are 'Jehovah crown'd with glory bright' (fols. 18r–19v) and 'Breathe soft ye gales' (fols. 20r–21v). The heading on fol. 18r and the order and clefs used in the instrumentation of each (notably treble clef for the voice part) indicate that Agricola probably copied these arias from the print.

Literature:

SACat, 222

Messiah, HWV 56**Genre/Occasion:** Oratorios**Shelfmark:** D-Bsa SA 1644**RISM ID:** 469164400**Date:** Probably mid–late 1750s**Description:**

Full score, 36.5 x 22.5 cm, 21 fols.; title page (fol. 1r), probably in Agricola's hand, reads:

Songs | in | Messiah | an | Oratorio | Set to Musick by | Mr. Handel. | Act first.

Watermarks: Lily with letters in *Schriftband*; soaring eagle**Palaeographic features:**

3-form C-clef, Italian script

Remarks:

Contains the complete first part of *Messiah*, excluding all choruses and the recitatives 'Behold, a virgin shall conceive' and 'Then shall the eyes of the blind be opened'. The aria 'But who may abide the day of his coming?' is presented in the earlier version found in the autograph, scored for bass and in 3/8 time throughout. Some movements have German text written above the English, possibly Agricola's hand (although RISM identifies this as a different hand)

Literature:

SACat, 299; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00019056)

(incorrectly identified as D-Bsa SA 1611)

Trio Sonata in G minor, HWV 387

Genre/Occasion: Instrumental, trio sonata

Shelfmark: D-Bsa SA 3627 (8)

RISM ID: 469362708

Date: Between 1740 and 1760

Description:

Regarding the complete volume D-Bsa SA 3627, see the entry for HWV 390a below.

Full score, 35 x 21 cm, 2 fols. (fols. 45–46 of volume), no heading

Watermarks: Crowned double-headed eagle, breast shield with 'Z'

Palaeographic features:

Not known

Remarks:

Contains only the second movement (RISM incorrectly states this is the first) of the sonata, in B-flat major (Allegro).

Literature:

EnßlinSA, 312; SACat, 375; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00020269)

Trio Sonata in G minor, HWV 390a

Genre/Occasion: Instrumental, trio sonata

Shelfmark: D-Bsa SA 3627 (7)

RISM ID: 469362707

Date: Between 1740 and 1760

Description:

Composite MS, 71 fols., no title, containing Berlin copies of thirteen trio sonatas by C.P.E. Bach, J.S. Bach, J.G. Graun, Kirnberger and Handel, in the hands of Agricola, Zelter, Copyist J.A. Hasse VI and unidentified anonymous Berlin copyist(s); only the Handel works are in Agricola's hand.

HWV 390a: Full score, 35 x 21 cm, 2 fols. (fols. 44–45 of volume), no heading

Watermarks: Crowned double-headed eagle, breast shield with 'Z'

Palaeographic features:

Not known

Remarks:

Contains only the second movement of the sonata (Allegro). On fol. 45v, under the last stave, an accolade of 3 staves, 7 bars has been written (RISM: Zelter?).

Literature:

EnßlinSA, 312; SACat, 375; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00020269)

Trio Sonata in G minor, HWV 391

Genre/Occasion: Instrumental, trio sonata

Shelfmark: D-Bsa SA 3627 (9)

RISM ID: 469362709

Date: Between 1740 and 1760

Description:

Regarding the complete volume D-Bsa SA 3627, see the entry for HWV 390a above.

Full score, 35 x 21 cm, 2 fols. (fols. 46–47 of volume), no heading

Watermarks: Crowned double-headed eagle, breast shield with 'Z'

Palaeographic features:

Not known

Remarks:

Contains only the second movement of the sonata (Allegro).

Literature:

EnßlinSA, 312; SACat, 375; Bach-Digital

(https://www.bach-digital.de/receive/BachDigitalSource_source_00020269)

Hasse, Johann Adolf (1699–1783)

Ciro riconosciuto

Genre/Occasion: Opera

Shelfmark: D-B Mus. ms. 9556

RISM ID: 452020425

Date: 1750s? (Agricola saw the premiere of the opera in Dresden in 1751)

Description:

Full score, 24 x 32 cm, 3 vols.; title on source (in Agricola's hand?) reads: *Il Ciro ri- |
conosciuto. | posto in Musica | dal Sig|r|e | Giovanni Adolfo Hasse, | nel Carnevale | 1751.*

In Poelchau's hand (?): *Von Agricolas Hand*

Watermarks: Not known

Palaeographic features:

Not known

Remarks:

Formerly in the possession of Georg Poelchau.

