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JOHANN ADOLPH SCHEIBE

PASSIONS-CANTATA

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JOHANN ADOLPH SCHEIBE

PASSIONS-CANTATA
"VOR HARPE ER BLEVEN TIL SORRIG" (1768)
TEKST AF JOHANNES EWALD

PASSION CANTATA
'OUR HARP HAS BECOME SORROW' (1768)
TEXT BY JOHANNES EWALD

UDGIVET AF
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INDLEDNING

I årene 1740–48 virkede Johann Adolph Scheibe – komponist, oversætter, pædagog og polemisk skribent – som leder af Det Kongelige Kapel. Scheibe, der var født i Leipzig 1708, var kun ansat i en ganske kort periode som kapelmester, men han boede og arbejdede i Danmark i mere end 40 år. Han indtog en central position i det københavnske musikliv og indgik i det intellektuelle miljø knyttet til den vigtige og indflydelsesrige tyske kreds, som blandt andet bestod af Friedrich Gottlieb Klopstock, Johann Elias Schlegel, Heinrich Wilhelm von Gerstenberg, Balthesar Münter og Johann Bernhard Basedow.[1] Han blev hurtigt integreret i det danske samfund og var blandt de første komponister til at indføre det danske sprog i vokalmusikken. Hans både polemiske og populære *Critischer Musikus* (Leipzig, 1737–40), hvori han revser talrige både kendte og mindre kendte komponister og musikere som for eksempel J.S. Bach, blev revideret mens han boede i København. Andenudgaven fra 1745 indeholder således referencer til musiklivet i Danmark og nævner blandt andre Bartolomeo Bernardi.

Den italienske operas popularitet i København medførte frustrerede klager og kritik fra repræsentanter for den intellektuelle klasse. Tilsyneladende blev Paolo Scalabrini protegeret af de indflydelsesrige kredse ved hoffet og således tilbudt stillingen som kapelmester i februar 1748, og i juli samme år blev Scheibe pensioneret.[2] Udokumenterede rygter antyder, at Scheibe blev afskediget på grund af hans hårde kritik af den italienske opera; der foreligger dog ingen klare beviser for noget sådant, og der kan meget vel have været andre grunde. Mange personer fra den vigtige og indflydelsesrige kreds af tyske intellektuelle var enige i Scheibes synspunkter, hvilket også gjaldt filosoffen og digteren Ludvig Holberg.[3] Andenudgaven af Scheibes *Critischer Musikus*, hvori han kraftigt og på en meget direkte måde kritiserede den italienske opera, er tilegnet prinsesse Louise af Danmark. Hvis kritikken havde været uacceptabel for prinsessen, er det næppe sandsynligt, at Scheibe ville have vovet at tilegne hende værket, og det ville have været ganske upassende for hende selv at acceptere det. Selv om Scheibe mistede sin stilling som leder af Det Kongelige Kapel, blev han dog ved at anvende titlen som "Kapelmeister" på alle sine udgivelser. Efter den tvungne pensionering ønskede Scheibe at flytte væk fra hovedstaden, men på grund af gæld var dette vanskeligt: han havde stadig ikke betalt for sit "patent", det vil sige kontrakten, og efter afskedigelsen modtog han kun 400 rigsdaler, som var den sædvanlige pension "indtil han paa anden maade kan vorde employeret"; desuden havde han endnu ikke fået de sædvanlige vederlag.[4] Til slut eftergav man ham gælden vedrørende patentet, og han modtog en lille sum. Men Scheibe manglede desperat penge og bad kongen om at give ham 200 rigsdaler men fik kun 30 til dækning af rejseudgifter. Sammen med sin familie flyttede han til Sønderborg, hvor han grundlagde en musikskole for børn, og selv om han nu boede i den sydlige del af Jylland, langt fra hovedstaden, holdt han tæt kontakt til byen og dens musikliv i hele perioden.

I 1761 vendte Scheibe tilbage til København, hvor han "er sindet at give Underviisning udi Accompagnement og Composition" og kunne dermed supplere sin pension, som han fortsat fik udbetalt.[5] Da både første- og andenkapelmestrene, Sarti og Scalabrini, ofte var fraværende, bestilte hoffet værker hos Scheibe, der også fandt tid til at støtte det nye musikalske selskab i København, hvor han oven i købet blev æresmedlem.[6] I de første år efter tilbagekomsten opholdt Scheibe sig dels forskellige steder i København, dels i Lyngby hos vennen og digterkollegaen, Gerstenberg, som han havde samarbejdet med om *Ariadne auf Naxos*, en kantate oprindeligt for orkester og sangsolister, men bearbejdet for solostemme og cembalo i 1765.[7]

I Christian VIs, og i mindre omfang også i Frederik Vs regeringstid, var hoffet stærkt påvirket af pietismen, hvilket var medvirkende til, at så mange tyske intellektuelle bosatte sig og arbejdede i København. Både som følge af at operagenren var i almindelig miskredit og på grund af religiøse restriktioner, var passionsmusik meget populært, og værker af den art blev ofte opført i musikforeningerne. Således opførtes passionsoratorier og kantater af komponister som Pergolesi, Graun, Telemann, Scalabrini, Lasnel (pseud. Naselli), Hasse, Keiser, Stölzel og C.Ph.E. Bach i forbindelse med Fasten hvert år fra omkring midten til slutningen af det attende århundrede. Koncerterne, som var med orkester, kor og sangsolister, blev ofte gentaget, og begivenhederne støttedes begejstret af publikum. Holberg overværede disse koncerter, og han forklarer i en af sine epistler, at:

1 Ingen fyldestgørende afhandling om Scheibe i København er endnu udkommet, men se V.C. Ravn, *Festskrift i Anledning af Musikforeningens Halvhundredaarsdag* (København, 1886), bd. 1; Carl Thrane, *Fra Hofviolonernes Tid* (København, 1908); Inge Henriksen, "Johann Adolph Scheibe og Det musikalske Societet i København", *Dansk Årbog for Musikforskning*, 7 (1973–76), s. 103–24; og Peter Hauge, "Johann Adolph Scheibe (1708–76) and Copenhagen", *Fund og Forskning i Det Kongelige Biblioteks Samlinger*, 50 (2011), s. 315–43.

2 Ravn, *Festskrift*, s. 48, oplyser, at Scalabrini blev udnævnt til kapelmester 15. juli 1748.

3 "Epistel 373" (1749); <gandalf.uib.no/Holberg/tekster/epistler/tomus-iv-300.../epistel-373>, august 2011.

4 Thrane, *Fra Hofviolonernes Tid*, s. 85–86.

5 *Kiøbenhavns Adresse-Contoirs Efterretninger*, 10–5–1762.

6 Se "Convention imellem det nye musicalske Selskab udi Kiöbenhavn Antagen den 24 April 1768", s. 12; se også Henriksen, "Johann Adolph Scheibe", s. 103–24.

7 Om Scheibes adresser i København se fx. *Kiøbenhavns Adresse-Contoirs Efterretninger*, 27–2–1761, 2–3–1761, 10–5–1761; omkring 1765 boede han hos Gerstenberg, jf. Hauge, "Johann Adolph Scheibe and Copenhagen", s. 323–24.

> Vi have her i Staden reglerede Musicalske Concerter… paa samme Concerter sees gemeenligen ikkun faa Tilhørere det heele Aar igiennem, saa længe der ikkun spilles lystige Symphonier. Men udi Fasten, naar den geistlige Concert forestilles, vrimler Salen af Mennesker, sær af Fruentimmer. Dette haver jeg ikke mærket paa andre Stæder, end ikke udi den hellige Stad Rom.[8]

Scheibe spillede en aktiv rolle i de musikalske selskaber og komponerede musik til den efterhånden traditionelle fejring af Fasten. I en kort notits i *Kiøbenhavns Adresse-Contoirs Efterretninger* nævnes det nemlig, at "i Onsdags blev første Gang i Aaret opført af Velbemeldte Selskab i Raadhuus-Strædet *efter Sædvane* et passions Oratorium, componeret ved den Kongl. Capelmester Scheibe".[9]

I de tyske intellektuelle kredse udviste man stor interesse for sprog, tidlig skandinavisk historie og mytologi, filosofi, religion og musik. I begyndelsen af 1760'erne diskuterede man ivrigt den komplicerede forbindelse mellem musikken og poesien, herunder hvordan en teksts følelsesmæssige indhold kunne udtrykkes i musik. Gennem sin tilknytning til medlemmer af den tyske kreds havde Scheibe rig lejlighed til at drøfte sine tanker om, hvordan eksempelvis retoriske figurer kunne anvendes, når man satte en tekst i musik.[10] Hans ideer var baseret på Johann Christoph Gottscheds *Versuch einer kritischen Dichtkunst* (1730) og Johann Matthesons *Der vollkommene Capellmeister* (1739) – begge forfattere kendte han personligt og korresponderede med.[11] Selv om Scheibe allerede havde skrevet om disse emner i *Critischer Musikus*, var det især i 1760'erne, at han blev engageret i sådanne intense diskussioner om emnet og fik udgivet flere artikler og indledninger til sine værker, der forklarer den retoriske opbygning bag musikken. Han skrev således to lange artikler om recitativet ("Die singende Rede") og sondringen mellem deklamation, recitation og "arioso", som er af afgørende betydning for forståelsen af den kompositoriske udformning af hans kantater.[12] I indledningen til kantaterne *Ariadne auf Naxos* og *Prokris und Cephalus* (til tekster af Gerstenberg og Schlegel), bringer han en retorisk analyse af værkerne samt en diskussion af, hvordan man kan gengive følelser i en musikalsk sammenhæng, og han redegører for emner som rytme og stavelser samt endda opførelsespraksis.[13] Han var tydeligvis dybt interesseret i disse emner, og da Klopstock i 1768–69 eksperimenterede med "Klang der Sylben", undlod han netop at spørge Scheibe til råds, da "Scheibe ist beynah so eigensinnig, als ein Pendant".[14]

Passions-Cantata, "Vor Harpe er bleven til Sorrig"

Da man i 1766, ved den populære kong Frederik Vs død, gik i gang med at forberede bisættelsen, blev Scheibe af hoffet spurgt, om han ville tage sig af de musikalske sider af begivenheden; han skulle således komponere en "Trauerkantate" og havde frie hænder ("Erlaubniß") til selv at vælge teksten.[15] En konkurrence blev udskrevet med henblik på at finde en passende digter, der kunne skrive teksten. Gennem Gerstenberg havde Johannes Ewalds mor hørt om projektet og overtalte sin søn – ifølge Ewald blev han egentlig tvunget – til at indlevere et forslag.[16] Scheibe valgte Ewalds tekst, og de påbegyndte et frugtbart samarbejde, som de følgende år resulterede i en række forskellige værker med Ewald som forfatter og Scheibe som komponist.[17] Begravelseskantaten blev en stor succes, og i 1768 bad Scheibe, "som elskede dette fortreffelige Værk", Ewald om at skrive en ny tekst til sørgemusikken og således omarbejde det til et værk, som kunne opføres i Fasten samme år.[18] Ewald indvilligede og skrev "Vor Harpe er bleven til Sorrig". Selv om udgangspunktet for det nye værk var kantaten opført ved Frederik Vs begravelse, er det kun 8 af de 19 satser, som til en vis grad blev genbrugt (se Tabel 1), og ofte er det kun den overordnede struktur, der er blevet fulgt. På grund af den nye tekst udvikler musikken sig naturligvis i en anden retning, både med hensyn til det melodiske og især med hensyn til frasering og rytme. For eksempel bygger indledningen (Prima parte, Adagio lamento) på motetten (Adagio lamento). Det er dog kun det indledende afsnit af passionskantaten, som er en nøjagtig kopi, idet navnlig overgangene er ændret i et sådant omfang, at man ikke længere kan opfatte det som den samme sats, end ikke en ny version, men snarere som et nyt, selvstændigt værk.

I sine samlede værker indsatte Ewald en note, som omtaler hans og Scheibes samarbejde, for at undgå den eventuelle kritik, der kunne opstå, fordi ordene var skrevet til musikken og ikke omvendt. Dette viser sig i, at teksten i visse passager fremstår som påtvunget musikken:

> For at undskylde en Deel, som kunde synes tvungen i denne Cantata, og især Slutnings=Choret i den første Afdeling, maa jeg anmerke, at Musiken var forfærdiget førend Poesien, den samme nemlig: som blev opført paa Christiansborg ved Høisalig Kong Frederik den Femtes Liigbegængelse. Min Ven, salig Hr. Capelmester Scheibe, som elskede med Rette dette fortreffelige Musik, bad mig rette mine Ord derefter, og det kunde ikke skee

8 "Epistel 262" (1750); <http://gandalf.uib.no/Holberg/tekster/epistler/tomus-iii-1750/epistel-262>, august 2011.

9 *Kiøbenhavns Adresse-Contoirs Efterretninger*, 6–2–1761; nærværende forfatters kursivering.

10 Vedrørende de retoriske aspekter af Scheibes studier se især Dietrich Bartel, *Musica poetica* (Lincoln, 1997), s. 148–56.

11 Carl Roos (red.), "Breve til Christoph Gottsched fra Personer i det danske Monarki", *Danske Magazin*, 6. serie, bd. 3 (1923), s. 84–97, og Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamborg, 1740), s. 310–15.

12 "Abhandlung über das Recitativ", *Bibliothek der schönen Wissenschaften und freyen Künste*, 11/2 (1764), s. 209–68, og "Fortsetzung der Abhandlung übers Recitativ. Zweeter Abschnitt", *Bibliothek der schönen Wissenschaften und freyen Künste*, 12/1 (1765), s. 1–41.

13 Scheibe, *Ariadne auf Naxos* (København, 1765), indledning.

14 Helmut Riege og Reiner Schmidt (red.), *Friedrich Gottlieb Klopstock: Briefe, Nachträge, Stammbucheinträge, Einträge auf Albumblättern* (Berlin, 2007), bd. 11, s. 46.

15 Friedrich Carl Gottlob Hirsching (red.), *Historisch-literarisch Handbuch* (Leipzig, 1795), bd. 2/1, s. 170.

16 Christian Gottlob Prost (red.), *Johannes Ewalds samtlige Skrifter* (København, 1780), bd. 3, s. 245–46.

17 *Da den Høysalige Konge Frederik den Femte blev samlet med sine Fædre* (1766), *Salvingsfesten* (1767), *Passions-Cantata* (1768) og *Ved Christi Grav* (1769).

18 Se Prost (red.), *Johannes Ewalds samtlige Skrifter*, bd. 1, s. 235–36.

uden kiendelig Tvang. Dette er den beqvemmeste Plads, jeg kan betiene mig af, til at bevidne, om mueligt, Efterverdenen min Taknemmlighed imod denne høist fortiente, og som jeg frygter for lidet paaskiønnede Mand. Han var mig en Fader og det er vist, at om der findes noget i mine poetiske Arbeider, som i Hensigt til det Musikalske kan fortiene Bifald, saa har jeg hans lærerige Omgang, hans kierlige Underviisning ene at takke derfor.[19]

Scheibe gav Ewald undervisningstimer og vejledte ham i musikalske spørgsmål. Med tanke på at Scheibe i denne periode var stærkt optaget af at studere de rytmiske sider af musikken, og hvordan man udtrykker en teksts følelser i musik, er det højest sandsynligt, at de timer, som Ewald nævner, hovedsageligt omfattede instruktion i disse emner. Desuden var Scheibe en af de meget få komponister på det tidspunkt – måske endda den eneste – der viste interesse for det danske sprog, og gennem sine næsten 40 år i Danmark opnåede en dyb indsigt i og forståelse for sprogets ejendommeligheder.[20] Han var den eneste komponist, der ville have været i stand til at give Ewald professionel vejledning i de nødvendige færdigheder, der skulle til for at sætte musik til en tekst og belære ham om de vanskeligheder, en komponist kunne komme ud for. Deres tætte samarbejde var så velkendt og så vellykket, at Edvard Storm i et digt udgivet kort efter Ewalds død i 1781, utvetydigt kunne skrive, at "naar Euterpes Ven med Skialden sig foreener, naar hiin udtrykker stærkt, hvad denne dristigt mener, naar, Scheibe! Ewalds Kraft af din Fortryllelse blier understøttet, hvor henrives Hierterne!"[21]

Førsteudgaven af Ewalds samlede værker blev anmeldt i *Almindelig dansk Litteratur-Journal*, og denne *Passions-Cantata* fra 1768 er også behandlet i anmeldelsen, som gør rede for Ewalds talent og analyserer forskellige af tekstens passager. Anmelderen påpeger, at hvis Ewald ikke havde tilføjet noten for at undskylde, at teksten kunne virke anstrengt, ville ingen have bemærket noget. Tilsyneladende kendte anmelderen Scheibe forholdsvis godt, eftersom han fremsætter en længere beskrivelse af komponisten og hans betydning, ikke kun for Ewald men også for musiklivet i København:

Scheibe miskiendtes, thi han havde sande Fortienester og brovtede ikke. Han saae dybt i Musikens de mange og store Hemmeligheder, og derfor kunde han aldrig nedlade sig til de musikalske Snurrepiberier, som faae de indbildte Kienderes Beundring deres, hvis Navn er Legio. Naar han satte Musik, saa troede han at maatte følge Digterens Tanker, at maatte lade Tonerne stræbe at opvække ligesaadanne Forestillinger i Tilhørerens Siel, som Digteren ved Ordene, og da var det naturlig at de fleste nægtede ham Bifaldet, thi de fleste skiøtte ikke at erindres om at de have en Siel. Dette veed Komponiste=Trosset, og derfor arbeider lystig løs paa Øret og paa Øret alleene. Om saa Musiken ikke udtrykker det ringeste af hvad Poesien siger, ja om den, som det skeer jevnlig, siger det der er tvertimod, det er hverken Komponistens eller de 99 af 100 Tilhørere deres Sag; bliver Øret kun kildret, snurrer kun en foranderlig Toneblanding i Hørelsen, saa er det nok, saa klappes og roeses, og basunes for Komponisten, og hans tankeløse Klingklang nynes af pudrede Herrer og kræppede Damer til usigelig Befordring for Smagen og den sunde Fornuft. Ikke saa for Scheibe. Hans Arier nynes af ingen Puderhelt, af ingen sød, fiin og falsk Stemme; thi Manden var stor, og hvad har vor fine Verden med Storhed at bestille? Kun faa erindre sig den høie Vellyst, som de nød, ved at høre en Ewalds Poesie ledsaget af en Scheibes Musik. Men og hos disse saa er Scheibe udødelig som Ewald![22]

Scheibes fortjeneste var hans dybe indsigt i at sætte musik til en tekst, hvilket kommer til udtryk ikke blot i hans skrifter om dette emne, men også gennem samtidige skildringer og Ewalds personlige anerkendelse af at have nydt godt af deres samarbejde.

Passions-Cantata blev opført i Fasten 1768, hvortil også teksten blev trykt. I partiturblækrenskriften har Scheibe tilføjet navnene på sangsolisterne. Desværre findes der ikke noget koncertprogram, som kan røbe navnene på de medvirkende, så de navne, Scheibe har noteret, kan blot have været et forslag. Måske har der været problemer med sangerne, eftersom en del af navnene er blevet overstreget. Overstregningen kunne dog også tyde på, at der hentydes til to forskellige opførelser. Således var de, der sandsynligvis var solister i den første opførelse eller som det i det mindste var påtænkt skulle medvirke i opførelsen i 1768, Kleen (canto 1), Ottesen (canto 2) – begge har sandsynligvis delvist sunget falset – Dreby (tenore) og Soltau (basso); også Friberg var omtalt som tenor. Disse blev erstattet af frk. Bergmann (canto 1), Hobe (canto 2 og/eller tenore), Musted (tenore) og Hanke (basso). Blandt de nævnte sangere var Johanne Sofie Bergmann (senere kendt som "Madame Knudsen") og Jens Musted de to mest talentfulde, som senere begge blev kendte professionelle skuespillere og operasangere på Det Kongelige Teater. Blandt de resterende solister var der to kantorer: Hobe (eller måske Hove, kantor ved Frederikskirken) og Johann Gottfried Hanke, af tysk oprindelse, som for nylig var blevet ansat som kantor ved Skt. Petri Kirke; en ser ud til at have været stadsmusikantlærling (Christian Ottesen), også af tysk oprindelse; Atzer Friberg var elev af Scheibe; og Jacob Soltau og Johann Christoffer Kleen var musikere og komponister, der virkede i København.[23] De fleste af musikerne var medlemmer af Det

19 Ibid.

20 Scheibe, *Abhandlung vom Ursprunge und Alter der Musik insonderheit der Vokalmusik* (Altona & Flensborg, 1754), s. 66–67, note 47; se også Torben Krogh, *Zur Geschichte des dänischen Singspiels im 18. Jahrhundert* (Berlin, 1923), s. 109.

21 A.C. Boye (red.), *Digte af Edvard Storm* (København, 1832), "Ewald eller den gode Digter" (1782), s. 64; se også Ravn, *Festskrift*, s. 68. Christian Molbech, *Johannes Evalds Levnet* (København, 1831), s. 74–75, modsætter sig denne anskuelse, idet han argumenterer for, at Scheibe som udlænding ikke kunne have givet Ewald "denne Kraft, Dybde og Inderlighed i Sproget", så vigtig for at kunne skrive poesi.

22 *Almindelig dansk Litteratur-Journal* (København, 1780), s. 386–87.

23 Et bredt udvalg af referenceværker har været anvendt i forbindelse med informationssøgningen: fx. *Kraks Vejviser* (1770, 1775), Krogh, *Zur Geschichte des dänischen Singspiels*, Peder Rosenstand-Goiske, *Den dramatiske Journal* (København, 1771–72), Thomas Overskou, *Den danske Skueplads, i dens Historie, fra de første Spor af danske Skuespil indtil vor Tid* (København, 1854–62) bd. 1–4, Nils Schiørring, *Musikkens Historie i Danmark* (København, 1978), bd. 1–2, og Jens Henrik Koudal, *For borger og bønder, stadsmusikantvæsenet i Danmark ca. 1660–1800* (København, 2000).

Musikalske Societet med Christian Ræhs som koncertmester på førsteviolin og Scheibe som dirigent fra cembaloet.

Selv om det ikke fremgår af aviserne om værket vakte genklang hos publikum, blev det i det mindste betragtet som værende af en sådan kvalitet, at Det Musikalske Societet genopførte det året efter. Ved denne lejlighed havde Scheibe komponeret endnu et værk, så i løbet af en uge opførtes to passionskantater. Især den sidste koncert var så stor en succes og fik så meget bifald, at et digt blev trykt i *Kiøbenhavns Adresse-Contoirs Efterretninger*, der roste digteren, komponisten og koncertmesteren.[24] Efter nogle år – på et tidspunkt i årene 1774–76 – besluttede man at opføre *Passions-Cantata*'en igen. Det var formentlig til denne koncert, at transskriptionen, som også indeholdt en ny sats ("Duetto & Coro", formet som en dialog mellem en "troende Siel og en Engel"), blev komponeret (se Appendiks 1). Scheibes blækrenskrift fra 1768 indeholder kun en henvisning til den nye sats – ikke selve musikken – og manuskriptet blev indbundet uden den tilføjede sats, hvilket tyder på, at tilføjelsen enten var en senere ide, og at Scheibe tilføjede bemærkningen, da han tog værket frem på ny, eller at tilføjelsen var gået tabt før indbinding men efter transskriptionen var udført – en mulighed, der dog ikke er videre sandsynlig. Den trykte tekst, der desværre ikke er dateret og som indeholder det nye afsnit, må være udkommet omkring 1774–76 og underbygger således antagelsen om, at satsen ikke blev tilføjet før denne begivenhed.[25] "Duetto & Coro"-satsens musikalske karakter og motiver bygger tydeligvis på en tidligere kantate fra 1762, *Den døende Jesus* (se Tabel 1).

Transskriptionen indeholder Ludvig Fabritius de Tengnagels signatur, som på et tidspunkt ejede manuskriptet.[26] Faderen, Conrad Fabritius Tengnagel, var aktivt medlem af det nyoprettede Kongelige Musikalske Akademie og støttede ved flere lejligheder opførelser af musikværker økonomisk; transskriptionen af Scheibes kantate kunne have været skrevet til en af de lejligheder, hvor Tengnagel havde været aktiv som mæcen. Eftersom værket nu indeholdt en ekstra sats, måtte der fremstilles nye orkesterstemmer, eller et bilag måtte indsættes i stemmerne. Det bør understreges, at de trompeter og pauker, som var *ad libitum* i Scheibes blækrenskrift, er udeladt helt i transskriptionen, undtagen i "Duetto & Coro" – en noget besynderlig detalje, eftersom det er usandsynligt, at de kun har været anvendt i denne sats. Selv om Ewald formentlig skrev teksten til "Duetto & Coro", lader det ikke til, at han har anerkendt den, eftersom den ikke er med i hans samlede værker fra 1780. *Passions-Cantata*'en blev opført for sidste gang i 1784 i det Kongelige Musikalske Akademie.[27]

Mange år efter mindedes Johan Henrik Tauber i en tale, han holdt i forbindelse med ansættelsen af en ny kantor i Roskilde latinskole, hvordan han havde overværet koncerten:

> [jeg flyttes] i Tankerne tilbage til Erindringen af den oplivende Vederqvægelse, saa tidt i mine akademiske Aar at være bleven stemt til ædle Følelser ved at høre paa den fortreffeligste Passions Concert i Raadhuus=Strædet over Ewalds kraftfulde Passions Cantate. Saadan en Siæle-Føde er siden den Tid aldrig bleven mig buden.[28]

Der er ingen tvivl om, at kantaten var populær og passede godt ind i de musikalske selskabers tradition med at opføre passionsmusik i fastetiden. Det er dog også tydeligt, at Scheibes værker blev glemt ikke længe efter hans død i 1776, hvor det nyoprettede Kongelige Musikalske Akademie fokuserede på nye tendenser inden for musikken.

Opførelsespraktiske spørgsmål

Som det fremgår af Scheibes værkindledninger og andre skrifter var han meget nøjeregnende og krævende, når det kom til opførelsen af hans værker: dynamikken bør følges, sangerne og musikerne bør være opmærksomme på sondringen mellem recitation og deklamation, sangerne bør anvende forsiringer med varsomhed, tekstudtrykket bør nøje gennemgås og generalbasanvisningerne bør iagttages (om sidstnævnte anbefaler han, at man konsulterer "Berliner Bach").[29] For spørgsmål vedrørende udgivelsen af værket og fortolkningen af Scheibes notationspraksis henvises til Variant Readings and Editorial Emendations.

Recitation og deklamation

Scheibe opdeler vokalmusikken i to kategorier: for det første "Die singende Rede" bestående af "Arioso", "Deklamation" og "Recitativ", og for det andet "Das eigentliche Singen", bestående af "Arioso", "Aria", "Oden", "Lieder" og "Choräle". Han argumenterer for en klar sondring mellem recitation og deklamation: Recitation kan defineres som "eine schöne Nachahmung einer gleichgültigen Reden durch bestimmte musikalische Töne", det vil sige, "einer Rede ohne besondere Empfindung, weil sie den Redenden selbst nicht eigentlich interessieret". Deklamation derimod defineres som "eine schöne Nachahmung einer empfindungsvollen Rede durch bestimmte musikalische Töne", det vil sige "einer empfindungsvollen Rede, einer Rede mit Empfindung, weil sie den Redenden selbst interessieret".[30] Recitation forekommer kun i recitativer, hvorimod deklamation findes i såvel recitativer som arier (selv i instrumentalmusik). Recitativets tempo er hurtigere og skal udføres friere, i modsætning til satser, hvor der forekommer deklamation; disse skal udføres langsommere, med lidenskab, mere følelsesladet, og udføres rytmisk. Disse satser er, som han udtrykker det, "der größten Genauigkeit abgemessener" – det vil sandsynligvis sige, at de skal udføres

24 *Kiøbenhavns Adresse-Contoirs Efterretninger*, 24–3–1769.
25 Se *Critical Commentary*, *Description of Sources*, kilde **B** og **G**.
26 Ibid., kilde **B**.
27 Et teksthæfte udkom i forbindelse med denne koncert. Se *Critical Commentary*, *Description of Sources*, kilde **I**.

28 Johan Henrik Tauber, "Sang og Tegning, som Forædlelses Midler for unge Mennesker i Almindelighed, og for den studerende Ungdom i Særdeleshed", *Maanedskriftet Iris*, 2 (oktober, 1792), s. 24; kort omtalt i Ravn, *Festskrift*, s. 63.
29 Se Scheibes indledning til *Ariadne* hvori fx. "Berliner Bach" nævnes, det vil sige C.Ph.E. Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1759); se også "Abhandlung über das Recitativ", s. 209–68, "Fortsetzung der Abhandlung", s. 1–41, *Critischer Musikus*, s. 733–50, og *Schreiben an die Herren Verfasser der neuen periodischen Schrift, die in Sorøe… zur Aufnahme und Verbesserung der schönen Wissenschaften und der dänischen Sprache heraus kommt* (København, 1765).
30 Scheibe, "Fortsetzung der Abhandlung übers Recitativ", s. 2.

Kilde A	Kilde B	Kilde C	Kilde D
1. Adagio lamento	1. Adagio lamento	Motette, Adagio lamento (98–115)	
2. Arioso, Affettuoso	2. Arioso, Affettuoso	Arioso, Affettuoso (116–23)	
3. Accompagnato	3. Accompagnato		
4. Aria, Poco adagio e languido	4. Aria, Poco adagio e languido	Aria, Poco adagio e languido (78–83)	
5. Recitativo	5. Recitativo		
6. Aria, Poco allegro	6. Aria, Poco allegro	Aria (53–64)	
7. Recitativo	7. Recitativo		
8. Coro, Adagio e lagrimoso	8. Coro, Adagio e lagrimoso	Adagio e lagrimoso (84–96)	
9. Coro, Andante	9. Coro, Andante	Coro, Andante (147–55)	
10. Aria, Andante affettuoso	10. Aria, Andante affettuoso	Arioso, Affettuoso (156–58)	
11. Accompagnato	11. Accompagnato		
12. Aria, Andante ed affettuoso	12. Aria, Andante ed affettuoso		
13. Accompagnato	13. Accompagnato		
	13a. Duetto & Coro		Aria Duetto (58–68)
14. Aria, Andante e moderato	14. Aria, Andante e moderato		
15. Recitativo	15. Recitativo		
16. Arioso, Affettuoso	16. Arioso, Affettuoso		
17. Accompagnato, pomposo	17. Accompagnato, pomposo		
18. Coro, Larghetto pomposo	18. Coro, Larghetto pomposo		
19. Arioso, Affettuoso	19. Arioso, Affettuoso	Arioso, Affettuoso (188–92)	

Tabel 1:
Satser baseret på andre værker i *Passions-Cantata* ("Vor Harpe er bleven til Sorrig")[31]

uden rubato.[32] Således bør nogle af recitativerne udføres uden følelser som om sangeren blot beretter og forklarer et eller andet forhold. Hvis sangeren på den anden side skal gengive følelser og karaktertræk, er det tale om "deklamation", som dermed bør synges med følelse. Det samme gælder for arier og "accompagnato"-afsnit, det vil sige recitativer med orkesterledsagelse.

Orkesterbesætning

Der findes ikke mange oplysninger om størrelsen af de orkestre, som medvirkede ved fastekoncerterne i Det Musikalske Selskab. Antallet af træblæsere (to fløjter, to oboer), messingblæsere (to horn, tre trompeter) og pauker er ligetil. Men det fremgår ikke klart, om en fagot spillede med i continuo-gruppen, selv om det er sandsynligt, da der ikke var nogen mangel på fagotister i København på dette tidspunkt. Derimod er antallet af strygere, der deltog i *Passions-Cantata*, ikke helt så entydigt. Det overleverede opførelsesmateriale til *Sørge-Cantate ved Christi Grav*, som blev opført året efter sammen med *Passions-Cantata*, giver dog en antydning af orkestrets størrelse.[33] Materialet består af 22 instrumentalstemmer: seks første- og andenvioliner, to violaer, tre basstemmer (formentlig to celloer og en kontrabas) og en generalbasstemme foruden de sædvanlige træblæser-, messing- og paukestemmer. Det er rimeligt at antage, at strygerne havde en stemme hver. For det første fremgår det klart af stemmematerialet, at i hvert fald koncertmesteren og lederen af anden violingruppen havde hver deres egen stemme.[34] For det andet regnede man med i København i 1772, at et fuldt besat orkester – for at være i stand til at opføre alle former for teatermusik – skulle bestå af 24 musikere, det vil sige omkring 12 til 14 strygere, hvilket stemmer overens med antallet af de overleverede strygerstemmer.[35] Dette stemmer også overens med Scheibes anbefaling af, at det ideelle orkester består af omkring 23–26 medlemmer.[36] Orkestermaterialet til *Sørge-Cantate* indeholder kun én generalbasstemme, hvilket tyder på, at kun et enkelt tasteinstrument (sandsynligvis cembalo) blev brugt ved opførelsen.

Det skal bemærkes, at Scheibe har anvendt to oboi d'amore. Efter at have nedskrevet partituret tilføjede han den første obo d'amore på det nederste system på satsens første side (anden oboen har pause). Han tilføjede også bemærkningen "oboi d'amore oblig." og derefter "pro lubitu": brugen af oboi d'amore var åbenbart en senere indskydelse, og selv om instrumentet var obligat, var det samtidig også *ad libitum*. Man har diskuteret, hvorvidt obo d'amore kunne være det samme som obo grande; for Scheibe var de det samme instrument, idet han i den 12. sats anvender både

31 Kilde **A**: *Passions-Cantata*, autograf (1768); kilde **B**: *Passions-Cantata*, transskription (1774–76); kilde **C**: *Sørgesange*, transskription (1766); og kilde **D**: *Den døende Jesus*, autograf (1762). For yderligere beskrivelser se *Critical Commentary*, *Description of Sources*.

32 Scheibe, *Ariadne* (1765), indledning.

33 *DK-Kk*, Gieddes Samling XI, 25, mu6406.1560.

34 Cf. *DK-Kk*, Gieddes Samling, XI, 25, vl.1 (c) and vl.2 (c).

35 Ravn, *Festskrift*, s. 83.

36 Se John Spitzer og Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650–1815* (Oxford, 2004), s. 322; se også s. 355, som gengiver en blæktegning, der viser et orkesters placering og siddepladserne i Leipzig omkring 1746, som Scheibe må have kendt. Se Hauge, "Johann Adolph Scheibe", s. 333.

udtrykket obo grande og obo d'amore i flæng.[37] Instrumenterne var stemt i A, hvilket også fremgår af blækrenskriften og transskriptionen. Der er imidlertid en interessant bemærkning i kordelen i den foregående sats, hvor Scheibe har tilføjet bemærkningen "Oboi NB Tiefe hoboen aus G transponiert. [Ulæseligt] aus C" – måske en indikation af, at oboisterne skulle bytte oboerne om efter afsnittet. Brugen af obo grande eller d'amore kan virke konservativt, men de anvendtes ofte i kirkekantater, ikke kun hos J.S. Bach men også hos H.C. Graun og G.Ph. Telemann, hvis musik Scheibe værdsatte højt.

Trompeter (to clarini og en principale) og pauker *ad libitum* var almindelig praksis; man møder ofte værker fra denne periode både med og uden trompet- og paukestemmer.[38] Det har ikke været muligt på grundlag af Scheibes blækrenskrift at afgøre om trompeter og pauker var en del af den oprindelige instrumentation, eller om de er en senere tilføjelse.

Vokal besætning

Vokalstemmernes ambitus er (idet der dog forekommer toner uden for den angivne ambitus): ca. *c′*–*b*♭*″* i canto 1; ca. *d′*–*e*♭*″* i canto 2; ca. *c*–*b*♭*′* i tenor, og ca. *B*♭–*e′* i basso (*G* forekommer i et enkelt tilfælde). Vedrørende korstørrelsen nævner Scheibe i 1745, at "Syngestemmerne skulle, saa vidt muligt, være mere end enkelt besatte, da Korene ellers slet ikke tage sig ud", og afslører således, at omkring dette tidspunkt var det faktisk vanskeligt at etablere et velfungerende kor.[39] Det var ikke blevet lettere ved udgangen af århundredet. Kun en af vokalsolisterne var en kvinde: Johanne Sofie Bergmann. Det er dog tydeligt, at hun var andet valg og at Scheibe oprindeligt kun havde mandlige sangere i tankerne. Disse har sunget vokalpartierne i falset, hvilket ikke var usædvanligt, således som Scheibe antyder det, når han diskuterer, hvilken ambitus for de høje stemmer ("Diskantstimmen"), en komponist bør overholde.[40] Han er yderst forsigtig i anvendelsen af forsiringer, især i sangernes partier. Han afviser dem ikke, men beder musikerne og sangerne om at være forsigtige med ikke at ødelægge værkets grundstemning.[41] Tilsyneladende foretrak han at præcisere, hvor og hvilke forsiringer, der skulle anvendes, hvilket blandt andet fremgår af, at han i Bergmanns vokalstemme til *Sørge-Cantate* har tilføjet en lang række ornamenter med blæk og blyant.[42]

Peter Hauge

37 Bruce Haynes, *The Eloquent Oboe, A History of the Hautboy from 1640 to 1760* (Oxford, 2010), s. 367–78; se kilde **A**, s. 78, og nærværende udgave, s. 84.
38 Se Spitzer og Zaslaw, *The Birth of the Orchestra*, s. 311, 336.

39 Citat fra Ravn, *Festskrift*, s. 84.
40 Scheibe, "Fortsetzung der Abhandlung übers Recitativ", s. 15.
41 Se især Scheibe, *Ariadne*, indledning, og hans *Schreiben an die Herren Verfasser*, s. 40–41.
42 *DK-Kk*, Gieddes Samling XI, 25, canto 1 (solo).

INTRODUCTION

During 1740–48, the director of The Danish Royal Chapel was the controversial writer, but also composer, educator, and translator, Johann Adolph Scheibe, born in Leipzig in 1708. Though he was only briefly employed as the director of The Royal Chapel, he nevertheless lived and worked for more than forty years in Denmark. He was central to the musical life of Copenhagen and part of the intellectual environment associated with the important and influential German circle including Friedrich Gottlieb Klopstock, Johann Elias Schlegel, Heinrich Wilhelm von Gerstenberg, Balthesar Münter, and Johann Bernhard Basedow, among others.[1] He rapidly became integrated in Danish society, and was among the first composers to promote the use of Danish in vocal music; his controversial and popular *Der Critische Musikus* (Leipzig, 1737–40) in which he castigated numerous composers and musicians both minor and more important ones such as J.S. Bach, was revised while he was living in Copenhagen. References to musical life in Denmark and previous directors such as Bartolomeo Bernardi were included in the second edition of 1745.

The popularity of Italian opera in Copenhagen led to frustrated complaints and critiques from members of the literate intellectual class. Apparently promoted by some with great influence at court, Paolo Scalabrini was offered the position as chapel master in February 1748, and in July that year Scheibe was pensioned.[2] The unproven rumours are that Scheibe was dismissed because of his harsh criticism of Italian opera; however, there is no clear evidence of that and there might indeed have been other reasons. Many members of the German intellectual circle agreed with Scheibe's views, as did the philosopher and writer Ludvig Holberg.[3] Scheibe's second edition of *Der Critische Musikus* is dedicated to Princess Louise of Denmark in which he heavily – and in a very direct manner – criticized Italian opera. If the criticism had been unacceptable to the princess, it is unlikely that Scheibe would have dared to dedicate the work to her, and more or less inappropriate for her to accept it. Though Scheibe lost his position as director of The Royal Chapel, he kept on using his title as 'Kapelmeister' on all his publications. Following his enforced retirement Scheibe wished to move away from the capital, but this was difficult because of his debts: he still had not paid for his 'patent', that is the contract, and following his dismissal he only received 400 rigsdaler which was the customary pension 'until he in some other way may be employed'; in addition, he lacked the usual emoluments.[4] In the end, the debt in respect of the patent was waived and he received a small sum. However, Scheibe was desperately short of money and pleaded with the king to give him 200 rigsdaler but he received only 30 towards travel expenses. Together with his family he moved to Sønderborg where he founded a music school for the education of children and though he lived in the southern part of Jutland, far from the capital, he nevertheless maintained close contact with the city and its musical life throughout the whole period.

In 1761 Scheibe returned to Copenhagen, where he 'intended to provide teaching in accompaniment and composition' and thus could supplement his pension, which he still received.[5] Since the first and the second chapel masters, Sarti and Scalabrini, were often absent, the court commissioned works from Scheibe who also found time to support the new musical society in Copenhagen of which he became an honorary member.[6] During the first years after his return, Scheibe stayed at various places in Copenhagen but also in Lyngby with his friend and associate Gerstenberg with whom he had collaborated on *Ariadne auf Naxos*, a cantata originally for orchestra and vocal soloists but reworked for solo voice and harpsichord in 1765.[7]

During the reign of Christian VI, and to a lesser extent also that of Frederik V, the court was highly influenced by pietism, which was one of the attractions for the large community of German intellectuals residing and working in Copenhagen. Since opera was disapproved of and due to religious restrictions, passion music was very popular and often performed by the music societies. Thus passion oratorios and cantatas by composers such as Pergolesi, Graun, Telemann, Scalabrini, Lasnel (pseud. Naselli), Hasse, Keiser, Stölzel, and C.Ph.E. Bach were performed at Lent each year from around the middle to the end of the eighteenth century. The concerts including an orchestra, choir and vocal soloists were repeated at times and the events were supported enthusiastically by

1 No comprehensive study on Scheibe and his time in Copenhagen has yet appeared; but see in particular V.C. Ravn, *Festskrift i Anledning af Musikforeningens Halvhundredaarsdag* (Copenhagen, 1886), vol. 1; Carl Thrane, *Fra Hofviolonernes Tid* (Copenhagen, 1908); Inge Henriksen, 'Johann Adolph Scheibe og Det musikalske Societet i København', *Dansk Årbog for Musikforskning*, 7 (1973–76), pp. 103–24; and Peter Hauge, 'Johann Adolph Scheibe (1708–76) and Copenhagen', *Fund og Forskning i Det Kongelige Biblioteks Samlinger*, 50 (2011), pp. 315–43.

2 Ravn, *Festskrift*, p. 48, states that Scalabrini was promoted to chapel master on 15 July 1748.

3 'Epistel 373' of 1749, <gandalf.uib.no/Holberg/tekster/epistler/tomus-iv-300.../epistel-373> accessed August 2011.

4 Thrane, *Fra Hofviolonernes Tid*, pp. 85–86.

5 *Kiøbenhavns Adresse-Contoirs Efterretninger*, 10–5–1762.

6 See pamphlet 'Convention imellem det nye musicalske Selskab udi Kiöbenhavn Antagen den 24 April 1768', p. 12; see also Henriksen, 'Johann Adolph Scheibe', pp. 103–24.

7 On Scheibe's addresses in Copenhagen, see e.g. *Kiøbenhavns Adresse-Contoirs Efterretninger*, 27–2–1761, 2–3–1761, 10–5–1761; around 1765 he was living with Gerstenberg, see Hauge, 'Johann Adolph Scheibe and Copenhagen', pp. 323–24.

the audience. Holberg attended the concerts; he explains in one of his epistles that in Copenhagen

> we have music concerts regularly… at these concerts one usually merely sees a small audience throughout the whole year, as long as only merry symphonies are performed; however, during Lent when the sacred concert takes place, the concert hall swarms with people, in particular women. This I haven't noticed anywhere else, not even in the holy city of Rome.[8]

Scheibe was actively involved in the musical societies and composed music for the celebration of Lent that became a tradition: In a brief statement in the newspaper, *Kiøbenhavns Adresse-Contoirs Efterretninger*, it is mentioned that 'on Wednesday, a passion oratorio composed by the royal chapel master Scheibe was, *according to custom*, performed at the well-attended Society in Raadhuus-Strædet for the first time this year'.[9]

The German circle of intellectuals showed a keen interest in languages, ancient Scandinavian history and mythology, philosophy, religion, and also music. At the beginning of the 1760s they discussed intensely the intricate connections between music and poetry and the expression of a text's sentiments in music. Through his association with members of the German circle Scheibe had ample opportunity to discuss his ideas, for instance on how rhetorical figures should be employed when setting music to a text.[10] His ideas were based on the works of Johann Christoph Gottsched (*Versuch einer kritischen Dichtkunst* (1730)) and Johann Mattheson (*Der vollkommene Capellmeister* (1739)), both of whom he knew personally and with whom he corresponded.[11] Though Scheibe had already written about the topic in *Der Critische Musikus*, it was during the 1760s in particular that he became involved with intense discussions on the subject and published several articles and introductions to musical works explaining the rhetorical framework of the music. Thus he wrote two long articles on the recitative ('Die singende Rede') and the distinction between declamation, recitation, and 'arioso' that provide insights of paramount importance for understanding the compositional framework of his cantatas.[12] In the introduction to his cantatas, *Ariadne auf Naxos* and *Prokris und Cephalus*, to texts by Gerstenberg and Schlegel, he offers an analysis of the works in terms of rhetoric, a discussion of how to reproduce emotions in a musical context and examines issues concerning rhythm and syllables; he also deals with performance practice.[13] It is apparent that these areas were given his undivided attention and when Klopstock experimented with the 'sound of syllables' in 1768–69, he avoided asking Scheibe for advice since 'Scheibe is almost as stubborn as a pedant'.[14]

Passion Cantata, 'Our harp has become sorrow'

In 1766, the popular King Frederik V died and a funeral service was prepared. Scheibe was asked by the court to take charge of the musical aspects of the event. He was to compose a *Trauerkantate* and had a free hand ("Erlaubniß") to choose the text himself.[15] A competition was set up in order to find an appropriate poet to write the text. Ewald's mother had heard about the project through Gerstenberg and persuaded her son – according to Ewald he was actually forced – to hand in a proposal.[16] Scheibe chose Ewald's text and they started on a fruitful collaboration. During the following years they produced various works with Ewald writing the texts and Scheibe providing them with music.[17] The funeral cantata was a great success, and in 1768 Scheibe, who 'loved this splendid work', asked Ewald to write a new text to the music of the *Trauerkantata* changing it into a work, which could be performed during Lent that year.[18] Ewald agreed and wrote 'Our harp has become sorrow'. Though the basis of the new work was the cantata performed at the funeral of Frederik V, only eight of the nineteen movements were reused to a certain degree (see Table 1) and often only the general framework was followed. Due to the new text, of course the music develops along a different line, both in terms of melodic aspects and certainly so in terms of phrasing and rhythm. The introduction (*Passion Cantata*, no. 1), for instance, is based on the motet (Adagio lamento). However, only the opening section is a precise copy. The transitory sections, in particular, have been altered to such an extent that one cannot define it as the same movement, nor even a version of it, but a new, distinct work.

In his collected works Ewald includes a note to the text mentioning his and Scheibe's collaboration, clearly in order to avoid possible criticism that might arise as the words had been written to the music and not the other way around. Thus in some instances the text might seem somewhat forced:

> To apologize for some of the text which might seem strained in this cantata – and, in particular, the final choir of Part One – I must remark that the music was composed before the poetry, that is, it is the same music which was performed in Christiansborg at His Royal Highness King Frederik V's funeral service. But my friend, the late chapel master Mr Scheibe, who rightly loved this splendid music, asked me to change the words accordingly and that could not be done without considerable force. This is

8 'Epistel 262' of 1750, <http://gandalf.uib.no/Holberg/tekster/epistler/tomus-iii-1750/epistel-262>, accessed August 2011.
9 *Kiøbenhavns Adresse-Contoirs Efterretninger*, 6–2–1761 (present author's italics).
10 On the rhetorical aspects of Scheibe's studies, see in particular Dietrich Bartel, *Musica poetica* (Lincoln, 1997), pp. 148–56.
11 Carl Roos (ed.), 'Breve til Christoph Gottsched fra Personer i det danske Monarki', *Danske Magazin*, 6th series, vol. 3 (1923), pp. 84–97; and Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg, 1740), pp. 310–15.
12 'Abhandlung über das Recitativ', *Bibliothek der schönen Wissenschaften und freyen Künste*, 11/2 (1764), pp. 209–68, and 'Fortsetzung der Abhandlung übers Recitativ. Zweeter Abschnitt', *Bibliothek der schönen Wissenschaften und freyen Künste*, 12/1 (1765), pp. 1–41.
13 Scheibe, *Ariadne auf Naxos* (Copenhagen, 1765), introd.
14 Helmut Riege and Reiner Schmidt (eds.), *Friedrich Gottlieb Klopstock: Briefe, Nachträge, Stammbucheinträge, Einträge auf Albumblättern* (Berlin, 2007), vol. 11, p. 46: 'Scheibe ist beynah so eigensinnig, als ein Pendant'.
15 Friedrich Carl Gottlob Hirsching (ed.), *Historisch-literarisch Handbuch* (Leipzig, 1795), vol. 2/1, p. 170.
16 Christian Gottlob Prost (ed.), *Johannes Ewalds samtlige Skrifter* (Copenhagen, 1780), vol. 3, pp. 245–46.
17 *Da den Høysalige Konge Frederik den Femte blev samlet med sine Fædre* (1766); *Salvingsfesten* (1767); *Passions-Cantata* (1768); and *Ved Christi Grav* (1769).
18 See Prost (ed.), *Johannes Ewalds samtlige Skrifter*, vol. 1, pp. 235–36.

> the best place which I can make use of to testify – if possible – to posterity my gratitude to this most deserving (and I fear too little) appreciated person. For me, he was a father and it is certain that if there is anything in my poetic work, which in purpose as to music may deserve applause, then I have only to thank the instructive relationship with him and his loving lessons.[19]

Scheibe gave Ewald lessons and guided him in musical matters. Keeping in mind that during the period Scheibe was very much occupied with studying the rhythmical aspects of the music as well as the expression of a text's emotions in music, it is highly likely that the lessons which Ewald mentions mostly included instruction in these areas. In addition, Scheibe was one of the very few composers at the time – perhaps even the only one – that showed a keen interest in the Danish language and throughout the nearly forty years he spent in Denmark, he obtained a profound knowledge and a deep understanding of its peculiarities.[20] He was the only composer who would have been able to guide Ewald professionally on the intricacies of setting music to a text and enlighten Ewald on the composer's possible difficulties. Their close collaboration was so well known and so successful that Edvard Storm, in a poem published shortly after Ewald's death in 1781, states unequivocally that 'when Euterpe's friend is joined with the bard, when the first-mentioned expresses strongly what the latter boldly means, when Scheibe! Ewald's strength of your enchantment is supported, how the hearts are being overwhelmed!'[21]

The first edition of Ewald's collected works was reviewed in *Almindelig dansk Litteratur-Journal*, and the present *Passion Cantata* of 1768 is also dealt with in the review, which explains Ewald's talent and analyses aspects of his text. The reviewer points out that if Ewald had not added the note apologizing that the text might seem strained, nobody would have noticed. The reviewer seems to have known Scheibe rather well for he provides a lengthy characterization of the composer and his importance, not only for Ewald but also for musical life in Copenhagen:

> Scheibe was unappreciated for he had true merits and did not boast. He saw profoundly in music its many and great secrets, and he could therefore never lower himself to the musical bric-à-brac which gets the admiration of the conceited connoisseurs whose name is *Legion*. When he set music he believed he had to follow the thoughts of the poet, that he had to let the notes strive to awaken similar images in the soul of the listener as the poet did with words; and thus it was natural that most refused him the applause for most do not wish to remember that they have a soul. The composer-gang knows this and therefore works merrily away at the ear and the ear alone. Even if the music does not express the slightest of what the poem says, ay if it – as it often happens – says what is contrary, that is neither the composer's nor 99 of 100 listeners' business. If the ear is merely tickled, if only a variable mixture of notes spins the hearing, then it is enough: they applaud and praise and trumpet for the composer, and his wanton jingle is hummed by powdered gentlemen and creped ladies for the unutterable conveyance of taste and common sense. Not so for Scheibe. His arias are hummed by no powdered beau, by no sweet, fine and false voice; for the man was great and what has our fine world to do with greatness? Only a few remember the high sensual pleasure which they enjoyed listening to poetry by an Ewald accompanied by the music of a Scheibe; but among these Scheibe is as immortal as Ewald![22]

Scheibe's particular merit was his acute knowledge of setting music to text which may be seen not only through his several studies on the subject but also through contemporary statements and Ewald's personal assertion that he benefitted from their collaboration.

The *Passion Cantata* was performed at Lent in 1768, for which event the text was published. In the ink fair copy of the score, Scheibe has added the names of the vocal soloists. Unfortunately no concert programme has survived revealing the names of the participants, so the names Scheibe noted may have been merely suggestions. He might have had problems with the singers as quite a few of the names have been cancelled. But, the cancellation could also indicate that there were two sets of performances. Thus those, who were most likely soloists in the first performance or at least intended to have a part in the performance in 1768, were Kleen (canto 1), Ottesen (canto 2) – both must have been singing falsetto – Dreby (tenore) and Soltau (basso); Friberg was also listed as a tenor. These were swapped with Miss Bergmann (canto 1), Hobe (canto 2 and/or tenore), Musted (tenore) and Hanke (basso). Among the singers mentioned, Johanne Sofie Bergmann (later known as 'Madame Knudsen') and Jens Musted were the two most talented performers, who later became well known professional actors and opera singers at The Royal Theatre. Of the remaining soloists two were cantors: Hobe (or perhaps Hove, cantor at Frederikskirken) and Johann Gottfried Hanke, of German origin who had been newly employed as cantor at St Petri Church; one appears to have been a city wait apprentice (Christian Ottesen), also of German origin; Atzer Friberg was a pupil of Scheibe's; and Jacob Soltau and Johann Christoffer Kleen were musicians and composers working in Copenhagen.[23] Most of the musicians were

19 Ibid.

20 Scheibe, *Abhandlung vom Ursprunge und Alter der Musik insonderheit der Vokalmusik* (Altona & Flensburg, 1754), pp. 66–67, note 47; see also Torben Krogh, *Zur Geschichte des dänischen Singspiels im 18. Jahrhundert* (Berlin, 1923), p. 109.

21 A.C. Boye (ed.), *Digte af Edvard Storm* (Copenhagen, 1832), 'Ewald eller den gode Digter' (1782), p. 64; see also Ravn, *Festskrift*, p. 68. Christian Molbech, *Johannes Evalds Levnet* (Copenhagen, 1831), pp. 74–75, opposes this view arguing that Scheibe as a foreigner could not have given Ewald the necessary 'forces, depth, and sincerity of the language', so important for writing poetry.

22 *Almindelig dansk Litteratur-Journal* (Copenhagen, 1780), pp. 386–87.

23 A wide array of reference works has been employed in order to gain information on the performers such as *Kraks Vejviser* (1770, 1775); Krogh, *Zur Geschichte des dänischen Singspiels*; Peder Rosenstand-Goiske, *Den dramatiske Journal* (Copenhagen, 1771–72); Thomas Overskou, *Den danske Skueplads, i dens Historie, fra de første Spor af danske Skuespil indtil vor Tid* (Copenhagen, 1854–62), vols. 1–4; Nils Schiørring, *Musikkens Historie i Danmark* (Copenhagen, 1978), vols. 1–2; and Jens Henrik Koudal, *For borger og bønder, stadsmusikantvæsenet i Danmark ca. 1660–1800* (Copenhagen, 2000).

members of The Musical Society with Christian Ræhs as concertmaster playing the first violin and Scheibe conducting from the harpsichord.

Though there is no indication in the newspapers as to whether the work was approved by the audience, it was at least considered of such quality that The Musical Society performed it again the following year. This time Scheibe had also composed another work so during the week two passion cantatas were performed. The final event was an especially great success, and created so much applause that a poem was published in the newspaper, *Kiøbenhavns Adresse-Contoirs Efterretninger*, praising poet, composer, and concertmaster.[24] Several years went by, that is until sometime during 1774–76, before it was decided to play the *Passion Cantata* again. It was presumably for this event that the transcription, including a new movement, 'Duetto & Coro', formed as a dialogue between a faithful soul and an angel, was produced (see Appendix 1). Scheibe's ink fair copy from 1768 only contains a reference to the new movement – not the actual music – and the manuscript was bound without the extra section suggesting that either 1) the addition was a later afterthought and that Scheibe added the remark when re-evaluating the work; or 2) that the insertion had been lost before the binding but after the transcription had been made – this possibility, however, does not seem likely. The printed text included the additional section, but unfortunately was not dated; it must, though, have been published around 1774–76, supporting the assumption that it was not added until this event.[25] The general framework of the 'Duetto & Coro' and the motifs are clearly based on an early work, *Den døende Jesus*, a cantata from 1762 (see Table 1).

The transcription carries the signature of Ludvig Fabritius de Tengnagel who at some stage owned the manuscript.[26] His father Conrad Fabritius Tengnagel was an active member of The Royal Musical Academy and on several occasions supported performances of musical works economically; the transcription of Scheibe's cantata might have been made for this occasion for which Tengnagel was the entrepreneur. Since the work now included an extra movement, new orchestral parts or an insertion must have been produced. It should be emphasized that the trumpets and timpani, which were *ad libitum* in Scheibe's ink fair copy, have been left out entirely in the transcription of the score, except in the 'Duetto & Coro' movement – a rather curious detail, as it is unlikely that they would only have been employed in that movement. Though Ewald most likely wrote the text to the 'Duetto & Coro' section he does not seem to have approved it since it does not appear in his collected works of 1780. The *Passion Cantata* was performed for the last time in 1784 at The Royal Musical Academy.[27]

Many years later Johan Henrik Tauber recalled attending a concert in a speech he gave in connection with the employment of a new cantor in Roskilde Latin School:

> In my thoughts I am moved back to the recollection of the stimulating respite so often in my academic years to be tuned to precious emotions by listening to the most excellent passion concert on Raadhuus-Stræde on Ewald's powerful *Passion Cantata*. Such a nourishment for the soul has never since that time been offered me.[28]

There is no doubt that the cantata was popular and fitted well into The Musical Society's tradition of performing passion music during Lent. It is also clear that Scheibe's works fell into oblivion not long after his death in 1776 with the recently established Royal Musical Academy focusing on new trends in music.

Brief remarks concerning performance practice issues

It is evident from his introductions and other writings that Scheibe was very particular and demanding in the performance of his works: dynamics should be followed; the performers should be aware of the distinction between recitation and declamation; the singers should use embellishments with care; the expression of the text should be examined carefully; and the realization of the continuo part (in respect of which he recommends the reader to consult 'Berliner Bach') should be observed carefully.[29] For issues concerning the editing of the work and the interpretation of Scheibe's notational practice, see Variant Readings and Editorial Emendations.

Recitation and declamation

Scheibe divides vocal music into two categories 'Die singende Rede' (singing speech) consisting of 'Arioso', 'Deklamation' and 'Recitativ', and a second group, 'Das eigentliche Singen' (the actual singing), consisting of 'Arioso', 'Aria', 'Oden', 'Lieder', and 'Choräle'. He argues in favour of a clear distinction between recitation and declamation: recitation may be defined as 'a close ['schön'] imitation of an indifferent speech using certain musical notes', that is 'a speech without any particular feeling, since it does not concern the speaker himself'. Declamation, on the other hand, is defined as 'a close ['schön'] imitation of an emotional speech using certain musical notes', that is 'an emotional speech, a speech delivered with emotion, since it concerns the speaker himself'.[30] Recitation is only found in recitatives whereas declamation is found in recitatives as well as in arias (even in instru-

24 *Kiøbenhavns Adresse-Contoirs Efterretninger*, 24–3–1769.
25 See *Critical Commentary*, *Description of Sources*, Sources **B** and **G**.
26 Ibid., Source **B**.
27 The text was also published for this concert. See *Critical Commentary*, *Description of Sources*, Source **I**.

28 Johan Henrik Tauber, 'Sang og Tegning, som Forædlelses Midler for unge Mennesker i Almindelighed, og for den studerende Ungdom i Særdeleshed', *Maanedskriftet Iris*, 2 (October, 1792), p. 24; briefly mentioned in Ravn, *Festskrift*, p. 63.
29 See Scheibe's introd. to *Ariadne*, mentioning e.g. 'Berliner Bach', that is C.Ph.E. Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1759); see also 'Abhandlung über das Recitativ', pp. 209–68; 'Fortsetzung der Abhandlung', pp. 1–41; *Der Critische Musikus*, pp. 733–50; and his *Schreiben an die Herren Verfasser der neuen periodischen Schrift, die in Sorøe… zur Aufnahme und Verbesserung der schönen Wissenschaften und der dänischen Sprache heraus kommt* (Copenhagen, 1765).
30 Scheibe, 'Fortsetzung der Abhandlung übers Recitativ', p. 2: 'eine schöne Nachahmung einer gleichgültigen Reden durch bestimmte musikalische Töne …einer Rede ohne besondere Empfindung, weil sie den Redenden selbst nicht eigentlich interessieret', and 'eine schöne Nachahmung einer empfindungsvollen Rede durch bestimmte musikalische Töne …einer empfindungsvollen Rede, einer Rede mit Empfindung, weil sie den Redenden selbst interessieret'.

Source A	Source B	Source C	Source D
1. Adagio lamento	1. Adagio lamento	Motette, Adagio lamento (98–115)	
2. Arioso, Affettuoso	2. Arioso, Affettuoso	Arioso, Affettuoso (116–23)	
3. Accompagnato	3. Accompagnato		
4. Aria, Poco adagio e languido	4. Aria, Poco adagio e languido	Aria, Poco adagio e languido (78–83)	
5. Recitativo	5. Recitativo		
6. Aria, Poco allegro	6. Aria, Poco allegro	Aria (53–64)	
7. Recitativo	7. Recitativo		
8. Coro, Adagio e lagrimoso	8. Coro, Adagio e lagrimoso	Adagio e lagrimoso (84–96)	
9. Coro, Andante	9. Coro, Andante	Coro, Andante (147–55)	
10. Aria, Andante affettuoso	10. Aria, Andante affettuoso	Arioso, Affettuoso (156–58)	
11. Accompagnato	11. Accompagnato		
12. Aria, Andante ed affettuoso	12. Aria, Andante ed affettuoso		
13. Accompagnato	13. Accompagnato		
	13a. Duetto & Coro		Aria Duetto (58–68)
14. Aria, Andante e moderato	14. Aria, Andante e moderato		
15. Recitativo	15. Recitativo		
16. Arioso, Affettuoso	16. Arioso, Affettuoso		
17. Accompagnato, pomposo	17. Accompagnato, pomposo		
18. Coro, Larghetto pomposo	18. Coro, Larghetto pomposo		
19. Arioso, Affettuoso	19. Arioso, Affettuoso	Arioso, Affettuoso (188–92)	

Table 1:
Movements of the *Passion Cantata* ('Our harp has become sorrow') based on other works[31]

mental music). The tempo of recitatives is faster and they are to be recited more freely as opposed to movements in which declamation occurs – these are to be performed slower, with fire, more emotional, and performed in time and are 'der größten Genauigkeit abgemessener' (assigned the greatest accuracy) – that is, apparently performed without rubato.[32] Thus some of the recitatives should be performed without feelings as if the singer is merely relating and explaining a situation. On the other hand, if the singer is reflecting the emotions and temperament of the character then that is to be defined as declamation and hence sung with feeling. The same applies to the arias and the 'accompagnato' sections which are recitatives with orchestral accompaniment.

Orchestral forces

Unfortunately not much information has survived as to the size of the orchestra that was brought together for the Lent concerts at The Musical Society. The number of musicians playing woodwind instruments (two flutes, two oboes), brass (two horns, three trumpets), and timpani parts is straightforward. It is not clear, however, whether a bassoon would have played in the continuo-group though that would seem likely as there was no lack of bassoon players in Copenhagen at that time. The number of string players participating in the *Passion Cantata* of 1768 is not clear. However, the surviving performance material for *Sørge-Cantate ved Christi Grav*, which was performed the following year together with the *Passion Cantata*, gives an indication of the size of the orchestra.[33] The set consists of twenty-two instrumental parts: six first and second violins, two violas, three bass parts (that is, presumably two cellos and one double bass) and a figured bass part besides the usual woodwind, brass, and timpani parts. It is reasonable to assume that the strings would have had one part each to read from. First of all, it is clear from the orchestral material that at least the concertmaster and the head of the second violin group had their own parts.[34] Secondly, in 1772 a full size orchestra in Copenhagen, able to perform all sorts of theatre music, was believed to have twenty-four members, that is including around twelve to fourteen string players in all, which agrees with the number of surviving parts.[35] This also agrees with Scheibe who advocates the size of the ideal orchestra to be around 23–26 members.[36] The orchestral material of the *Sørge-Cantate* includes merely one figured bass part, indicating that only a single keyboard instrument (most likely a harpsichord) would have been included for the performance.

It should be noted that Scheibe has included two oboi d'amore. He started writing the score and added the first oboe d'amore on

31 Source **A**: *Passion Cantata*, autograph (1768); Source **B**: *Passion Cantata*, transcription (1774–76); Source **C**: *Sørgesange*, transcription (1766); and Source **D**: *Den døende Jesus*, autograph (1762). For further descriptions, see *Critical Commentary*, *Description of Sources*.

32 Scheibe, *Ariadne* (1765), introd.

33 *DK-Kk*, Gieddes Samling XI, 25, mu6406.1560.

34 Cf. *DK-Kk*, Gieddes Samling, XI, 25, vl.1 (c) and vl.2 (c).

35 Ravn, *Festskrift*, p. 83.

36 See John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650–1815* (Oxford, 2004), p. 322; see also p. 355 including an ink drawing showing the placement and seating of an orchestra in Leipzig around 1746, which Scheibe certainly must have known. See Hauge, 'Johann Adolph Scheibe', p. 333.

the bottom stave on the first page of the movement (the second oboe is *tacet*). He also added the remark, 'oboi d'amore oblig.', and then 'pro lubitu': The use of the oboi d'amore was a later reflection and though obligato also *ad libitum*. There has been some discussion as to whether the oboe d'amore might be the same as the oboe grande; however, for Scheibe they were so, for in the twelfth movement he clearly uses the term oboe grande and oboe d'amore interchangeably.[37] Their tuning was in A which is also apparent in the ink fair copy and transcription. However, there is a curious remark in the choir section of the previous movement where Scheibe has noted that 'Oboi NB tiefe hoboen aus G transponiert. [unreadable] aus C', perhaps an indication that the musicians should change their oboes after the section. The employment of the oboe grande or d'amore seems somewhat conservative but it was, nevertheless, often used in church cantatas and is found not only in works by J.S. Bach but also in those of H.C. Graun and G.Ph. Telemann whose music Scheibe esteemed highly.

The trumpets (two clarini and one principale) and timpani parts were *ad libitum* which was a common practice; one often finds works from around that time that circulated both with and without trumpet and drum parts.[38] It has not been possible on the basis of Scheibe's ink fair copy to ascertain whether the trumpets and timpani were part of the original concept of the work or whether they were an afterthought.

Vocal forces

The vocal ranges of the parts are (some notes outside the indicated range do occur): *ca. c′–b♭″* in canto 1; *ca. d′–e♭″* in canto 2; *ca. c–b♭′* in tenor; and *ca. B♭–e′* in basso (though it does use a *G* in one instance). On the size of the choir Scheibe mentions in 1745 that 'if at all possible the vocal parts should be more than one to a part, otherwise it will not appear as a choir' revealing that around that time it was certainly difficult to establish a well functioning choir.[39] It had not become easier at the end of the century. Of the vocal soloists, only one was female: Johanne Sofie Bergmann. However, it is clear that she was a second choice and that initially Scheibe had only men singers in his mind. These would have sung the parts using falsetto which was not unusual, as Scheibe implies when discussing the range of the upper parts ('Diskantstimmen') to which a composer should adhere.[40] Scheibe is very cautious about the use of embellishments, especially those of singers. He does not condemn employing them but pleads with the performers to be careful not to ruin the emotion and temperament of the work.[41] Apparently he preferred to dictate where and which ornaments to use, for in Bergmann's vocal part for the *Sørge-Cantate* he has added numerous embellishments both in ink and in pencil.[42]

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37 Bruce Haynes, *The Eloquent Oboe, A History of the Hautboy from 1640 to 1760* (Oxford, 2010), pp. 367–78; see Source **A**, p. 78, and present edition, p. 84.
38 See Spitzer and Zaslaw, *The Birth of the Orchestra*, pp. 311, 336.

39 Quot. from Ravn, *Festskrift*, p. 84.
40 Scheibe, 'Fortsetzung der Abhandlung übers Recitativ', p. 15.
41 See, in particular, Scheibe, *Ariadne*, introd., and his *Schreiben an die Herren Verfasser*, pp. 40–41.
42 *DK-Kk*, Gieddes Samling XI, 25, canto 1 (solo).

TEKST[1]

DEN FØRSTE AFDEELING

1. **Chor**
Vor Harpe er bleven til Sorrig, og vor
Orgel til grædendes Lyd.

2. **Arioso**
I Kedrons stille Dale
Er hørt en rædsom Tale;
Thi HErrens Hellige
Er falden. –

Chor
Ach! – HErrens Hellige er falden.

3. **[Accompagnato]**
Guds Vredes Straaler brænder over Horeb;
Og Soelen skiuler sig for HErrens Ild! –
Flye! – flye o Jord! –
Lad Chaos skiule dig for Hævnens Domme! –
Opirred Almagt! – Flyer I Verdner! –
Men stille Skræk omspænder al Naturen;
Thi Dødens Engel staaer for HErrens Ansigt,
Og see, hans Sværd er alt strakt ud til Mord. –
Gud! – Hvem? – men Siælen svimler –
Skal Verdner døe? – skal Aander slettes ud? –

4. **Aria**
Græder I, som boe paa Jorden! –
Taarer dæmper Hævnens Torden! –
Skabning frels din Skabere! –
Thi mod Ham allene brøler
Almagt Vredens Torden ud. –
Men af Skiønsomhed og Glæde,
Vil jeg evig evig græde
Hos min Siæls Forløsere,
Naar mit trygge Hierte føler,
At min Synd fordømte Gud. –

5. **[Recitativo]**
Jeg seer Ham. – Gud! – og denne er min Skaber! –
Og Ham, som bød, at Verdner blev af Intet! –
Og Ham, som Myriader tiene! –
Hist gaaer Han som den groveste Misdæder
Forhaanet, blodig, fuld af Strimer,

1 Tekst gengivet efter kilde **E**, dog er teksten i Appendiks 1 fra kilde **G**.

TEXT[1]

PART ONE

1. **Coro**
Our harp has become sorrow, and our
Organ the sound of the weeping.

2. **Arioso**
In Chedron's calm valleys
A frightful speech is heard,
For the Lord's saint
Is fallen. –

Coro
Alas! – The Lord's saint is fallen.

3. **[Accompagnato]**
The beams of God's wrath burn upon Horeb,
And the sun is hiding from the Lord's fire! –
Flee! – flee, ah Earth! –
Let Chaos hide you from judgements of vengeance! –
Goaded omnipotence! – flee Ye worlds! –
But calm fear embraces all nature,
For death's angel stands before the Lord's face
And behold: his sword is fully outstretched for murder. –
God! – who? – but the soul is dizzy –
Shall the worlds die? – shall the spirits be annihilated? –

4. **Aria**
Thou, weep who live on Earth! –
Tears, curb vengeance's thunder! –
Creature, save your creator! –
For against Him, only the
Wrath of omnipotence roars aloud the thunder. –
But judiciously and joyful,
I will forever, ever weep
At my soul's Deliverer,
When my safe heart feels
That God condemned my sin. –

5. **[Recitativo]**
I see Him. – God! – and He is my Creator!
And He who ruled that worlds became of nothing! –
And He, who myriads serve! –
Yonder goes He as the worst malefactor,
Derided, bloody, full of streaks,

1 Text as in Source **E**; however, the text in Appendix 1 is as in Source **G**.

Nedtrykt af et vanæret Træe. –
Af Støvets Børn og af en Orm fordømt,
Opløfter Han sit matte Øye
Forgiæves, for at frelses fra det Høye. –
Skræk skiuler Jehovah. – Og Synd og Dom
Omspænde Skaberen. –

6. **Aria**
Hvo kan bestaae for en almægtig Vrede
Og knuses ey, naar HErrens Torden slaaer? –
Hvor skal vor Siæl om Skiul og Frelse lede,
Naar ved Hans Vink en Soele=Kreds forgaaer?
Da stoed Immanuel, Retfærdigheds Forsoner. –
Guddommelige Helt, hvo var saa stor, som du? –

Chor
Du som i bitter Harm nedstyrter Lysets Throner,
See til vor Frelsere, vor Klippe staaer endnu.

7. **[Recitativo]**
Forhænget revner, og en hellig Flamme
Igiennemtrænger det rædsomme Mørke. –
En stille Majestæt omringer Golgatha. –
Han døer. – Og al Naturen bæver,
Og Herrens Rædsel hviler over Jorden,
Og Slangen daaner i sin mørke Huule. –
Nu seer Han kiærlig ned til sine Fiender,
Og salig Glæde tindrer af Hans Øye,
At Han har frelst dem ved sin egen Pine. –
Glad raaber Han: Det er fuldbragt! –
Nu bøyer Han sig ned. – Nu døer Han. –

8. **Chor**
O stille Skræk! – Guds Rædsel! – Hiertet standser. –
Væmodig Smerte qvæler alle Sandser. –
Forgiæves at vi op mod Korset seer! –
Uskyldigste! – vor Trøst! – Du er ey meer. –
Lad bittre Taarer blende vores Øye! –
Fortiente Smerter døve Sands og Siæl. –
Vor – Gud! – vor Fryd! – hvad kan os nu fornøye? –
Vor Frelser – ach! – vor Glæde – ach! – Farvel.

DEN ANDEN AFDEELING

9. **Chor**
De skal udbrede din store Godheds Ihukommelse, og
synge med Fryd om din Retfærdighed.

10. **Arioso**
Han fandtes ene værdig,
At agtes for retfærdig, –
Han faldt foruden Synd
I Graven. –

Depressed by a disgraced tree. –
Condemned by mortals and by a worm,
He elevates his tired eye
In vain to be saved by the high. –
Fear hides Jehovah. – And sin and judgement
Embrace the Creator. –

6. **Aria**
Who can endure an almighty rage
And is not crushed when the Lord's thunder strikes? –
Where shall our soul seek shelter and salvation
When a planet orbit perishes at His hint?
Then Immanuel, redeemer of justice, stood. –
Divine hero, who was so great as you? –

Coro
You, who in bitter indignation, crash the thrones of light,
See to our Saviour, our rock still stands.

7. **[Recitativo]**
The curtain tears and a sacred flame
Penetrates the dreadful darkness. –
A calm, exalted dignity surrounds Golgotha. –
He dies. – And all nature trembles,
And the Lord's fright rests upon Earth,
And the snake swoons in its dark cave. –
Now He looks down affectionately at his enemies,
And blessed joy twinkles from his eyes
That He has saved them by his own pain. –
Glad He shouts: it is finished! –
Now He bends down. – Now He dies. –

8. **Coro**
O, calm fear! – God's fright! – the heart stops. –
Wistful pain strangles all senses. –
It is in vain that we look up at the cross! –
Thou most innocent! – our comfort! – you are no more. –
Let bitter tears blind our eyes! –
Deserved pain sedates sense and soul. –
Our – God! – our delight! – what may please us now? –
Our Saviour – Ah! – our happiness – ah! – farewell.

PART TWO

9. **Coro**
They shall propagate the remembrance of your great charity and
Sing with joy about your righteousness.

10. **Arioso**
He alone was found worthy
To be honoured for being just, –
He fell without sin
Into the grave. –

Chor
Han faldt foruden Synd i Graven.

11. [Accompagnato]
Jeg saae: og Mørkets grumme Kiæmpe
Igiennemløb med et forvirret Øye,
De sorte Rulder, hvori Satan skriver
Den mindste Synd, som Adams Børn begaae.
Og Vredes Straaler skiød fra Kiæmpens Øye. –
Saa skar han rasende med Tænder
Og raabte høyt og bandede fortvivled
Ham, som frembragte Himmelen og Jorden,
Og raabte atter med en gruelig Røst:
Han er her ey – Han er foruden Synd! –
Og Helvede gav Gienlyd af hans Røst:
Og i Afgrunden hørtes mange Stemmer,
Som skreg: Gud=Mennesket er uden Synd! –
Da svarte Cherubs Chor i glade Toner:
Hallelujah! – Du Menneskets Forsoner! –
Og Du, som er befundet uden Synd! –

Chor
Hallelujah! – Du Menneskets Forsoner! –
Og Du, som er befundet uden Synd! –
Hallelujah! –

12. Aria
Slaae Cithar, slaae i sagte Toner,
Og syng om Menneskets Forsoner,
Og om det rene Offerlam! –
Opløft dit taareblendte Øye,
Og see, hvorledes i det Høye
Retfærdighed omfavner Ham! –

Chor
Slaaer Harper, slaaer i høye Toner,
Og synger om vor Synds Forsoner,
Og om det reene Offerlam! –

13. [Accompagnato]
Langt under Chaos er de mørke Huuler
Hvor Synd fortvivled skiuler sig i Plager,
For Himmelen og for Algodheds Straaler. –
Her boer den stolte, fordum Lysets Kiæmpe –
Og Satan og den grumme Moloch,
Og Millioner styrtede Rebeller
Omkastes her blandt Svovel=Havets Bølger. –
Derhen, I Adams Børn! – Retfærdigheden kalder. –
Fornam I ey den Røst i Moders Liv,
Som raabte: bort, til de Fordømte! –
Saa tordnede den store Vredes Engel. –
Men Godhed svarede mod Vreden.
Og Naadens Straaler skiulte Jorden –
Og Vreden stred med Naadens Fyrste,

Coro
He fell without sin into the grave.

11. [Accompagnato]
I beheld: and the grim giant of darkness
Browsed with a bewildered eye
The black rolls in which Satan writes
The slightest sin, which Adam's children commit.
And the beams of wrath shot from the giant's eye. –
Then he ground his teeth with rage
And yelled aloud and cursed in despair
He who created Heaven and Earth
And yelled again with a horrible voice:
He is not here – he is without sin! –
And hell resounded with his voice:
And in the abyss many voices were heard
Which cried: God-man is without sin! –
Then the Cherub chorus answered in joyful notes:
Hallelujah! – You, the Redeemer of man! –
And You, who are without sin! –

Coro
Hallelujah! – You the Redeemer of man! –
And You, who are without sin! –
Hallelujah! –

12. Aria
Play cithara, play soft notes,
And sing about man's Redeemer,
And about the pure sacrificial lamb! –
Raise your tear-blinded eye
And see how up on high
Righteousness embraces Him! –

Coro
Play harps, play in high notes
And sing about our Redeemer of sins
And about the pure sacrificial lamb! –

13. [Accompagnato]
Deep underneath chaos are the dark caves
Where sin in despair hides in plagues
For Heaven and for all beams of charity. –
Here lives the proud, former giant of light –
And Satan and the grim Moloch,
And millions of fallen rebels
Are thrown about, here among the waves of the sulphur sea. –
To there, you children of Adam! – righteousness is calling. –
Did you not sense the voice in mother's womb which yelled:
Off to the damned! –
Then thundered the great angel of wrath. –
But charity answered against wrath.
And the beams of mercy hid Earth –
And wrath struggled with the prince of mercy,

Og, ach! vor Helt var saaret! – Ach Han døde! –
Men frygt dig ey! – thi Seyer=Fanen flyver. –
Hør Myriaderne, som raabe:
Triumpf! – Han vandt! – Frygt ikke Vredens Torden!
Triumpf! – Triumpf! – og Fred paa Jorden.

Chor
Triumpf! – Triumpf! – og Fred paa Jorden.

DEN TREDIE AFDEELING

14. Aria
O Graad, du Glædens tause Tolk,
Prent Saligheder i mit Øye!
Raab Taare: Frelse fra det Høye! –
Og Støvets Børn er HErrens Folk! –
Naar Hævnens Torden=Flammer brænder,
Da er jeg tryg i JEsu Hænder,
Og hører ey den Piintes Graad.
Trods! – vil jeg ned mod Satan raabe,
Hvad Seyer har du nu at haabe? –
Og Trods, o Død! – Hvor er din Braad? –
O Graad, du Glædens tause Tolk,
Prent Saligheder i mit Øye!
Raab Taare: Frelse fra det Høye! –
Og Støvets Børn er HErrens Folk! –

15. [Recitativo]
Men Himlen taug, – Seraphen selv holdt inde,
At tordne ned mod Dybet. –
Og Asaphs Chor og Citherne var stille. –
Thi Eliel, som synger HErrens Sange,
Og taler om de underlige Ting,
Og om det Høye og det Dybe,
Og det som ingen Skabning fatter,
Og Gabriel, den store Glædes Engel,
Stoed op for Herren med de gyldne Harper. –
Da svarede den stærke Aand og sang:
Hvo fatter Lammets Godhed? –
Og at den Evige var død for Støvet –
At Helligheden bar paa Verdens Synder –
Og at den Faldne reyste sig igien? –
Men Glædens Engel og de glade Aander
Opfylder Himlene med Lammets Roes. –
Og Jorden skingrede af Lammets Roes. –
I Dybet selv udbrøltes Lammets Roes.

16. Arioso
Lad Himlene fornemme
Den Frelstes glade Stemme! –
Og mærker Støvets Sang
Om Lammet! –

And, alas! our hero was wounded! – alas he died! –
But fear not! – for the banner of victory is flying. –
Hear the myriads which cry:
Triumph! – He won! – fear not the thunder of wrath!
Triumph! – Triumph! – and peace on Earth.

Coro
Triumph! – Triumph! – and peace on Earth.

PART THREE

14. Aria
Oh weeping, you silent interpreter of joy,
Print bliss in my eye!
Cry, tear: salvation from the high! –
And the mortals are the Lord's people! –
When the thunder flames of vengeance burn,
Then I am safe in Jesus' hands
And do not hear the weeping of the tormented.
Defiance! – I will cry down to Satan:
What victory do you now hope for? –
And defiance, oh death! – where is your sting? –
Oh weeping, you silent interpreter of joy,
Print bliss in my eye!
Cry tear: salvation from the high! –
And the mortals are the Lord's people! –

15. [Recitativo]
But Heaven was silent, – even the seraphs ceased
To thunder down against the deep. –
And Asaph's chorus and the citharas were silent. –
For Eliel, who sings the songs of the Lord
And speaks about the wonderful things
And about the high and the low
And that which no creature comprehends
And Gabriel, the angel of great joy,
Stood in front of the Lord with the golden harps. –
Then the strong spirit answered and sang:
Who understands the charity of the lamb? –
And that the Eternal died for Earth –
That the holiness carried the sins of the world –
And the fallen stood up again? –
But the angel of charity and the joyous spirits
Fill the Heavens with the praise of the lamb. –
And Earth shrilled at the praise of the lamb. –
Even in the deep, the praise of the lamb was proclaimed.

16. Arioso
Let the Heavens sense
The joyful voice of the saved! –
And feels the song of Earth
About the lamb! –

Chor
Og! – mærker Støvets Sang om Lammet! –

17. [**Accompagnato**]
Stor var Han – fød af Evigheders Fader. –
Selv evig – Først blandt alle Aander. –
Han skabte Seraphim og Himlens Kiæmper;
Og Han nedstyrtede de stolte Fyrster;
Og Han fremkaldte Chaos af sit Intet;
Og Han befæstede den store Himmel,
Og dannede de stolte Bølger,
Og Jorden, og alt det, som er paa Jorden: –
Da saae Han fra sin Throne, for at kiende,
Om Alting stoed i samme gode Orden? –
Og Alting stoed. – Kuns Mennesket var falden
Og værdigt, at udslettes blandt det Skabte. –
Da bar den Stærke Medynk med sin Skabning,
Og Han som ene kunde frelse,
Steg ned til Støvet fra sin Throne. –
Men Cithar tie! – hvor er de høye Toner,
Som siger Verdner: Gud var min Forsoner?
Hvem synger værdigt om Hans Blod? –

18. **Chor**
Naar Himle flye din Røst, naar Verdner skiule sig,
Naar Vreden taler og naar Almagts Torden brøler,
Da er det Verdners Skræk, men ingen Skræk for mig,
Som, Frelsere, da først din fulde Frelse føler. –
Guddommelige Helt, da vil jeg evig priise. –
Min Sang skal, Cherubs lig, opfylde Himlene. –
Lov skee den Evige, den Stærke, den Alviise!
Og evig Tak den Gud, som frelste Syndere!

19. **Arioso**
Bliv Taare ved at trille! –
Men du min Cithar – Stille! –
Lad Hiertet roelig føle
Sin Frelse. –

Chor
Lad Hiertet roelig føle sin Frelse! –

APPENDIKS 1 (INDLÆG MELLEM NR. 13 OG 14)

Duetto, 'En troende Siel og en Engel'
Troende Siel:
Triumpf? – Men, ak! den dyrekiøbes!
Græd Øie, Blod! – Begræd min Ven!
Engel:
Græd ei! din Helt brød Dødens Lænker,
Har overvundet Satans Magt.
Troende Siel:
Jeg ved Hans Død da Seir har vundet?

Coro
And! – feels the song of Earth about the lamb! –

17. [**Accompagnato**]
He was mighty – born by Father of eternities. –
Himself eternal – first among all spirits. –
He created Seraphim and the giants of Heaven;
And he crashed the proud princes;
And he caused chaos from his void;
And he fortified the great Heaven,
And formed the proud waves,
And Earth and all that which is on Earth: –
Then he viewed from his throne so as to know
If everything was in the same good order? –
And everything stood. – Only man was fallen
And worthy of annihilation among the created. –
Then the Strong felt pity for his creature,
And he, who alone could save,
Descended to Earth from his throne. –
But cithara, be silent! where are the loud notes
Which say Ye Worlds: God was my Redeemer?
Who sings worthy about his blood? –

18. **Coro**
When Heavens flee your voice, when worlds hide,
When wrath speaks and when thunder of omnipotence roars,
Then it is the fear of the worlds but no fear for me,
Who, Saviour, first then feels the whole salvation. –
Divine hero, then I will eternally praise. –
My song shall, as the cherub's, fill the Heavens. –
Praised be the eternal, the strong, the omniscient!
And eternally thank to that God, who saved the sinners!