Literature:

Wucherpfennig, 105

*I Pellegrini al sepolcro di Nostro Signore***Genre/Occasion:** Oratorio**Shelfmark:** D-Bsa SA 100**RISM ID:** 469010000**Date:** early–mid 1760s**Description:**

Full score, bound in boards covered with coloured snake-pattern paper, half-leather with leather corners, 21 x 35 cm / 21 x 34 cm, 90 fols. Pasted heart-shaped title etiquette on front reads: *I Pellegrini | al | Sepolcro di N. S. | Oratorio | [unreadable] del. Sigr Giov. Adol. Hasse*. Title page on fol. 1r (in Agricola's hand) reads: *I Pellegrini | al Sepolcro di N. S. | Oratorio | cantato | nella regia Elettoral Capel- | la di Dresda, | la sera del Venerdì santo | MDCCXLII. | posto in Musica | dal Sr. | Giovanni Adolfo Hasse*

Watermarks: Crested eagle with clover-leaf stems on wings, heart shield with 'Z'; crowned double-headed eagle with clover-leaf stems on wings, heart shield with 'Z'

Palaeographic features:

K-form C-clefs (Dürr form e), Italian script

Remarks:

The MS also contains copies of the final chorus to the first and last parts of Hasse's Passion Oratorio *La Deposizione dalla croce*, in the hand of other unidentified Berlin copyist(s) (fols. 15 – 22, fols. 78v–89v), not mentioned in the RISM entry. The MS is likely related to two other sources for the same work that originated in Berlin: D-Bsa

SA 97, which is in the hands of Carl Jacob Christian Klipfel (1727–1802) and Johann Gottfried Siebe, and D-GOI Mus. 4° 56g/3, also in the hand of Siebe.

Literature:

Henzel 2003, 73ff.

Il Cantico de' tre fanciulli

Genre/Occasion: Oratorio

Shelfmark: D-Bsa SA 110

RISM ID: 469011000

Date: early–mid 1760s

Description:

Full score, bound in boards covered with coloured marbled paper, half-leather with leather corners, 24.5 x 32.5 cm, 109 fols. (RISM: 144 pp). Pasted down title etiquette on front cover reads: *Il Cantico | de' | Tre Fanciulli*; on spine: *Hasse | Fanciulli*. Title page (RISM: in Zelter's hand) reads: *l Cantico | dei | Tre Fanciulli | Oratorio | di | Giovanni Adolfo Hasse*. Source also contains an MS copy of the text with German translation, in the hand of Karl Friedrich Rungenhagen (1778–1851), 18.5 x 22 cm, 12 fols.

Watermarks: Crowned coat of arms with Brandenburg staff (free endpaper); crowned double-headed eagle with clover-leaf stems on wings, heart shield with 'Z' (main text); crowned eagle with sceptre and orb, 'FR' on breast shield, 'ICFHD' underneath (fol. 108)

Palaeographic features:

K-form C-clef (Dürr form e), Italian script

Remarks:

Two systems of foliation are found in the source (fols. 1a–108 = fols. 1–107). At the bottom of the page is a handwritten note, presumably by Zelter, which reads: *die Handschrift der Ouvertüre ist vom alten Hering. | Das übrige ist von Agricola's hand.*

Thus, the 'Introduzione' (fols. 1b–6) is in the hand of Copyist J.S. Bach IV = 'alten Hering'. The rest of the score is in Agricola's hand.

La Caduta di Gerico

Genre/Occasion: Oratorio

Shelfmark: D-Bsa SA 92

RISM ID: 469009200

Date: early–mid 1760s

Description:

Full score, bound in boards covered with coloured marbled paper, half-leather with leather corners, 21 x 34 cm, 112 fols. Title page on fol. 2r (in Agricola's hand) reads: *Oratorio. | intitolato | la Caduta di Gerico. | cantato nella reggia Elettoral | Capella di Dresda | li 17. Aprile MDCCXLV.*; below (in the hand of Copyist J. Theile I): *Messo in Musica | da | Giov: Adolfo Hasse.* MS in the hands of Agricola and Copyist J. Theile I

Watermarks: Crowned double-headed eagle with clover-leaf stems on wings, heart shield with 'Z'

Palaeographic features:

K-form C-clef (Dürr form e?); Italian script; Bass clef with unusual upper curve

Remarks:

The sections definitely in Agricola's hand include fols. 14r–19r (part), 45r–50v and 98r–102v. There is evidence of close collaboration between the two scribes

Le Virtù appiè della croce

Genre/Occasion: Passion Oratorio

Shelfmark: D-Bsa SA 106

RISM ID: 469010600

Date: early–mid 1760s

Description:

Full score, bound in boards covered with coloured paper with plant motifs, half-leather with leather corners, 21.5 x 34 cm, 52 fols. Title page on fol. 2r (in Agricola's hand) reads: *Le Virtù appiè della Croce. | Oratorio | del Sig.re | Giovanni Adolfo Hasse. | cantato nella reggia elet- | toral Capella di Dresda, | il Venerdì santo | dell' Anno MDCCXXXVII.* In the hand of Agricola and Copyist C.H. Graun IV (RISM)

Watermarks: Crowned double-headed eagle with clover-leaf stems on wings, heart shield with 'Z'

Palaeographic features:

K-form C-clefs, 3-form C-clefs, Italian script

Remarks:

Most of the notation and markings are in the hand of Copyist C.H. Graun IV; the text is in the hand of Agricola. Agricola has also made various corrections and alterations to the music and added other markings. Likely related to another Berlin MS source for the same work, D-Bsa SA 105, in the hand of Samuel Possin.