19. **Arioso**
Tear, continue to trickle! –
But you, my cithara, silent! –
Let the heart calmly feel
Its salvation. –

Coro
Let the heart calmly feel its salvation! –

APPENDIX 1 (INSERTION BETWEEN NOS. 13 AND 14)

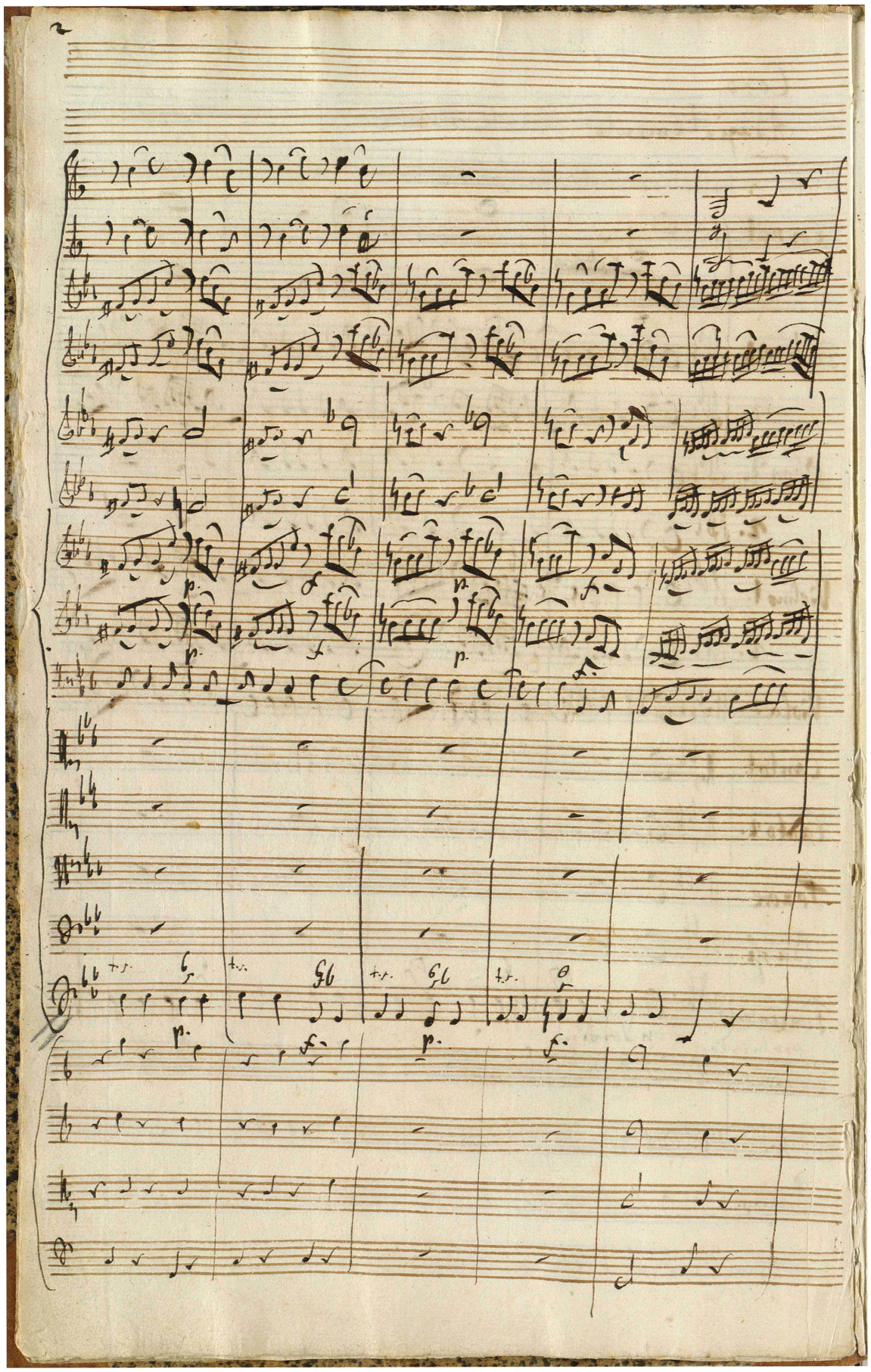
Duetto, 'A faithful soul and an angel'
Faithful soul:
Triumph? but, alas! it is dearly earned!
Cry, eye, blood! – bewail my friend!
Angel:
Do not weep! your hero broke the chains of death,
Has overcome Satan's power.
Faithful soul:
If so, have I won victory by his death?

Engel:
Han selv har knuset Slangens Hoved.
Troende Siel:
Saa er Hans Lidelse fuldbragt? –
Engel:
Nu er Hans Lidelse fuldbragt! –
Begge:
Og Englene besynge Hans Triumpf.
Engel:
Han Mørkheds Fyrste bandt med Lænker,
og vi, vi ere blevne Brødre.
Troende Siel:
En himmelsk Fryd min Siel opfylder!
O! Lam! Dit Blod min Gield betalte!
Begge:
Velsignet Jorden er! – – Helved skielver!
Og Himlene besynge den Triumpf!

Coro
Triumpf! Triumpf! – og Fred paa Jorden!

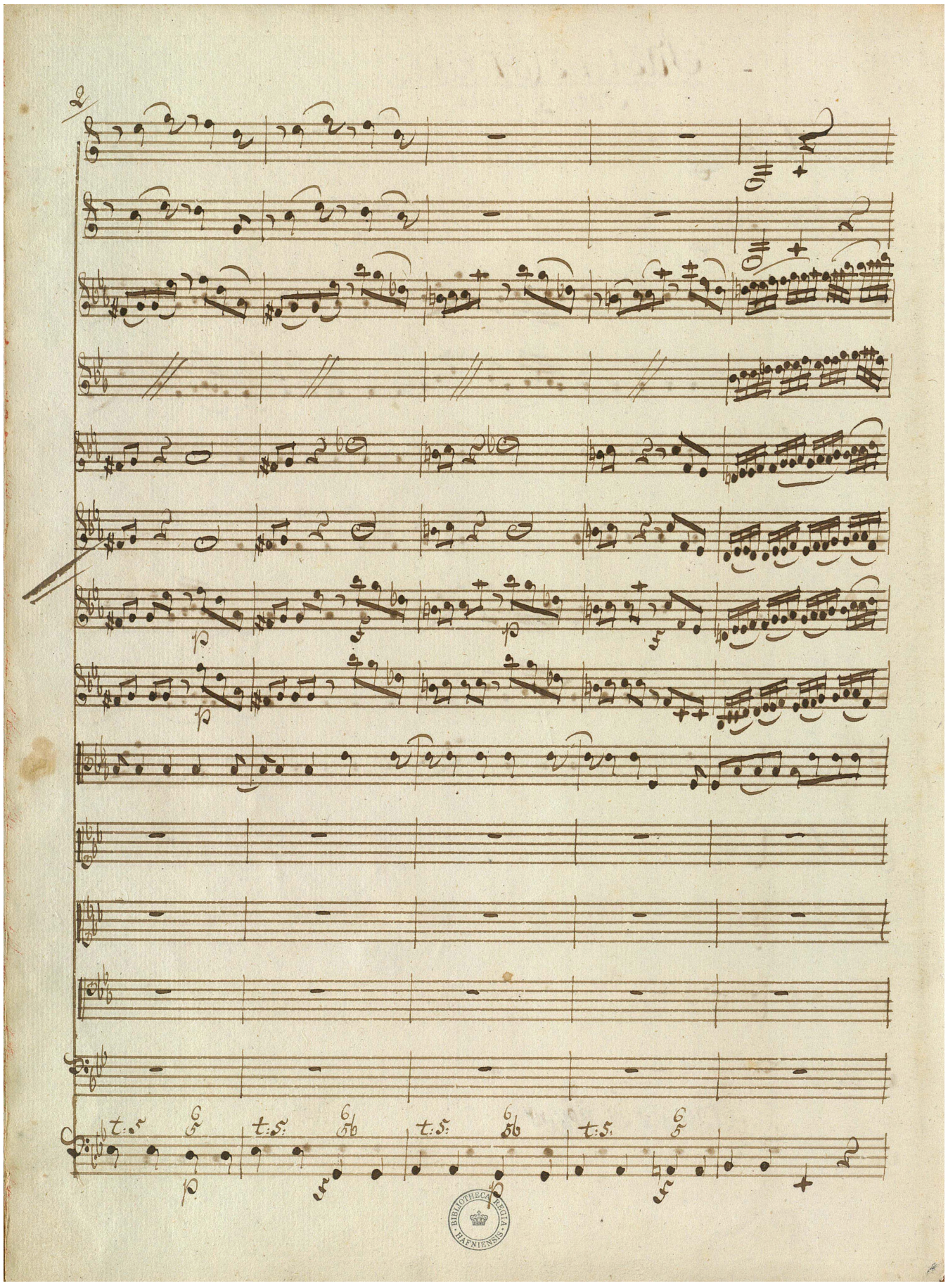
Angel:
He himself has crushed the snake's head.
Faithful soul:
So his suffering is consummated? –
Angel:
Now his suffering is consummated! –
Both:
And the angels praise his triumph.
Angel:
He tied the prince of darkness with chains
And we, we have become brothers.
Faithful soul:
A heavenly joy fills my soul!
Oh! Lamb! – your blood paid my debts!
Both:
Blessed be the Earth! – – Hell is trembling!
And the Heavens praise the triumph!

Coro
Triumph! triumph! – and peace on Earth!



Kilde **A** (autograf renskrift), s. 2, t. 5–9: i forhold til en moderne praksis virker Scheibes buesætning noget inkonsekvent, idet noderne i nogle passager er bundet sammen to og to, mens de i andre er bundet sammen fire og fire; derudover er nogle buer noteret som bølgelinjer. I nærværende udgave er disse normaliseret, således at bølgelinjen er fortolket som par, oftest to og to. Nogle gange har det også været nødvendigt at "oversætte" buer over fire noder som to par.

Source **A** (autograph ink fair copy), p. 2, bb. 5–9: from a modern point of view, Scheibe's slurring practice seems somewhat inconsistent as some passages are slurred two and two while others are in four in addition to the wavy slurs. In the present edition these have been normalized so that the wavy slurs are interpreted as pairs, most often in twos; sometimes it has been necessary to 'translate' the slurs in four in pairs of two as well.



Kilde **B** (transskription, blækmanuskript), s. 2, t. 5–9: en sammenligning mellem kilderne **A** og **B** viser en noget upræcis gengivelse af Scheibes buer. Ofte er det den øverste stemme (fløjten), som er mest nøjagtig, når det gælder buer, mens det er førsteviolinen, når det gælder dynamik. Det er tydeligt, at buer og dynamik var mindre vigtige for kopisten.

Source **B** (transcript, ink manuscript), p. 2, bb. 5–9: a collation between Sources **A** and **B** reveals a rather slack copying of Scheibe's slurs. Often it is the top part (flute) which is most conscientiously copied in terms of slurring and the first violin in terms of dynamics. It is evident that slurring and dynamics were of secondary importance to the copyist.

Passions-Cantata

som

i Fasten opføres

af

Det Musicaliske Selskab

paa

Bryggernes Laugs-Huus.

Poesien er af Johannes Ewald

og Musiken af Hr. Capelmester Schetbe.

Kiøbenhavn, 1768.

Trykt hos Hans Jensen Graae.

B.U.H.

Kilde **E** (tekst), titelside: hæftet blev udgivet i 1768 i forbindelse med førsteopførelsen i Det Musikalske Selskab. Værket blev også opført de følgende år, og teksten genudgivet. Først omkring 1774–76 blev "Duetto & Coro" (Appendiks 1) medtaget i hæfterne, hvilket tyder på, at satsen var en senere tilføjelse.

Source **E** (text), title page: the pamphlet was printed in 1768 for the first performance at The Musical Society. The work was also performed in subsequent years, when the text was reissued. It was not until around 1774–76 that the 'Duetto & Coro' movement (Appendix 1) was included in the pamphlets, suggesting that the section was a later addition.

BESÆTNING · ORCHESTRA

2 clarini (E♭)
1 principale (E♭)
timpani (E♭)
} pro lubitu

2 corni in E♭

2 flauti traversi

2 oboi e oboi d'amore

violini

viole

canto solo

tenore solo

basso solo

coro

fondamento

PARTE PRIMA

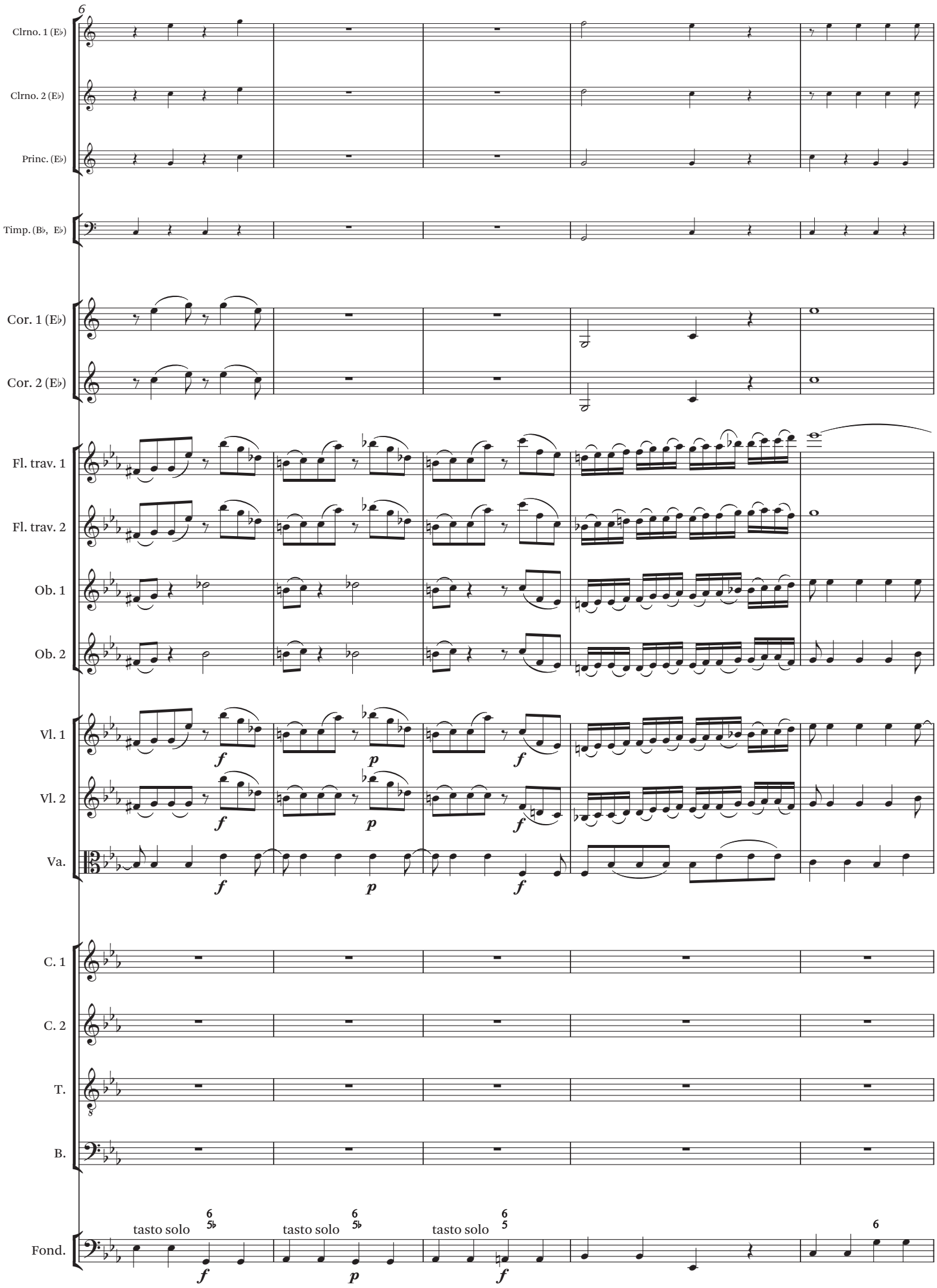
1. Coro

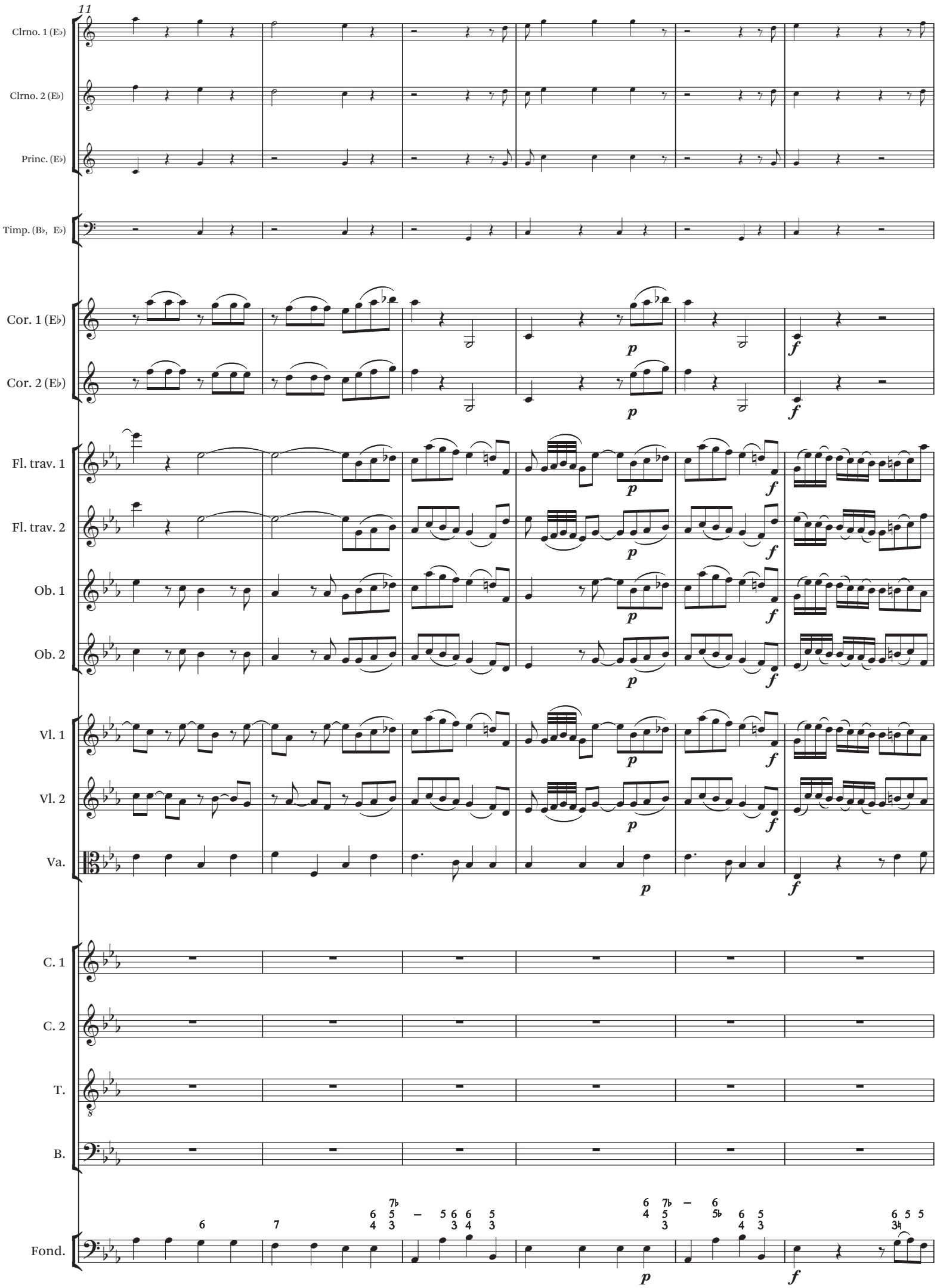
Adagio lamento

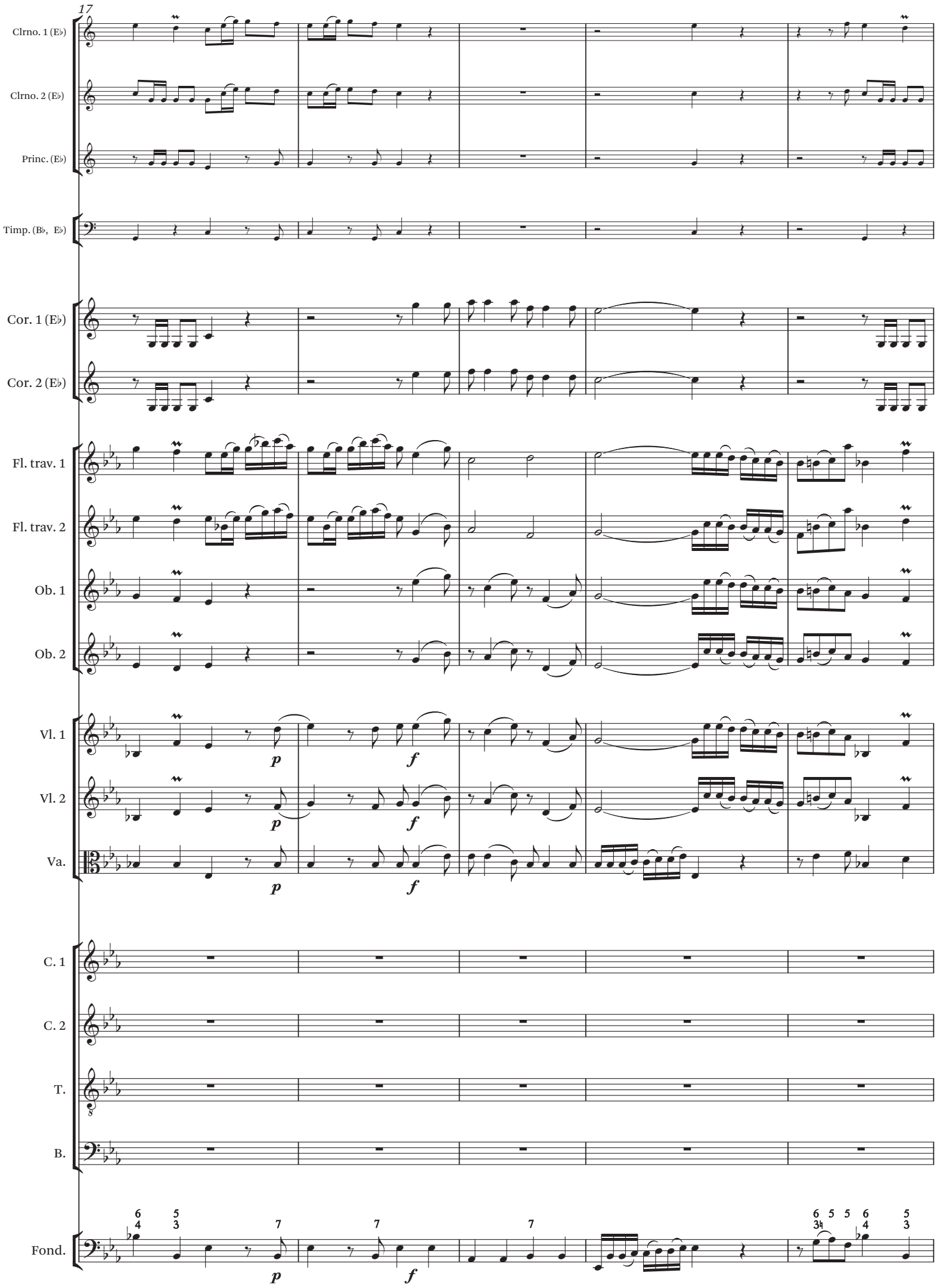
tutti stromenti con sordini

Clarino 1 (E♭)
Clarino 2 (E♭)
Principale (E♭)
Timpani (B♭, E♭)
Corno 1 (E♭)
Corno 2 (E♭)
Flauto traverso 1
Flauto traverso 2
Oboe 1
Oboe 2
Violino 1
Violino 2
Viola
Canto 1
Canto 2
Tenore
Basso
Fondamento

tasto solo


6
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
C. 2
T.
B.
Fond.
tasto solo
tasto solo
tasto solo


11
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
C. 2
T.
B.
Fond.
p
f


17
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
C. 2
T.
B.
Fond.
p
f

22

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

solo

f

Ob. 2

Vl. 1

pizz.

Vl. 2

pizz.

Va.

pizz.

C. 1

solo

Vor Har - pe er ble - ven til Sor - rig, og vor Or - gel til

C. 2

T.

B.

Fond.

pizz.
tasto solo

27

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1 — arco

Vl. 2 — arco

Va. — arco

C. 1 — tutti

græ - den-des Lyd. Vor Har - pe er ble - ven til Sor - rig, og vor

C. 2

Vor Har - pe er ble - ven til Sor - rig, og vor

T.

Vor Har - pe er ble - ven til Sor - rig, og vor

B.

Vor Har - pe er ble - ven til Sor - rig, og vor

Fond. — arco

5 3 | 7♭ | 6 5 | 7♭ 5 | 6 5 —

33

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Or - gel, vor Or - gel til græ - - den-des Lyd.

C. 2

Or - gel, vor Or - gel til græ - - den-des Lyd.

T.

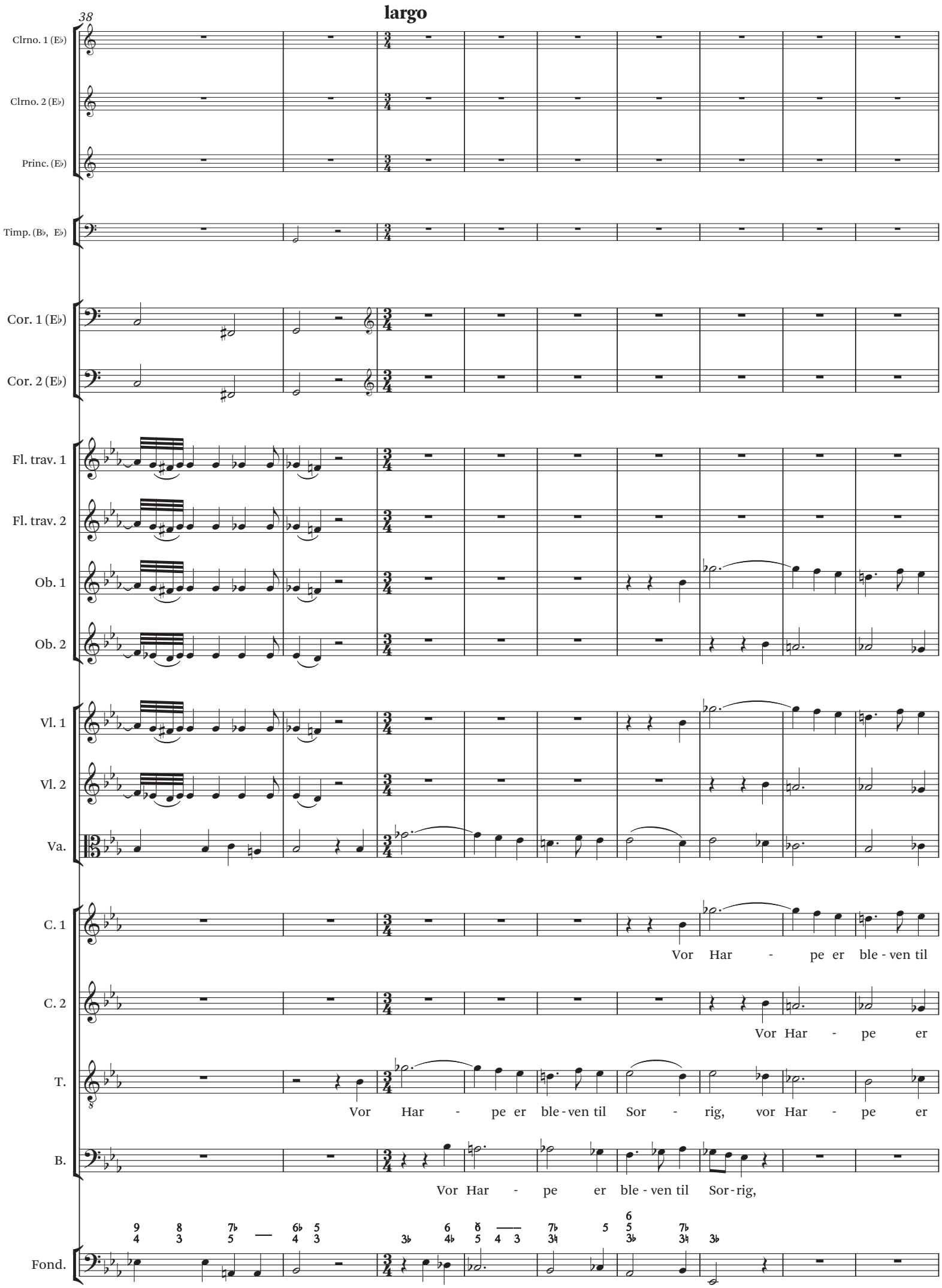
Or - gel, vor Or - gel til græ - - den-des Lyd.

B.

Or - gel, vor Or - gel til græ - - den-des Lyd.

Fond.

tasto solo — tasto solo


38
largo
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
Vor Har - pe er ble - ven til
C. 2
Vor Har - pe er
T.
Vor Har - pe er ble - ven til Sor - rig, vor Har - pe er
B.
Vor Har - pe er ble - ven til Sor - rig,
Fond.

47

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Sor - rig, vor Har - pe er ble - ven til Sor - rig, vor Har -

C. 2

ble - ven til Sor - rig, vor Har - pe, vor Har - pe er ble - ven, er ble - ven til Sor - rig, vor

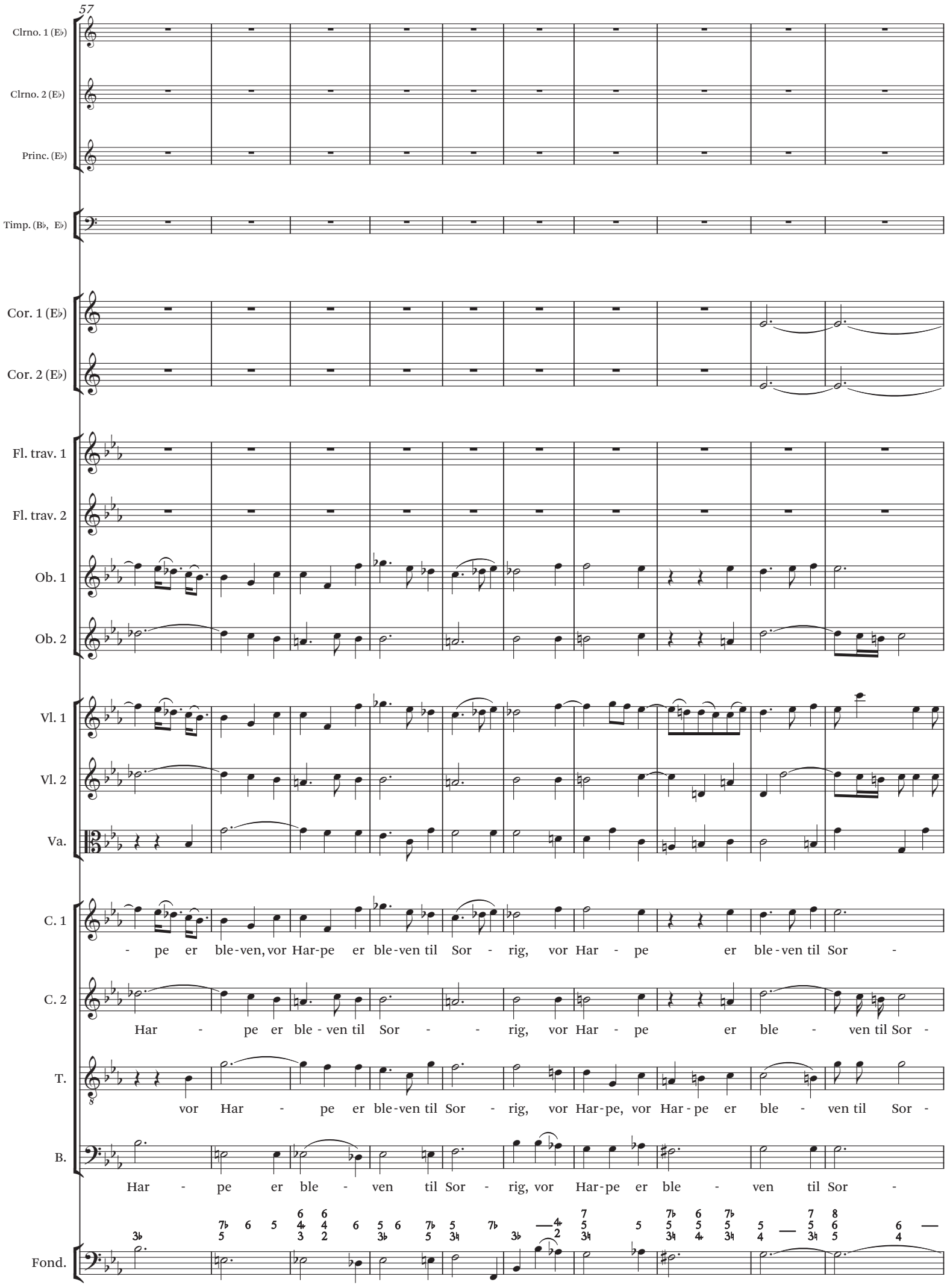
T.

ble - ven til Sor - rig, vor Har - pe, vor Har - pe er ble - ven til Sor - rig,

B.

vor Har - pe, vor Har - pe er ble-ven til Sor - rig, vor Har - pe, vor

Fond.


57
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
- pe er ble-ven, vor Har-pe er ble-ven til Sor - rig, vor Har - pe er ble-ven til Sor -
C. 2
Har - pe er ble - ven til Sor - - rig, vor Har - pe er ble - ven til Sor -
T.
vor Har - pe er ble-ven til Sor - rig, vor Har-pe, vor Har-pe er ble - ven til Sor -
B.
Har - pe er ble - ven til Sor - rig, vor Har-pe er ble - ven til Sor -
Fond.

67

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

rig, og vor Or - gel til græ - - - - den - des Lyd.

C. 2

rig, og vor Or - gel til ___ græ - - - den - des Lyd. Vor

T.

rig, og vor Or - gel til græ - - - - den - des Lyd. Vor Or -

B.

rig, og vor Or - gel til græ - - - - den - des Lyd. Og vor

Fond.

77

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Vor Or - gel er ble-ven til græ-den-des, græ-den-des Lyd,

C. 2

Or - gel til græ-den-des, græ-den-des Lyd, og vor Or - gel til græ - den-des Lyd,

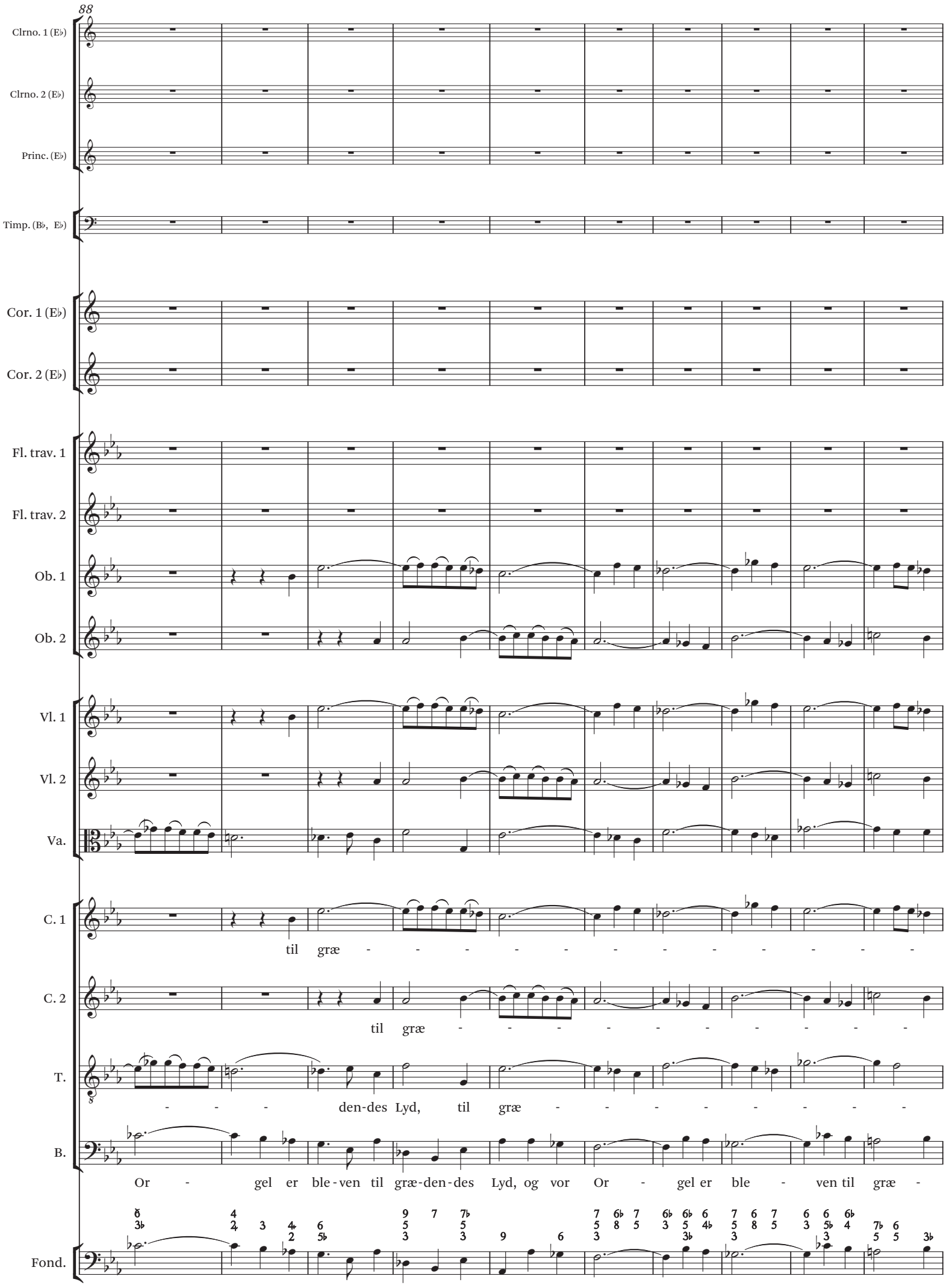
T.

- gel er ble-ven til græ-den-des, græ-den-des Lyd, vor Or - gel til græ-den-des Lyd, til græ -

B.

Or - gel, vor Or-gel til græ-den-des Lyd, vor

Fond.


88
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
til græ - - - - - - - - - - -
C. 2
til græ - - - - - - - - - -
T.
- - - den-des Lyd, til græ - - - - - - -
B.
Or - gel er ble-ven til græ-den-des Lyd, og vor Or - gel er ble - ven til græ -
Fond.

98

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

- den-des Lyd, til græ-den-des Lyd.

C. 2

- den-des Lyd, til græ-den-des Lyd.

T.

- den-des Lyd, til græ-den-des Lyd.

B.

- den - des Lyd, til græ-den-des Lyd.

Fond.

107

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Vor Or - gel er ___ ble-ven til græ - - - - -

C. 2

Vor Or - gel er ble - ven til græ - - - - - - -

T.

Vor Or - gel er ble - - - - - - - - - -

B.

Vor Or-gel er ble - - ven til, ble - -

Fond.

tasto solo

118

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

- - den-des Lyd, til græ - den-des Lyd.

C. 2

- - den-des Lyd, til græ-den-des Lyd.

T.

- ven til græ - den-des Lyd, til græ-den-des Lyd.

B.

-ven til græ-den - des Lyd, til græ-den-des Lyd.

Fond.

127

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

C. 2

T.

B.

Fond.

tasto solo

2. Arioso

Affettuoso

Clarino 1 (E♭)

Clarino 2 (E♭)

Principale (E♭)

Timpani (B♭, E♭)

Corno 1 (E♭)

Corno 2 (E♭)

Flauto traverso 1

Flauto traverso 2

Oboe 1

Oboe 2

Violino 1

pp

Violino 2

pp

Viola

pp

Canto solo

I Ke - drons stil - le Da-le er hørt en ræd-som Ta-le; thi Her-rens Hel - li-

Canto 1

Canto 2

Tenore

Basso

Fondamento

tasto solo

pp

11

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. solo

ge er fal - den! I Ke - drons stil - le Da - le er hørt en

Fond.

21

Fl. trav. 1

Fl. trav. 2

Vl. 1

poco ***f***

Vl. 2

poco ***f***

Va.

poco ***f***

C. solo

ræd-som Ta-le; thi Her-rens Hel - li - ge er fal - den! –

Fond.

5 3 7 5 5 3

poco ***f***

Coro

32

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭) — *pp*

Cor. 2 (E♭) — *pp*

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1 — *f*

Vl. 2 — *f*

Va. — *f*

C. solo

C. 1 — Ach! Her-rens Hel - li - ge er fal-den. Her-rens Hel - li - ge er fal - den.

C. 2 — Ach! Her-rens Hel - li - ge er fal-den. Her-rens Hel - li - ge er fal - den.

T. — Ach! Her-rens Hel - li - ge er fal-den. Her-rens Hel - li - ge er fal - den. Ach!

B. — Her-rens Hel - li - ge er fal - den. Ach!

Fond. — tasto solo — *f* — 7 34 — 7 — 3 — 7 5

41

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. solo

C. 1

Her - rens er fal - den.

C. 2

Her - rens er fal - den.

T.

Her- rens Hel - li - ge er fal - den.

B.

Her- rens Hel - li - ge er fal - den.

Fond.

3. Accompagnato

Violino 1
Violino 2
Viola
Basso solo
Guds Vre-des Straa-ler bræn-der o - ver Ho - reb; og Soe-len skiu-ler sig
Fondamento

5
Vl. 1
Vl. 2
Va.
B. solo
for Her-rens Ild! – Flye – flye o Jord! –
Fond.
unis.

8
Vl. 1
Vl. 2
Va.
B. solo
Lad Cha-os skiu-le dig for Hæv-nens Dom - me! – Op-ir-red Al - magt! – Flyer I Verd - ner! –
Fond.
unis.

12

Vl. 1

Vl. 2

Va.

pp *f* *pp*

B. solo

Men stil - le Skræk om-spæn-der al Na - tu - ren; thi Dø-dens En - gel staaer for Her-rens An - sigt, og

Fond.

pp *f* *pp*

16

Vl. 1

Vl. 2

Va.

f *poco f*

B. solo

see, hans Sværd er alt strakt ud til Mord. – Gud! – Hvem? – men Siæ - len

Fond.

unis.

f *poco f*

19

Vl. 1

Vl. 2

Va.

f *pp* *f* *pp*

B. solo

svim - ler – skal Verd-ner døe? – skal Aan-der slettes ud? –

Fond.

f *pp* *f* *pp*

4. Aria

Poco adagio e languido

Flauto traverso 1

Flauto traverso 2

Violino 1

Violino 2

Viola

Tenore solo

Fondamento

12

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Fond.

p

24

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Græ - der I, som boe paa Jor-den! Taa - rer dæm-per Hæv-nens

Fond.

tasto solo

36

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Tor-den! Skab - ning frels din Ska - be - re! – Græ - der

Fond.

47

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

I, som boe paa Jor-den! græ - der! græ - der! Taa - rer dæm-per Hæv-nens Tor-den!

Fond.

57

Fl. trav. 1

Fl. trav. 2

Vl. 1

f *p*

Vl. 2

f *p*

Va.

f

T. solo

Skab-ning frels, Skab - ning frels din Ska - be - re! –

Fond.

f

69

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Græ - der

tasto solo

unis.

tasto solo

Fond.

80

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

I, som boe paa Jor-den! thi mod Ham al - le - ne brø-ler Al - magt Vre-dens Tor-den ud! Ach! mod

Fond.

92

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Ham al-le-ne brø-ler, Ach! mod Ham al - le-ne brø-ler Al - magt Vre - dens Tor-den ud. –

Fond.

adagio poco adagio

103

Fl. trav. 1

Fl. trav. 2

Vl. 1

poco *f*

Vl. 2

poco *f*

Va.

poco *f*

T. solo

Skab-ning frels din, Skab-ning! frels din Ska - be - re! –

Fond.

tasto solo

poco *f*

114

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Men af Skiøn-som - hed og Glæ - de, vil jeg e - vig e - vig

Fond.

tasto solo

124

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

græ-de hos min Siæls For - lø - se - re. Af Skiøn-som - hed og Glæ - de, vil jeg e - vig e - vig

Fond.

134

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

græ-de hos min Siæls For - lø - se - re. Af Skiøn-som-hed og Glæ-de,

Fond.

143

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

vil jeg e - vig e - vig græ-de hos min Siæls For - lø-se - re, hos min Siæls For-lø-se -

Fond.

154

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

- re, naar mit tryg - ge Hier - te fø - ler, at min Synd for - døm - te Gud. – Ach mit

Fond.

tasto solo

164

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

tryg - ge Hier - te fø - ler, at min Synd, at min Synd for - døm - te Gud. –

Fond.

175

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Fond.

5. Recitativo

Tenore solo

Jeg seer Ham. – Gud! – og den-ne er min Ska - ber! – og Ham, som bød, at Verd-ner blev af In - tet! – og Ham, som

Fondamento

6

T. solo

My-ri -a-der tie - ne! – hist gaaer Han, som den gro-ve-ste Mis-dæ-der for - haa - net, blo- dig, fuld af Stri - mer, ned-

Fond.

11

T. solo

trykt af et van-æ - ret Træe. – Af Stø-vets Børn og af en Orm for-dømt, op-løf-ter Han sit mat-te Ø -ye for-

Fond.

16

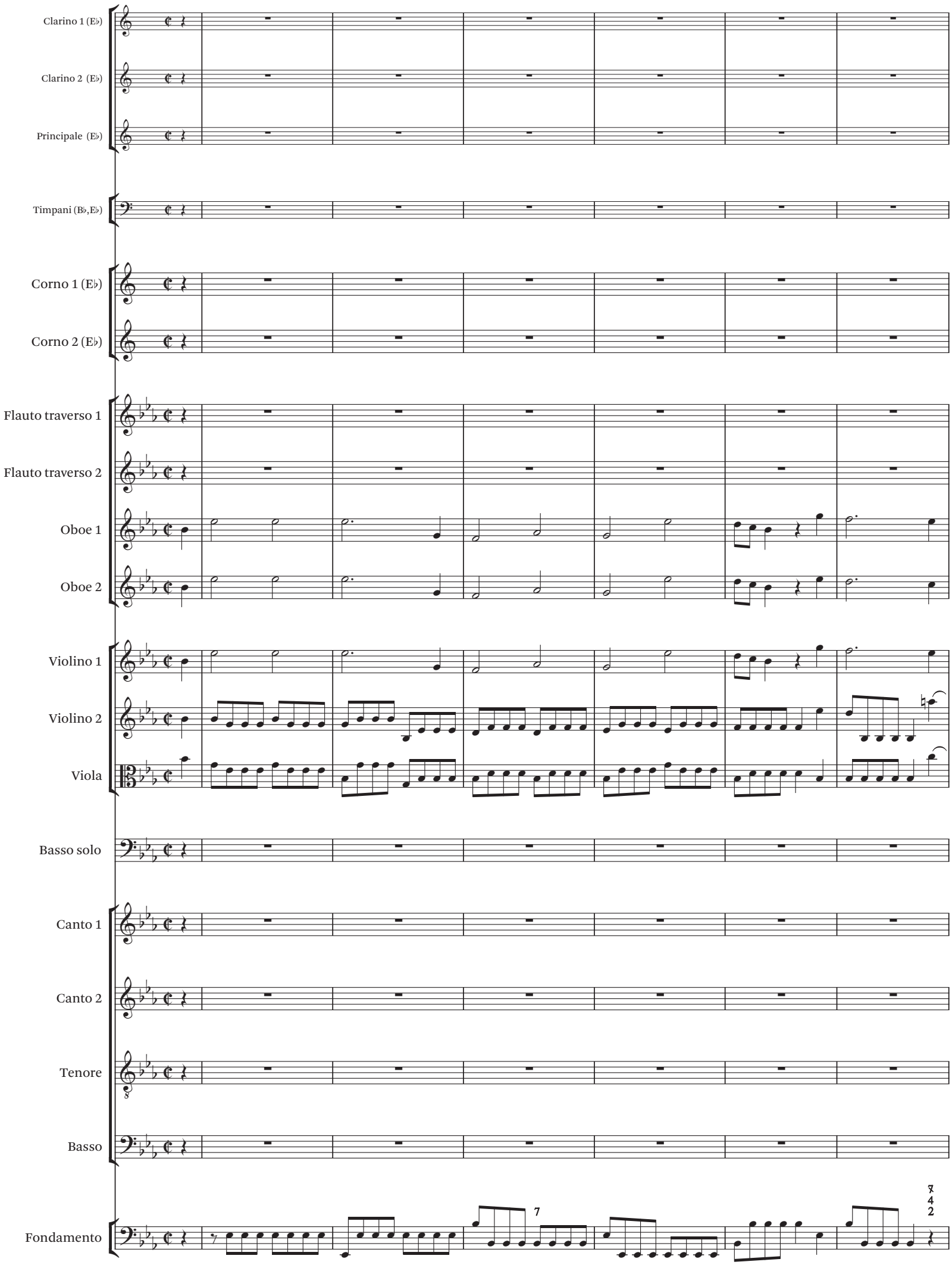
T. solo

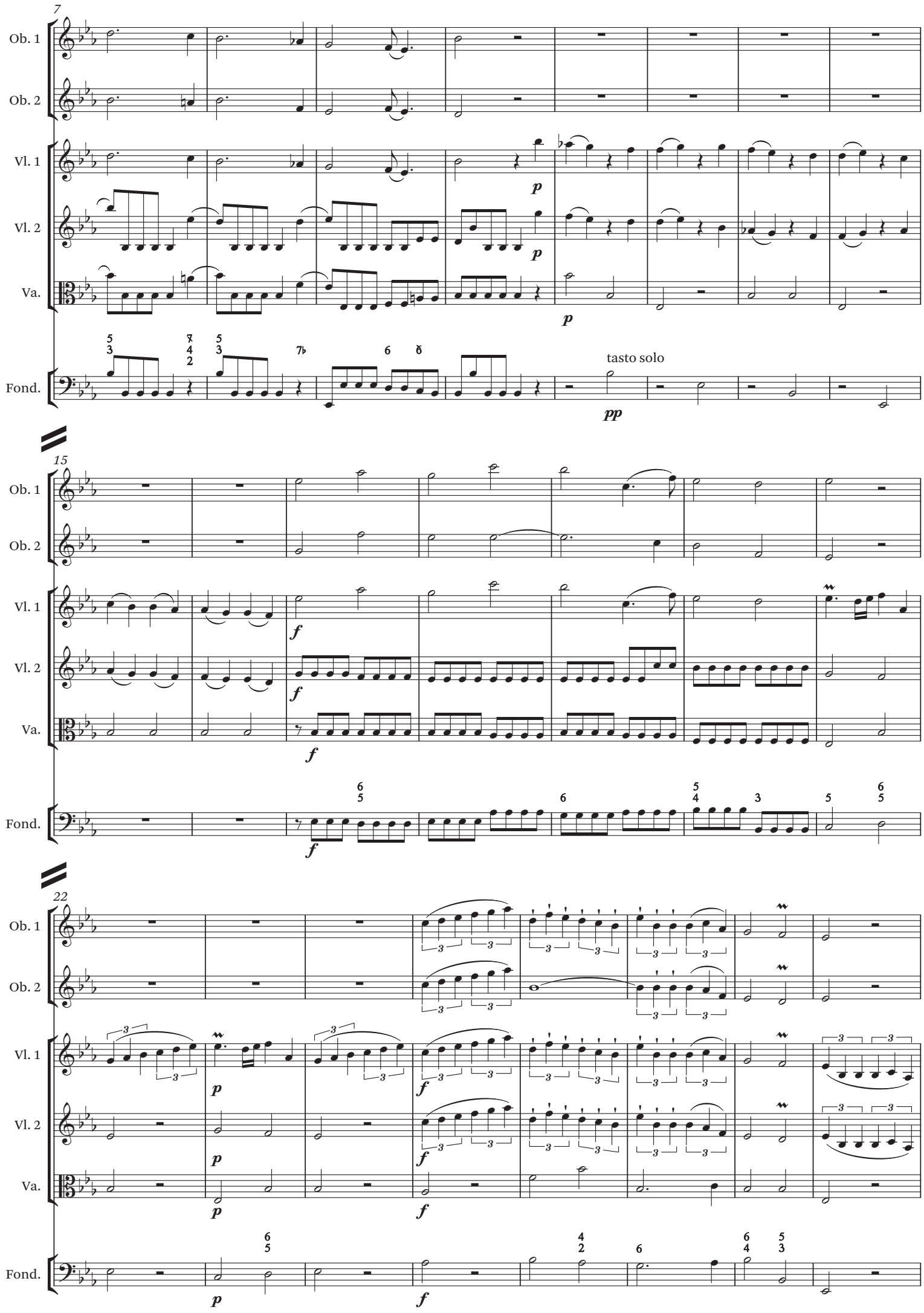
giæ- ves, for at frel-ses fra det Hø - ye. – Skræk skiu-ler Je-ho - vah. – Og Synd og Dom om-spæn-de Ska-be - ren. –

Fond.

6. Aria

Poco allegro




7
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
Fond.
p
tasto solo
pp
15
f
22
3

30

Vl. 1

Vl. 2

Va.

B. solo

Hvo kan be - staae for en al - mæg - tig Vre-de og knu - ses

Fond.

37

Vl. 1

Vl. 2

Va.

B. solo

ey, naar Her - rens Tor - den slaaer? – Hvor skal vor Siæl om Skiul og

Fond.

tasto solo

44

Vl. 1

Vl. 2

Va.

B. solo

Frel - se le - de, naar ved Hans Vink en Soe - le - =Kreds for - gaaer? Da

Fond.

51

adagio poco

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

stoed Im - ma - nu - el, Ret - fær - dig - heds For - so - ner. – Im - ma - nu - el!

Fond.

6 6 5 6 6 5

60

allegro

Ob. 1

Ob. 2

Vl. 1

f

Vl. 2

f

Va.

f

B. solo

Fond.

tasto solo

p

6 6

f

68

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

Hvo kan be -

Fond.

pp

75

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

staae for en al - mæg - tig Vre - de og knu - ses ey, naar

Fond.

81

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

Her - rens Tor - den slaaer? –

Fond.

unis.

tasto solo

88

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

Hvor skal vor Siæl om Skiul og Frel - se le-de, naar ved Hans

Fond.

96

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

Vink en Soe - le - =Kreds for - gaaer? naar ved Hans Vink en Soe -

Fond.

6 6/4 5/3 7 6 4/2 6

103

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

- le - =Kreds for - gaaer? Da stoed Im - ma - nu-

Fond.

♮/4 3♭ 3♭ 6 ♮ 5/3♮ tasto solo

111

adagio

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

el, Ret - fær - dig - heds For - so - ner. Im - ma - nu - el! – Gud -

Fond.

120

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

dom - me - li - ge Helt, Gud - dom - me - li - ge Helt, hvo var saa

Fond.

127

Coro
largo

Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭,E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
B. solo
stor, som du? – Hvo var saa stor, som du? –
C. 1
Du som i bit - ter Harm, du
C. 2
Du som i bit - ter Harm, du
T.
Du som i bit - ter Harm, du
B.
Du som i bit - ter Harm, du
Fond.

poco f

f

136

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭,E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

C. 1

som i bit - ter Harm ned - styr - ter Ly - sets Thro - ner, ned - styr - ter Ly - sets

C. 2

som i bit - ter Harm ned - styr - ter Ly - sets Thro - ner, ned - styr - ter Ly - sets

T.

som i bit - ter Harm ned - styr - ter Ly - sets Thro - ner, ned - styr - ter Ly - sets

B.

som i bit - ter Harm ned - styr - ter Ly - sets Thro - ner, ned - styr - ter Ly - sets

Fond.

poco allegro

144 145

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭,E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1 *f*

Vl. 2 *f*

Va. *f*

B. solo

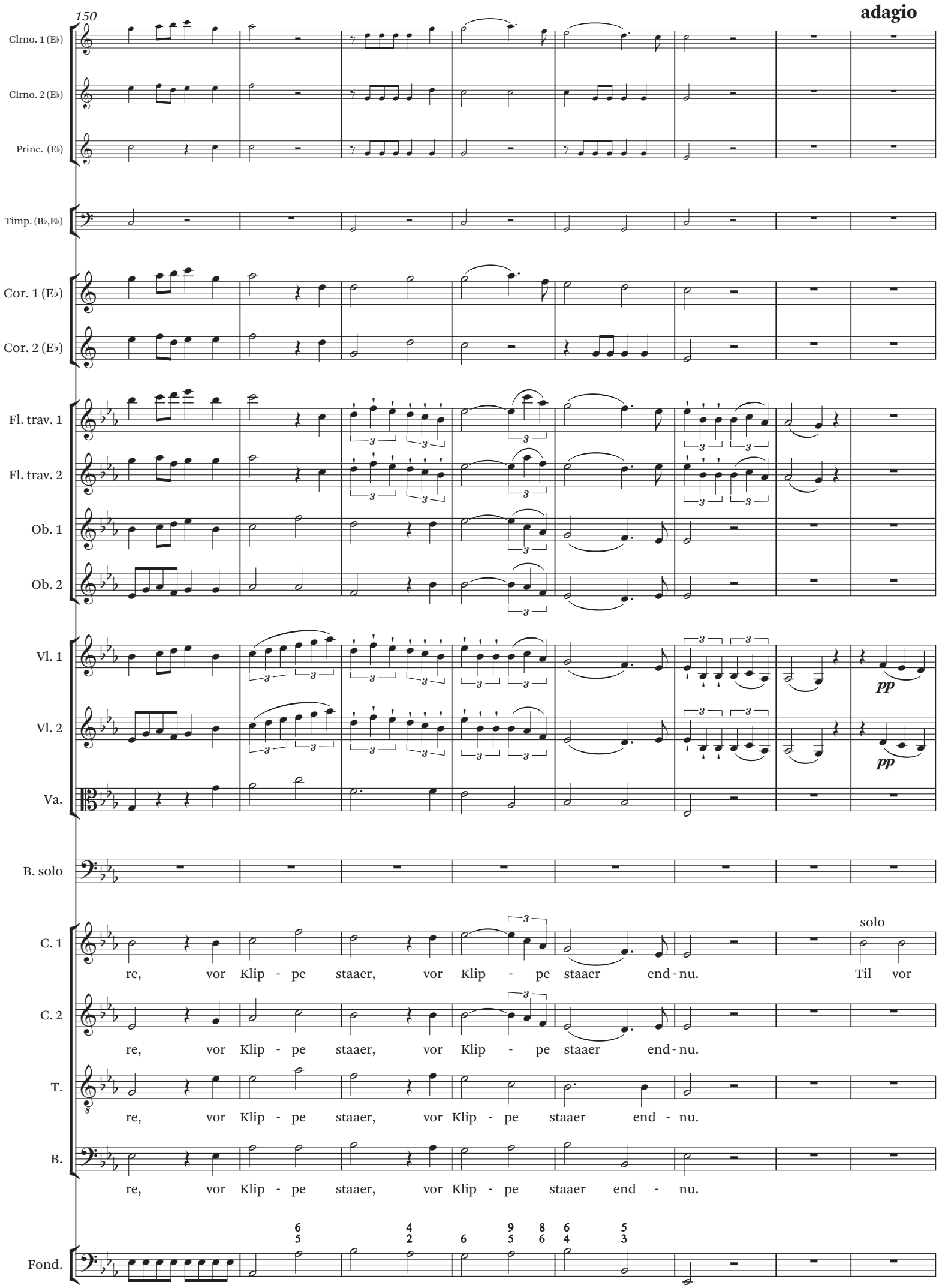
C. 1 Thro-ner, see til vor Frel - se - re, see til vor Frel - se -

C. 2 Thro-ner, see til vor Frel - se - re, see til vor Fre - se -

T. Thro-ner, see til vor Frel - se - re, see til vor Frel - se -

B. Thro-ner, see til vor Frel - se - re, see til vor Frel - se -

Fond. *f*


150
adagio
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭,E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
pp
B. solo
C. 1
solo
re, vor Klip - pe staaer, vor Klip - pe staaer end - nu. Til vor
C. 2
re, vor Klip - pe staaer, vor Klip - pe staaer end - nu.
T.
re, vor Klip - pe staaer, vor Klip - pe staaer end - nu.
B.
re, vor Klip - pe staaer, vor Klip - pe staaer end - nu.
Fond.

158

poco allegro

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭,E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

C. 1

tutti

Frel - se - re, see til vor Frel - se - re, vor Klip - pe staaer, din

C. 2

see til vor Frel - se - re, vor Klip - pe staaer, din

T.

see til vor Frel - se - re, vor Klip - pe staaer, din

B.

see til vor Frel - se - re, vor Klip - pe staaer, din

Fond.

166

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭,E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

B. solo

C. 1

Klip - pe staaer end - nu, din Klip - pe staaer end - nu.

C. 2

Klip - pe staaer end - nu, din Klip - pe staaer end - nu.

T.

Klip - pe staaer end - nu, din Klip - pe staaer end - nu.

B.

Klip - pe staaer end - nu, din Klip - pe staaer end - nu.

Fond.

7. Recitativo

Violino 1
Violino 2
Viola
Tenore solo
For-hæn-get rev-ner, og en hel-lig Flam-me i - gien-nem-træn-ger det ræd-som-me Mør - ke. – En stil - le
Fondamento

5
T. solo
Ma - je-stæt om-rin-ger Gol-ga - tha. – Han døer. – Og al Na-tu - ren bæ-ver, og Her-rens Ræd - sel
Fond.

9
T. solo
hvi-ler o-ver Jor-den, og Slan-gen daa-ner i sin mør-ke Huu - le. – Nu seer Han kiær-lig ned til si-ne Fien-der, og
Fond.

14
T. solo
sa - lig Glæ-de tin-drer af Hans Ø - ye, at Han har frelst dem ved sin e - gen Pi - ne. – Glad raa-ber Han:
Fond.

Accompagnato Recitativo

18
Vl. 1
Vl. 2
Va.
T. solo
Det er fuld - bragt! – Nu bø - yer Han sig ned. – Nu døer Han. –
Fond.

con affetto
adagio

8. Coro

Adagio e lagrimoso

Clarino 1 (E♭)

Clarino 2 (E♭)

Principale (E♭)

Timpani (B♭, E♭)

Corno 1 (E♭)

p *f*

Corno 2 (E♭)

p *f*

Flauto traverso 1

Flauto traverso 2

Oboe 1

Oboe 2

Violino 1

Violino 2

Viola

Canto 1

O stil - le Skræk! O stil - le Skræk! Guds

Canto 2

O stil - le Skræk! O stil - le Skræk! Guds

Tenore

O stil - le Skræk! stil - le Skræk! Guds

Basso

O stil - le Skræk! stil - le Skræk! Guds

Fondamento

6

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Ræd - sel! – Hier - tet stand - ser. – Væ - mo - dig Smer - te

C. 2

Ræd - sel! – Hier - tet stand - ser. – Væ - mo - dig Smer - te

T.

Ræd - sel! – Hier - tet stand - ser. – Væ - mo - dig

B.

Ræd - sel! – Hier - tet stand - ser. – Væ - mo - dig

Fond.

11

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

qvæ - ler al - le Sand - ser. – For - giæ - ves

C. 2

qvæ - ler al - le Sand - ser. – For - giæ - ves

T.

Smer - te qvæ-ler al - le Sand - ser. – For - giæ - ves

B.

Smer - te qvæ-ler al - le Sand - ser. – For - giæ - ves

Fond.

16

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

at vi op mod Kor - - set seer! – U -

C. 2

at vi op mod Kor - - set seer! – U -

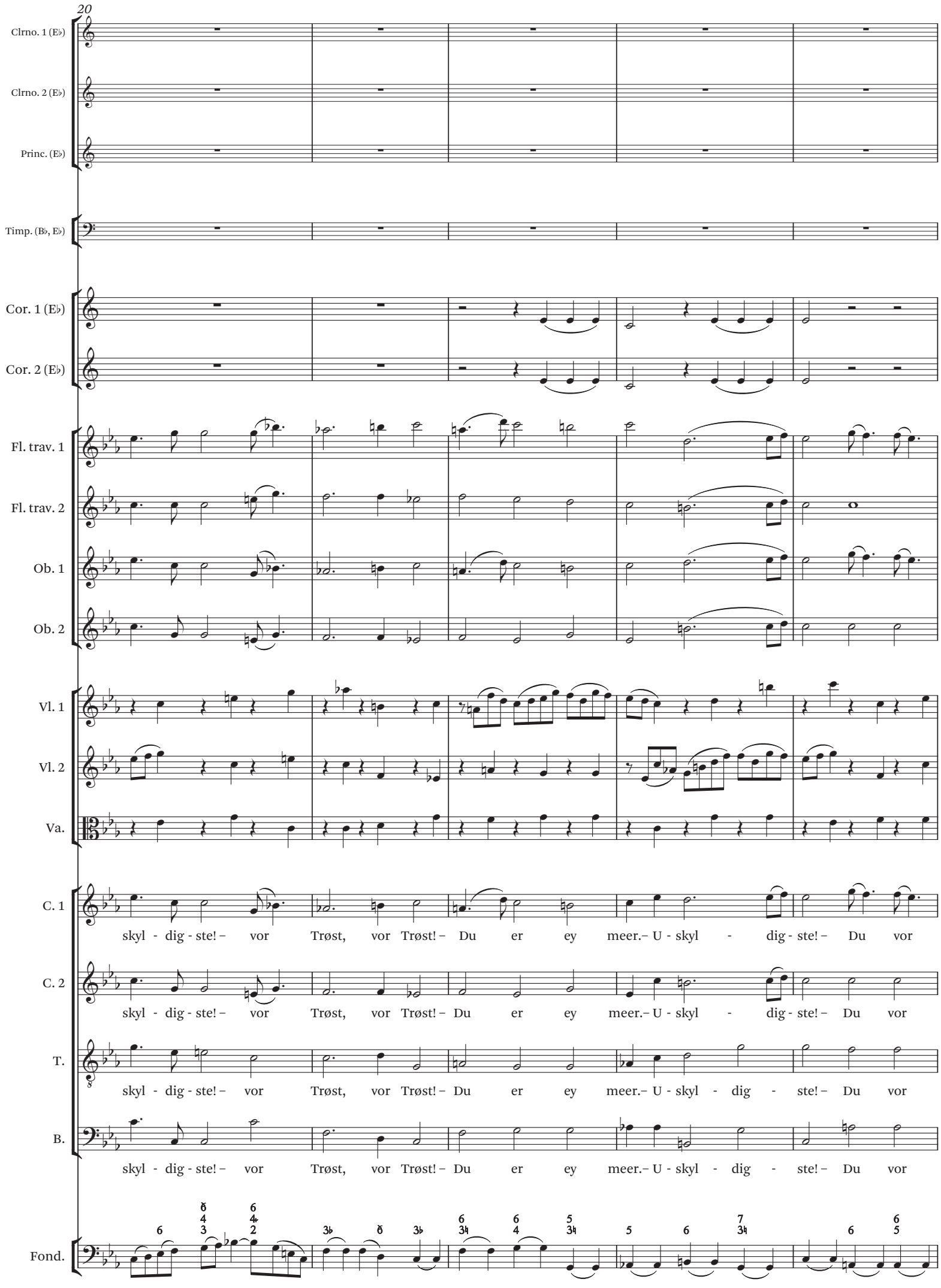
T.

at vi op mod Kor - - set seer! – U -

B.

at vi op mod Kor - - set seer! – U -

Fond.


20
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
skyl - dig - ste! – vor Trøst, vor Trøst! – Du er ey meer.– U - skyl - dig - ste! – Du vor
C. 2
skyl - dig - ste! – vor Trøst, vor Trøst! – Du er ey meer.– U - skyl - dig - ste! – Du vor
T.
skyl - dig - ste! – vor Trøst, vor Trøst! – Du er ey meer.– U - skyl - dig - ste! – Du vor
B.
skyl - dig - ste! – vor Trøst, vor Trøst! – Du er ey meer.– U - skyl - dig - ste! – Du vor
Fond.

25

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Trøst, Du er ey meer. – Lad bit - tre

C. 2

Trøst, Du er ey meer. – Lad bit - tre

T.

Trøst, Du er ey meer. – Lad bit - tre

B.

Trøst, Du er ey meer. – Lad bit - tre

Fond.

29

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Taa - - rer blen - de vo - res Ø - ye! –

C. 2

Taa - - rer blen - de vo - res Ø - ye! –

T.

Taa - - rer blen - de vo - - - res Ø - ye! –

B.

Taa - - rer blen - de vo - - - res Ø - ye! –

Fond.

33

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

For - tien - te Smer - ter dø - ve Sands og Siæl. –

C. 2

For - tien - te Smer - ter dø - ve Sands og Siæl. –

T.

For - tien - te Smer - ter dø - ve Sands og Siæl. –

B.

For - tien - te Smer - ter dø - ve Sands og Siæl. –

Fond.

38

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Lad bit - tre Taa - - - rer blen - de

C. 2

Lad bit - tre Taa - - - rer blen - de

T.

Lad bit - tre Taa - - rer

B.

Lad bit - tre Taa - - rer

Fond.

42

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

vo - res, vo - res Ø - ye! – For - tien - te

C. 2

vo - res, vo - res Ø - ye! – For - tien - te

T.

blen - de vo - - res Ø - ye! – For - tien - te

B.

blen - de vo - - res Ø - ye! – For - tien - te

Fond.

46

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Smer - ter dø - ve Sands og Siæl. –

C. 2

Sme - - ter dø - ve Sands og Siæl. –

T.

Smer - - ter dø - ve Sands og Siæl. –

B.

Smer - - ter dø - ve Sands og Siæl. –

Fond.

50

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

p

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Vor – Gud! – Gud! – vor Fryd! – hvad kan os nu for - nø - ye? – Vor

C. 2

Vor – Gud! – Gud! – vor Fryd! – hvad kan os nu for - nø - ye? – Vor

T.

Vor – Gud! – Gud! – vor Fryd! – hvad kan os nu for - nø - ye? – Vor

B.

Vor – Gud! – Gud! – vor Fryd! – hvad kan os nu for - nø - ye? – Vor

Fond.

tasto solo

tasto solo

57

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Frel - ser – ach! – vor Glæ - de – ach! – Gud! –

C. 2

Frel - ser – ach! – vor Glæ - de – ach! – Gud! –

T.

Frel - ser – ach! – vor Glæ - de – ach! – Gud! –

B.

Frel - ser – ach! – vor Glæ - de – ach! – Gud! –

Fond.

7♭ 9 4♭ 8 3 7♭ 5

63

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Vor Fryd! – hvad kan os nu for - nø - ye? – Vor Frel - ser – ach! –

C. 2

Vor Fryd! – hvad kan os nu for - nø - ye? – Vor Frel - ser – ach! –

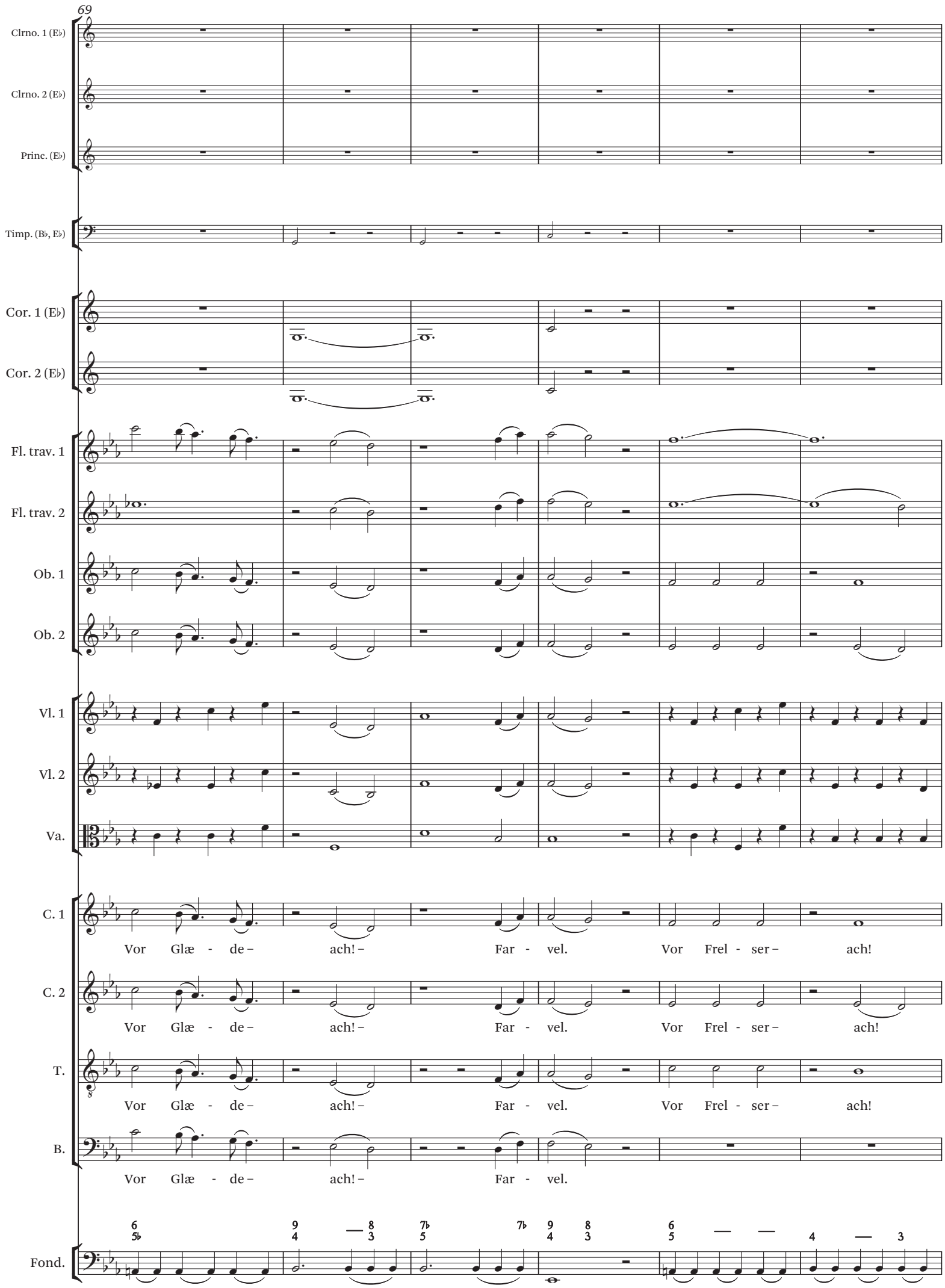
T.

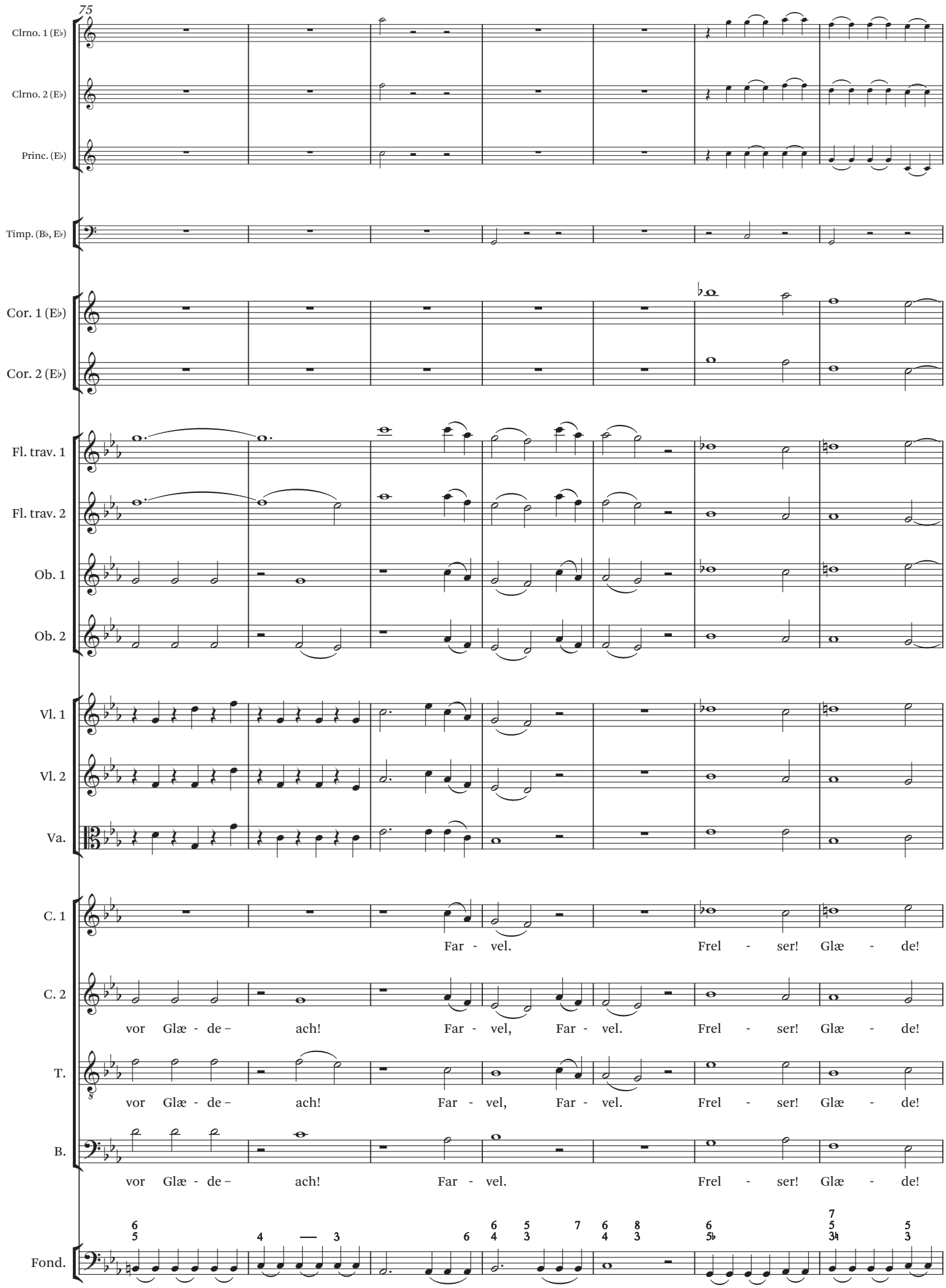
Vor Fryd! – hvad kan os nu for - nø - ye? – Vor Frel - ser – ach! –

B.

Vor Fryd! – hvad kan os nu for - nø - ye? – Vor Frel - ser – ach! –

Fond.


69
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
Vor Glæ - de – ach! – Far - vel. Vor Frel - ser – ach!
C. 2
Vor Glæ - de – ach! – Far - vel. Vor Frel - ser – ach!
T.
Vor Glæ - de – ach! – Far - vel. Vor Frel - ser – ach!
B.
Vor Glæ - de – ach! – Far - vel.
Fond.


75
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
Far - vel. Frel - ser! Glæ - de!
C. 2
vor Glæ - de – ach! Far - vel, Far - vel. Frel - ser! Glæ - de!
T.
vor Glæ - de – ach! Far - vel, Far - vel. Frel - ser! Glæ - de!
B.
vor Glæ - de – ach! Far - vel. Frel - ser! Glæ - de!
Fond.

82

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

pp

Cor. 2 (E♭)

pp

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

ach! Far - vel. Ach! Far - vel.

C. 2

ach! Far - vel. Ach! Far - vel.

T.

ach! Far - vel. Ach! Far - vel.

B.

ach! Far - vel. Ach! Far - vel.

Fond.

tasto solo

PARTE SECONDA

9. Coro

Andante

Oboe 1

Oboe 2

Violino 1

Violino 2

Viola

Canto 1

Canto 2

Tenore

Basso

Fondamento

5

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

C. 2

T.

B.

Fond.

tasto solo

9

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

De skal ud-bre-de din sto-re God-heds I-hu-

C. 2

T.

B.

Fond.

unis.

violoncelli soli

13

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

kom-mel-se, de skal ud-bre-de, de skal ud-bre-de din sto-re God-heds I-hu-kom-mel-

C. 2

De skal ud-bre-de din sto-re God-heds I-hu-kom-mel-se, de skal ud-

T.

B.

Fond.

17

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

-se,

C. 2

- bre-de, de skal ud - bre-de din sto - - re God-heds I - hu-kom-mel - se.

T.

De skal ud-bre-de din sto-re God - heds I-hu-kom - mel - se, de skal ud - bre-de, de skal ud -

B.

De skal ud-bre-de din

tutti

Fond.

21

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

De skal ud-bre-de din sto - re God-heds, din

C. 2

De skal ud - bre-de din sto - re

T.

bre-de din sto - - re God-heds I - hu-kom-mel - se. De skal ud-bre - de din

B.

sto-re God-heds I-hu-kom - mel - se, de skal ud - bre-de, de skal ud - bre-de, de skal ud-

Fond.

25

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

sto - re God - heds, din sto - - - - - re God - heds I - hu - kom - mel - se, din sto - re

C. 2

God - heds, din sto - re, din sto - re God - - heds I - hu - kom - mel - se, din sto - re

T.

sto - re God - heds, din sto - re God - heds, din sto - re God - heds I - hu - kom - mel - se, din sto - re

B.

bre - de din sto - re God - heds I - hu - kom - mel - se, din God - heds I - hu - kom - mel - se, din sto - re

Fond.

29

Ob. 1

Ob. 2

Vl. 1

ff *p* *ff* *p*

Vl. 2

ff *p* *ff* *p*

Va.

ff *p* *ff* *p*

C. 1

God - - heds I - hu - kom - mel - se.

C. 2

God - heds I - hu - kom - - mel - se.

T.

God - - heds I - hu - kom - mel - se.

B.

God - - heds I - hu - kom - mel - se.

Fond.

tasto solo

ff *p* *ff* *p*

33

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

De skal syn-ge.

C. 2

De skal syn - ge, de skal

T.

De skal syn-ge, de skal syn -

B.

De skal syn-ge.

Fond.

unis.

37

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

De skal syn-ge med Fryd om din Ret - - - -

C. 2

syn-ge med Fryd, med Fryd om din Ret-fær-dig-hed, om din Ret-fær - - - -

T.

ge, skal syn - - ge med Fryd om din Ret-fær-dig-hed, om din Ret - fær - dig - hed.

B.

De skal syn-ge med Fryd, med Fryd om din Ret-fær - - dig - hed.

Fond.

41

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

- - - - - - - - - dig - hed. De skal ud - bre - de din sto - - - - re

C. 2

- - - - - - - - - dig - hed. De skal ud - bre - de din sto - re

T.

De skal syn-ge med Fryd om din Ret - fær - dig - hed. De

B.

De skal syn-ge med Fryd om din Ret-fær - dig - hed. De skal ud-bre - de.

Fond.

45

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

God - heds I - hu-kom-mel - se. De skal ud-bre-de din sto-re God -

C. 2

God - heds I - hu-kom-mel - se. De skal ud-bre-de din sto - re God -

T.

skal ud - bre - - de, de skal ud - bre - de din sto - - - re God -

B.

De skal ud - bre-de din sto - - - - - - re God -

Fond.

49

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

- - heds I - hu- kom - mel-se.

C. 2

- - heds I - hu- kom - mel-se.

T.

- - heds I - hu- kom - mel-se, og syn - ge med Fryd om din Ret - fær - dig-

B.

- - - heds I - hu- kom - mel-se, og syn - ge med Fryd om din Ret - fær - dig-

Fond.

53

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Og syn - ge med Fryd om din Ret - fær - dig - hed. De skal

C. 2

Og syn - ge med Fryd om din Ret-fær - dig - hed. De skal syn-ge om _

T.

-hed, om din Ret - fær - - - dig - hed.

B.

-hed, om din Ret-fær - - dig - hed, og de, de skal

Fond.

57

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

syn-ge, de skal syn-ge om din Ret - fær - - - - - - - - - - -

C. 2

din Ret-fær - dig - hed, med Fryd om din Ret - fær - - - - dig-hed, Ret - fær -

T.

De skal syn-ge med Fryd om din Ret-fær - dig - hed, om din Ret - fær - dig - hed, om din Ret -

B.

syn-ge, de skal syn-ge med Fryd om din Ret - fær - dig - hed, om din Ret - fær -

Fond.

61

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

- dig - hed, om din Ret - fær - - - - - - - - dig - hed.

C. 2

- - dig - hed, om din Ret - fær - - - - - - - - dig - hed.

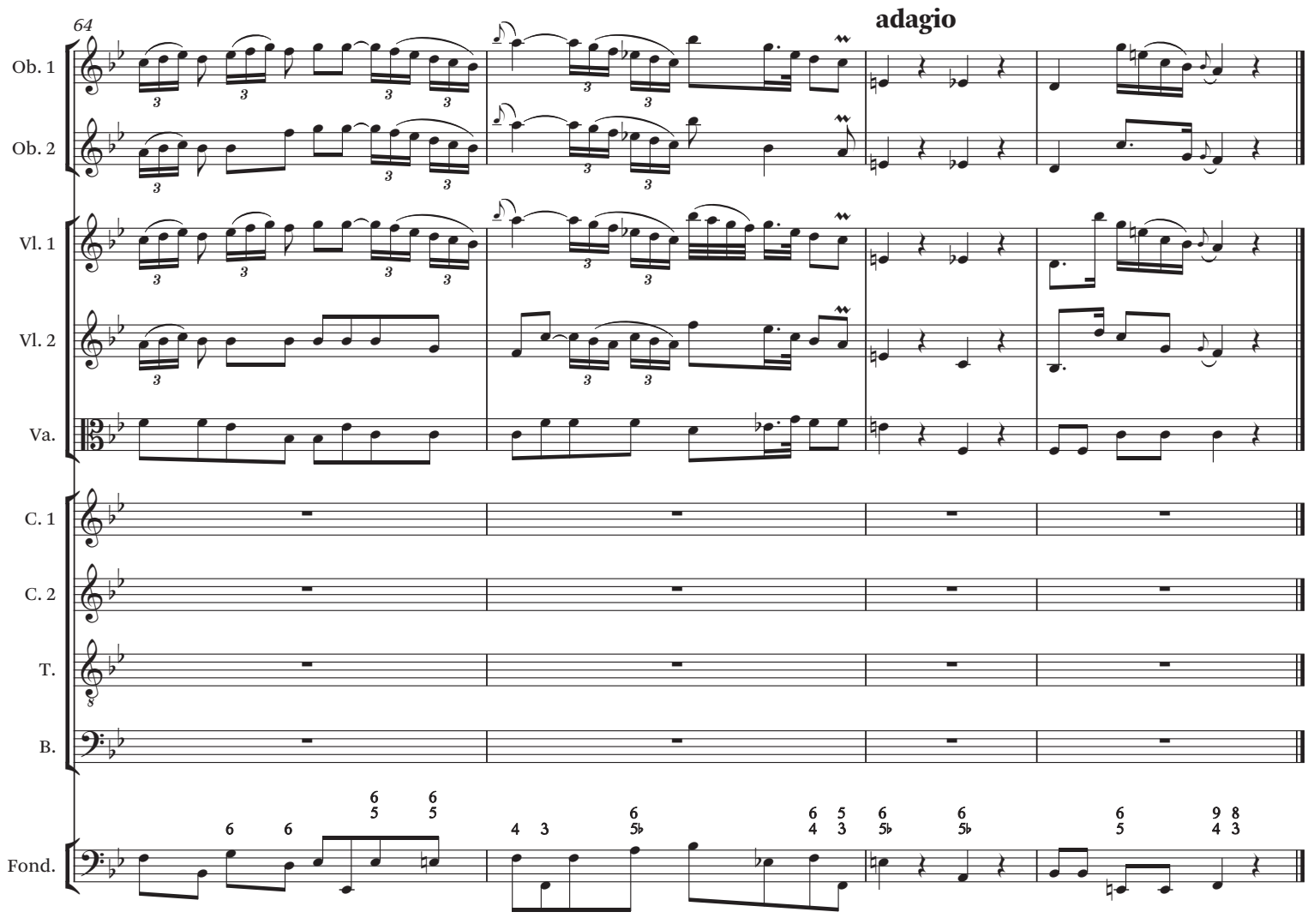
T.