Literature:

Henzel 2003, 73

Kirnberger, Johann Philipp (1721–1783)**Contrapuntal Studies**

Genre/Occasion: Theoretical, contrapuntal studies

Shelfmark: D-Bsa SA 3287

RISM ID: 469328700

Date: Uncertain, probably between 1750 and c.1770

Description:

Complex source with heterogenous materials, 34 fols., consisting of single leaves and bifolia of different sizes, all unbound, containing works by several different composers. Cover title, in a later unknown hand in pencil, reads: *Kirnberger, I*

Aufzeichnungen zur Lehre | vom Canon und Contrapunct. The only leaf that appears to be in Agricola's hand is fol. 27; heading on fol. 27r (in Agricola's hand) reads: *di Quantz*

Watermarks: See RISM and EnßlinSA, 291–296

Palaeographic features:

3-form C-clef, German script (untidy)

Remarks:

The MS contains works by Kirnberger himself, J.S. Bach, W.F. Bach, C.P.E. Bach, Quantz, Stölzel and anonymous composer(s). Aside from Kirnberger's own hand, copyists include Carl Fasch, 'Schober' (fl. 1760–1800, = J.S. Bach II [Blehschmidt] = Anon. 402), and Agricola. Fol. 27r contains a four-voice canon (designated as 'No. 37' in the list of pieces in the MS, in grey pencil) by Quantz. Fol. 27v contains part of a four-voice choral movement, incomplete (presenting the end only), with the text "Der Höchste wacht ihn zu bewahren, durch seine Güte bleibt er fest", listed as anonymous in SACat. The notation has been crossed out in grey pencil. The fact that it is a fragment, together with the untidy handwriting, suggests it functioned primarily as the reverse side of some available paper on which Agricola notated the Quantz canon.

Literature:

EnßlinSA, 291–296; SACat, 360

Quantz, Johann Joachim (1697–1773)

Concerto grosso in G major, QV 6:5

Genre/Occasion: Concerti grossi

Shelfmark: D-Bsa SA 2799 (10)

RISM ID: 464279910

Date: Between 1740 and 1760

Description:

Regarding the complete volume D-Bsa SA 2799, see the entry for HWV 319 above.

Full score, 35.5 x 21.5 cm, 9 fols. (fols. 49–57 of volume); heading (in Agricola's hand)

reads: *Concerto. Q.*

Watermarks: Crowned double-headed eagle, heart shield with 'Z'

Palaeographic features:

3-form C-clef, Italian script

Remarks:

None.

Literature:

SACat, 345

Concerto grosso in G major, QV 6:6

Genre/Occasion: Concerti grossi

Shelfmark: D-Bsa SA 2799 (13)

RISM ID: 464279913

Date: Between 1740 and 1760

Description:

Regarding the complete volume D-Bsa SA 2799, see the entry for HWV 319 above.

Full score, 35.5 x 21.5 cm, 18 fols. (fols. 77–94 of volume); heading (in Agricola's hand)

reads: *Concerto grosso*

Watermarks: Crowned double-headed eagle, heart shield with 'Z'

Palaeographic features:

K-form C-clef (Dürr form e?), Italian script

Remarks:

Next to Agricola's title on fol. 1r is written (in grey pencil, probably by Zelter): *fortasse*

Quanz.

Literature:

SACat, 345

Schütz, Heinrich (1585–1752)

Das ist je gewisslich wahr (from Geistliche Chormusik), SWV 388

Genre/Occasion: Motet

Shelfmark: D-B Mus.ms.autogr. Gruber, G. 1 (1)

RISM ID: 464110879

Date: After 1750

Description:

Full score, 36 x 22 cm, 6 fols., bound in (as fols. 1–6) in volume (64 pp.) of six sacred works. Heading on fol. 1r (in Agricola's hand): *Mottet. vom Hrn. Heinrich Schütz, auf J. H. Scheins Absterben. | 1631.*

Watermarks: None

Palaeographic features:

Not known

Remarks:

This MS belongs to a volume of six sacred pieces, including works by Gruber, Rolle, Hassler and Hille, all in the hands of Berlin copyists; this is the only MS in the volume in the hand of Agricola. It was formerly owned by Georg Poelchau. Regarding the complete volume D-B Mus.ms.autogr. Gruber, G. 1, see RISM ID 464110878.

Stölzel, Gottfried Heinrich (1690–1749)**Sonata in B minor ('für Kornett oder Oboe und drei Posaunen')**

Genre/Occasion: Instrumental, Sonata

Shelfmark: D-Bsa SA 2740 (11)

RISM ID: 469274011

Date: 1750s?

Description:

Regarding the complete volume D-Bsa SA 2740, see the entry below in 'Works by Anonymous Composers'. Full score, 2 fols. (fols. 10v–11r of complete MS); heading on fols. 10v (in Agricola's hand): *Sonata von Stölzel*

Watermarks: Not identified

Palaeographic features:

3-form C-clef, Italian script, German script (instrumentation only)

Remarks:

This is the only work in D-Bsa SA 2740 for which the composer has been identified.

Literature:

SACat, 343.

Telemann, Georg Philipp (1681–1767)***Auf Zion und laß in geheiligten Hallen, TVWV 1:109*****Genre/Occasion:** Cantata for Christmas Day (1. Weihnachtstag)**Shelfmark:** D-Bsa SA 674**RISM ID:** 469067400**Date:** c.1760**Description:**

Full score, 34.5 x 21 cm, 36 fols., in the hand of Copyist C.P.E. Bach III; 29 parts, 36 x 21.5 cm and 33 x 21 cm, in the hands of Copyist Anon. 304, Copyist C.P.E. Bach VI and an anonymous Berlin Copyist (unidentified). Only the title page is in Agricola's hand, which reads: *Auf Weyhnachten. | von G. P. Telemann, | 1760.*

Watermarks: See RISM**Palaeographic features:**

German script

Remarks:

None.

Literature:

SACat, 243

Belebende Lüfte nicht modernde Düfte, TVWV 1:122

Genre/Occasion: Cantata for Easter

Shelfmark: D-Bsa SA 566

RISM ID: 469056600

Date: 1763

Description:

Full score, 37.5 x 23 cm, 10 fols.; heading on fol. 1r (in Agricola's hand) reads: *Aus einem Kirchenstücke auf Ostern, von Hrn. G. P. Telemann, 1763.*

Watermarks: Eagle (not identified further)

Palaeographic features:

3-form C-clef, German script

Remarks:

Incomplete copy, containing only the following movements: Aria: 'Belebende Lüfte nicht modernde Düfte'; Recitative: 'Was für ein Chor gereinigter erneuter Geister'; Chorus: 'Christus ist um unserer Sünde willen'; Aria: 'In dir erblasst'. Agricola has noted the missing movements in the score, specifying type, title/first line and sometimes voice scoring.

Literature:

SACat, 239; TVWV, 13

Concerto in A major, TWV 53:A2**Genre/Occasion:** Concerti grossi**Shelfmark:** D-Bsa SA 3559 (10)**RISM ID:** 469355910**Date:** early 1760s**Description:**

Regarding the complete volume D-Bsa SA 3559, see the entry to TWV 43:D3 below.

TWV 53:A2: Full score, 35 x 22cm, 19 fols. (fols. 62–80); heading on fol. 62r (in Agricola's hand): *Concerto dal Sr Telemann. Musique de Table*. The music is in the hand of Johann Gottfried Siebe.

Watermarks: Not identified (possibly the same as for TWV 53:F1?)**Palaeographic features:**

Italian script (heading)

Remarks:

The title may have been added by Agricola after the MS came into his possession.

Literature:

SACat, 371–372

Concerto in F major, TWV 53:F1

Genre/Occasion: Concerti grossi

Shelfmark: D-Bsa SA 3559 (11)

RISM ID: 469355911

Date: early 1760s

Description:

Regarding the complete volume D-Bsa SA 3559, see the entry to TWV 43:D3 below.

TWV 53:F1: Full score, 35 x 22cm, 16 fols. (fols. 81–90); heading on fol. 81r (in Agricola's hand): *Concerto dal Sr Telemann. Musique de Table*. The music is in the hand of Johann Gottfried Siebe

Watermarks: Crowned branches; below, in centre of sheet, 'BERLIN | CAMMERPAPIER'; countermark: letters in panel, 'GRISEL'

Palaeographic features:

Italian script (heading)

Remarks:

The title may have been added by Agricola after the MS came into his possession.

Literature:

SACat, 371–372

Drei sind die da zeugen im Himmel, TVWV 1:377

Genre/Occasion: Cantata for Trinity Sunday

Shelfmark: D-Bsa SA 565

RISM ID: 469056500

Date: early 1760s

Description:

Full score, 34 x 21 cm, 12 fols.; heading on fol. 1r (in Agricola's hand) reads: *Festo Trinitatis. di Telemann.*

Watermarks: Crowned double-headed eagle with clover-leaf stems on the wings, heart shield with 'Z'

Palaeographic features:

3-form C-clef, Italian script (instrumentation and headings), German script (text)

Remarks:

Incomplete copy, containing only the Sinfonia and the two choruses 'Drei sind die da zeugen im Himmel' and 'Die ganze werthe Christenheit'.

Literature:

SACat, 239; TVWV, 35

Ertrage nur das Joch der Mängel, TVWV 1:479

Genre/Occasion: Cantata for Trinity Sunday

Shelfmark: D-Bsa SA 1651

RISM ID: 469165100

Date: possibly mid-late 1760s

Description:

Full score, 35 x 22.5 cm, 2 fols.; heading on fol. 1r (in Agricola's hand) reads: *Aria del Sr*

Telemann

Watermarks: Crowned coat of arms

Palaeographic features:

K-form C-clef (Dürr form e), Italian script

Remarks:

The MS contains a fragment (bars 1–27) of one movement only, the aria 'Im Höllenpfehl voll Feur und Schwefel'. Although all fols. are ruled, only fol. 1r contains notation, breaking off in the middle of a word at the end of the page.

Literature:

SACat, 300; TVWV, 46

Freuet euch mit Jerusalem, TVWV 1:559**Genre/Occasion:** Cantata for Easter Day (1. Ostertag)**Shelfmark:** D-B Mus.ms. 21728/5**RISM ID:** 452513212**Date:** probably 1762 (RISM: c.1750)**Description:**

Volume bound in golden boards, 60pp. The complete source consists of three originally separate cantata MSS: *Freuet euch mit Jerusalem, TVWV 1:559*; *Ihr werdet weinen und heulen, TVWV 1:923* (both in the hand of Johann Friedrich Agricola) and *Gelobet sei Gott und der Vater, TVWV 1:608* (in the hand of the anonymous Copyist 44 (see RISM)). The source also contains accompanying text booklets produced for performances in Berlin of two of the cantatas (*TVWV 1:559* [1762, two copies, including one that is annotated] and *TVWV 1:608* [date not known, one copy]).