- fær - dig - hed, om din Ret - fær - - - - - - - - dig - hed.

B.

- - dig - hed, om din Ret - - - - - - - - - dig - hed.

Fond.


64
adagio
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
C. 2
T.
B.
Fond.

10. Aria

Andante affettuoso

Flauto traverso 1

Flauto traverso 2

Oboe 1

Oboe 2

Violino 1 — *pp*

Violino 2 — *pp*

Viola — *pp*

Tenore solo

Han fand-tes e - ne vær-dig, at ag-tes for ret - fær-dig, – han faldt for

Canto 1

Canto 2

Tenore

Basso

Fondamento — tasto solo — *pp*

11

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

u - den Synd, for-u - den Synd, han fand-tes e - ne vær-dig, at

Fond.

21

Fl. trav. 1

Fl. trav. 2

Vl. 1

ppp

Vl. 2

ppp

Va.

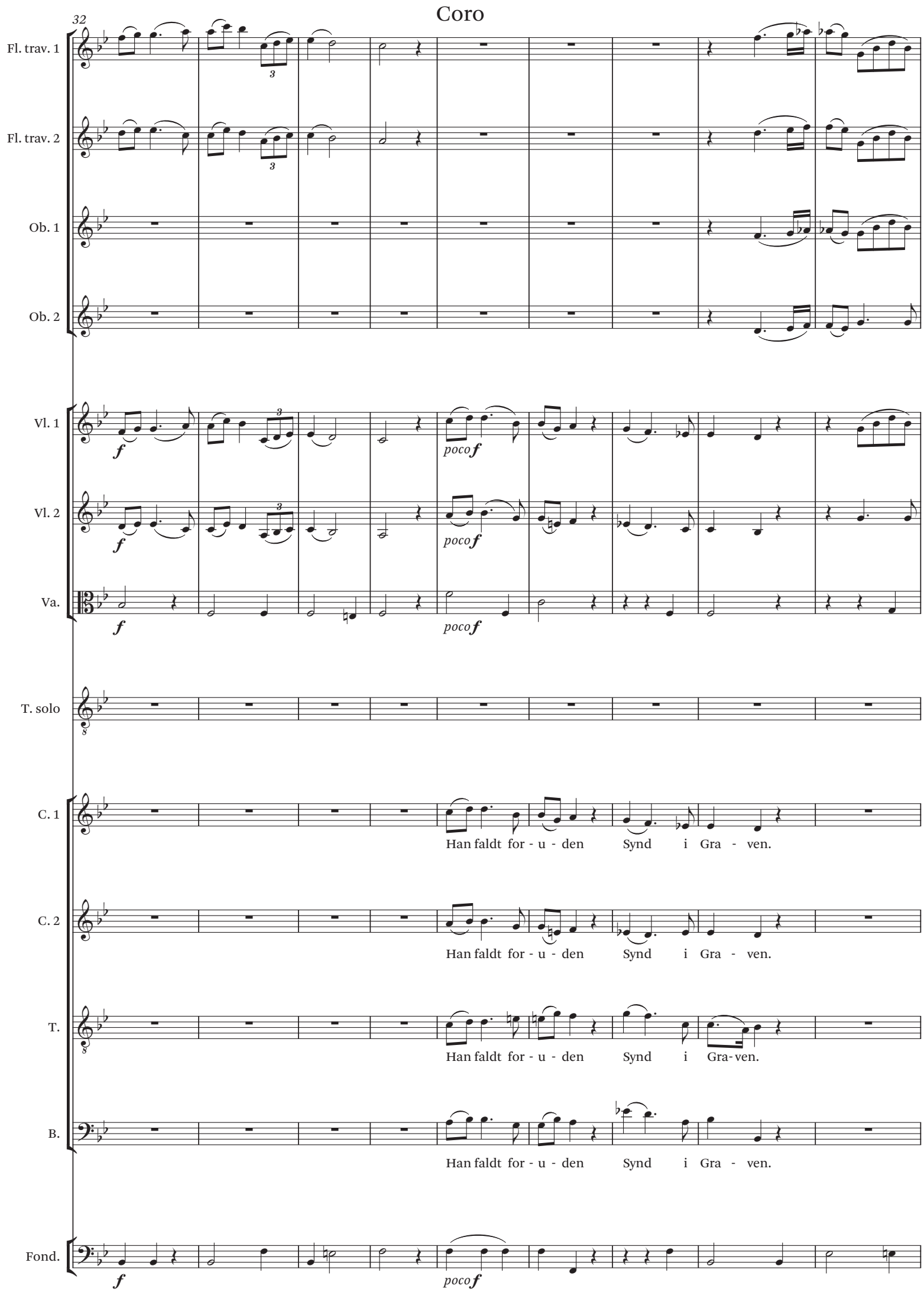
ppp

T. solo

ag - tes for ret - fær-dig, han faldt for - u - den, han faldt for - u - den Synd i Gra - ven. –

Fond.

ppp


Coro
32
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
T. solo
C. 1
C. 2
T.
B.
Fond.
f
poco f
Han faldt for - u - den Synd i Gra - ven.
Han faldt for - u - den Synd i Gra - ven.
Han faldt for - u - den Synd i Gra-ven.
Han faldt for - u - den Synd i Gra - ven.

41

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

f

Vl. 2

f

Va.

f

T. solo

C. 1

Han faldt for - u - den Synd i Gra - - ven, i

C. 2

Han faldt for - u - den Synd i Gra - - ven, i

T.

Han faldt for - u - den Synd i Gra - ven, i Gra - - ven, han faldt for -

B.

Han faldt for - u - den Synd i Gra - ven, i Gra - - ven, han faldt for -

Fond.

f

48

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

f *pp*

Vl. 2

f *pp*

Va.

f *pp*

T. solo

C. 1

Gra - ven, i Gra - ven.

C. 2

Gra - ven, i Gra - ven.

T.

u - den Synd i Gra - ven.

B.

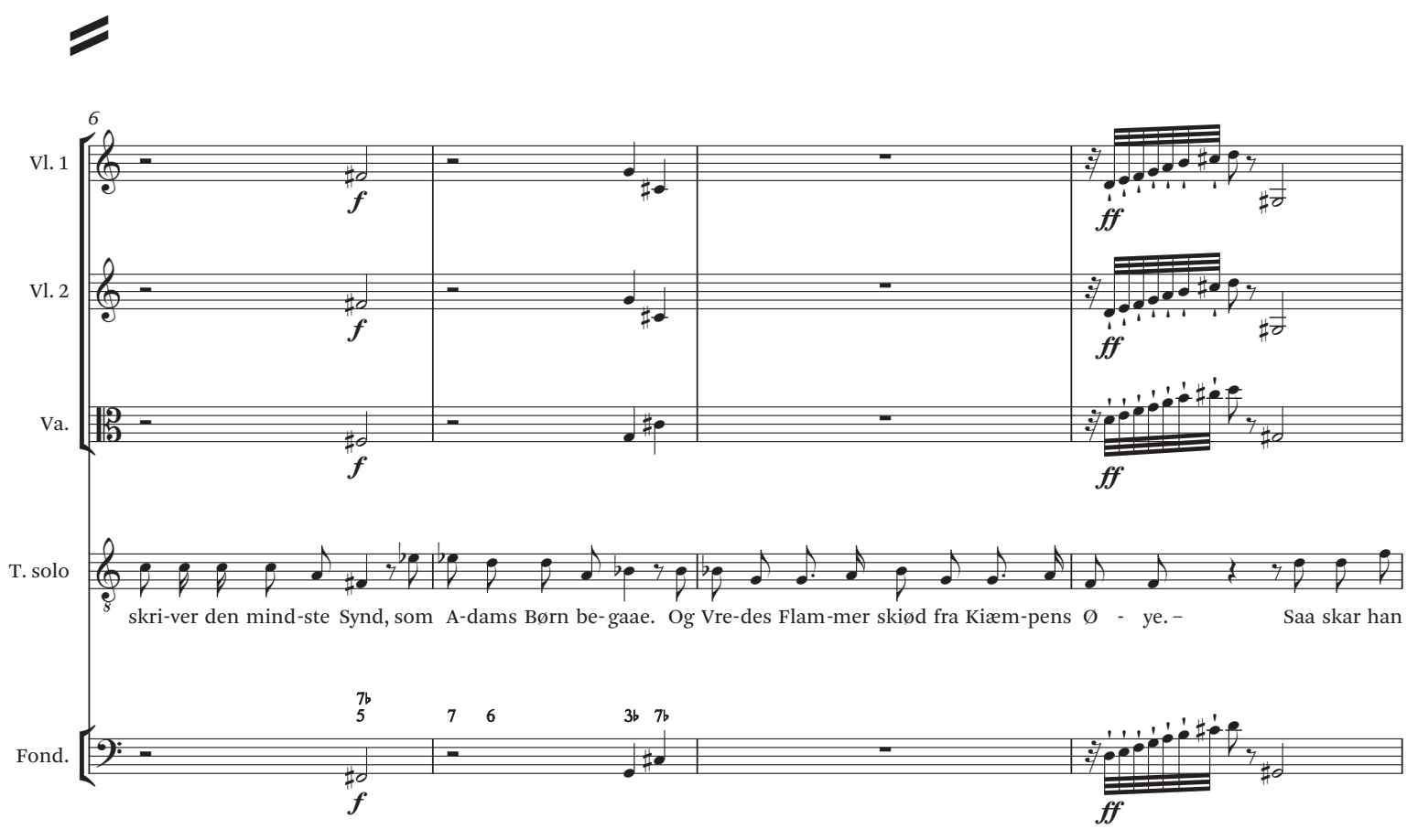
u - den Synd i Gra - ven.

Fond.

f *pp*

11. Accompagnato

Oboe 1
Oboe 2
Violino 1 — *f* — *pp*
Violino 2 — *f* — *pp*
Viola — *f* — *pp*
Tenore solo
Jeg saae: og Mør-kets grum-me Kiæm-pe i-gien-nem-løb med et for-vir-ret Ø-ye, de sor-te Rul-der, hvor-i Sa-tan
Canto 1
Canto 2
Tenore
Basso
Fondamento — *f* — *pp*



10

Vl. 1

Vl. 2

Va.

T. solo

ra-sen-de med Tæn - der og raab-te høyt og ban-de-de for-tviv-led ham som frem-brag-te

Fond.

unis.

14

allegro

Him-me-len og Jor-den, og raab-te at - ter med en grue-lig Røst: Han er her ey – Han

unis.

19

er for-u-den Synd! – og Hel-ve-de gav Gien-lyd af hans Røst: og i Af-grun-den hør-tes man-ge Stem-mer, som

24

andante

Vl. 1

Vl. 2

Va.

T. solo

skreg: Gud=Men-ne-sket er u-den Synd! – Da svar-te Che-rubs Chor i gla-de

Fond.

29

arioso

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

T. solo

To-ner: Hal-le - lu - jah! – Du Men-ne - skets For - so - ner, hal-le - lu - jah! Og Du, som er be-

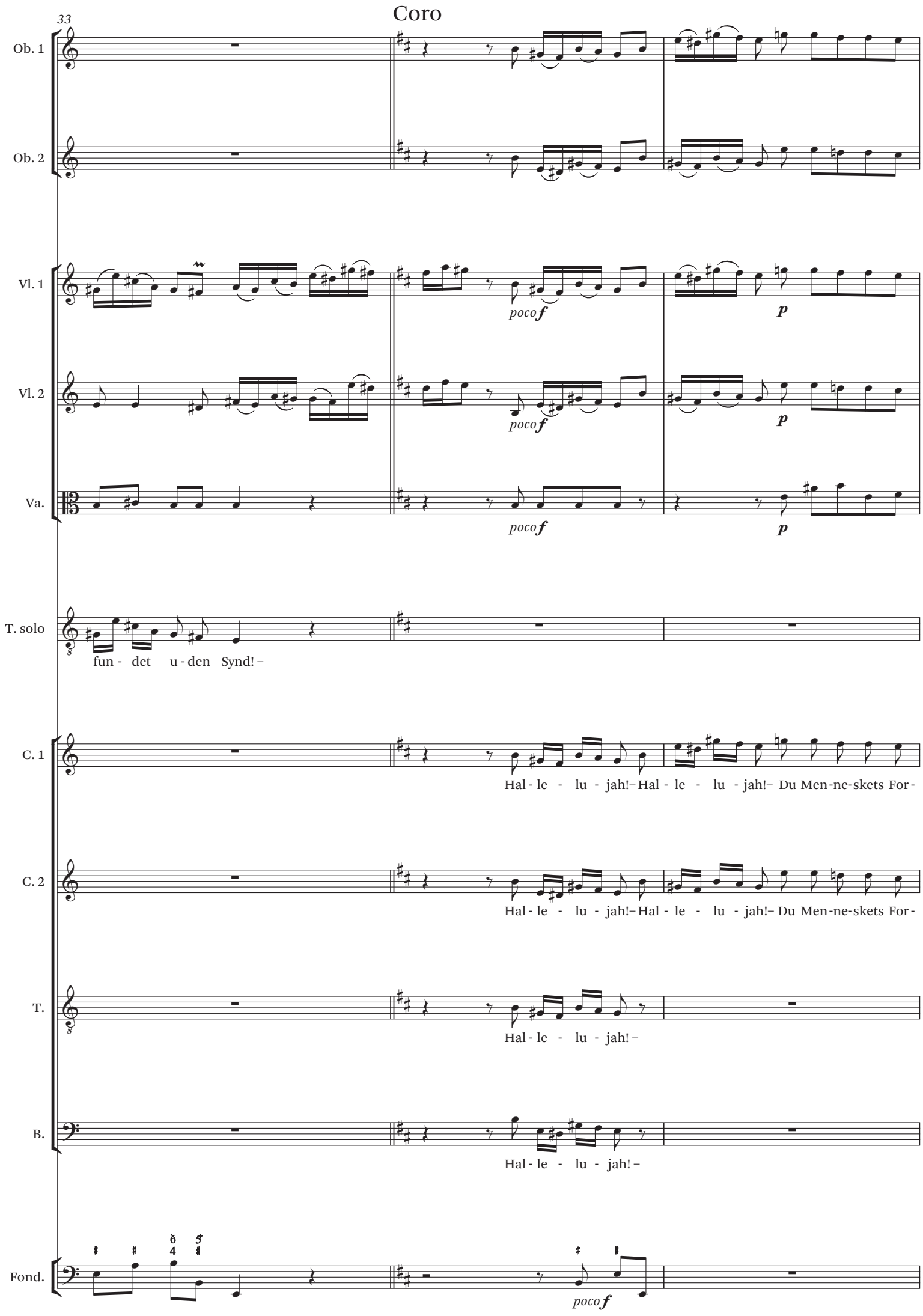
C. 1

C. 2

T.

B.

Fond.


Coro
33
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
poco f
p
T. solo
fun - det u - den Synd! –
C. 1
Hal - le - lu - jah! – Hal - le - lu - jah! – Du Men - ne - skets For -
C. 2
Hal - le - lu - jah! – Hal - le - lu - jah! – Du Men - ne - skets For -
T.
Hal - le - lu - jah! –
B.
Hal - le - lu - jah! –
Fond.

36

Ob. 1

Ob. 2

Vl. 1

f

Vl. 2

f

Va.

f

T. solo

C. 1

so-ner, Du Men-ne-skets For - so - ner! – og Du som er be - fun-det u-den Synd! – Hal - le - lu-jah! Hal-le - lu - jah! –

C. 2

so-ner, Du Men-ne-skets For - so - ner! – og Du som er be - fun-det u-den Synd! – Hal - le - lu-jah! Hal-le - lu - jah! –

T.

Du Men-ne-skets For - so - ner! – og Du som er be - fun-det u-den Synd! – Hal - le - lu-jah! Hal-le - lu - jah! –

B.

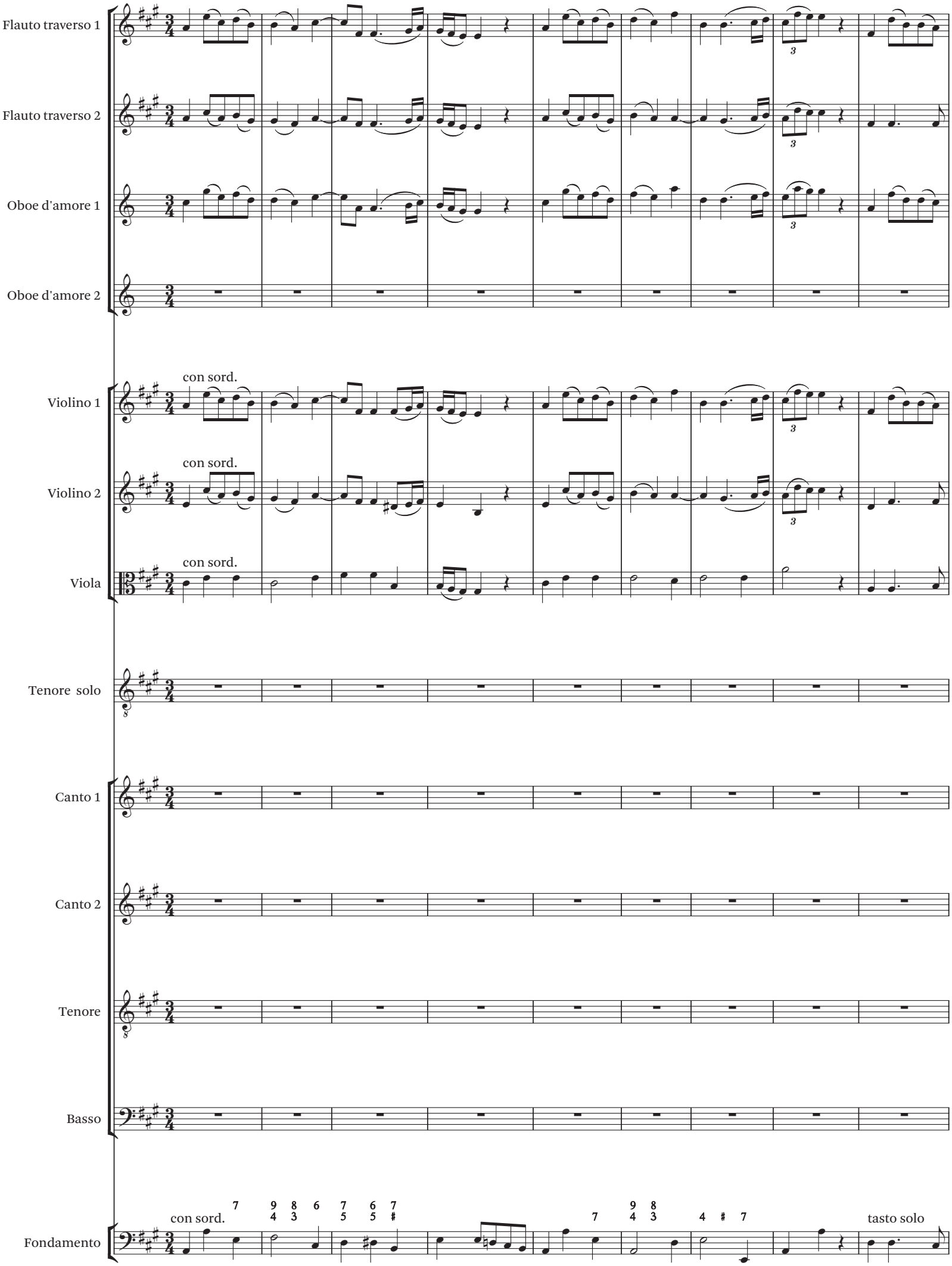
Du Men-ne-skets For - so - ner! – og Du som er be - fun-det u-den Synd! – Hal - le - lu-jah! Hal-le - lu - jah! –

Fond.

f

12. Aria

Andante ed affettuoso



10

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

pizz.

arco

Vl. 2

pizz.

arco

Va.

T. solo

Fond.

pp

19

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

pp

Vl. 2

pp

Va.

pp

T. solo

Slaae, Ci - thar, slaae i _____ sag-te To - ner, og syng om Men-ne-

Fond.

poco f

tasto solo

pp

29

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1 — pizz.

Vl. 2 — pizz.

Va. — pizz.

T. solo — skets For - so - ner, og om det re - ne Of - fer - lam! – Ci - thar, slaae i sag - te

Fond.

38

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1 — arco

Vl. 2 — arco

Va. — arco

T. solo — To - ner, syng om Men - ne - skets For - so - ner, og om det re - - ne Of-fer-lam,

Fond.

46

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

Vl. 2

Va.

T. solo

om det re - - - - - - - - - - - - - ne Of - fer-

Fond.

54

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1 — pizz. — arco

Vl. 2 — pizz. — *f* arco

Va. — *f*

T. solo

lam! Ci- thar! slaae _____ og syng!

Fond. — tasto solo

63

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

Vl. 2

Va.

f *pp*

T. solo

Op-løft dit taa - re - blend-te Ø - ye, og see, hvor-

Fond.

poco f *pp*

72

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

Vl. 2

Va.

T. solo

le - des i det Hø - ye Ret-fær-dig - hed, Ret-fær-dig-hed om - fav - ner Ham! –

Fond.

81

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

Vl. 2

Va.

T. solo

Op - løft dit taa - re - blend - te Ø - ye, og see, hvor - le - des _____ i det Hø - ye Ret-fær-dig-

Fond.

90

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

Vl. 2

Va.

T. solo

hed om - fav - - - - - - - - - - ner Ham, Ret - fær - dig-

Fond.

98

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

pizz.

Vl. 2

pizz.

Va.

T. solo

-hed om - fav-ner Ham! Op-løft dit taa - re-blend-te Ø - ye, og see!

C. 1

C. 2

T.

B.

Fond.

106

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1 — senza sord. arco — *poco f*

Vl. 2 — senza sord. arco — *poco f*

Va. — senza sord. — *poco f*

T. solo

C. 1 — Slaaer Har - per, slaaer i hø - ye To - ner, og syn - ger om vor

C. 2 — Slaaer Har - per, slaaer i hø - ye To - ner, og syn - ger om vor

T. — Slaaer Har - per, slaaer i hø - ye To - ner, og syn - ger om vor

B. — Slaaer Har - per, slaaer i hø - ye To - ner, og syn - ger om vor

Fond. — senza sord. — *poco f*

115

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

Vl. 2

Va.

T. solo

C. 1

Synds For - so - ner, og om det re - ne Of-fer - lam! – Slaaer Har - per,

C. 2

Synds For - so - ner, og om det re - ne Of-fer - lam! – Slaaer Har- per,

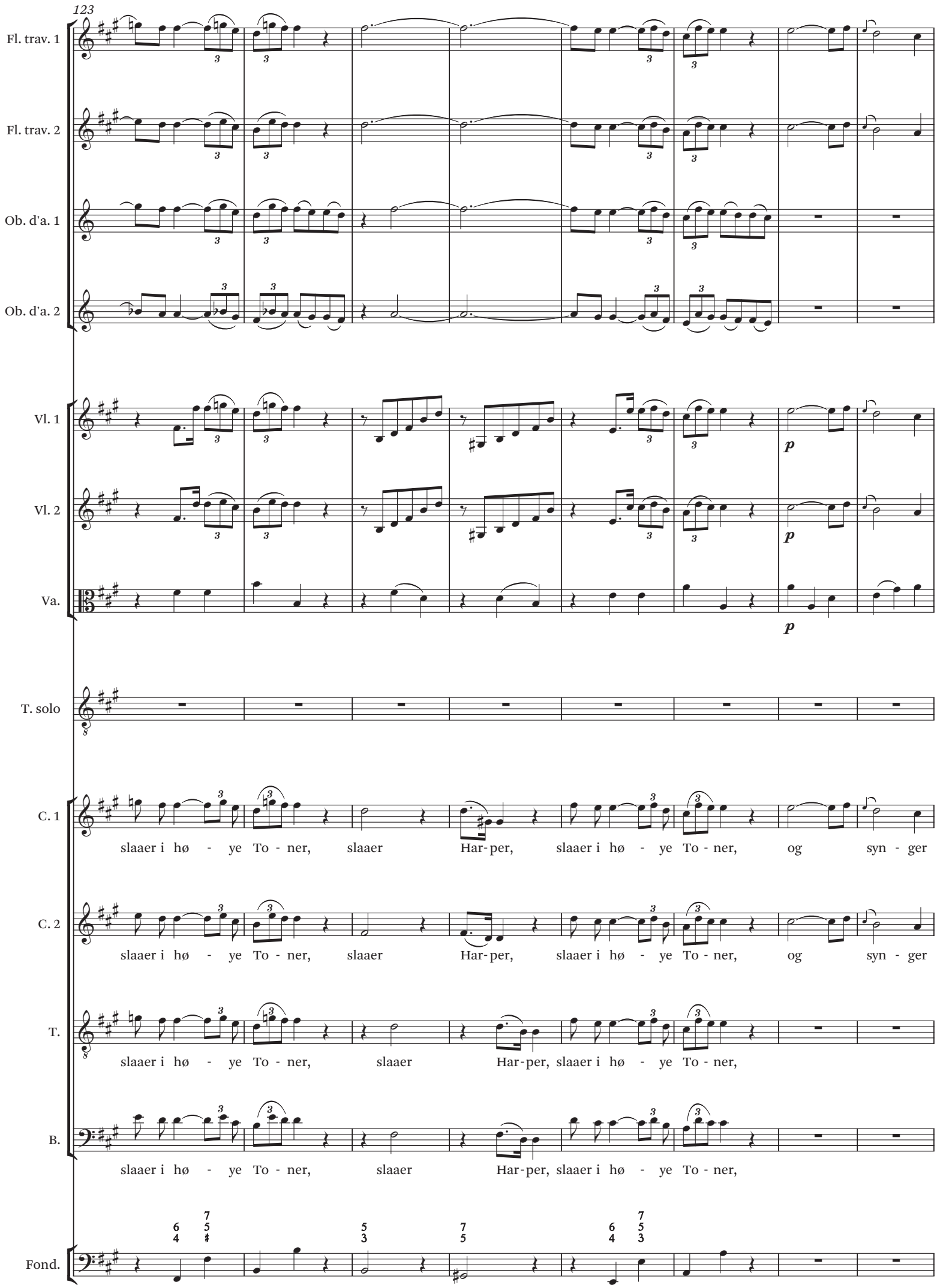
T.

Synds For - so - ner, og om det re - ne Of-fer - lam! – Slaaer Har - per,

B.

Synds For - so - ner, og om det re - ne Of-fer - lam! – Slaaer Har - per,

Fond.


123
Fl. trav. 1
Fl. trav. 2
Ob. d'a. 1
Ob. d'a. 2
Vl. 1
Vl. 2
Va.
p
p
T. solo
C. 1
slaaer i hø - ye To - ner, slaaer Har-per, slaaer i hø - ye To - ner, og syn - ger
C. 2
slaaer i hø - ye To - ner, slaaer Har-per, slaaer i hø - ye To - ner, og syn - ger
T.
slaaer i hø - ye To - ner, slaaer Har-per, slaaer i hø - ye To - ner,
B.
slaaer i hø - ye To - ner, slaaer Har-per, slaaer i hø - ye To - ner,
Fond.

131

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

poco ***f*** ***f***

Vl. 2

poco ***f*** ***f***

Va.

poco ***f*** ***f***

T. solo

C. 1

om vor Synds For - so - ner, og om det re - ne Of - fer-

C. 2

om vor Synds For - so - ner, og om det re - ne Of - fer-

T.

og syn - ger om vor Synds For - so - ner, og om det re - ne Of - fer-

B.

og syn - ger om vor Synds For - so - ner, og om det re - ne Of - fer-

Fond.

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

140

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

poco ***f***

f

Vl. 2

poco ***f***

f

Va.

poco ***f***

f

T. solo

C. 1

lam, og om det re - - ne Of - - fer - lam! –

C. 2

lam, og om det re - - ne Of - - fer - lam! –

T.

lam, og om det re - - ne Of - fer - lam! –

B.

lam, og om det re - - ne Of - fer - lam! –

Fond.

poco ***f***

f

147

Fl. trav. 1

Fl. trav. 2

Ob. d'a. 1

Ob. d'a. 2

Vl. 1

Vl. 2

Va.

T. solo

C. 1

C. 2

T.

B.

Fond.

tasto solo

13. Accompagnato

Oboe 1

Oboe 2

Violino 1 — *pp* — *f* — *pp*

Violino 2 — *pp* — *f* — *pp*

Viola — *pp* — *f* — *pp*

Tenore solo

Langt un-der Cha-os er de mør-ke Huu-ler hvor Synd for-tviv-led skiu-ler sig i

Canto 1

Canto 2

Tenore

Basso

Fondamento — unis. — *pp* — unis. — *f* — *pp*

5

Vl. 1 — *p* — *f*

Vl. 2 — *p* — *f*

Va. — *p* — *f*

T. solo

Pla-ger, for Him-me-len og for Al-god-heds Straa-ler. – Her boer den stol-te,

Fond. — *p* — *f*

9

Vl. 1

Vl. 2

Va.

T. solo

for-dum Ly-sets Kiæm-pe – og Sa-tan og den grum-me Mo-loch, og Mil-li-o-ner styr-te-de Re-bel-ler om-kas-tes her blandt

Fond.

14

Vl. 1 *pp*

Vl. 2 *pp*

Va. *pp*

T. solo

Svo-vel =Ha-vets Bøl-ger. – Der-hen, I A-dams Børn! – Ret-fær-dig-he-den kal-der. – For-nam I ey den Røst i Mo-ders

Fond. unis. unis. *pp*

19

Vl. 1 *f* *p*

Vl. 2 *f* *p*

Va. *f* *p*

T. solo

Liv, som raab-te: bort, til de For-døm-te! – Saa tord-ne-de den sto-re Vre-des

Fond. unis. *f* *p*

24

andante e soave

Vl. 1

Vl. 2

Va.

T. solo

En - gel. –

Men God-hed sva-re-de mod Vre-den. Og Naa-dens

Fond.

28

Vl. 1

Vl. 2

Va.

T. solo

Straa-ler skiul-te Jor - den –

og Vre-den stred med Naa-dens Fyr - ste,

og, ach! ach! vor Helt var

Fond.

unis.

unis.

32

Vl. 1

Vl. 2

Va.

T. solo

saa - ret!–

ach Han dø - de! –

Men frygt dig ey! –

thi

Se - yer=Fa-nen fly - ver. –

Fond.

Arioso
poco allegro

36

Vl. 1 — *pp*

Vl. 2 — *pp*

Va. — *pp*

T. solo

Hør My - ri - a - der - ne, som raa - be: Tri - umpf! Tri - umpf! – Han vandt, Han vandt! – Tri - umpf, og

Fond. — *pp*

40

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

T. solo

frygt ey Vre - dens Tor - den! og frygt ey Vre - dens Tor - den! Tri - umpf! Tri - umpf! Tri - umpf! og Fred paa Jor - den. Tri-

C. 1

C. 2

T.

B.

Fond. — unis.

Coro

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

T. solo

umpf! – og Fred paa Jor - den. Tri-umpf!

C. 1

Tri-umpf!

C. 2

Tri-umpf!

T.

Tri-umpf!

B.

Tri-umpf!

Fond.

unis.

48

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

T. solo

C. 1

Tri-umpf! Tri-umpf! og Fred paa Jor-den, Tri-umpf og Fred paa Jor - den, Tri-

C. 2

Tri-umpf! Tri-umpf! og Fred paa Jor-den, Tri-umpf og Fred paa Jor - den, Tri-

T.

Tri-umpf! Tri-umpf! og Fred paa Jor-den, Tri-umpf og Fred paa Jor - den, Tri-

B.

Tri-umpf! Tri-umpf! og Fred paa Jor-den, Tri-umpf og Fred paa Jor - den, Tri-

Fond.

52

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

T. solo

C. 1

umpf! og Fred paa Jor - den.

C. 2

umpf! og Fred paa Jor - den.

T.

umpf! og Fred paa Jor - den.

B.

umpf! og Fred paa Jor - den.

Fond.

6 4

7♭ 5 3

unis.

PARTE TERZA

14. Aria

Andante e moderato

Corno 1 (E♭)

Corno 2 (E♭)

Flauto traverso 1

Flauto traverso 2

Violino 1

Violino 2

Viola

Tenore solo

Fondamento

8

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Fond.

16

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Fond.

pp

p *cresc.*

24

f *pp* *f*

unis.

31

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

O Graad, du Glæ - - dens tau - se Tolk, prent Sa - lig -

Fond.

39

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

he - der i mit Ø - ye! Raab Taa - re: Frel - se fra det Hø - ye! – og Stø - vets Børn, og Stø - vets

Fond.

47

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Børn er Her - rens Folk. – O Graad! Og Stø - vets Børn er Her - rens Folk. –

Fond.

56

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

f *p* *cresc.*

Vl. 2

f *p* *cresc.*

Va.

f *p* *cresc.*

T. solo

Fond.

f *p* *cresc.*

64

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

O Graad, du Glæ - - - dens tau - se Tolk, prent Sa - lig -

Fond.

72

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

he-der i mit Ø - ye! Raab Taa - re: Frel-se fra det Hø - ye! – og Stø - vets Børn, og Stø - vets

Fond.

80

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Børn er Her - rens Folk, og Stø - vets Børn er Her - rens Folk! –

Fond.

unis.

87

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Og Stø - vets Børn, Stø - vets Børn! og Stø - vets Børn, og Stø - vets Børn er

Fond.

95

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Her - rens Folk! –

Fond.

104

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Fond.

112

larghetto

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Naar Hæv - nens Tor - den=

Fond.

unis.

120

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Flam - mer bræn-der, da er jeg tryg i Je - su Hæn-der, og hø - rer ey den

Fond.

128

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Piin - tes Graad. Naar Hæv - nens Tor - den= Flam - mer bræn-der, da er jeg tryg i

Fond.

136

andante e moderato

Cor. 1 (E♭)

pp

Cor. 2 (E♭)

pp

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Je - su Hæn-der, og hø - rer ey den Piin - tes Graad. Trods!– vil jeg ned mod Sa-tan

Fond.

144

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

raa-be: hvad Sey - er har du nu at haa-be? og Trods, o Død! hvor er din Braad? –

Fond.

unis.

152

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

Trods vil jeg ned mod Sa - tan raa - be: hvad Sey - er har du nu at

Fond.

160

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

T. solo

haa - be? – og Trods, o Død!– hvor er din Braad, og Trods, o Død! – hvor er din

Fond.

167

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

f

Vl. 2

f

Va.

f

T. solo

Braad? –

Fond.

f

Dal segno 𝄋

15. Recitativo

Violino 1
Violino 2
Viola
Tenore solo
Men Him-len taug, – Se - ra-phen selv holdt in-de, at tord-ne ned mod Dy-bet. Og A-saphs Chor og Ci-ther-ne var
Fondamento

5

Vl. 1
Vl. 2
Va.
T. solo
stil - le. – Thi E - li-el, som syn-ger Her-rens San-ge, og ta-ler om de un-der-li-ge Ting, og om det Hø-ye og det
Fond.

9

Vl. 1
Vl. 2
Va.
T. solo
Dy-be, og det som in-gen Skab-ning fat-ter, og Ga-bri-el, den sto-re Glæ-des En-gel, stoed op for Her-ren med de gyld-ne
Fond.

Accompagnato

13

Vl. 1

Vl. 2

Va.

T. solo

Har - per. – Da sva-re - de den stær-ke Aand og sang: hvo fat-ter Lam-mets God - hed? – at den E - vi-ge var

Fond.

18

Vl. 1

Vl. 2

Va.

T. solo

død for Stø - vet – at Hel-lig-he-den bar paa Ver-dens Syn - der – og at den Fald-ne

Fond.

22

Vl. 1

Vl. 2

Va.

T. solo

rey - ste sig i - gien? – Men Glæ-dens En - gel

Fond.

25

Vl. 1

Vl. 2

Va.

T. solo

og de gla - de Aan-der op - fyl-der Him - le-ne med Lam-mets Roes. – Og Jor-den

Fond.

29

Vl. 1

Vl. 2

Va.

T. solo

sking - re - de af Lam-mets Roes. – I Dy - bet

Fond.

unis.

32

Vl. 1

Vl. 2

Va.

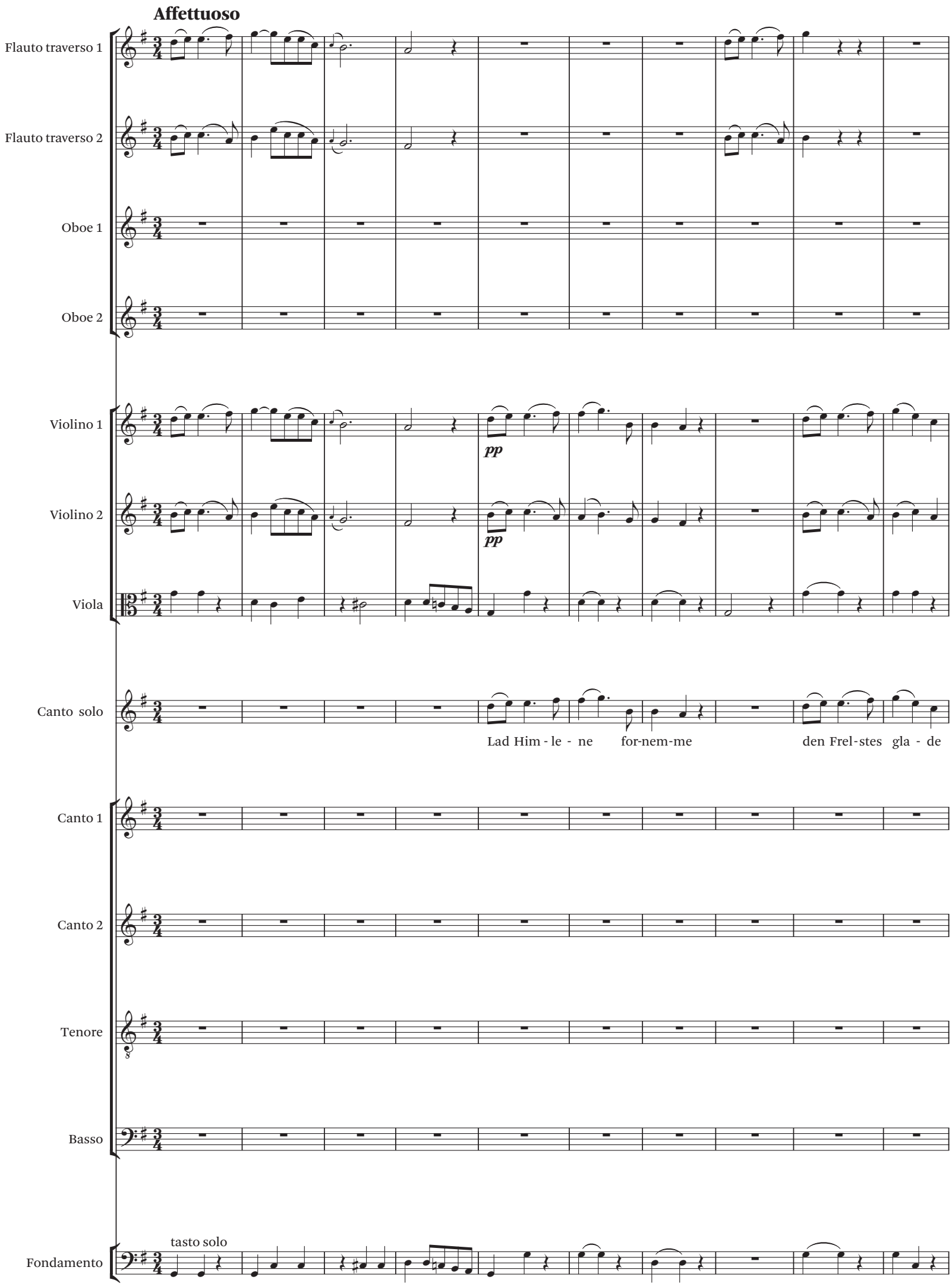
T. solo

selv, i Dy - bet selv ud - brøl - tes Lam-mets Roes.

Fond.

unis.

16. Arioso


Affettuoso
Flauto traverso 1
Flauto traverso 2
Oboe 1
Oboe 2
Violino 1
pp
Violino 2
pp
Viola
Canto solo
Lad Him - le - ne for-nem-me den Frel-stes gla - de
Canto 1
Canto 2
Tenore
Basso
tasto solo
Fondamento

11

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. solo

Stem - me! – og mær-ker Stø - vets Sang om Lam - met! – Lad Him - le-

Fond.

21

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. solo

ne for - nem - me den Frel - stes gla - de Stem - me! – og mær-ker Stø - vets Sang om

Fond.

31

Coro

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

poco ***f***

Vl. 2

poco ***f***

Va.

poco ***f***

C. solo

Lam - met! –

C. 1

Og! – mær-ker Stø - vets Sang om Lam-met,

C. 2

Og! – mær-ker Stø - vets Sang om Lam-met,

T.

Og! – mær-ker Stø - vets Sang om Lam-met,

B.

Og! – mær-ker Stø - vets Sang om Lam-met,

Fond.

poco ***f***

40

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. solo

C. 1

og mær-ker Stø - vets Sang om Lam - - met, Stø - - vets Sang

C. 2

og mær-ker Stø - vets Sang om Lam - - met, mær - ker Stø - vets Sang

T.

og mær-ker Stø - vets Sang om Lam - met, Stø - - vets Sang

B.

og mær-ker Stø - vets Sang om Lam - met, mær - ker Stø - vets Sang

Fond.

48

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. solo

C. 1

om Lam - met! –

C. 2

om Lam - met! –

T.

om Lam - met! –

B.

om Lam - met! –

Fond.

17. Accompagnato

pomposo

Violino 1

Violino 2

Viola

Tenore solo

Stor var Han – fød af E - vig-he-ders Fa - der. –

Fondamento

Vl. 1

Vl. 2

Va.

T. solo

Selv e - vig – Først blandt al-le Aan - der. – Han skab-te Se-ra-phim og Him-lens Kiæm - per; og Han ned-styr-te-de

Fond.