TVWV 1:559: Full score, 37 x 22.5 cm, 18 fols., p. 1–36 of source. Title page (in Agricola's hand) reads: *Auf Ostern 1762. | von | Georg Philipp Telemann.*; below (in Poelchau's hand): *(Von der Hand des ehemaligen Königl. Preuss: | Hofcomponisten Agricola.)*; at bottom (Poelchau?): 9 B.

Watermarks: Not identified**Palaeographic features:**

3-form C-clef, German script

Remarks:

Formerly in the possession of Georg Poelchau.

Ihr werdet weinen und heulen, TVWV 1:923

Genre/Occasion: Cantata for the 3rd Sunday after Easter

Shelfmark: D-B Mus.ms. 21728/5

RISM ID: 452513212

Date: c.1762 (RISM: c.1750)

Description:

Regarding the complete source, see the entry to TVWV 1:559 above.

TVWV 1:923: Full score, 35 x 22 cm, 4 fols., p. 37–44 of source. Heading at top of p. 37 (in Agricola's hand): *vom Hrn: Telemann.*; at bottom (in Poelchau's hand): *Von Agricolas Hand*, below which is marked, in grey pencil (in an unknown hand): *Mit den Stim[m]en.*

Watermarks: Not identified

Palaeographic features:

3-form C-clef, German script

Remarks:

Formerly in the possession of Georg Poelchau. The cantata is presented incomplete.

Literature:

Wucherpfennig, 105

Heut lebst du heut bekehre dich, TVWV 1:790

Genre/Occasion: Cantata for the Feast of St John the Baptist

Shelfmark: D-Bsa SA 522

RISM ID: 469052200

Date: 1750s, possibly later (early 1760s?)

Description:

Full score, 37 x 22.5 cm, 8 fols.; heading on fol. 1r (in Agricola's hand) reads: *Aus einem Stück auf Johannis, von Hrn. Telemann, 1750*

Watermarks: Crowned Eagle (not identified further)

Palaeographic features:

3-form C-clef, German script

Remarks:

Incomplete copy, containing only the following movements: Aria: 'Erhebt euch ihr Täler', Chorus: 'Die Stimme des Herrn hauet wie Feuerflammen', Chorus: 'Der Herr sisset eine Sündflut anzurichten'. Agricola has noted the missing movements in the score, specifying type, title/first line and sometimes voice scoring. Agricola seems to have owned another Berlin copy of this work, D-Bsa SA 521, which is in the hand of Copyist C.P.E. Bach III and is complete; however, this copy indicates it was used for performances in 1770 and/or 1771, thus postdating SA 522.

Literature:

SACat, 238; TVWV, 73.

Komm heiliger geist Herre Gott, TVWV 1:1001

Genre/Occasion: Cantata for Whitsun/Pentecost (Pfingsttag)

Shelfmark: D-Bsa SA 661

RISM ID: 469066100

Date: c.1750

Description:

Full score, three gatherings and single leaf, 37 x 22.5 cm, 17 fols., in the hand of Agricola; title on fol. 2r (in Agricola's hand) reads: *Auf den 1. heil Pfingsttag. von G. P. Telemann. 1750*

The source also contains 22 MS parts, in the hands of Copyist Anon. 304, Copyist Anon. 307, Copyist C.P.E. Bach III, Otto Ernst Gregorius Schieferlein, and an unidentified anonymous Berlin Copyist, and a printed text booklet

Watermarks: Full score: partly not identified, 'C O F S' in *Schrifttafel*; regarding parts, see RISM

Palaeographic features:

3-form C-clef, German script

Remarks:

The original foliation in the full score is in Agricola's hand. The single leaf (fol. 12) may once have been attached to the second gathering. There are signs of binding holes, as indeed there are on the gatherings, and there is an extra wide LH margin that displays a distinct fold showing where space was left for it to fold around (cut off from its now unknown partner folio), in the opposite direction to fol. 8. The leaf is unlikely to have

been attached to Gathering 3, because the fold is in the wrong direction; it also cannot have been the partner folio of fol. because it does not fit with the gathering structure of Gathering 3, and there is evidence on fol. 8 of music from the missing partner folio. A note attached to the source explains that the parts for both SA 659 and SA 661 were previously incorrectly assigned to SA 658, and were reassigned to their present shelfmarks on May 15, 2003.

Literature:

SACat, 243; TVWV, 92

Nach ausgelöschtem Feindschafts-Feuer, TVWV 1:1147

Genre/Occasion: Cantata for the 3rd Sunday after Easter

Shelfmark: D-Bsa SA 1650

RISM ID: 469165000

Date: possibly mid–late 1760s

Description:

Full score, 35 x 22.5 cm, 2 fols.; heading on fol. 1r (in Agricola's hand) reads: *Aria del Sr*

Telemann

Watermarks: Crowned coat of arms

Palaeographic features:

K-form C-clef (Dürr form e), Italian script

Remarks:

The MS contains one movement only, the opening aria 'Nach ausgelöschtem Feindschafts-Feuer'. There are traces of erased foliation/pagination on fols. 1r and 2r ('17' and '19').

Literature:

SACat, 300; TVWV, 106

Quartet in B minor, TWV 43:h1

Genre/Occasion: Instrumental, Quartet

Shelfmark: D-Bsa SA 3559 (17)

RISM ID: 469355917

Date: early 1760s

Description:

Regarding the complete volume D-Bsa SA 3559, see the entry to TWV 43:D3 below.

TWV 43:e1: Full score, 35 x 22cm, 1 fol. (fol. 115); heading on fol. 115r (in Agricola's hand): *Preludio del 6 Quadro*; at bottom (in Zelter's hand?): *Gest N. 6 pag 12. Suite 2*

Watermarks: Not identified (possibly crowned double-headed eagle, heart shield with 'Z'?)

Palaeographic features:

3-form C-clef, Italian script

Remarks:

Only the Prelude of the work is contained here.

Literature:

SACat, 371–372

Quartet in D major, TWV 43:D1

Genre/Occasion: Instrumental, Quartet

Shelfmark: D-Bsa SA 3559 (13)

RISM ID: 469355913

Date: early 1760s

Description:

Regarding the complete volume D-Bsa SA 3559, see the entry to TWV 43:D3 below.

TWV 43:D1: Full score, 35 x 22cm, 6 fols. (fols. 97–102); heading on fol. 97r (in Agricola's hand): *Quatuor dal Sig^z Telemann. Concerto 2.M.*; at bottom (in Zelter's hand?): *Gest. No 2. pag 3. Concerto*

Watermarks: Crowned double-headed eagle with heart shield

Palaeographic features:

3-form C-clef, Italian script

Remarks:

None.

Literature:

SACat, 371–372

Quartet in D major, TWV 43:D3

Genre/Occasion: Instrumental, Quartet

Shelfmark: D-Bsa SA 3559 (1)

RISM ID: 469355901

Date: early 1760s

Description:

The complete volume comprises separate MSS of 21 instrumental works by Telemann, subsequently bound in a very large hardcover volume, 142 fols. Title on spine reads:

XX | *Sonate* | *da Melante* | [unreadable]. Four scribal hands are evident:

- Fols. 1–5, fols 62–90 (titles only), fols. 91–132, fols. 133–138 (title only): Johann Friedrich Agricola (TWV 43:D3, TWV 53:A2, TWV 53:F1, TWV 43:g1, TWV 43:D1, TWV 43:G1, TWV 43:A1, TWV 43:e1, TWV 43:h1, TWV 43:d1, TWV 43:e2, TWV 43:G2)
- Fols. 6–61: Anonymous Berlin Copyist, unidentified (TWV 43:Es1, TWV 43:A4, TWV 43:E2, TWV 43:a5, TWV 44:32, TWV deest, TWV 44:34, TWV 44:5)
- Fols. 62–90 (music), fols. 133–138 (music): Johann Gottfried Siebe (TWV 53:A2, TWV 53:F1, TWV 43:G2)
- Fols. 139–142: Copyist Berlin7 (?) (RISM) (TWV 43:G6)

TWV 43:D3: Full score, 36 x 23cm, 5 fols. (fols. 1–5); heading on fol. 1r (in Agricola's hand): *1. Quatuor par Mr. Telemann.*

Watermarks: Lily; countermark: letters (?)

Palaeographic features:

3-form C-clef, Italian script

Remarks:

None.

Literature:

SACat, 371–372

Quartet in D minor TWV 43:d1

Genre/Occasion: Instrumental, Quartet

Shelfmark: D-Bsa SA 3559 (18)

RISM ID: 469355918

Date: early 1760s

Description:

Regarding the complete volume D-Bsa SA 3559, see the entry to TWV 43:D3 above.

TWV 43:d1: Full score, 35 x 22cm, 10 fols. (fols. 116–125); heading on fol. 116r (in Agricola's hand): *Quatuor del Sr Telemann Musique de Table*

Watermarks: Crowned double-headed eagle, heart shield with 'Z'

Palaeographic features:

Italian script

Remarks:

None.

Literature:

SACat, 371–372

Quartet in E minor, TWV 43:e1

Genre/Occasion: Instrumental, Quartet

Shelfmark: D-Bsa SA 3559 (16)

RISM ID: 469355916

Date: early 1760s

Description:

Regarding the complete volume D-Bsa SA 3559, see the entry to TWV 43:D3 above.

TWV 43:e1: Full score, 35 x 22cm, 1 fol. (fol. 114); heading on fol. 114r (in Agricola's hand): *Preludio del 5 Quadro dal Sr Telemann, ded: al Sr de M.;* at bottom (in Zelter's hand?): *Gest No 5 pag 10 Suite Imo*

Watermarks: Crowned double-headed eagle, heart shield with 'Z'

Palaeographic features:

3-form C-clef, Italian script

Remarks:

Only the Prelude of the work is contained here.

Literature:

SACat, 371–372

Quartet in E minor TWV 43:e2

Genre/Occasion: Instrumental, Quartet

Shelfmark: D-Bsa SA 3559 (19)

RISM ID: 469355919

Date: early 1760s

Description:

Regarding the complete volume D-Bsa SA 3559, see the entry to TWV 43:D3 below.

TWV 43:e2: Full score, 35 x 22cm, 7 fols. (fols. 126–132); heading on fol. 126r (in Agricola's hand): *Quatuor del Sr Telemann. Musique de Table*

Watermarks: Crowned double-headed eagle, heart shield with 'Z'

Palaeographic features:

Italian script

Remarks:

None.

Literature:

SACat, 371–372

Quartet in G major, TWV 43:G1

Genre/Occasion: Instrumental, Quartet

Shelfmark: D-Bsa SA 3559 (14)

RISM ID: 469355914

Date: early 1760s

Description:

Regarding the complete volume D-Bsa SA 3559, see the entry to TWV 43:D3 above.