Vl. 1

Vl. 2

Va.

T. solo

de stol-te Fyr - ster; og Han frem-kald - te Cha-os af sit

unis.

Fond.

15

Vl. 1

Vl. 2

Va.

T. solo

In-tet; og Han be-fæs-te-de den sto-re Him-mel, og dan-ne-de de stol-te Bøl-ger, og Jor-den, og alt

Fond.

20

Vl. 1

Vl. 2

Va.

T. solo

det, som er paa Jor-den: – Da saae Han fra sin Thro-ne, for at kien-de, om Al-ting stoed i sam-me go-de

Fond.

25

Vl. 1

Vl. 2

Va.

T. solo

Or-den? – Og Al-ting stoed. – Kuns Men-ne-sket var fal-den og vær-digt at ud-slet-tes blandt det

Fond.

29

Vl. 1

Vl. 2

Va.

T. solo

Skab - te.– Da bar den Stær - ke Med-ynk med sin Skab-ning, og Han som e - ne kun-de

Fond.

33

Vl. 1

Vl. 2

Va.

T. solo

frel - se, steg ned til Stø-vet fra sin Thro - ne. – Men Ci - thar tie! – hvor er de hø - ye

Fond.

37

Vl. 1

Vl. 2

Va.

T. solo

To - ner, som si-ger Verd - ner: Gud var min For - so - ner? Hvem syn-ger vær-digt om hans Blod? –

Fond.

18. Coro

Larghetto e pomposo

Clarino 1 (E♭)
Clarino 2 (E♭)
Principale (E♭)
Timpani (B♭, E♭)
Corno 1 (E♭)
Corno 2 (E♭)
Flauto traverso 1
Flauto traverso 2
Oboe 1
Oboe 2
Violino 1
Violino 2
Viola
Canto 1
Canto 2
Tenore
Basso
Fondamento

6

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Naar Him - le

C. 2

Naar Him - le

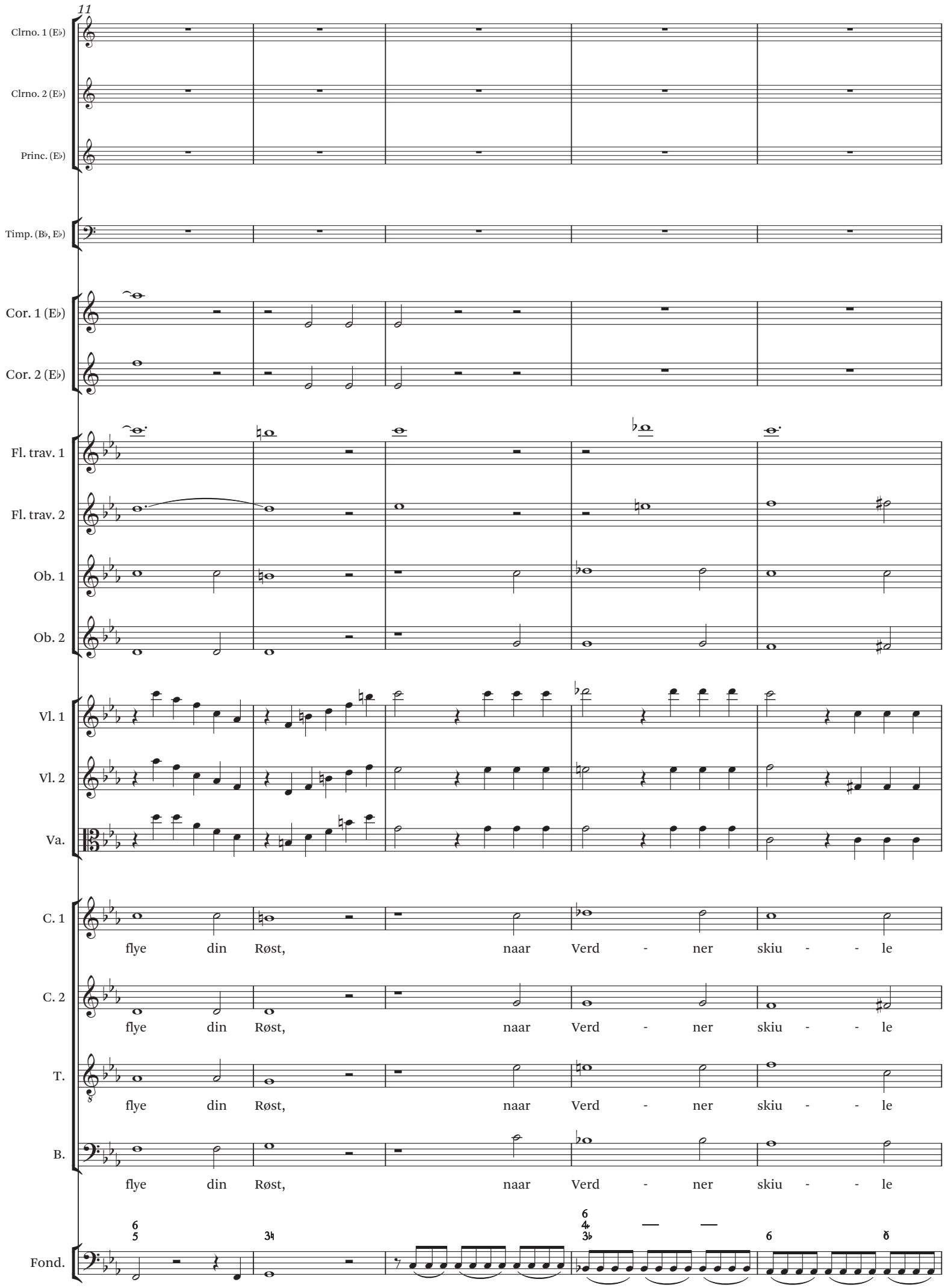
T.

Naar Him - le

B.

Naar Him - le

Fond.


11
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
flye din Røst, naar Verd - ner skiu - - le
C. 2
flye din Røst, naar Verd - ner skiu - - le
T.
flye din Røst, naar Verd - ner skiu - - le
B.
flye din Røst, naar Verd - ner skiu - - le
Fond.

16

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

sig, naar Vre - den ta - ler og naar Al - magts Tor-den brø - ler,

C. 2

sig, naar Vre - den ta - ler og naar Al - magts Tor-den brø - ler,

T.

sig, naar Vre - den ta - ler og naar Al - magts Tor-den brø - ler,

B.

sig, naar Vre - den ta - ler og naar Al - magts Tor-den brø - ler,

Fond.

tasto solo

unis.

21

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

p *p* *cresc.* *f*

Vl. 2

p *f*

Va.

p *f*

C. 1

da er det Verd- ners Skræk,

C. 2

da er det Verd- ners Skræk,

T.

da er det Verd- ners Skræk,

B.

da er det Verd- ners Skræk,

Fond.

f

26

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

men in-gen Skræk for mig, in-gen Skræk for mig, som, Frel - se-re, da først din ful - de Frel - se

C. 2

men in-gen Skræk for mig, in-gen Skræk for mig, som, Frel - se-re, da først din ful - de Frel - se

T.

men in - gen Skræk for mig, som, Frel - se-re, da først din ful - de Frel - se

B.

men in - gen Skræk for mig, som, Frel - se-re, da først din ful - de Frel - se

Fond.

32

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

fø - ler, som, Frel - se - re, da først din ful - de Frel - se fø - ler. –

C. 2

fø - ler, som, Frel - se - re, da først din ful - de Frel - se fø - ler. –

T.

fø - ler, som, Frel - se - re, da først din ful - de Frel - se fø - ler. –

B.

fø - ler, som, Frel - se - re, da først din ful - de frel - se fø - ler. –

Fond.

38

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Gud- dom - me - li - ge Helt, da vil jeg e-vig

C. 2

Gud- dom - me - li - ge Helt, da vil jeg e-vig

T.

Gud-dom - me - li - ge Helt,

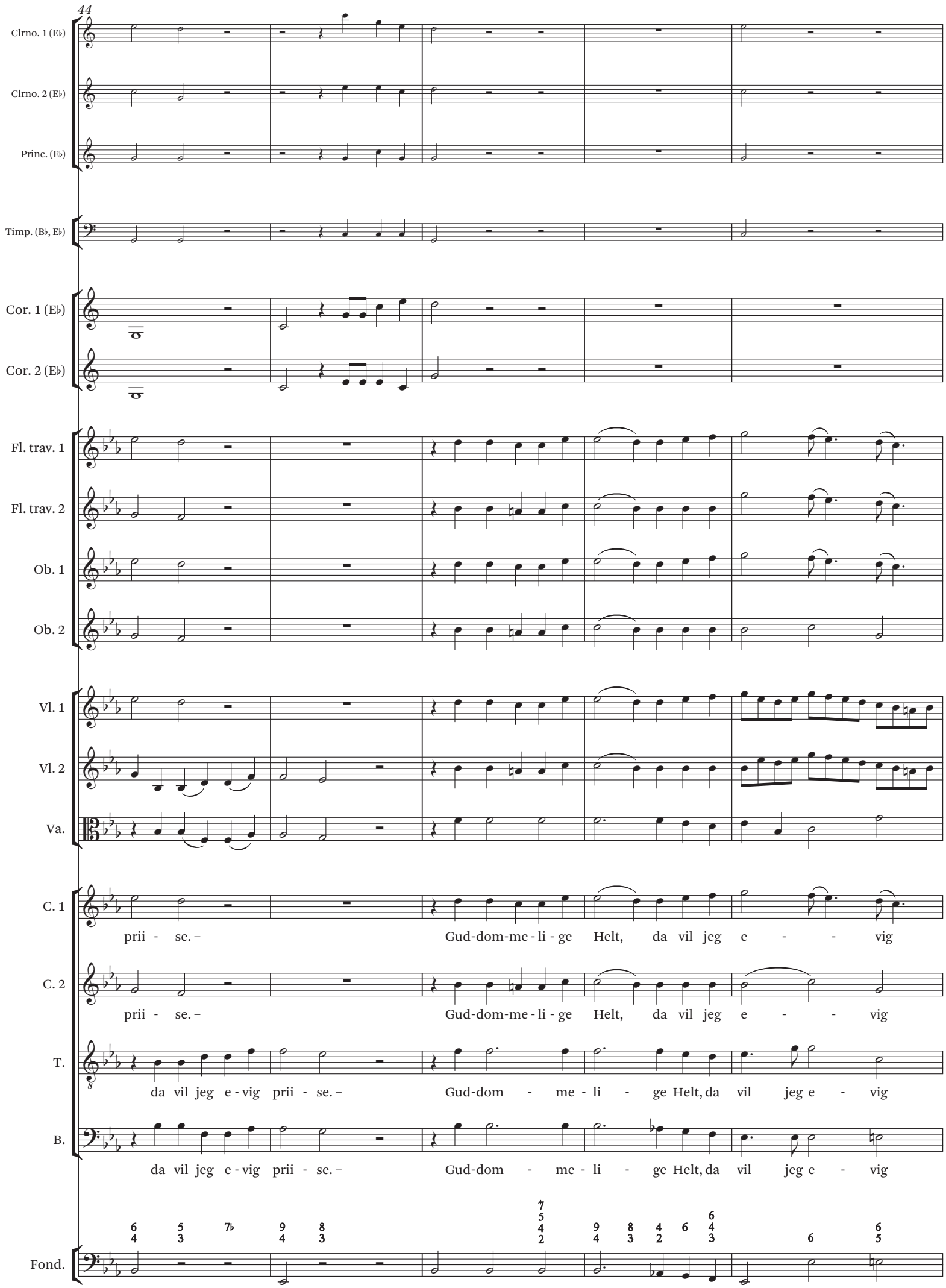
B.

Gud-dom - me - li - ge Helt,

Fond.

6 5
4 3

7♭


44
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
prii - se. – Gud-dom-me - li - ge Helt, da vil jeg e - - vig
C. 2
prii - se. – Gud-dom-me - li - ge Helt, da vil jeg e - - vig
T.
da vil jeg e - vig prii - se. – Gud-dom - me - li - ge Helt, da vil jeg e - vig
B.
da vil jeg e - vig prii - se. – Gud-dom - me - li - ge Helt, da vil jeg e - vig
Fond.

49

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

prii - se. – Min Sang skal, Che - rubs lig, op - fyl-de Him - le-

C. 2

prii - se. – Min Sang skal, Che - rubs lig, op - fyl-de Him - le-

T.

prii - se. – Min Sang skal, Che - rubs lig, op - fyl-de Him - le-

B.

prii - se. – Min Sang skal, Che - rubs lig, op - fyl-de Him - le-

Fond.

54

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

ne. – Lov skee den E - vi - ge, den Stær - ke, den Al- vii - - se! Gud -

C. 2

ne. – Lov skee den E - vi - ge, den Stær - ke, den Al- vii - - se! Gud -

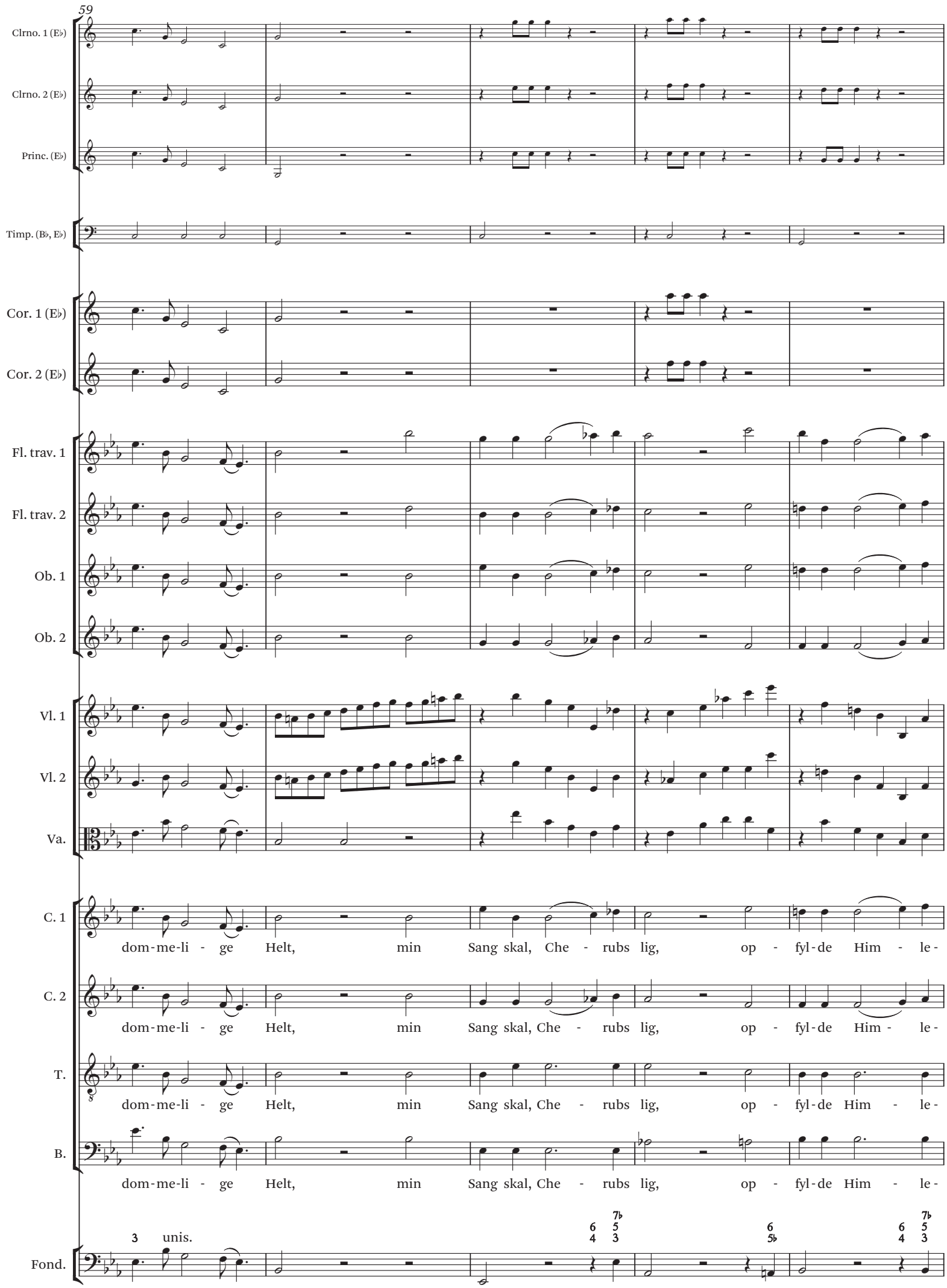
T.

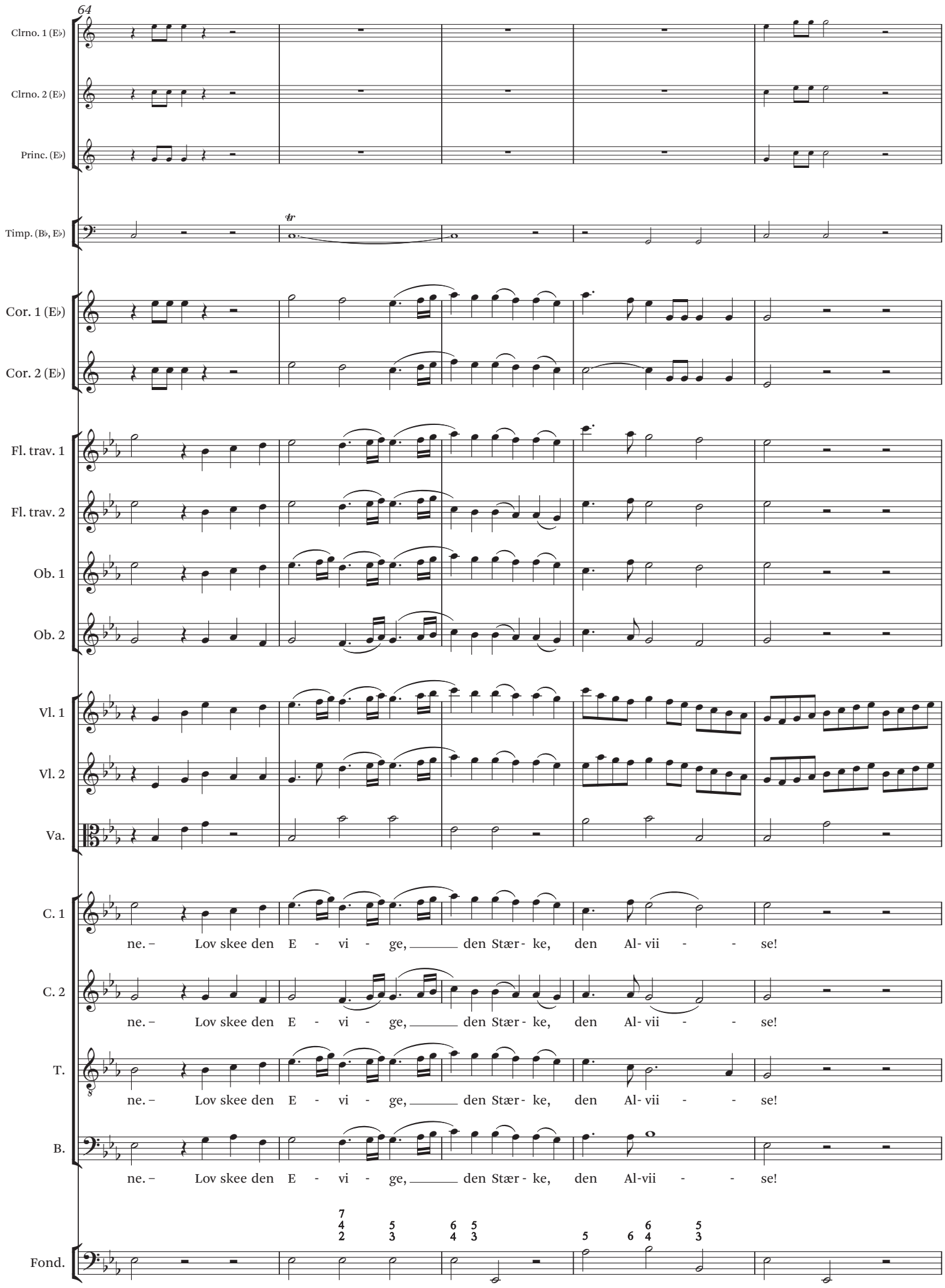
ne. – Lov skee den E - vi - ge, den Stær - ke, den Al- vii - - se! Gud -

B.

ne. – Lov skee den E - vi - ge, den Stær - ke, den Al-vii - - se! Gud -

Fond.


59
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
dom-me-li - ge Helt, min Sang skal, Che - rubs lig, op - fyl-de Him - le-
C. 2
dom-me-li - ge Helt, min Sang skal, Che - rubs lig, op - fyl-de Him - le-
T.
dom-me-li - ge Helt, min Sang skal, Che - rubs lig, op - fyl-de Him - le-
B.
dom-me-li - ge Helt, min Sang skal, Che - rubs lig, op - fyl-de Him - le-
3 unis.
Fond.


64
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
ne. – Lov skee den E - vi - ge, den Stær - ke, den Al- vii - - se!
C. 2
ne. – Lov skee den E - vi - ge, den Stær - ke, den Al- vii - - se!
T.
ne. – Lov skee den E - vi - ge, den Stær - ke, den Al- vii - - se!
B.
ne. – Lov skee den E - vi - ge, den Stær - ke, den Al-vii - - se!
Fond.

69

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Og e - vig Tak den Gud, som frel - ste

C. 2

Og e - vig Tak den Gud, som frel - ste

T.

Og e - vig Tak den Gud, som frel - ste

B.

Og e - vig Tak den Gud, som frel - ste

Fond.

74

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. 1

Syn - de - re! E - - vig Tak den Gud som

C. 2

Syn - de - re! E - - vig Tak den Gud som

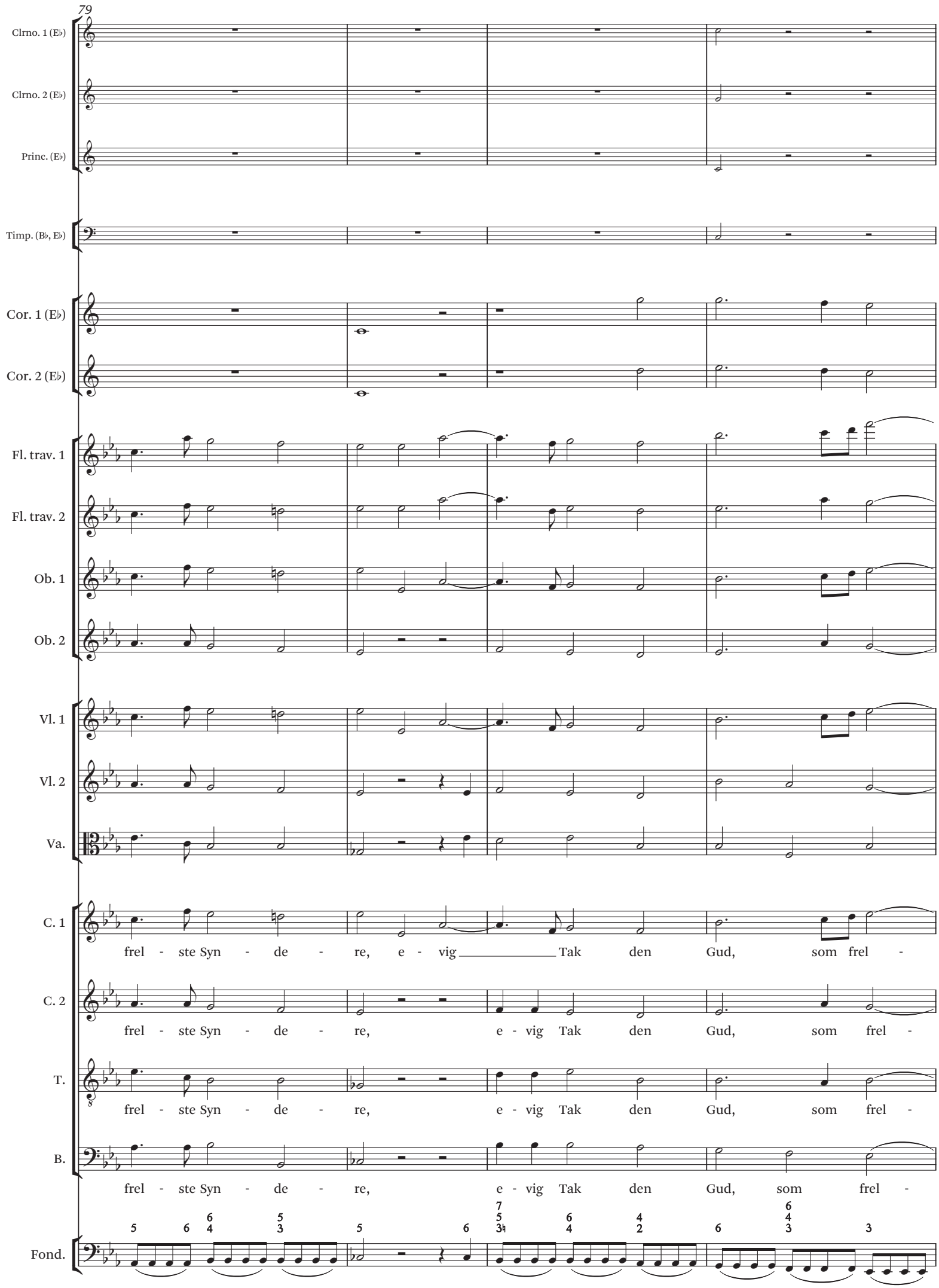
T.

Syn - de - re! E - - vig Tak den Gud som

B.

Syn - de - re! E - - vig Tak den Gud som

Fond.


79
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
frel - ste Syn - de - re, e - vig Tak den Gud, som frel -
C. 2
frel - ste Syn - de - re, e - vig Tak den Gud, som frel -
T.
frel - ste Syn - de - re, e - vig Tak den Gud, som frel -
B.
frel - ste Syn - de - re, e - vig Tak den Gud, som frel -
Fond.

83

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

p *cresc.*

Vl. 2

Va.

C. 1

- ste Syn - de - re!

C. 2

- ste Syn - de - re!

T.

- ste Syn - de - re!

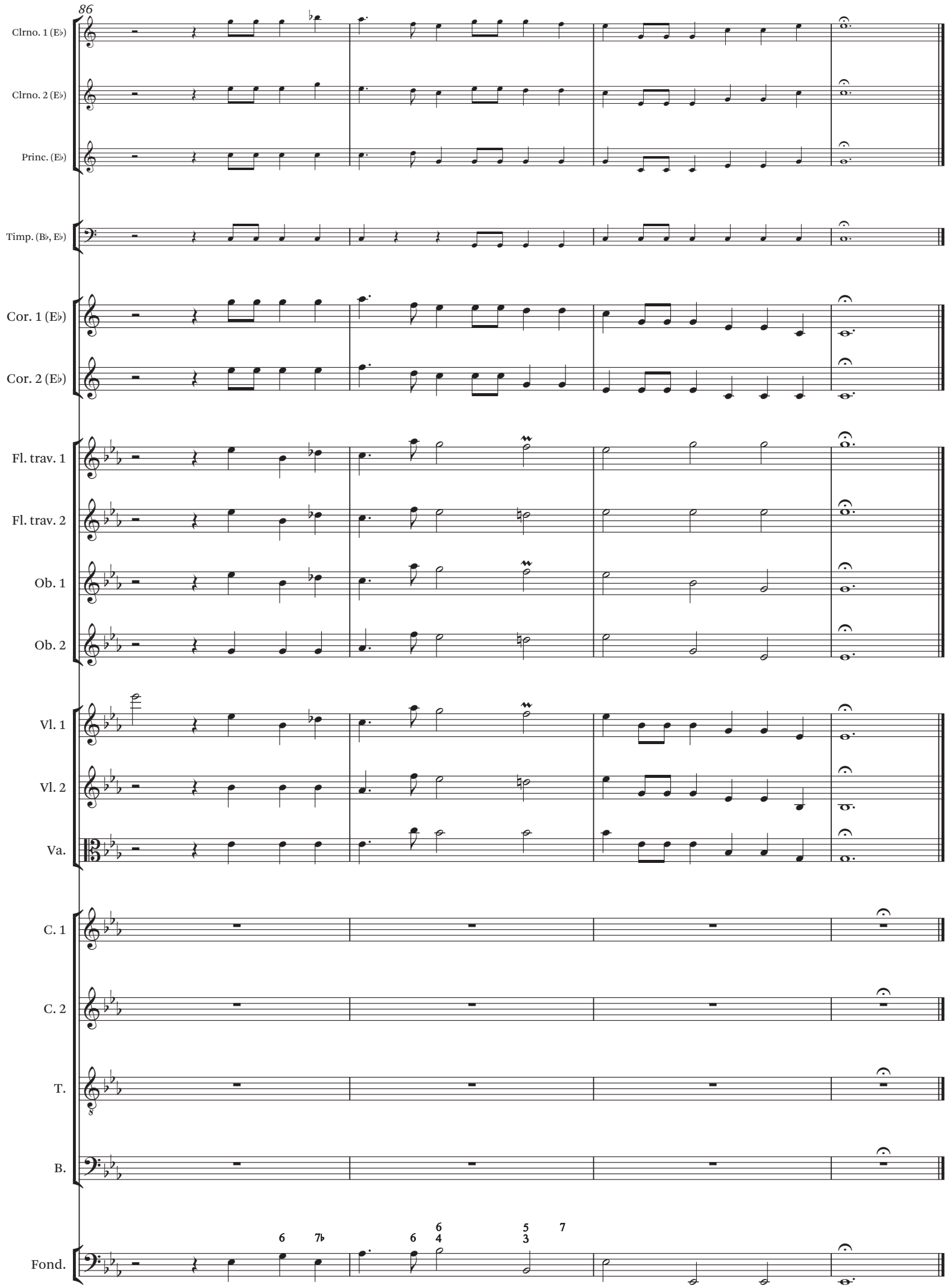
B.

ste Syn - de - re!

Fond.

9 8 6 5
7 6 4 3

unis.


86
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
C. 1
C. 2
T.
B.
Fond.

19. Arioso

Affettuoso

Clarino 1 (E♭)

Clarino 2 (E♭)

Principale (E♭)

Timpani (B♭, E♭)

Corno 1 (E♭)

Corno 2 (E♭)

Flauto traverso 1

Flauto traverso 2

Oboe 1

Oboe 2

Violino 1

pp

Violino 2

pp

Viola

pp

Tenore solo

Bliv Taa - re ved at tril - le! – men du min Ci - thar –

Canto 1

Canto 2

Tenore

Basso

Fondamento

tasto solo

pp

11

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

T. solo

Stil - le! – Lad Hier-tet roe - lig fø - le sin Frel - se. – Bliv Taa - re ved at

Fond.

22

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

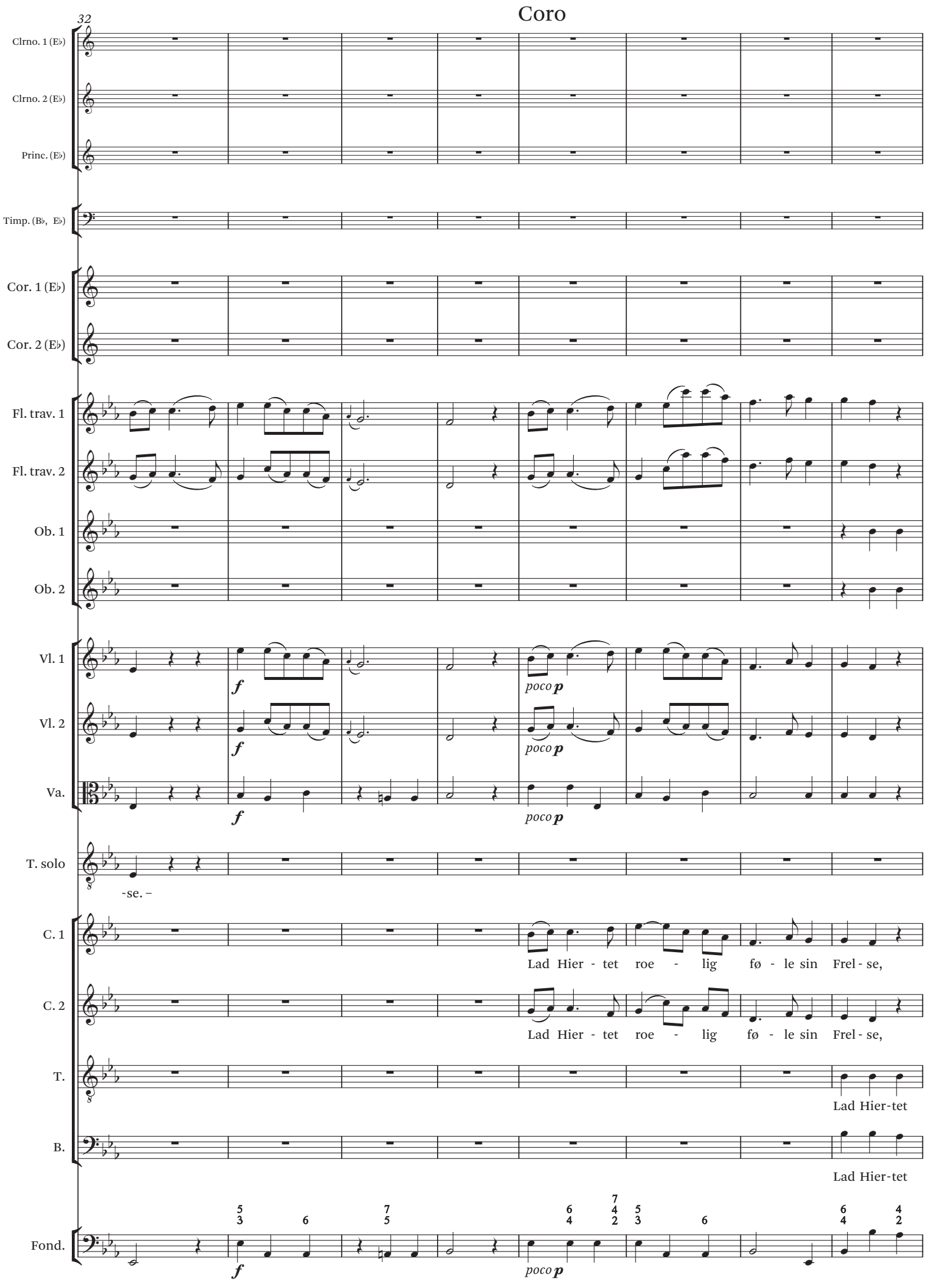
Vl. 2

Va.

T. solo

tril - le! – men du min Ci - thar – Stil - le! – Lad Hier - tet roe - lig fø - le sin Frel -

Fond.


Coro
32
Clrno. 1 (E♭)
Clrno. 2 (E♭)
Princ. (E♭)
Timp. (B♭, E♭)
Cor. 1 (E♭)
Cor. 2 (E♭)
Fl. trav. 1
Fl. trav. 2
Ob. 1
Ob. 2
Vl. 1
Vl. 2
Va.
T. solo
C. 1
C. 2
T.
B.
Fond.
f
poco p
-se. –
Lad Hier - tet roe - lig fø - le sin Frel - se,
Lad Hier - tet roe - lig fø - le sin Frel - se,
Lad Hier-tet
Lad Hier-tet

40

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

f

Vl. 2

f

Va.

f

T. solo

C. 1

lad Hier - tet roe - lig fø - le sin Frel - se, roe - - lig sin

C. 2

lad Hier - tet roe - lig fø - le sin Frel - se, roe - - lig sin

T.

roe - - lig fø - le sin Frel - se, lad Hier - tet roe - lig fø - le sin

B.

roe - - lig fø - le sin Frel - se, lad Hier - tet roe - lig fø - le sin

Fond.

f

48

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

T. solo

C. 1

Frel - - se! –

C. 2

Frel - - se! –

T.

Frel - - se! –

B.

Frel - - se! –

Fond.

APPENDIX 1

Duetto & Coro

Largo e mesto

Clarino 1 (E♭)
Clarino 2 (E♭)
Principale (E♭)
Timpani (B♭, E♭)
Oboe 1
Oboe 2
Violino 1 — pizz.
Violino 2 — pizz.
Viola — pizz.
Engel / Angel
En troende Siel / A Faithful Soul
Tri-umpf? – Men ak! den dy - re - kiø - bes! ak den dy - re - kiø - bes!
Canto 1
Canto 2
Tenore
Basso
Fondamento — tasto solo, pizz.

9

Vl. 1
Vl. 2
Va.
Engel / Angel
Siel / Soul
græd Ø - ie Blod! – græd Ø - ie Blod! – be - græd min Ven! be - græd min Ven!
Fond.

poco allegretto e soave

17

Vl. 1 — arco — pp

Vl. 2 — arco — pp

Va. — arco — pp

Engel / Angel: Græd ei! græd ei! din Helt brød Dø-dens, Dø - dens Læn-ker, din Helt brød Dø - dens, Dø - dens

Siel / Soul

Fond. — arco — pp

27

Vl. 1 — p f pp poco f pp

Vl. 2 — p f pp poco f pp

Va.

Engel / Angel: Læn-ker har o - ver - vun - det Sa - tans Magt. Din Helt har

Siel / Soul

Fond.

35

Vl. 1

Vl. 2

Va.

Engel / Angel: o - - - - ver - vun-det Sa - tans Magt, din Helt har o - - -

Siel / Soul

Fond. — unis.

43

Vl. 1

Vl. 2

Va.

f *pp*

f *pp*

Engel
Angel

- - ver - vun-det Sa - tans Magt.

Siel
Soul

Jeg ved Hans Død da Se - ir har

Fond.

51

Vl. 1

Vl. 2

Va.

Engel
Angel

Han selv har knu-set Slan - gens Ho-ved. Han

Siel
Soul

vun - det? Jeg ved Hans Død da Se - ir har vun-det?

Fond.

60

Vl. 1

Vl. 2

Va.

Engel
Angel

selv har knu-set Slan - gens Ho-ved. Nu er Hans Li - del - se fuld-

Siel
Soul

Saa er Hans Li - del - se fuld - bragt? –

Fond.

68

Vl. 1

Vl. 2

Va.

Engel
Angel

bragt! – Og Eng - le - ne, Eng - le - ne be - syn - ge, be -

Siel
Soul

Og Eng - le - ne, Eng - le - ne be - syn - ge, be -

Fond.

76

Vl. 1

Vl. 2

Va.

Engel
Angel

syn - ge, be-syn-ge Hans Tri - umpf, be - syn - ge Hans Tri-umpf.

Siel
Soul

syn - ge, be-syn-ge Hans Tri - umpf, be - syn - ge Hans Tri-umpf.

Fond.

84

Vl. 1

Vl. 2

Va.

Engel
Angel

Nu er Hans Li - del - se fuld-bragt! – Og

Siel
Soul

Saa er Hans Li - del - se fuld - bragt? – Og

Fond.

92

Vl. 1 — pp — f

Vl. 2 — pp — f

Va. — f

Engel / Angel: Eng - le - ne, Eng - le - ne be - syn - ge Hans Tri - umpf.

Siel / Soul: Eng - le - ne, Eng - le - ne be - syn - ge Hans Tri - umpf.

Fond. — f

99

Vl. 1 — pp — f — p

Vl. 2 — pp — f — p

Va. — pp

Engel / Angel: Eng - le - ne, Eng - le - ne be-syn-ge Hans Tri -

Siel / Soul: Eng - le - ne, Eng - le - ne be-syn-ge Hans Tri -

Fond. — tasto solo — pp

106

Vl. 1 — pp — f

Vl. 2 — pp — f

Va. — f

Engel / Angel: umpf, be - syn - ge Hans Tri - umpf, be - syn-ge Hans Tri - umpf.

Siel / Soul: umpf, be - syn - ge Hans Tri - umpf, be - syn-ge Hans Tri - umpf.

Fond. — f

andante

114

Vl. 1

Vl. 2

Va.

Engel
Angel

Han Mørk-heds Fyr - ste bandt med

Siel
Soul

Fond.

tasto solo

poco p

pp

123

Engel
Angel

Læn-ker, og vi, vi e - re blev - ne Brød-re, og vi, vi e - re blev - ne Brød -

Siel
Soul

Fond.

adagio

133

ten.

Engel
Angel

- re.

Siel
Soul

En him - melsk Fryd min Siel op - fyl - der! O! Lam! O! Lam! Dit Blod min

andante

145

Vl. 1

Vl. 2

Va.

Engel
Angel

Han Mørk-heds Fyr - ste bandt med Læn-ker, og vi, vi

Siel
Soul

Gield be - tal - te!

Fond.

tasto solo

157

Vl. 1

Vl. 2

Va.

Engel
Angel

e - re blev - ne Brød-re, og vi, vi e - re blev - ne Brød - re.

Siel
Soul

En him - melsk Fryd min

Fond.

adagio

167

Vl. 1

Vl. 2

Va.

ten.

Engel
Angel

Siel
Soul

Siel op - fyl - der! O! Lam! O! Lam! Dit Blod min Gield be - tal - te!

Fond.

ten.

179

poco allegretto

Vl. 1

Vl. 2

Va.

Engel
Angel

Vel - sig - net Jor - den er! Vel - sig - net Jor - den er!

Siel
Soul

Vel - sig - net Jor - den er! Vel - sig - net Jor - den er!

Fond.

188

poco *f*

Hel - ved skiel - ver! Vel - sig - net Jor - den er! Vel - sig - net

Hel - ved skiel - ver! Vel - sig - net Jor - den er! Vel - sig - net

196

poco *f*

Jor - den er! Hel - ved skiel - ver! og Him - le - ne, Him - le - ne be-

Jor - den er! Hel - ved skiel - ver! og Him - le - ne, Him - le - ne be-

204

Vl. 1

Vl. 2

Va.

Engel
Angel

syn - ge den Tri - umpf! be - syn - ge den Tri-umpf!

Siel
Soul

syn - ge den Tri - umpf! be - syn - ge den Tri-umpf! Vel - sig - net

Fond.

212

Vl. 1

Vl. 2

Va.

Engel
Angel

Vel - sig - net Jor - den er! Hel - ved skiel-ver,

Siel
Soul

Jor - den er! Hel - ved skiel-ver,

Fond.

unis.

unis.

219

Vl. 1

Vl. 2

Va.

Engel
Angel

Hel - ved skiel-ver! og Him - le - ne, og Him - le - ne be-syn-ge

Siel
Soul

Hel - ved skiel-ver! og Him - le - ne, og Him - le - ne be-syn-ge

Fond.

226

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Ob. 1

Ob. 2

Vl. 1

poco ***f*** ***f***

Vl. 2

poco ***f*** ***f***

Va.

poco ***f*** ***f***

Engel
Angel

den Tri - umpf, be - syn - ge den Tri - umpf, be - syn - ge den Tri- umpf!

Siel
Soul

den Tri - umpf, be - syn - ge den Tri - umpf, be - syn - ge den Tri- umpf!

C. 1

C. 2

T.

B.

Fond.

poco ***f*** ***f***

234

Coro

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

Engel
Angel

Siel
Soul

C. 1

Tri-umpf!

C. 2

Tri-umpf!

T.

Tri-umpf!

B.

Tri-umpf!

Fond.

240

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

Engel
Angel

Siel
Soul

C. 1

Tri-umpf! Tri-umpf! – og Fred paa Jor-den! Tri-umpf og Fred paa Jor - den! Tri-

C. 2

Tri-umpf! Tri-umpf! – og Fred paa Jor-den! Tri-umpf og Fred paa Jor - den! Tri-

T.