TWV 43:G1: Full score, 35 x 22cm, 6 fols. (fols. 103–108); heading on fol. 103r (in Agricola's hand): *Quatuor dal Sr Telemann. Concerto. 1.M.*; in Zelter's hand, before 'Concerto': *20 März 13*; at bottom, *Gestochen No I. pag I. Concerto primo*

Watermarks: Crowned double-headed eagle with heart shield

Palaeographic features:

3-form C-clef, Italian script

Remarks:

None.

Literature:

SACat, 371–372

Quartet in G major, TWV 43:G2

Genre/Occasion: Instrumental, Quartet

Shelfmark: D-Bsa SA 3559 (20)

RISM ID: 469355920

Date: early 1760s

Description:

Regarding the complete volume D-Bsa SA 3559, see the entry to TWV 43:D3 above.

TWV 43:G2: Full score, 35 x 22cm, 6 fols. (fols. 133–9138; heading on fol. 133r (in Agricola's hand): *Quatuor dal Sr Telemann. Mus: de Table*. The music is in the hand of Johann Gottfried Siebe.

Watermarks: Crowned double-headed eagle, heart shield with 'Z'

Palaeographic features:

Italian script (heading)

Remarks:

The title may have been added by Agricola after the MS came into his possession.

Literature:

SACat, 371–372

Quartet in G minor, TWV 43:g1

Genre/Occasion: Instrumental, Quartet

Shelfmark: D-Bsa SA 3559 (12)

RISM ID: 469355912

Date: early 1760s

Description:

Regarding the complete volume D-Bsa SA 3559, see the entry to TWV 43:D3 above.

TWV 43:g1: Full score, 35 x 22cm, 6 fols. (fols. 91–96); heading on fol. 91r (in Agricola's hand): *Quatuor dal Sr Telemann. Sonata 2.M.*; at bottom (in Zelter's hand?): *Gest. No 4. pag 7 Sonata seconda*

Watermarks: Crowned double-headed eagle with heart shield

Palaeographic features:

3-form C-clef, Italian script

Remarks:

None.

Literature:

SACat, 371–372

Quartet in A major, TWV 43:A1

Genre/Occasion: Instrumental, Quartet

Shelfmark: D-Bsa SA 3559 (15)

RISM ID: 469355915

Date: early 1760s

Description:

Regarding the complete volume D-Bsa SA 3559, see the entry to TWV 43:D3 above.

TWV 43:A1: Full score, 35 x 22cm, 5 fols. (fols. 109–113); heading on fol. 103r (in Agricola's hand): *Quatuor dal Sr Telemann. Sonata. 1.M.*; at bottom (in Zelter's hand?):

Gest. No 3 pag 5 Sonata [unreadable]

Watermarks: Crowned double-headed eagle, heart shield with 'Z'

Palaeographic features:

3-form C-clef, Italian script

Remarks:

None.

Literature:

SACat, 371–372

Siehe ist verkündige euch große Freude, TVWV 1:1334

Genre/Occasion: Cantata for Christmas

Shelfmark: D-Bsa SA 541

RISM ID: 469054100

Date: 1761

Description:

Full score, 37.5 x 22.5 cm, 10 fols.; heading on fol. 1r (in Agricola's hand) reads: *Aus einem Stücke auf Weynachten, von Hrn. G. P. Telemann. 1761.*

Watermarks: Eagle (not identified further)

Palaeographic features:

3-form C-clef, German script

Remarks:

Incomplete copy, containing only the following movements: Aria: 'Siehe ich verkündige euch große Freude'; Chorus: 'Ehre sei Gott in der Höhe', Chorus: 'Ihr Himmel, Erd und Meere'. The first aria is labelled 'Bass' but is notated for soprano. Agricola has noted the missing movements in the score, specifying type, title/first line and sometimes voice scoring.

Literature:

SACat, 239; TVWV, 122

Wenn wir in höchsten Nöten sein, TVWV 1:1568

Genre/Occasion: Cantata for the 4th Sunday after Epiphany

Shelfmark: D-Bsa SA 574

RISM ID: 469057401

Date: early 1760s

Description:

Full score, 35 x 21.5 cm, 10 fols. (fols. 1–10), in blue-grey cardboard wrapper (not bound); heading on fol. 1r (in Agricola's hand) reads: *Dom: 4. Epiphan. di Telemann a 3. Trombe, Timbali, 4 Violini, Viola, 4 Voci ed Organo*. The wrapper also holds vocal parts (10 fols., fols. 11–20) in the hand of Copyist Anon. Sing-Akademie Bach 1.

Watermarks: Crowned double-headed eagle with clover-leaf stems on the wings, heart shield with 'Z'

Palaeographic features:

3-form C-clef, Italian script (heading), German script (text)

Remarks:

Out of the separate vocal parts presented in the source, only a soprano part (fols. 11–12) is for this work; fols. 13–20 present vocal parts related the Telemann cantata *Das ist ein köstlich Ding dem Herrn danken*.

Literature:

SACat, 240; TVWV, 144. Regarding *Das ist ein köstlich Ding dem Herrn danken*, see TVWV, 18

Zelenka, Jan Dismas (1679–1745)

Missa Divi Xaverii, ZWV 12

Genre/Occasion: Masses

Shelfmark: D-Bsa SA 687

RISM ID: 469068700

Date: 1750s, possibly c.1751 or shortly after

Description:

Full score, 20.5 x 33.5 cm, 28 fols.; heading on fol. 1r (in Agricola's hand) reads: *Messa a 4 Voci, 2 Trombe, Timbali, 2 Oboe, 2 Violini, 2 Viole e Basso cont: dal S^e. Zelenka.*

Watermarks: Not identified. Double paper

Palaeographic features:

3-form C-clef, Italian script

Remarks:

Possibly related to the MS D-Bsa SA 689, which is a Dresden manuscript that was likely copied from the autograph, D-Dl Mus. 2358-D-26. Paper type and palaeography show concordance with GB-Ob MS Tenbury 749 (see below), which was likely copied at the same time and once located in the same Berlin collection.

Literature:

SACat, 243; Andrew Frampton, 'A Copyist of Bach and Zelenka: Identifying the Scribe of GB-Ob MS Tenbury 749', *Understanding Bach* 11 (2016): 131–139

Missa Paschalis, ZWV 7**Genre/Occasion:** Masses**Shelfmark:** GB-Ob MS Tenbury 749**RISM ID:** N/A**Date:** 1750s, possibly c.1751 or shortly after**Description:**

Full score, approx. 20 x 33 cm, 28 fols. Bound in green boards; printed front title etiquette (in red and gold) reads: *Missa Paschalis. | Zelenka*. Title page (in Agricola's hand) reads: *Missa paschalis. | a 4 Voci | 4 Trombe | Timbali | 2 Violini | 2 Oboè | 2 Viole | e | Basso continuo | del S^r Giovanni Disma Zelenka. | composta 1726*.

Watermarks: Present but not identified. Double paper**Palaeographic features:**

3-form C-clef, Italian script

Remarks:

The MS presents the first version of the work (1726), which was later revised c.1731/32 (see Frampton 2013). Frampton (2016) identified Agricola as the copyist and established that the MS was copied from the Singakademie MS D-Bsa SA 690 (1726), which is in the hand of the Dresden violinist Johann Georg Pisendel. Paper type and palaeography show concordance with D-Bsa SA 687 (see below), which was likely copied at the same time and once located in the same Berlin collection. The MS was also doubtless the source for a nineteenth-century parody anthem on sections of ZWV

7, 'O Sing Unto the Lord' (currently listed as ZWV 221, falsely attributed to Zelenka), from the collection of Edward Taylor (GB-Ob MS Tenbury 603).

Literature:

Andrew Frampton, 'A Critical Edition of Jan Dismas Zelenka's *Missa Paschalis*, ZWV 7', (BMus(Hons) Diss., University of Melbourne, 2013), 17–18; Andrew Frampton, 'A Copyist of Bach and Zelenka: Identifying the Scribe of GB-Ob MS Tenbury 749', *Understanding Bach* 11 (2016): 131–139; Janice B. Stockigt, *Jan Dismas Zelenka: A Bohemian Musician at the Court of Dresden*, 276, 287; Bodleian Libraries, Catalogue of the Music Manuscripts from the Library of St. Michael's College, Tenbury Wells (https://archives.bodleian.ox.ac.uk/repositories/2/archival_objects/150071)

Works by Anonymous Composers

Four Madrigals

Genre/Occasion: Madrigals

Shelfmark: D-B Mus.ms. 9100

RISM ID: 45214264 (complete source)

Date: Unknown

Description:

Full score, collection of 10 pieces by Handel (in the hand of an unidentified copyist) and an anonymous composer (in the hand of Agricola), 35 x 21 cm, 32 fols.; title on

source reads: *XII Trios | für 2 Violinen und Bass. | Von | G. F. Haendel*. Four madrigals without text on fols. 24–32; headings in Agricola's hand) read: (on fol. 24): *Madrigale 1*; on fol. 27, *Madrigale 3*; on fol. 30, *Madrigale 4*. Written note on MS (not in Agricola's *Königl. Preußischer Hofcomponist Agricola*).

Watermarks: Unknown

Palaeographic features:

Unknown

Remarks:

The second madrigal is without title and incomplete. The six Handel works contained in the volume are the trio sonatas HWV 386b, 387–389, 390a and 391. The volume was formerly in the possession of Georg Poelchau.

Sonatas

Genre/Occasion: Instrumental sonatas

Shelfmark: D-Bsa SA 2740

RISM ID: 469274000 (complete source)

Date: Unknown

Description:

Full score, bound (at a later time) in yellow boards, 34 x 21.5 cm, 13 fols. Contains thirteen sonatas by anonymous composer(s), and one sonata by Gottfried Heinrich Stölzel (see above). Title on fol. 1r (in Zelter's hand) reads: *XII. Sonaten | für | Zwey*

*Waldhörner | Zwey Trompeten | Drey Posaunen | und | Zwey Hoboen | oder Cornets | von
verschiedenen Meistern.*

Watermarks: Crowned double-headed eagle, on heart shield 'Z'; flyleaf: crowned 'W'

Palaeographic features:

3-form C-clef, Italian script, German script (instrumentation; 'von Stölzel' in heading on fol. 10v, although 'Sonata' is Italian script)

Remarks:

All the sonatas are scored for combinations of wind and brass instruments, and it is possible that some may also be by Stölzel; some sonatas may be incomplete. Individual sonatas contain headings in Agricola's hand.

Literature:

SACat, 343