Tri-umpf! Tri-umpf! – og Fred paa Jor-den! Tri-umpf og Fred paa Jor - den! Tri-

B.

Tri-umpf! Tri-umpf! – og Fred paa Jor-den! Tri-umpf og Fred paa Jor - den! Tri-

Fond.

244

Clrno. 1 (E♭)

Clrno. 2 (E♭)

Princ. (E♭)

Timp. (B♭, E♭)

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

Engel
Angel

Siel
Soul

C. 1

umpf! – og Fred paa Jor - den!

C. 2

umpf! – og Fred paa Jor - den!

T.

umpf! – og Fred paa Jor - den!

B.

umpf! – og Fred paa Jor - den!

Fond.

unis.

ABBREVIATIONS

B.	basso
b.	bar
bb.	bars
C.	canto
clrno.	clarino
cor.	corno
DK-Kk	Det Kongelige Bibliotek, København The Royal Library, Copenhagen
fl.	flauto traverso
fol.	folio
fols.	folios
fond.	fondamento
ob.	oboe
ob.a.	oboe d'amore
p.	page
pp.	pages
princ.	principale
T.	tenore
ten.	tenuto
timp.	timpani
vl.	violino
va.	viola
ww.	woodwind

CRITICAL COMMENTARY

DESCRIPTION OF SOURCES

A Autograph manuscript
B Transcript (1774–76)
C Transcript, *Sørgesange* (1766)
D Autograph, *Den døende Jesus* (1762)
E Printed text (1768)
F Printed text (1769)
G Printed text (1774–76)
H Printed text, in Ewald's collected works (1780)
I Printed text (1784)

A Autograph, score.
DK-Kk, Gieddes Samling XI, 24 mu6309.0460.
Title page (fol. 1r): 'Passions-Cantata. | som | i Fasten opføres | af | det musikalske Selskab | paa Bryggernes Laugshuus. | Poesien er af Johannes Ewald | og Musiken af Kapelmester J. A. Scheibe | 1768. | a | 2 Clarini | Principale pro libitu. (De ere ikke nödvendig.) | Tympani. | 2 Corni. | 2 Flauti traversi | 2 Oboi & Oboi Grand. | 2 Violini | Viola | Canto 1. | Canto 2 | Tenore | Basso. | an | Fondamento.'
Title (binding): 'WHRR Giedde' (autograph) in brown ink, fainted.
Dating: Lent 1768 (on title page).
Provenance: W.H.R.R. Giedde.
32.6x20.2 cm, in 2°, upright format; flyleaf at front and back, 69 fols. of which fol. 1r is title page, fol. 1v blank, and the remaining folios are numbered 1–138; a number of folded and nested bifolios. In addition to shelf marks the front pastedown has been stamped 'DET STORE KONGELIGE BIBLIOTHEK' and 'BIBLIOTECA REGIA HAFNIENSIS'; 'NB. 1ste Afd. er Musikken til Ewalds Sørgemotet ov. Fred. V.' is added in pencil. Music written in black ink and staves in brown ink; original half-binding with leather spine and corners and marbled brown boards.
Paper type: hand ruled paper with 20 staves (single rastrum used, 8 mm stave); some pages (pp. 27–32) have an added stave in black ink (same rastrum). At least two distinct watermarks are seen of which one is Dutch: end flyleaf and front pastedown: 'P. VALET | FIN | PERIGORD | 1742' and the arms of Amsterdam, that is a crown and a coat of arms with two lions on each side (similar to Heawood 407 (342–438)[1]); 'PRO PATRIA', a fence surrounding a lion with a sword, a woman holding a pole with a hat on top, and between pole and woman's head the letters 'WW' (somewhat similar to Heawood 3704) and a coat of arms with the lettering 'CIK'(?) on top (not in Heawood).
Restored in January 1959 and in 1960.
The score contains numerous autograph changes, cancellations, and corrections in ink; some bar numbers have been added in pencil, presumably during the production of a new full score in the 1940s ('Egne Afskrifter').

B Transcript, score.
DK-Kk, C II, 196, mu7502.2435.
Title page: Passions Cantata | componeret af | Capelmester J: A: Scheibe.
Provenance: L[udvig]. F[abritius]. de Tengnagel.[2]
31.9x23.5 cm, in 2°, upright format; no flyleaves, no title page, 106 fols., numbered 1–212, a few pages in pencil otherwise in ink; a page between 210 and 211 has been removed perhaps due to errors or as a cancellation; music and staves in brown ink, from p. 81 however the music has been written in black and very dark brown ink; front pastedown has 'L.F. de Tengnagel' added in ink. Original half-binding with leather spine and corners, marbled boards, and label on front cover reads 'Passions Cantata | componeret af | Capelmester J: A: Scheibe.'
Paper type: hand ruled paper with 14 staves (14-stave rastrum used, 10 mm stave); pp. 27–32 have an extra stave added in black ink (same rastrum). Only one watermark is found: coat of arms with a fleur-de-lis and a crown on top, at the bottom '4' and beneath 'WR' (similar to Heawood, 1805, 1806 and dated before 1722), presumably Dutch paper and of a fairly dense quality.
Restored in January 1959 and in 1960.

1 Edward Heawood, *Watermarks, mainly of the 17th and 18th Centuries* (Hilversum, 1950).
2 Ludvig Fabritius de Tengnagel (born *c.* 1819) who apparently owned Source **B** was a musician and an amateur composer.

The score is a clean copy showing very little wear with only few changes in pencil and ink. Surprisingly the paper seems to be from before 1750; yet the transcript must have been carried out sometime around 1774 when the 'Duetto & Coro' section was added and included in the printed text (cf. Source **G**) and acknowledged by Scheibe.

C Transcript, score.
DK-Kk, Gieddes Samling XI, 2, mu6308.0150.
Title page: 'Da | den Høysalige Konge, | **Frederik** den **Femte**, | Konge til Danmark og Norge, | skulde føres til sit Hvilested, | blev følgende Sørge=Sange | i Christiansborgs Slots=Kirke | den 18de Martius | 1766, | opført. | Musiken er af Kapellmester J.A. Scheibe, | og Poesien af Johannes Evald.'
Provenance: W.H.R.R. Giedde, and later H. & Fr. Rungs Musik-Arkiv.
Dating: 18 March 1766 (title page).
37.3x24.2 cm, in 2°, no flyleaves, 97 fols. including title page, in all numbered 1–192 in a contemporary pencil with a final fol. unpaginated; music written in black ink and staves in brown ink. Original half-binding with leather spine and corners with dark greyish marbled board with label on front cover: 'H. & Fr. Rungs Musik-Arkiv. | Partitur. No. 255'.
Paper type: hand ruled paper with 14, 16, or 20 staves (single rastrum used, 8 mm stave). At least two distinct watermarks are found: 1) endpapers: though the names are 'J Honig & Zoonen', the beehive emblem corresponds exactly to Heawood 54 (the paper makers apparently traded from 1737 to 1787); 2) music: corresponds to Heawood 1562 which is dated to around 1787 or even later;[3] paper of a fairly dense quality.
Restored in January 1959.
The source is a neat copy with only very few additions in pencil such as page numbering and a few bar numbers; includes some corrections or changes to the music in ink. The work includes eight musical sections which were used for the *Passion Cantata* merely substituting the text. Though both dynamics and slurring is more consistent, many seem to have been added at a later date in a lighter, brown ink; some of the original markings in black ink have been cancelled and changes added. It is highly likely that this transcription, based on an autograph score, is a later transcript perhaps even carried out sometime after Scheibe's death in 1776.

D Autograph, score.
DK-Kk, C II, 196, mu7502.2434.
Title (spine): 'DEN | DØENDE | JESUS | EN | PASSIONS | SANG | A. F | SCHEIBE' in gold lettering and '42' added in black ink.
Title page: 'Den | døende | Jesus | en Passions=Sang. | I | Fasten | opført | af det musikalske Selskab | Musiken dertil sat af J. A. Scheibe | og Poesien ved M. Ha[m]re. | Kiøbenhavn 1762.'
First music page (p. 1): 'Oratorio' and in top right corner: 'da me Scheibe | 1762.'
Final music page (p. 181): 'Soli Deo Gloria!'
Dating: Lent 1762 (on title page).
Provenance: Claus Nielsen Schall (Olim: no. 42).
32.4x20.2 cm, in 2°, upright format; front flyleaf which has 'C. Schall' added in ink, 46 folded bifolios including title page, list of instruments, 91 folios numbered 1–182, back flyleaf. Staves in brown and black ink and music and text in black ink; original half-binding with leather spine and corners, marbled paper. The binding is similar to that of the *Musica per l'Eseqvie di Louisa Regina di Danemarca* (1752) and *Der Tempel des Ruhmes* (1752) in Weyses Samling.
Paper type: hand ruled paper with 16, 19, and 20 staves (single rastrum used, 8 mm stave). Watermarks: 'PRO PATRIA', a fence surrounding a lion with a sword, a woman holding a pole with a hat on top, 'GR' and a crown inside a circle, and 'J HONIG | & | ZOON' all of which (except '& ZOON') appear in Heawood 3697 (found in paper from *c.* 1724–25); back flyleaf includes 'WKM' at the bottom of the 'pro patria emblem'; Dutch paper of a fairly dense quality.
Restored in January 1959 and in 1960.
The score contains some minor autograph changes in black ink, and only a few additions in pencil all of which are recent and probably added during the production of a copy in the 1940s. The eighth movement, 'Aria Duetto (Molto adagio e lagrimoso)' is the basis for the 'Duetto & Coro'.

E Printed text, first edition.
DK-Kk, M 19693 8°.
Title page: 'Passions = Cantata | som | i Fasten opføres | af Det Musicaliske Selskab | paa | Bryggernes Laugs = Huus. | Poesien er af Johannes Ewald | og Musiken af Hr. Scheibe. | Kiøbenhavn, 1768. | Trykt hos Hans Jensen Graae.'
Provenance: E.L. Thaarup.
15.6x10.2 cm, 16 pages; in 8°; modern binding; title page stamped 'B.U.H.', and 'E L Thaarup' added in black ink in left margin; a clean copy.
The text was printed in 1768 for the first performance at The Musical Society.

F Printed text, reprint.
DK-Kk, 53,-258 8°.
Title page: 'Passions = Cantata, | som | i Fasten opføres | af | Det Musicaliske Selskab | paa | Bryggernes Laugs = Huus. | Poesien er af Johannes Ewald | og Musiken af Hr. Capelmester Scheibe. | Kiøbenhavn, 1769 | Trykt hos Hans Jensen Graae.'
15.4x10 cm, 16 pages; in 8°; modern binding; a clean copy; new text setting (e.g. different line endings).
The text was printed in connection with a performance of the work in 1769.

3 See also William Algernon Churchill, *Watermarks in Paper, in Holland, England, France, etc., in the XVII and XVIII Centuries and Their Interconnection* (Amsterdam, 1935), p. 15.

G Printed text, second edition.
DK-Kk, M 19693 8°.
Title page: 'Passions= | Cantata, | som | opføres i Fasten | af det Kongelige | Musikalske Akademie | paa Bryggernes Laugs-Huus. | Poesien er af Johannes Ewald, | og Musiken af Capelmester Scheibe. | Kiøbenhavn. | Trykt hos Johan Rudolph Thiele, | boende i store Helliggeiststræde.'
Provenance: E.L. Thaarup.
15.7x9.6 cm, 16 pages; in 8°; modern binding and title page stamped 'B.U.H'; a clean copy; new text setting.
The text, which has been reset and modernized, was published in connection with a performance of the work at the newly established Kongelige Musikalske Akademie. Though the title page does not contain a date, it was most likely printed around 1774–76; this is the earliest edition including the text to the 'Duetto & Coro' section at the end of the second part formed as a dialogue between 'En troende Siel og en Engel' (A faithful soul and an angel).

H Printed text, collected works, first edition.
DK-Kk, Thorups Samling.
Title page: 'Johannes Ewalds | samtlige | Skrifter. | Første Bind | Med Kobbere. | Kiøbenhavn, 1780. | Forlagt ved Christian Gottlob Prost, | kongl. Universitets Boghandler. | Trykt hos Hofbogtrykker Nicolaus Møller'.
Title page (p. 235): 'Passions=Cantata* | opført i Fasten | af | Det Musikalske Selskab | paa | Bryggernes Laugshuus. | 1768.'
18.7x11.1 cm, 12 pages; in 8°; original half-binding with leather spine and corners; main title page stamped 'B.U.H.'
The spelling of the text has been gently modernized. The source does not include the 'Duetto & Coro' section suggesting that Ewald did not consider it as part of the work.

I Printed text.
DK-Kk, 53,-258 8°.
Title page: 'PASSIONS- | CANTATA, | SOM | OPFÖRES I FASTEN | AF | DET KONGLIGE | MUSIKALSKE ACADEMIE | PAA | BRYGGERNES LAUGSHUUS. | Poesien er af | Johannes Ewald, | og Musiken af | Capelmester Scheibe. | KIÖBENHAVN, | Trykt hos Hofbogtrykker N: MÖLLER. | 1784.'
17.4x11.4 cm, 14 pages; in 8°; modern binding; clean copy; new text setting.
The text, which was printed in 1784 in connection with a performance of the work at Det Kongelige Musikalske Akademie, includes the 'Duetto & Coro' section.

EVALUATION OF SOURCES

Music

The main source for Scheibe's *Passion Cantata* ('Our harp has become sorrow') is his autograph full score, Source **A**. The source contains a reference, 'NB Duetto & Coro' (p. 95, later addition?), suggesting that the original material once also included an insertion in full score. Though this first version of it is now lost, a copy has survived in Source **B**, which is a transcription of Source **A**. It is likely that the extra movement was added after the completion and the binding of Source **A**, but available to the copyist who produced Source **B** sometime before Scheibe's death in 1776. However, Source **B** contains numerous inconsistencies and is neither as precise nor informative as Source **A** (for example the slurring is often interpreted differently or simply lacking). By collating Sources **A** and **B**, it is possible to determine in which parameters they differ and, in particular, how a contemporary copyist interpreted Scheibe's notation; hence, the collation may indicate where an emendation in agreement with Source **A** is most likely necessary. Though Source **B** is more complete in terms of number of movements and a version acknowledged by Scheibe, it is still Source **A** which is the most complete in terms of detailed information and consistency. The present edition of the 'Duetto & Coro' is based on Source **B**, but emendations have been carried out according to Scheibe's notational practice as reflected in Source **A**.

Of the nineteen movements eight are copied from another, earlier work of Scheibe's, that is Source **C**, which was composed for the funeral service of King Frederik V in 1766. Only the text was substituted. Source **C** is an eighteenth-century transcript which in some instances is clearer and more consistent in notational practice (for example slurring) than Source **A**. It is only possible to use Source **C** as a guide for the interpretation of slurs as in some instances the difference is so great that it must be seen as a distinct interpretation, most likely due to the different text or due to text-setting issues. Source **C** is not relevant for the revision of the present *Passion Cantata*. The 'Duetto & Coro' is freely based on Source **D**, *Den døende Jesus* of 1762.

Text

There is a close correlation between Sources **A** and **E** (first printed libretto, 1768) in terms of spelling; however, punctuation in Source **A** is inconsistent suggesting that it bore little importance for the composer.[4] The orthography in Source **B** follows that of Sources **A** and **E** rather than Source **G** from 1774–76 which has a more modern spelling and is the earliest text source for the 'Duetto & Coro' movement, suggesting that the insertion was made soon after Source **F** was printed in 1769 as the text to the movement does not appear in that source. The basis for the text of the 'Duetto & Coro' was most likely Scheibe's now lost autograph insertion. It should be emphasized that the movement does not appear in Source **H**, Ewald's collected works of 1780, but in Source **I** printed for a performance in 1784.

Conclusion

The *Passion Cantata* is based on Source **A**. The additional parts (trumpets and timpani) are notated in a smaller size in the present edition, and the 'Duetto & Coro' is placed in Appendix 1.

4 That is, punctuation as a graphic marking in the text; it is clear from Scheibe's setting of the text in music that it did play a profound role; see e.g. his 'Abhandlung über das Recitativ', *Bibliothek der schönen Wissenschaften und freyen Künste*, 11/2 (1764), pp. 209–68. See also Introduction.

Source **B** most likely reflects a version performed at a later date when the first vocal solo (Canto 1 in '1. Coro', bb. 23–28) as well as the trumpets and timpani were omitted while the 'Duetto & Coro' was included. The punctuation and spelling of Ewald's text follows that of Source **E**, and for the 'Duetto & Coro' movement Source **G** has been employed.

VARIANT READINGS AND EDITORIAL EMENDATIONS

Music

Scheibe's notation of slurs differs considerably from modern conventions. In order not to spam the list of emendations with comments concerning the interpretation of Baroque slurring practice, these have been changed without comment. From a modern point of view Scheibe's slurring seems somewhat sloppy; however, when studied in the light of his notational practice it is consistent. Often slurs were added in a hurry, and hence in order to save time longer slurs should very often been interpreted in such a way that they are divided into shorter ones. Frequently Scheibe also notated these long slurs as wavy lines leaving the interpretation to the copyist (see Facs. pp. xxiii–xxv).

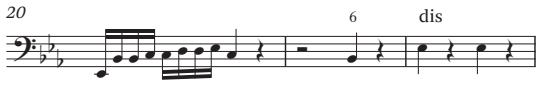
The following elements have been modernized tacitly: 1) C1, C2, and C4 clefs have been transcribed in treble clef or transposing treble clef; 2) figures are given above the fondamento stave and inflections are placed after the figure rather than before; 3) the indication of accidentals is adapted to conform to modern convention, that is they retain their validity for an entire bar; thus the practice often employed by composers of the eighteenth century that an accidental might also be valid for pitches in the following bars has been modernized; 4) the notation of *colla parte* has been realized; 5) however, original note values, time- and key-signatures, and beaming practice have been retained, and the notation of brass and timpani parts, tuned in E♭ and notated in C, has also been retained.

Text

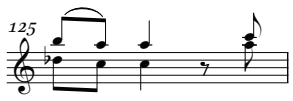
Interpunctuation in melismas (text repeats) has been added without comment whereas change of spelling and errors are listed.

PARTE PRIMA

1. Coro

Bar	Part	Comment
	clrno. princ. timp.	**A**: parts added on bottom staves in ink (Scheibe) after the completion of the score; **B**: parts omitted
1–2	ob.	**B**: b.1 note 4 to b.2 note 1: tie
1	vl.1	**B**: *con Sordino.* added in light brown ink (copyist)
5	va.	note 4: ***p*** added by analogy with vl.1,2, fond.
6	cor.1	**B**: notes 3–4: *f″–d″*
6	cor.2	**B**: notes 3–4: *d″–c″*
6	va.	***f*** added by analogy with vl.1,2, fond.
7	va.	***p*** added by analogy with vl.1,2, fond.
8	fl.	**B**: note 7: *d″*
8	ob.2	notes 3–5: slur added by analogy with fl., ob.1, vl.1,2
8	vl.2	**B**: note 6: *d′*
8	va.	***f*** added by analogy with vl.1,2, fond.
9	va.	note 5: beginning of slur emended to note 6 by analogy with first part of b.
14	fl.	notes 2–6: slur added by analogy with vl.1,2
14	vl.2	notes 9–11: slur added by analogy with fl., ob., vl.1
14	va.	***p*** added by analogy with cor., ob., vl.1,2
14	fond.	***p*** added by analogy with cor., ob., vl.1,2
15	fl.	***f*** added by analogy with ob., vl.1,2
16	cor.2	***f*** added by analogy with cor.1
16	ob.2	**B**: note 1: *e♭′*
16	va. fond.	***f*** added by analogy with cor.1, ww., vl.1,2
17	fl. ob.2	note 2: ⌇ added by analogy with ob.1, vl.1,2
17–18	vl.2	slur added by analogy with vl.1
17	va.	***p*** added by analogy with vl.1,2
17–18	fond.	**B**: b.17 note 2 to b.18 note 4: earlier phrase erased and changed, no figures in bb.16–17
18	fl.1	**B**: note 8: *f″*
18	fl.2	notes 9–10: slur added by analogy with fl.1, ob.1, vl.1,2
18	ob.2	slur added by analogy with fl.1, ob.1, vl.1,2
18–19	ob.2	**B**: b.18 notes 1–2, b.19 notes 1–2: slurs
18	va.	note 4: ***f*** added by analogy with vl.1,2
20–22	fond.	**B**: b.20 note 9 to b.22 note 3:  changes to the transition reflecting three different stages due to cut bb.23–28
21	fl. ob	⌇ added by analogy with vl.1,2
21	ob.1	notes 2–3: slur added by analogy with fl.
21	ob.2	note 3: end of slur emended from note 4 by analogy with fl.1,2 and by analogy with b.16
21	fond.	notes 1–2: slur added by analogy with vl.1,2 and by analogy with b.16
23–28		**B**: section omitted which has been indicated by a sign and bar line drawn through staves 9–14 (i.e. the solo section has been cancelled in the later version); it is possibly a later, conscious revision of the section, perhaps even acknowledged by the composer. The reason was probably to avoid the C.solo
23	va.	*pizz.* added by analogy with vl.1,2
23	C.1solo	**A**: *(Mons Kleen)* cancelled and *(Hr Cantor Hobe)* added in ink (Scheibe)
29	T.	note 1: *tutti* removed
33	fl. vl.1	notes 3–4: slur added by analogy with b.34; **C**: slurs
34	vl.1	notes 1–2: slur added by analogy with fl.
34	fond.	**B**: note 3: 6♭ / 5
35	fl.	notes 8–10: slur added by analogy with vl.1,2
36	ob. vl.2	slur added by analogy with fl., vl.1
37	fl.	notes 2–4: slur added by analogy with ob., vl.1,2
38	vl.2	**B**: note 2: ♭
51	T.	**B**: note 2: ♭ added in pencil
60	C.1	**B**: note 3: ♭ added in pencil
62	fond.	notes 2–3: slur added by analogy with B.
64	T.	**B**: note 3: *d″*
70	cor.	**A**: *c′* cancelled and *e′* added in light brown ink (Scheibe); **B**: includes change
71	C.1	slur added
74	ob.2	slur added by analogy with fl., ob.1, vl.1,2
79	fond.	**B**: note 2: 6 / 3♮
85	C.1	**B**: note 1: erased and changed to *g♭′* in ink
89–90	T.	incomplete slur emended
94	fond.	note 3: 6 emended to 6 / 4♭ in accordance with the harmony and in accordance with **B**

95	T.	**B**: notes 2–3: *d″–c♭″*
96	fond.	note 2: 3 / 5 / 6 emended to 3 / 5♭ / 6
98	fond.	note 1: 7♭ emended to 7♭ / 3♭
101	princ.	**A**: Scheibe's initial thought was probably to have the same rhythm as clrno.; however, the first rest was changed from an 𝄾 to 𝄿 even before finishing the phrase, see also b.124
103	fond.	note 1: 3♮ added
107	fond.	note 4: *A♭* emended to *A♮* by analogy with vl.1,2, va.
116	va.	note 3: ♭ added by analogy with T. and in accordance with **B**
119	C.1	**B**: note 3: *g′* changed to *a♭′* in pencil
122	B.	**B**: note 1: *a♮*
123	fl.2	**B**: notes 1–2: *d♮″–c″*
124	fond.	**B**: note 1: 7, note 2: no figure
125	clrno.1	slur added by analogy with clrno.2
125	fl.1	slur added by analogy with fl.2, vl.1,2; the phrase should possibly be the same as vl.2 (an octave higher) or as in **C** where the rhythm of fl.2 follows that of fl.1



128	va.	slur added by analogy with ww., vl.1,2
130–131	fl.1	It is possible that something went wrong when writing out the passage as fl.1 should probably have followed either vl.1 or vl.2; see e.g. **C** which is also ambiguous in notation
132	va.	**B**: note 1: *c*
134	clrno.2	should probably melodically follow fl.1, ob.2, vl.1; **C**: note 3: an notated *g″*
134	fond.	**B**: note 2: 6 / 3

2. Arioso

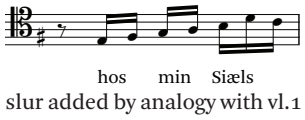
Bar	Part	Comment
1	vl.2	notes 3–4: slur added by analogy with vl.1
1	va.	***pp*** added by analogy with vl.1,2, fond.
1	C.solo	**A**: *~~(Mons. Ottesen~~ Jungfr Bergmann)* added in ink (Scheibe)
4	fl.2	notes 3–4: slur added by analogy with fl.1
5	vl.2	notes 3–4: slur added by analogy with vl.1
14	fond.	**B**: ♮
15	fl.1	**B**: note 2: *e♭″*
15	fl.2	**B**: note 1: *c″*
18	vl.1	**B**: note 1: *b♭′*
18	va.	**B**: notes 1–2: *f–f*
20	vl.2	notes 1–2: slur added by analogy with vl.1
25	fond.	**B**: note 3: *F*
26–28	C.solo	*falden* emended to *falden!*
29	va.	*poco* ***f*** added by analogy with vl.1,2, fond.
32	vl.2	notes 1–2: slur added by analogy with fl., vl.1
32	C.solo C.1	**A**: both parts are notated on the same stave, thus *tutti* in b.32 (C.1) has been omitted
32	C.1 C.2 T.	notes 1–2: *Ak!* emended to *Ach!* as in **E** and in accordance with **G**; **B**: *Ak!*
33	fl.2	notes 1–2: slur added by analogy with vl.2, and by analogy with bb.11, 26, 29
36	vl.2	**B**: notes 1–2: *b♭′–d♭″*
36	va.	***f*** added by analogy with vl.1,2
37–38	ob.	tie added by analogy with cor.
41	T.	slur added
41	fond.	slur added by analogy with va.
42	va.	slur added by analogy with fond.
43	fl.1	**B**: note 1: *g′*
43	fl.2	**B**: note 1: *e♭′*
44	ob.	slur added by analogy with fl.
44	C.2 T.	slur added
45	vl.2	**B**: note 4: *a♭′*
48	cor.2	slurs added by analogy with cor.1
50	brass	
	timp. ww.	
	vl.1,2 va.	
	C.solo	
	coro fond.	𝄐 added by analogy with fond.

3. Accompagnato

Bar	Part	Comment
1	va.	***pp*** added by analogy with vl.1,2, fond.
1	B.	**A**: *Hr. Soltau* cancelled and *Cantor Hanke* added ink (Scheibe)
1	fond.	note 9: 4+ emended til 4+ / 3♭
2	B.solo	*brænde* emended to *brænder* as in **E** and by analogy with **B** and in accordance with **G**
3		𝄾 added
3	va.	***f*** added by analogy with vl.1,2, fond.
4	va.	***pp*** added by analogy with vl.1,2, fond.
6	va.	***f*** added by analogy with vl.1,2, fond.
8	va.	***pp*** added by analogy with vl.1,2, fond.
9	va.	note 2: ***f*** added by analogy with vl.1,2, fond.
9	fond.	**B**: note 1: 7 / 4 / 2 added in pencil
11	B.solo	**B, E, F, G, I**: note 2: *i*; **A, H**: *I*
12	vl.1,2	**B**: note 1: ***p***
12	va.	dynamics added by analogy with vl.1,2, fond.
13	vl.1,2	**B**: note 1: ***pp*** and not on b.12 fourth crotchet
16	vl.2	**B**: notes 1–2: slur
16	B.solo	*al* emended to *alt* as in **E** and by analogy with **B** and in accordance with **G**; **A**: notes 6–8: *udstrakt til* changed to *strakt ud til* in ink (Scheibe)
18	va.	dynamics added by analogy with vl.1,2, fond.; notes 2–5: slur added by analogy with vl.1,2, fond.
18	fond.	***pf*** interpreted as *poco* ***f***
19	va.	***f*** added by analogy with vl.1,2, fond.
20	va.	***f*** added by analogy with vl.1,2, fond. and in accordance with **B**
20	fond.	note 3: stacc. added by analogy with vl.1,2, va.
21	vl.1,2	
	fond.	note 1: stacc. added by analogy with va.
21	va.	***pp*** added by analogy with vl.1,2, fond.

4. Aria

Bar	Part	Comment
1	T.solo	**A**: *Tenore* | *Hr. Musted.* in ink (Scheibe)
8	fond.	**B**: notes 1–4: slur
10	fond.	**B**: notes 1–3: slur
11	fl.	note 3: beginning of slur emended to note 2 by analogy with bb.15, 39, 43, 93, 97, 153
11	fl.1	**B**: notes 2–3: slur
14	fond.	**B**: notes 1–3: slur
22	va.	***p*** added by analogy with vl.1,2, fond.
23	fond.	**B**: note 1: ***p*** and not in b.22; note 1: 7 / 4
25–26	fl.2	tie added by analogy with fl.1, vl.1 and in accordance with **B**
25	va.	***f*** added by analogy with vl.1,2, fond.
26	fond.	**B**: note 2: 5♭
29	vl.1	**B**: note 1: ***p***
31	va.	slur added by analogy with vl.1,2, fond.
31	T.solo	*boer* emended to *boe* as in **E** and in accordance with **G**
32	fond.	slur added by analogy with b.4

33	va.	slur added by analogy with fond. and by analogy with b.29
34	fond.	**A**: note 1: may be read as either *c* or *d*; **B**, **C**: note 1: *d*
35	T.solo	notes 3–4: slur added by analogy with notes 1–2 and by analogy with vl.1
38	fl.1	notes 3–5: slur added by analogy with fl.2
41	va.	***f*** added by analogy with vl.1,2, fond.
45	va.	***pp*** added by analogy with vl.1,2, fond.
46	va.	♮ added
47	vl.2	slur added by analogy with fl., vl.1
49	vl.1	**B**: notes 1–2, 3–4, 5–6: slurs
57	T.solo	**B**: ♩. (*a*) ♪ (*b*♭) with tie later erased
58	fond.	note 1: 7♮ / 5♮ emended to 7♮ / 5♮ / 3♯
61	vl.2	𝄐 added
63	va. fond.	***f*** added by analogy with vl.1,2
63, 64	fond.	slur added by analogy with va.
68	va.	**B**: note 2: ***p*** but not in vl.2
69	va.	***p*** added by analogy with vl.1,2, fond.
71	va.	***f*** added by analogy with vl.1,2, fond.
75	vl.1	notes 4–5, 6–7: slurs added by analogy with b.76 and by analogy with vl.2
77	fl.2	slur added by analogy with fl.1, vl.1,2
77	va.	***f*** added by analogy with vl.1,2, fond.
79	va.	***pp*** added by analogy with vl.1,2, fond.
82	vl.1	slur added by analogy with va.
94	fl.1	note 5: ♩ emended to ♪ 7 by analogy with fl.2 and by analogy with b.98; **C**: ♪ 7
95	T.solo	*Ak!* emended to *Ach!*
101	fond.	**B**: note 2: 7 / ♯
106		**B**: *poco adagio*
106	vl.1 T.solo	
	fond.	**A**: a no longer legible marking (*NB*) added in pencil presumably emphasizing that the new tempo, *poco ad.*, should begin in this b. rather than in the following; **B**: *poco adagio*
106	T.solo	slur added by analogy with vl.1
113	va.	*poco* ***f*** added by analogy with vl.1,2, fond.
115	va.	**B**: note 1: ***f*** but not in vl.2
115	va.	***f*** added by analogy with vl.1,2, fond.
115	fond.	**B**: note 1: 6 / 3
117	vl.1	**B**: note 1: ***pp***
117	va.	***pp*** added by analogy with vl.1,2, fond.
118	va.	notes 1–3: slur removed by analogy with fond. and by analogy with b.122
123	va.	slur added by analogy with fond.
127	vl.2	𝄐 added by analogy with vl.1, T.
127	T.solo	**B**: note 2: *c″*
128	vl.1,2	slur added by analogy with fl.
131	T.solo	slur added by analogy with vl.1
134	vl.2	**B**: note 1: *e′*
135	T.solo	**B**: 
137	vl.2	slur added by analogy with vl.1 and by analogy with bb.135–136
149	T.solo	**B**: note 2: *tr.*
159–160	vl.2	tie added by analogy with vl.1 and in accordance with **B**
161	vl.2	𝄐 added by analogy with vl.1 and in accordance with **B**
162	vl.1	**B**: note 2: ***f***
163	T.solo	*Ak* emended to *Ach*
163	va. fond.	***pp*** added by analogy with vl.1,2
163	fond.	*tasto solo* added in accordance with the lack of figures and in accordance with **B**
165	va.	**B**: ♪ ♩ ♪
173	va.	***f*** added by analogy with vl.1,2, fond.
173	fond.	slur added by analogy with va.
174	vl.2	notes 1–2: slur added by analogy with fl., vl.1
175	vl.1	**B**: note 4: *b*♭′
175	vl.2	**B**: note 2: *d″*
175	va.	♩ ♩ ♩ emended to ♪ ♩ ♪ by analogy with b.175 and in accordance with **B**
175	fond.	slur added by analogy with fl., vl.1,2
179	va.	***p*** added by analogy with vl.1,2, fond.
179	fond.	note 1: 7♭ /4 emended to 7 / 4 in accordance with **B**
181	va.	***f*** added by analogy with vl.1,2, fond.; slur added by analogy with b.169
184	T.solo	𝄐 added by analogy with the other parts

5. Recitativo

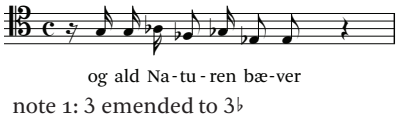
Bar	Part	Comment
	T.solo	**A**: in margin: *Hr. Musted* in ink (Scheibe)
3	T.solo	**F**: *min Skaber* changed to *min Skaber:*
5	T.solo	notes 1–2: *intet* emended to *Intet*; **B**: note 1: *a*♮′
6	T.solo	**B**: note 2: *a′*
10	fond.	**B**: note 2: 5 / 3
12	T.solo	**B**: ♩ 7 ♪ ♪ ♪ ♪
12	fond.	**B**: note 1: *unis*
13	T.solo	rest 2: *c*♯′ emended to rest due to number of syllables; **B**: ♩ 7 ♪ ♪ ♪ ♪ ♪
14	T.solo	**A**: notes 2–4: *forgiæves* cancelled and changed to *opløfter* in ink (Scheibe); **B**: note 3: *c″*
16	T.solo	**A**: notes 5–6: *trøstes* cancelled and changed to *frelses* in ink (Scheibe)
18	fond.	**B**: note 1: 7♭
19	fond.	note 1: 5 emended to 5/♭; **A**: note 1: *F*♯, ♯ cancelled and *f* added below in ink; **B**: note 1: *F*, and no figure

6. Aria

Bar	Part	Comment
	B.	**A**: in margin: *Basso* | *Hr. Soltau* in ink (Scheibe)
2	vl.2	**B**: notes 6–8: *e*♭′
8–9	va.	slur added by analogy with vl.2
9	fond.	**A**: note 8: may be read as *B*♭ or *c*; **B**: note 8: *B*♭; **C**: note 8: *c*
28	ob.2 vl.2	𝄐 added by analogy with ob.1, vl.1
31	va.	***pp*** added by analogy with vl.1,2, fond.
45	vl.2	**A**: notes 1–2: may be read as *b*♭–*d′* or *d′*–*e*♭′; **B**: *b*♭–*d′*; **C**: *d′*–*e*♭′
46	fond.	stacc. added by analogy with vl.2, va.
53	vl.2	slur added by analogy with bb.51–52 and by analogy with b.111
66	fond.	***f*** added by analogy with vl.1,2, va.
71	fond.	**B**: note 2: 5 / 3
81–82	vl.2	slur added by analogy with bb.79–80, 80–81
83	vl.1	note 4: ♮ added by analogy with vl.2, va., fond. and in accordance with **B**
83	vl.2	notes 5–8: stacc. added by analogy with vl.1
83	va.	***f*** added by analogy with vl.1,2, fond.; notes 2–8: stacc. added by analogy with vl.1
83	fond.	stacc. added by analogy with vl.1
84	vl.1	note 3: ♮ added by analogy with vl.2, va., fond. and in accordance with **B**
86	va.	***p*** added by analogy with vl.1,2, fond.
86	fond.	**B**: note 1: ***pp***
88	vl.2	slur added by analogy with vl.1

89	fond.	***pp*** added by analogy with vl.1,2
90	va.	***pp*** added by analogy with vl.1,2
93	va.	slur added by analogy with vl.2
105	vl.2	***f*** added by analogy with vl.1, va., fond.
108	vl.1	**A**: fourth crotchet: note in light ink, ▬ added later in black ink; **B**: 𝄽
123	fond.	note 1: 7 / 5 emended to 7 / 5♭
124	fond.	**B**: note 5: 6
125	va.	note 2: *a*♮ emended to *a*♭ by analogy with fond. and in accordance with **B**; **C** (fond.): note 2: *A*♮ and 5 / 3♮
125	fond.	**B**: note 2: 5
126	vl.1	note 1: 𝅝 emended to 𝅗𝅥 by analogy with the other parts
131–132		**B**: double final bar line and *Subito Coro*
132	va. fond.	*poco* ***f*** added by analogy with vl.1,2
133	T.	**B**: note 1: ♮
133	fond.	note 5: 6 emended to 6 / 4 / 3
135	va. fond.	***f*** added by analogy with vl.1,2
138	B.	*g* emended to *g*♭ by analogy with fl.2, ob.2, vl.2, fond.
139	fond.	slurs added by analogy with vl.1,2, va.
+145	va.	***f*** added by analogy with vl.1,2
145	fond.	***f*** moved from b.+145 rest 1
145–173	clrno.	
	princ.	
	timp.	**A**: parts added on bottom staves in ink (Scheibe) after the completion of the score; **B**: parts omitted
148	cor.2	note 2: *c″* emended to *d″* by analogy with clrno.2; **A** (bb.148–149): Scheibe made a transcription error notating cor.2 as cor.1 which he then cancelled and changed to *c″–c″–c″–f″* in same black ink
150	ob.2	**B**: note 6: *b*♭′
151	fond.	**B**: note 2: 6
152	fl.2	notes 4–6: stacc. added by analogy with fl.1, vl.1,2
153	clrno.1	slur added by analogy with cor.1
154	C.2	slur added by analogy with C.1
155	fl.	stacc. added by analogy with vl.1,2
156	C.1	**A**: *solo* added in ink (Scheibe)
157	C.1	**A**: *Mons. Kleen* cancelled in ink (Scheibe)
158	vl.1	slur added by analogy with C.1
160	va.	***f*** added by analogy with vl.1,2, fond.
167	clrno.1	slur added by analogy with ww., vl.1,2, C.1, C.2, T.
167	cor.1	notes 1–2: slur emended from notes 2–3 by analogy with ww., vl.1,2, C.1, C.2, T.
172	vl.2	stacc. added by analogy with fl., vl.1

7. Recitativo – Accompagnato – Recitativo

Bar	Part	Comment
	T.solo	**A**: in margin: *Hr. Drebye* cancelled and *Hr. Musted* added ink (Scheibe)
1	fond.	note 1: 7♭ / 5 emended to 7♭ / 5♭
3	T.solo	note 5: ♭ added
4, 5, 7	T.solo	note 1: ♭ added
4	fond.	note 1: 6 / 4 / 2 emended to 6♭ / 4 / 2♭
5–6	fond.	6 5 6 5 5 emended to 6♭ 5♭ 6♭ 5♭ 5♭
7	T.solo	**B**: 
7	fond.	note 1: 3 emended to 3♭
9	fond.	note 1: 7♭ / 5 emended to 7♭ / 5♭
10	fond.	note 1: 6 emended to 6♭
11	fond.	note 1: 6̸ / 5 emended to 6̸ / 5♭; **A**: note 2: 𝅗𝅥 emended to 𝅘𝅥 𝄽 in ink (Scheibe); **B**: note 1: 5; note 2: 𝅗𝅥 suggesting that the transcript was made before Scheibe decided to change the rhythm
13	fond.	note 1: 6 / 5♭ emended to 6♭ /5♭
15	T.solo	note 6: ♭ added; **B**: note 4: *e″*
15	fond.	note 2: 4 / 2 emended to 4 / 2♭
16	T.solo	**B**: notes 3–4: 𝅘𝅥.𝅘𝅥𝅯
16	fond.	note 2: *B* emended to *B*♭
17		**B**: *Subito Accomp.*
18	vl.2 va.	
	fond.	***p*** added by analogy with vl.1
18, 19	vl.2 va.	
	fond.	stacc. added by analogy with vl.1
18	va.	***f*** added by analogy with vl.1,2, fond.
20	fond.	note 2: 5 emended to 5♭
21	vl.1	**B**: note 1: ***p***; fourth crotchet: 𝅘𝅥 𝄾
21	vl.2	note 3: ♭ added
21	va.	***pp*** added by analogy with vl.1,2, fond.

8. Coro

Bar	Part	Comment
	clrno.	
	princ.	
	timp.	**A**: parts added on bottom staves in ink (Scheibe) after the completion of the score; **B**: parts omitted
1	cor.2	***p*** added by analogy with cor.1
3	cor.2	***f*** added by analogy with cor.1
4	vl.1	notes 4–5, 8–10: slurs added by analogy with b.8
5–6	fl.	tie added by analogy with ob.
7	fond.	slurs added by analogy with b.3
9	ob.	slur added by analogy with C.1, C.2 and by analogy with bb.8, 10
9	ob.2	**B**: notes 1–2: slur
11	fond.	**B**: notes 1–2, 3–4, 5–6: slurs
16	ob.2	slur added by analogy with fl., ob.1
17	cor.2	*c″* emended to *e″* by analogy with cor.1; **A**: bb.16–17: page turn; **B**: *e″*
17	vl.1	slur added by analogy with bb.9, 15, 19, 23, 36, 38, 40
18	vl.1	**B**: note 10: *d″*
18	vl.2	slur added by analogy with bb.10, 16, 24
21	fond.	slurs added by analogy with bb.22, 23, 24
23	fond.	note 3: 6̸ emended to 6
24–25	C.1 C.2	**A**: *vor Uskyldigste* cancelled and *Du vor Trøst* added in ink (Scheibe)
25	ob.1	slur added by analogy with fl.
25	ob.2	tie added by analogy with fl.
25	C.2	notes 3–4: slur moved from notes 4–5 in accordance with text
25	fond.	notes 1–2: slur added by analogy with notes 3–4, 5–6; note 3: 6̸ / 4 emended to 6♭ / 4
25	fond.	**B**: note 2: 6̸ / 4
27	vl.1	**B**: notes 1–3, 4–5, 6–7: slur
29	fond.	**B**: note 1: 7̸ / 6♭ / 4 / 2
34	C.1	slur added by analogy with C.2
37	ob.2	notes 1–2: slur added by analogy with fl., ob.1
37	vl.1	slurs added by analogy with bb.35, 39
38	fond.	notes 1–2: slur added by analogy with the previous and following bb.
41	C.2	notes 1–2: slur added in accordance with text
41	T.	**B**: note 2: *e*♭″
46	fond.	note 5: 9 / 4 / 3♭ emended to 9♭ / 4 / 3♭; **B**: 7 / 4 / 3♭
48	fond.	**B**: notes 1–2, 3–4: slurs
48	fond.	slurs added by analogy with bb.49, 50, 51, 52
49	vl.1	slur added by analogy with bb.9, 15, 17, 19, 23, 36, 38, 40
50	cor.2	***p*** added by analogy with cor.1
50	vl.2	notes 1–2: slur added by analogy with vl.1, va.
57	ob.	slur added by analogy with fl.

65	fl.2	slur added by analogy with fl.1, ob.
65, 70, 72	C.2	slur added in accordance with text
73	C.1	**A**: *Farvel* cancelled and *Frelser!* added in ink (Scheibe)
76	fl.2	slur added by analogy with b.74
77	fond.	slur added by analogy with b.78
78	fl.2	notes 1–2: slur added by analogy with fl.1, ob.
78	C.2	slurs added
85	fond.	note 5: 5 emended to 5 / 3
86	cor.2	***pp*** added by analogy with cor.1
87, 88	vl.1	notes 1–2: slur added by analogy with vl.2

PARTE SECONDA

9. Coro

Bar	Part	Comment
1	ob.2	notes 2–5: slur added by analogy with ob.1, vl.1
1	vl.2	**B**: notes 1–2: *f′*
1	va.	**B**: note 6: *g′*
2	fond.	**B**: note 3: *d*
3–4	fl.1	**B**: tie
3	va.	***p*** added by analogy with vl.1,2
4	ob.2	notes 4–8: slur added by analogy with ob.1, vl.1
4	vl.1	**B**: 7 ♪♪♪𝄾♪♪♪♪♪♪♪
5	ob.1	**B**: note 5: *d″*
5	ob.2	**B**: note 5: *b♭′*
5	vl.2	***p*** added by analogy with vl.1
5	va.	***ff*** added by analogy with vl.1,2; ***p*** added by analogy with vl.1
6	va.	dynamics added by analogy with vl.1,2
7	vl.2	notes 4–6: slur added by analogy with vl.1
7	va.	dynamics added by analogy with vl.1,2; **B**: note 2: *c′*
7	fond.	***f*** added by analogy with vl.1,2; note 3: 8 emended to 3; **B**: note 1: ***f***; rest 3–note 4: 4 3 7
8	va.	***p*** added by analogy with vl.1,2
9	vl.1	**B**: notes 1–3: *d″–c″–b♭′*
9	va.	dynamics added by analogy with vl.1,2
14	ob.2 vl.2	notes 2–3, 4–5: slurs emended from slur notes 2–5 by analogy with b.11 (ob.1, vl.1)
15	vl.2	slur added by analogy with ob.2
19	T.	𝄐 added by analogy with va.
20	fond.	notes 8–9: slur added by analogy with b.11 (ob.1, vl.1)
21	fond.	slur added
22	B.	**B**: note 2: 𝄐
22	fond.	𝄐 added by analogy with B.
24	vl.2	slur added by analogy with ob.2
24, 25	fond.	slurs added
26	ob.1 vl.1	notes 2, 6: 𝄐 added by analogy with C.1
28	ob.2 vl.2	
	C.2	𝄐 added by analogy with ob.1, vl.1, C.1
28	C.2 T. B.	slurs added by analogy with C.1
29	vl.2	slurs added by analogy with ob., vl.1
29	T.	**A**: eighth quaver: crossed out and changed to ♪♪; **B**: fourth crotchet: ♪♪ (*e♮″*) ♪ (*d″*)
29	T. B.	slurs added by analogy with C.1, C.2
30	C.2	𝄐 added by analogy with vl.1,2, C.1
34	fond.	**B**: note 1: *F*
35	va.	slur added by analogy with fond.
35	fond.	**B**: notes 2–5: ♪♪♪♪ changed to ♪♪♪♪ in pencil
38	fond.	**B**: note 5: 6
39	ob.2	notes 6–7: slur added by analogy with ob.1, vl.1,2
41	B.	notes 1–3: slur added by analogy with T.
43	ob.2	slurs added by analogy with vl.2
45	T.	𝄐 added by analogy with va.
47	C.1	slurs added by analogy with C.2
48	ob.1	**B**: notes 1–3: ♪♪.♪
49	ob.1	slur added by analogy with ob.2, vl.1,2
50	C.2 T.	slur added by analogy with C.1, B.
50	fond.	slur added
52	fond.	**B**: note 2: 3
53	vl.1	slur added by analogy with ob.1
54	vl.2	notes 3–4: slur added by analogy with ob.2
55	B.	notes 9–10, 11–12: slurs added by analogy with T.
56	ob.2	slur added by analogy with vl.2
56	fond.	**B**: note 4: 2
57	vl.1	slur added by analogy with ob.1
57	C.2	notes 5–7: slur added
57	T.	slur added by analogy with bb.56 (C.1, C.2) and b.57 (B.)
57	fond.	**B**: note 7: ȣ
58	vl.1	notes 6–7: slur added by analogy with ob.1
58–59	vl.1	tie added by analogy with ob.1, C.1
58	C.1	notes 6–7: slur added
58	fond.	**B**: note 8: ȣ
59	ob.1 vl.1	slur added by analogy with ob.2, vl.2
61	ob.2	𝄐 added by analogy with ob.1, vl.1,2
61	C.2 T. B.	𝄐 added by analogy with C.1
61	fond.	note 4: 6 / 5 added
62	T.	slurs added by analogy with C.1, C.2, B.
63	ob.2	𝄐 added by analogy with ob.1, vl.1,2
63	C.2	𝄐 added by analogy with C.1
65	ob.2	𝄐 added by analogy with ob.1, vl.1,2

10. Aria

Bar	Part	Comment
	T.solo	**A**: in margin: *Hr Musted* in ink (Scheibe)
1	va.	***pp*** added by analogy with vl.1,2
8	fl.2	notes 3–4: slur added by analogy with fl.1
10	vl.2	notes 3–4: slur added by analogy with vl.1
12	T.solo	**B**: note 4: *e♭″*
16	fl.2	slur added by analogy with fl.1
17	vl.2	slur added by analogy with vl.1, T.
18	va.	**B**: notes 2–4: *c′*
20	fl.2	slur added by analogy with fl.1
21	vl.2	notes 3–4: slur added by analogy with vl.1
23	vl.1,2	**B**: notes 1–2: slur
25	vl.1	notes 3–4: slur added by analogy with vl.2
26	vl.2	slur added by analogy with vl.1
27	T.solo	**A**: notes 1–2: slur might be interpreted as 𝄐 on note 2
29	va.	***ppp*** added by analogy with vl.1,2
32	va.	***f*** added by analogy with vl.1,2
33	fl.2	notes 4–6: slur added by analogy with fl.1
33	va.	**A**: note 2 may be read as *e♭* or *f*
36	vl.1	notes 3–4: slur added by analogy with vl.2
36	vl.1,2	
	fond.	***pf*** interpreted as *poco* ***f***
36	va.	*poco* ***f*** added by analogy with vl.1,2, fond.
36	B.	slur added by analogy with C.1, C.2, T.
37	C.2	slur added by analogy with C.1, T., B.
38	C.1 C.2	slur added in accordance with text
39	vl.1	**B**: notes 1–2: slur
40	fl.1 ob.1	notes 1–2: slur added by analogy with fl.2
42	va.	***f*** added by analogy with vl.1,2
47	B.	**B**: note 3: *e♭′*
48	va.	slur added by analogy vl.1,2
50	ob.1,2	slur added by analogy with fl.

52	va.	***f*** added by analogy with vl.1,2; notes 3–4: slur added by analogy with vl.1
52	fond.	***f*** added by analogy with vl.1,2

11. Accompagnato

Bar	Part	Comment
	T.solo	**A**: in margin: *Hr Musted* in ink (Scheibe)
2	va.	***f*** added by analogy with vl.1,2, fond.
3	va.	***pp*** added by analogy with vl.1,2, fond.
6	va.	***f*** added by analogy with vl.1,2, fond.
6	fond.	**A**: first minim: 𝅗𝅥 (*F*♯) in light brown ink blurred, moved to second minim and ▬ in black ink added (Scheibe); **B**: ▬ 𝅗𝅥
8	T.solo	**A**, **B**: notes 3–4: *Flammer*; **E**, **F**, **G**, **H**, **I**: *Straaler*
9	vl.1,2	notes 4–7: stacc. added by analogy with notes 1–4
9	va.	***ff*** added by analogy with vl.1,2; stacc. added by analogy with vl.1,2 (notes 1–4)
9	fond.	note 1: stacc. added by analogy with vl.1,2; notes 5–7: stacc. added by analogy with vl.1,2 (notes 1–4); **B**: note 7: ♯
10	vl.1	note 7: stacc. added by analogy with notes 1–6
10	vl.2	notes 1–6: stacc. added by analogy with vl.1, va.; note 7: stacc. added by analogy with vl.1 (notes 1–6)
10	va.	note 7: stacc. added by analogy with notes 1–6
10	fond.	notes 1, 7: stacc. added by analogy with notes 2–6 and by analogy with vl.1
11	va.	**B**: notes 2–5: *f*♯′
12	va.	***p*** added by analogy with vl.1,2, fond.
12	T.solo	**B**: note 4: *a′*
12	fond.	**B**: note 1: *d*♮′
14	va.	***f*** added by analogy with vl.1,2, fond.
14	T.solo	**B**: note 5: *a′*
15	va.	notes 1–4: stacc. added by analogy with vl.1,2 and in accordance with **B**
15	fond.	notes 1–4: stacc. added by analgy with vl.1,2 and in accordance with **B**; **B**: note 1: *A*♯
16	vl.2	**B**: notes 1–4: *e′*
17–18	T.solo	**B**: b.17 note 2 to b.18 note 1: *c cis dis fis* added above notes in ink (copyist)
18	va.	***pp*** added by analogy with vl.1,2, fond.
18	fond.	note 2: 6 / 4♯ / 3♮ emended to 6̸ / 4♯ / 3♮; **A**: note 1: ♯ added in ink (copyist)
19	vl.1 fond.	**B**: note 1: ***pp*** but not in b.18
19	T.solo	**B**: above note 5: ***f*** added in ink referring to pitch (copyist)
21	vl.1,2 va.	**B**: first crotchet: 𝄾 𝅘𝅥𝅮𝅘𝅥𝅮
21	va.	***f*** added by analogy with vl.1,2, fond.
22	vl.1,2 va. fond.	**A**: third crotchet: 𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮 changed to 𝄾 𝅘𝅥𝅮𝅘𝅥𝅮 in ink (Scheibe)
22	T.solo	*i* added as in **E** and in accordance with **B**, **G**; **B**: notes 4–5: *e–f*♯
23	va.	**B**: second minim: 𝄼 𝄼 in light brown ink of which the first appears to have been a 𝅘𝅥 (*b*)
23	T.solo	note 3: ♯ added; **B**: notes 3–4: *a′–a′*
24	T.solo	*Guds Mennisket* emended to *Gud=Mennesket* as in **E** and in accordance with **B**, **F**, **G**, **H**, **I**
25–26	va.	***f*** and stacc. added by analogy with vl.1,2
25–26	fond.	stacc. added by analogy with vl.1,2
27	vl.2	notes 5–6, 7–8: slurs added by analogy with vl.1
29		**B**: eighth quaver: *arioso*
30	va.	***pp*** added by analogy with vl.1,2, fond.
30	T.solo	*Menniskets* emended to *Menneskets* as in **E** and in accordance with **B**, **F**, **G**, **H**, **I**
30	fond.	**B**: note 1: ♯
31	vl.2	***f*** added by analogy with vl.1; **B**: note 2: *d″*
32	vl.1	notes 9–10: slur removed by analogy with vl.2 and by analogy with b.30
32	vl.2	slurs added by analogy with vl.1; note 11: appogiatura added by analogy with vl.1; **B**: note 9: *f*♯′
32	T.solo	**B**: note 9: ♯
32	fond.	**B**: note 4: 7 / 5 / ♯
33	vl.1	**B**: note 14: ♯
33	T.solo	**B**: 6: *f*♯′
34	ob.	**A**: between staves: *Oboi NB tiefe hoboen aus G transponiert. ~~G st H~~ mach aus C über.*
34	vl.2	slurs added by analogy with ob., vl.1
34	va.	*poco* ***f*** added by analogy with vl.1,2
35	ob.2	notes 3–4: slur added by analogy with ob.1, vl.1; **B**: note 6: ***pp***
35	vl.2	slurs added by analogy with ob.1, vl.1
35	va.	***p*** added by analogy with vl.1,2; **B**: note 2: *a′*
35	C.2	**B**: note 10: *b*♯′
35	C.1,2	notes 7–9: *Menniskets* emended to *Menneskets* as in b.30 (T.solo); *Ordbog over det danske sprog*: according to Holberg *Menniske* does not correspond to the pronounciation and hence spelled *Menneske*
36	ob.2	notes 1–2: slur added by analogy with ob.1, vl.1,2
36	va. fond.	***f*** added by analogy with vl.1,2
37	fond.	**B**: note 7: 7 / 5 / ♯ but not on note 8
37	ob.2 vl.1,2	slur added by analogy with ob.1
38	vl.2	**B**: note 5: *e′*
38	va.	slurs added by analogy with fond.
38	B.	**B**: note 3: *d*
38	fond.	note 3: 6̸ / 4 emended to 6 / 4; **B**: note 3: 6̸ / 4; note 6: ♯
39	ob.2	slurs added by analogy with ob.1, vl.1,2

12. Aria

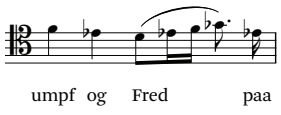
Bar	Part	Comment
		A: after tempo indication: *(Jungfr Bergmann)* added in ink (Scheibe), before that the part was given to three different soloists, first *Ottesen* then *Hr. Drebÿ* and finally *Mons. Friberg* (below T. stave), all added in ink (Scheibe)
1–8	ob.a.1	**A**: ob.a.1 is added on bottom stave with the remark *oboi d'amore oblig. pro libitu*
2	ob.a.1	slur added by analogy with fl.
3	vl.1	**B**: second to third crotchet: 𝅘𝅥.𝅘𝅥𝅮𝅘𝅥𝅮 (with slur)
4	vl.1	slur added by analogy with fl., ob.a.1, va.
7	fl.2 vl.1,2	slur added by analogy with fl.1, ob.a.1
7	vl.2	**B**: notes 2–4: slur
12	vl.2	slur added by analogy with vl.1
16	fl.2	slurs added by analogy with fl.1
16	fond.	**B**: note 3: *A*
21	fl.2 vl.1,2	slur added by analogy with fl.1, ob.a.1
23	va. fond.	***pp*** added by analogy with vl.1,2
28–29	T.solo	b.28 note 1 t b.29 note 1: *Menniskets* emended to *Menneskets*, cf. above no.11 b.35
33	va.	**B**: note 1: *a*
34	vl.2	slur added by analogy with vl.1 and in accordance with **B**
36	fond.	**A**: apparently 𝅘𝅥𝅘𝅥𝅘𝅥 has been changed to 𝅗𝅥 𝅘𝅥 in same black ink (Scheibe); **B**: note 1: 𝅗𝅥 erased and changed to 𝅘𝅥 in ink (copyist)
39	vl.1 T.solo	note 2: ♯ added
39–40	T.solo	b.39 note 2 to b.40 note 2: *Menniskets* emended to *Menneskets*, cf. above no.11 b.35
41	fond.	**B**: note 3: 7 / 5

42	fond.	**A**: note 1: ***p***-like symbol added in same black ink (Scheibe)
45	vl.1,2	slur added by analogy with ob.a.1
50	fl.2	**B**: note 4: *g′*
52, 53	vl.1	slur added by analogy with ob.a.1
62	fond.	**A**: fourth crotchet: ***f*** removed
63	ob.a.	**B**: note 1: *g″*
63	va.	***f*** added by analogy with b.62 (vl.1,2)
65	fl.1	𝄐 added by analogy with vl.1
65	fl.2	slur added by analogy with fl.1, ob.a.1; 𝄐 added by analogy with vl.1
65	vl.2	𝄐 added by analogy with vl.1
67	va.	***pp*** added by analogy with vl.1,2, fond.
67	fond.	**B**: note 1: 5 / 3♮
68	T.solo	notes 5–6: slur added by analogy with ob.a.1, vl.1
68	fond.	**B**: second crotchet: 7 / 3
70	vl.1	slur added by analogy with ob.a.1; **A**: first crotchet: ♩*f′* changed to triplet in same black ink (Scheibe)
71	T.solo	**B**: note 1: *g♮′*
73	ob.a.1	notes 1–2: slur added by analogy with vl.1
74	fl.1	**B**: third crotchet: ♪(*f″*)♪(*b″*)
75	fl.1	**B**: note 1: *e″*
75	fl.2	**B**: note 1: *b′*
75	vl.2	**B**: note 2: *d″*
76	ob.a.1	slur added by analogy with fl., vl.1,2
79	fl.	slur added by analogy with ob.a.1, vl.1,2
80	fond.	**B**: note 2: *d*
81	ob.a.1	slur added by analogy with vl.1
82	ob.a.1	**A**: above stave of ob. 2: *Oboa grande* added, later *grande* cancelled in ink and *2* added; **B**: note 1: 𝅗𝅥 changed to ♩ in ink (copyist); **A**: note 1: 𝅗𝅥 changed to ♩ in ink (Scheibe)
84	vl.1	slur added by analogy with ob.a.1
86	vl.1	notes 3–5: slur added by analogy with vl.2
86	fond.	**B**: note 2: 8 / 3
87	vl.2	note 2: *a′* emended to *b′* in accordance with the harmony
87	va.	**A**: note 3: *f♯′* changed to *d♯′* in black ink (Scheibe); **B**: note 3: *d♯′*
93–94	fl.	slur added by analogy with bb.91–92
99	vl.1,2	slur added by analogy with ob.a.1
99	vl.2	𝄐 added by analogy with vl.1
99	va.	**B**: note 1: *e′*
105, 106	fl.2	slurs added by analogy with fl.1
107	fl.1	notes 1–3: slur added by analogy with fl.2
108	fl.2	slur added by analogy with fl.1
109	fl.2	slurs added by analogy with fl.1
109	va.	*poco* ***f*** added by analogy with vl.1,2, fond.; *senza sord.* added by analogy with vl.1,2
109	fond.	*senza sord.* added by analogy with vl.1,2
110	ob.a. vl.1	slur added by analogy with fl., vl.2
110	coro	*slaae* emended to *slaaer* by analogy with **E** and in accordance with **G**
110	C.2	slur added by analogy with C.1
111	ob.a.1	slur added by analogy with fl., ob.a.2, vl.1,2
111	C.2	slur added by analogy with C.1
112	fl. vl.1	slur added by analogy with b.116
114	ob.a.2	slur added by analogy with fl., ob.a.1, vl.1,2
114	va.	**A**: 𝅗𝅥♩ changed to ♩(*c♯′*)♩(*f♯*)♩(*g♯*) in black ink (Scheibe) and above stave notated *c♯ f♯ g♯* in black ink (Scheibe); **B**: note 1: *c♯′*
114	C.2	slur added by analogy with C.1
115	ob.a.	slur added by analogy with fl., vl.1,2
116	fl.2	note 2: 𝄽 emended to *b′* by analogy with vl.2, C.2
116	C.1	**B**: note 1: *e′*
118	fl.2	slurs added by analogy with fl.1, vl.1
118	fond.	**B**: note 1: 9 8
119	fl.	slur added by analogy with ob.a., vl.1,2
121	vl.2	notes 4–5: stacc. added by analogy with vl.1
122	vl.2	stacc. added by analogy with vl.1
122	C.2	note 3: *d′* emended to *e′* by analogy with **B**
123	fl.	slur added by analogy with ob.a.
124	vl.1 C.2	slur added by analogy with ww., vl.2, C.1, T., B.
126	C.2 B.	slur added by analogy with C.1
127	ww.	slur added by analogy with vl.1,2
128	C.2 T. B.	slur added by analogy with C.1
129	va.	***p*** added by analogy with vl.1,2
133	vl.1,2	
	fond.	***pf*** interpreted as *poco* ***f***
133	va.	*poco* ***f*** added by analogy with vl.1,2, fond.
136	fl.2	slur added by analogy with fl.1, ob.a., vl.1,2
136	C.2 T. B.	slur added by analogy with C.1
137	vl.2	slurs added by analogy with fl., vl.1
137	C.2	**B**: note 3: *d″*
138	va.	***f*** added by analogy with fond.
138–139	C.2 T. B.	slur added by analogy with C.1
139	vl.1	slur added by analogy with ww., vl.2
141	vl.1,2	
	fond.	***pf*** interpreted as *poco* ***f***
141	va.	*poco* ***f*** added by analogy with vl.1,2, fond.
144–145	vl.1	tie added by analogy with vl.2
145	vl.2	slur added by analogy with ww., vl.1
145	va.	***f*** added by analogy with vl.1,2, fond.
145	B.	slur added by analogy with C.1, C.2, T.
146	ob.a.2	**B**: note 1: *c″*
148	fl.2	slurs added by analogy with fl.1 and in accordance with Scheibe's notational practice
149	ww.	slur added by analogy with bb.136, 139, 145, 153
152	fond.	**B**: notes 2–3: ♩.♪
153	vl.1	slur added by analogy with ww., vl.2
153	va.	**B**: note 1: *a′*

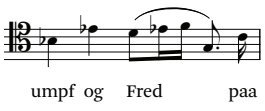
13. Accompagnato – Arioso

Bar	Part	Comment
		A: in margin: *Hr. Musted.* in ink (Scheibe)
1	va.	***pp*** added by analogy with vl.1,2, fond.
3	va.	dynamics added by analogy with vl.1,2, fond.
3–4	fond.	**B**: b.3 note 4 to b.4 note 1: *A♯*
3–4	T.solo	**A**, **B**, **F**, **G**, **I**: b.3 note 5 to b.4 note 2: *fortvivlet*; **E**, **H**: *fortvivled*
4	T.solo	**B**: notes 5–6: ♪♪
5	T.solo	**B**: notes 5–6: *a♯′*–*a♯′*
6		𝄾 added
6	va.	***p*** added by analogy with vl.1,2, fond.
6	fond.	***p*** moved from b.5 fourth crotchet by analogy with vl.1,2
7	vl.1,2 va.	***f*** added by analogy with fond.
7	va.	**B**: note 8: *g♮*
7	fond.	**B**: note 1: stacc.
8	T.solo	**B**: note 5: *a′*
9	T.solo	**A**, **B**: notes 5–6: *Kicæmpe*; **E**, **F**, **G**, **H**, **I**: *Kiempe*
13	fond.	**B**: note 2: 3♮
14	T.solo	note 6: ♯ added by analogy with vl.1,2, va., fond. and in accordance with **B**
18–19	vl.1	*c″* emended til *c♯″* in accordance with figure in fond.; **B**: note 1: *b′*
18	vl.2	**B**: note 1: *g′*
18	va.	***pp*** added by analogy with vl.1,2, fond. and in accordance with **B**

18	T.solo	*i* emended to *I* as in **E**, **G** and in accordance with **B**
19	vl.2	♯ added by analogy with T.solo
20	va.	***f*** added by analogy with vl.1,2, fond.
20	T.solo	**B**: notes 3–4: ♪♪
23	va.	***p*** added by analogy with vl.1,2, fond.
24	va.	***f*** added by analogy with vl.1,2; slur added by analogy with vl.1,2
24	T.solo	**A**: third crotchet: C4 clef and *(Hr. Dreby)* added, cancelled and changed to *Soltau* in ink (Scheibe)
24	fond.	***f*** added by analogy with vl.1,2
25	va.	**B**: first semibreve: 𝅗𝅥 (*g′*) 𝄽
25	fond.	**B**: note 4: 7
26	T.solo	**A**: *Basso. Hr. Cantor Hanke.* in ink (Scheibe)
27	va.	***pp*** added by analogy with vl.1,2, fond.
		A: at bottom of page: *NB* | *Duetto & Coro*, section in **B** (pp. 137–53) implies that the section was a later addition to the work
28	va.	***f*** added by analogy with vl.1,2, fond.
31	va.	***pp*** added by analogy with vl.1,2, fond.; slur added by analogy with vl.1,2, fond.
31	T.solo	*er* emended to *var* by analogy with **E** and in accordance with **G**
32	vl.2	slur added by analogy with vl.1
34	va.	***f*** added by analogy with vl.1,2, fond.
34	T.solo	**B**: note 5: *c″*
34	fond.	**B**: note 1: 6̆ / 3♮ changed to 5 / 3♮ in pencil (copyist?)
35	va.	dynamics added by analogy with vl.1,2, fond.
35	T.solo	**B**: note 5: *f′*
36	va.	***pp*** added by analogy with vl.1,2, fond.
36	fond.	**B**: note 2: 2 / 4 / 6 added in ink (copyist)
39	vl.2	𝄐 added by analogy with vl.1
39	va.	**B**: note 2: *b′*
40	vl.1	**B**: note 7: *b″*
40	vl.2	**B**: note 7: *g″*
40	T.solo	**B**: note 7: *b′*
40	T.solo	**A**: note 3: *ej*; **B**: note 3: *ey*; **E**, **F**, **G**, **H**, **I**: *ikke*
40	fond.	**B**: note 6: ♯
41	vl.2	notes 4–5, 6–7: slurs added by analogy with vl.1; **B**: note 12: ♭
41	T.solo	**B**: note 7: ♭
41	T.solo	**A**: note 2: *ej*; **B**: note 2: *ey*; **E**, **F**, **G**, **H**, **I**: *ikke*
41	fond.	stacc. added by analogy with vl.1,2, va. and in accordance with **B**
44	T.solo	**A**: originally

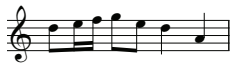


was cancelled in black ink (Scheibe); **B**:



variant suggests that the change was carried out after the transcription had been finished; however, the ink in the autograph is the same as the original Scheibe used, implying that the change took place around the same time as the fair-copying

44	fond.	note 3: 3♭ added
46	va.	***f*** added by analogy with vl.1,2, fond.
47		**B**: third crotchet: *Coro*
47	vl.2	note 7: stacc. added by analogy with vl.1 and in accordance with **B**
47	va. fond.	stacc. added by analogy with vl.1,2 and in accordance with **B**
47	C.1	**B**: note 2: *g′*
49	ob.2	**B**: 4: *b♭′*
50	ob.2	**B**:

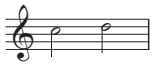


51	vl.2	𝄐 added by analogy with ob., vl.1
52	ob.1	slur added by analogy with ob.2, vl.1,2
53	ob.2	notes 1–2: slur added by analogy with ob.1
53	T.	slur added in accordance with text

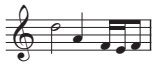
PARTE TERZA

14. Aria

Bar	Part	Comment
		A: in margin: *Hr. Musted* in ink (Scheibe); **B**: *Andante e moderato*
	fond.	**B**: no figures in this movement
5	cor.1	**B**: note 2: ***pp***
5	cor.2	***p*** added by analogy with cor.1
5	va.	***p*** added by analogy with vl.1,2, fond.
8	cor.2	***f*** added by analogy with cor.1
8	va.	***f*** added by analogy with vl.1,2, fond.
8	fond.	slur added by analogy with va.
9–10	fond	slurs added by analogy with vl.2, va.
10	fl.	notes 4–5: slur added by analogy with vl.1
11	cor.1	𝄐 added by analogy with cor.2, fl., vl.1,2
15	va. fond.	***f*** added by analogy with vl.1,2
16–18	fond.	slurs added by analogy with vl.2
18	va.	slurs added by analogy with vl.2 and in accordance with **B**
20	fl.2	note 2: *f″* emended to *d″* as in vl.2 and by analogy with b.105; **A** (bb.19–22): empty referring to fl.1
20	fl. vl.2	𝄐 added by analogy with vl.1
21	va.	***p*** *cresc.* added by analogy with vl.1,2, fond.; slurs added by analogy with fond.
22	va.	slurs added by analogy with fond.
23	cor.2	***pp*** added by analogy with cor.1
23	fond.	**B**: note 1: ***pp***
24	cor.2	***f*** added by analogy with cor.1
24	va.	***f*** added by analogy with vl.1,2, fond.
25	fl.	𝄐 added by analogy with vl.1
25	fond.	slurs added by analogy with va.
26	cor.2	***pp*** added by analogy with cor.1 and in accordance with **B**
28	cor.2	***f*** added by analogy with cor.1 and in accordance with **B**
29	fl.	𝄐 added by analogy with vl.1
29	vl.2	**A**: originally



was cancelled in black ink (Scheibe); **B**:

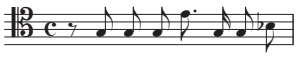


variant suggests that the change was carried out after the transcription had been finished; however, the ink in the autograph is the same as the original Scheibe used implying that it took place around the same time as the fair-copying

32	va.	***pp*** added by analogy with vl.1,2, fond.
33–36	fond.	slurs added by analogy with vl.1,2, va.
41–42	fond.	slurs added by analogy with va.
42	vl.2	slurs added by analogy with va.
48	va.	slurs added by analogy with vl.1,2, fond.
52–54	fond.	slurs added by analogy with vl.2, va.
53	va.	**A**: note 2: *d′* cancelled and *f′* added in black ink (Scheibe), *f* added below stave in black ink (Scheibe); **B**: note 2: *d′*, variant suggests that **B** was made before Scheibe changed the note in **A**
59	va.	***f*** added by analogy with vl.1,2, fond.
61	cor.1	**B**: note 2: *f″*
61	cor. 2	**B**: note 2: *d″*
63	vl.1	**B**: notes 1–2, 3–4, 5–6, 7–8: slurs
63	va.	***p*** *cresc.* added by analogy with vl.1,2, fond.
63	fond.	notes 1–2: slur added by analogy with va.
64–65	fl.	**B**: tie
65	cor.2	***pp*** added by analogy with cor.1
65	vl.2 va.	***pp*** added by analogy with vl.1, fond.
69–71	va. fond.	slurs added by analogy with vl.1,2
70	cor.2	***pp*** added by analogy with cor.1
72	va. fond.	slurs added by analogy with vl.2
73	va.	slur added by analogy with b.76
73	fond.	slur added by analogy with b.76 (va.)
74–75	va. fond.	slurs added by analogy with vl.2
75	fond.	note 4: 6 / 5 added
76	fond.	slur added by analogy with va.
77–79	fond.	slurs added by analogy with vl.1, va.
79	vl.2	slurs added by analogy with vl.1, va.
80	va. fond.	slurs added by analogy with bb.77–79 (vl.1, va.)
81	va.	**B**: note 2: *a*
81	vl.1,2	⁓ added by analogy with T.solo
83	cor.2	***f*** added by analogy with cor.1
83	vl.1,2	
	fond.	***pf*** interpreted as *poco* ***f***
83	va.	*poco* ***f*** added by analogy with vl.1,2, fond.
85	cor.2	***pp*** added by analogy with cor.1
87	va.	***pp*** added by analogy with vl.1,2, fond.; slur added by analogy with fond.
88–89	fl.2	incomplete tie emended
90	vl.2	slur added by analogy with va., fond.
91	fond.	6 / 4 / 2 added
92	fond.	note 1: 6 added; notes 3–4: slur added by analogy with vl.1,2, va.
93	fond.	slurs added by analogy with vl.1,2, va.
95	vl.2 T.solo	⁓ added by analogy with vl.1
100	fl.2	⁓ added by analogy with fl.1
100	va.	slur added by analogy with fond.
104	fond.	notes 3–4: slur added by analogy with va.
105	fl.	⁓ added by analogy with vl.1,2
106	va.	***p*** *cresc.* added by analogy with vl.1,2, fond.
106–107	va.	slurs added by analogy fond.
108	cor.2	***pp*** added by analogy with cor.1
109	cor.2	***f*** added by analogy with cor.1
109	va.	***f*** added by analogy with vl.1,2, fond.
110	fond.	slurs added by analogy with vl.2, va.
111	cor.2	***pp*** added by analogy with cor.1
113	cor.2	***f*** added by analogy with cor.1
113	vl.2 va.	
	fond.	***f*** added by analogy with vl.1
114	vl.2	notes 1–2: slur added by analogy with va., fond.
115	cor.2	⁓ added by analogy with cor.1
116	cor.	slurs added by analogy with b.31
116	fl. vl.2	⁓ added by analogy with vl.1
117	T.solo	⌒ added by analogy with the other parts
+118	va.	***pp*** added by analogy with vl.1,2, fond.
120	T.solo	**B**: notes 1–3: slur
123	vl.1,2 va.	**B**: notes 1–2, 3–4, 5–6: slurs
124	fond.	**B**: note 1: 7 / 5 / ♯
125	vl.2	slur added by analogy with vl.1
127	vl.1	notes 1–2: slur added by analogy with vl.2, va., fond.
129	va.	slur added by analogy with vl.1,2
132	fl.1	notes 2–3: slur added by analogy with fl.2, vl.1,2
132	fond.	note 3: figures moved from note 5
135	vl.1	**B**: notes 1–2, 3–4, 5–6: slurs
136	cor.2	***pp*** added by analogy with cor.1
138	vl.2	**B**: notes 1–2: *f′*–*f′*
140	fond.	note 3: 8 / 3 added
142		**B**: *Andante moderato*
142	fond.	slurs added by analogy with vl.2, va.
144	cor.2	⁓ added by analogy with cor.1
144	T.solo	⁓ added by analogy with vl.1,2
144	fond.	notes 2–3: end of slur emended to note 4 by analogy with bb.5, 8
145	va.	**B**: notes 3–4: *a*♭
145–146	fond.	slurs added by analogy with vl.2, va.
146	vl.1	notes 4–5: slur added by analogy with vl.2, va.
146	vl.2	**B**: note 3: *g′*
146	fond.	**B**: note 4: *E*♭
147	fond.	slur added by analogy with bb.5, 8, 144, 172
148	T.solo	note 1: *trods* emended to *Trods*; **B**, **E**, **F**, **G**, **H**, **I**: *trods*
148–150	fond.	slurs added by analogy with vl.1,2, va.
151	cor.2	***f*** added by analogy with cor.1
151	vl.2	notes 2–3: slur added by analogy with vl.1, va., fond.
151	va.	***f*** added by analogy with vl.1,2, fond.
152	va.	***pp*** added by analogy with vl.1,2, fond.
153	T.solo	**B**: note 2: *c″*
154–155	fl.	**B**: tie
155	va.	**B**: 𝅗𝅥 𝄽
156	fond.	**B**: note 1: *e′*
157–158	fond.	slurs added by analogy with vl.1,2, va.
159	va.	**B**: note 4: *e*♭*′*
159	fond.	**B**: note 4: *d*
160	va.	**B**: note 4: *c′*
161	T.solo	note 1: *trods* emended to *Trods*; **B**, **E**, **F**, **G**, **H**, **I**: *trods*
162	vl.1 fond.	third to fourth crotchet: slur added by analogy with va.
162	vl.2	**B**: note 3: *g′*
164	T.solo	note 3: *trods* emended to *Trods*; **B**, **E**, **F**, **G**, **H**, **I**: *trods*
165	vl.2	slur added by analogy with vl.1
167	va.	***f*** added by analogy with vl.1,2, fond.
168–171	fond.	slurs added by analogy with vl.2, va. and by analogy with bb.1–5
170	fl.	slurs added by analogy with vl.1
172	fond.	slur added by analogy with bb.5, 8, 144

15. Recitativo – Accompagnato

Bar	Part	Comment
		A: in margin: *Hr. Drebÿ* cancelled and *(Hr. Musted)* added in ink above stave (Scheibe)
1	T.solo	**B**: notes 1–3: ♪♪♪
2	T.solo	*holt* emended to *holdt* as in **E** and in accordance with **G**
3	T.solo	**B**: note 7: *a*♭*′*
4	T.solo	**B**: notes 1–3: ♪♪♪
7	T.solo	note 4: *c′* emended to *d′* in accordance with continuo figure; **A**: phrase changed in ink and *c f f g* added above notes 4–7; **B**: note 4: *c″*

9	T.solo	**B**: note 6: $a^{\flat\prime\prime}$; notes 2–3: ♪♩♪ thus b. over-complete
12	T.solo	**A**, **B**: notes 3–4: *Herren*; **E**, **F**, **G**, **H**, **I**: *Thronen*
13		**B**: *Accompagnato* at b.15
15	va.	***pp*** added by analogy with vl.1,2, fond.
15	B.	**A**: *(Hr. Soltau)* cancelled and *(Cantor Hanke)* added in ink (Scheibe), *basso* (but with tenor clef) added in ink which must refer to Soltau who sung the bass part but since his name has been cancelled the part was presumably sung by the tenor; **B**: tenor clef
17	T.solo	**A**:  *og* cancelled in ink (Scheibe); **B**: note 7: ♭
17	fond.	**B**: note 1: *c*
23	vl.2	**B**: note 7: $g^{\sharp\prime}$
23	va.	***f*** added by analogy with vl.1,2, fond.
24	va.	***pp*** added by analogy with vl.1,2, fond. and in accordance with **B**
27	vl.2	notes 8–9: slur added by analogy with vl.1
27	va.	***f*** added by analogy with vl.1,2, fond.
28	va.	***pp*** added by analogy with vl.1,2, fond.
28	fond.	**B**: note 5: ***p***
30	vl.2	stacc. added by analogy with vl.1, fond. and by analogy with va. (notes 5–8); note 5: *e′* emended to $c^{\natural\prime\prime}$ according to custos and as vl.1
30	va.	***f*** added by analogy with vl.1,2, fond.; note 5: stacc. added by analogy with vl.1, fond.
30	fond.	**B**: note 5: *unis.*, ***f***
32	vl.1,2	
	fond.	**B**: notes 4–5, 6–7: slurs
32	va.	dynamics added by analogy with vl.1,2, fond.; **B**: empty
32	T.solo	**B**: note 3: *f′*
33	va.	***f*** added by analogy with vl.1,2, fond.
33	T.solo	**A**: notes 2–5: original phrase cancelled and transposed down an octave in ink (Scheibe); **B**: note 2: *c″* added as alternative note in light brown ink
34	vl.1,2	**A**: ♪𝅘𝅥𝅯𝅘𝅥𝅰𝅘𝅥𝅱 emended to ♪♪♪ by analogy with fond.; **B**: ♪.𝅘𝅥𝅯𝅘𝅥𝅰

16. Arioso

Bar	Part	Comment
	C.1solo	**A**: *Mons. Kleen (Jungfr Bergmann.)* added in ink (Scheibe)
1	vl.2	**B**: note 3: *d″* changed to *c″* in pencil (copyist)
5	vl.2	notes 3–4: slur added by analogy with vl.1
7	vl.1	**B**: notes 1–2: slur
10	va.	**B**: notes 1–2: slur
12	fl.	**B**: notes 1–2: slur
18–19	fond.	slur omitted; **A**: slur incomplete; **B**: slur
22	vl.1	slur added by analogy with C.solo
23	fl.2	notes 3–4: slur added by analogy with fl.1
26	vl.2	**B**: notes 1–2: slur
27	fl.	**B**: notes 1–2: slur
28	vl.2 va.	**B**: whole b.: 𝅗𝅥
30	va.	**B**: note 1: *c′*
32	fl.2	notes 3–4: slur added by analogy with fl.1
33	vl.2	*poco* ***f*** added by analogy with vl.1, va., fond.
36	T.	**B**: note 1: *c″*
36	coro	**B**, **E**, **F**, **G**: note 1: *Op*
37	fl.2	slur added by analogy with fl.1, ob., vl.1 and in accordance with **B**
39	fl.	**B**: notes 1–2: slur
45	ob.2	**B**: note 2: *b′*
46	va. fond.	slur added by analogy with ob.2, vl.2
47	fl.2	rest added by analogy with fl.1, ob.1, vl.1
47	fond.	slur added by analogy with ob.2, vl.2, va.
49	fl.2 ob.1	
	vl.1	slur added by analogy with fl.1, ob.2, vl.2
51	vl.1	notes 1–2: slur added by analogy with fl., vl.2; note 2: *d″* emended to $e^{\flat\prime\prime}$ by analogy with fl.1 and in accordance with continuo figures

17. Accompagnato

Bar	Part	Comment
	T.solo	**A**: in margin: *Hr. Musted* added in ink (Scheibe)
2	vl.1	note 4: ♭ added
3	va.	***pp*** added by analogy with vl.1,2, fond. and in accordance with **B**
4	vl.1	*b′* emended to $b^{\flat\prime}$
4	vl.2 va	**B**: notes 1–2: slur
4	fond.	4 / 2 emended to 4 / 2♭
5	va.	***f*** added by analogy with vl.1,2, fond.
6	T.solo	*størst blant* emended to *Først blandt* as in **E**, **G**; **B**: *størst blant*
7	vl.2	**B**: note 1: *f′*
7	va.	***f*** added by analogy with vl.1,2, fond.
8	va.	***pp*** added by analogy with vl.1,2, fond. and in accordance with **B**
9	va.	***f*** added by analogy with vl.1,2, fond.
11	va.	dynamics added by analogy with vl.1,2, fond.; stacc. added by analogy with vl.1,2
11	fond.	stacc. added by analogy with vl.1,2
12	T.solo	𝄐 added by analogy with the other parts
13	vl.2 va.	
	fond.	***f*** added by analogy with vl.1
13	va.	***pp*** added by analogy with vl.1,2, fond.
13	fond.	**B**: notes 1–2: *F–F*
15	va.	***f*** added by analogy with vl.1,2, fond.
15	T.solo	**B**: notes 1–2: *c″–c″*
16	va.	***pp*** added by analogy with vl.1,2, fond.
16	T.solo	**B**: note 3: *a′*
17	va.	***f*** added by analogy with vl.1,2, fond.
18	va.	***pp*** added by analogy with vl.1,2, fond.
19	va.	***f*** added by analogy with vl.1,2, fond.; notes 5–8: slur added by analogy with vl.1,2, fond.
19	fond.	**B**: note 1: *unis.*
20	va.	dynamics added by analogy with vl.1,2, fond.
23	va.	***pp*** added by analogy with vl.1,2, fond.
23	fond.	**B**: third crotchet: 5
24	vl.1,2 va.	tie added by analogy with fond. and in accordance with **B**
25	va.	***f*** added by analogy with vl.1,2, fond.
26	va.	***pp*** added by analogy with vl.1,2, fond.
26	T.solo	notes 1–3: *Mennisket* emended to *Mennesket,* cf. above no. 11 b.35
27	va.	**B**: note 2: $d^{\sharp\prime}$
27	fond.	note 2: 7 emended to 7 / 5̸ / ♯
28	T.solo	*blant* emended to *blandt* as in **E** and in accordance with **G**
29	va.	***f*** added by analogy with vl.1,2, fond.
29	fond.	***f*** moved from rest 1 by analogy with vl.1,2
30	va.	***pp*** added by analogy with vl.1,2, fond.
31	vl.1,2	**B**: notes 2–3, 4–5, 6–7: slur
32	vl.2	tie added by analogy with vl.1, va. and in accordance with **B**
33	T.solo	**B**: note 4: *g′*

34	vl.1	**B**: notes 2–3, 4–5, 6–7: slur
34	va.	***f*** added by analogy with vl.1,2, fond.
35	va.	***pp*** added by analogy with vl.1,2, fond.
35	fond.	**B**: 7♭ / 3 / 5
36	fond.	3♭ added
37	T.solo	**B**: note 3: *a′*
38	fond.	**B**: notes 5–8: alternative pitch (*e*) indicated in light brown ink, presumably an error changed without crossing out
40	T.solo	*taler* emended to *synger* as in **B**, **E** and in accordance with **G**, **H**

18. Coro

Bar	Part	Comment
		B: *Larghetto e Composo*
	clrno. princ. timp.	**A**: parts and *pro lubitu* added on bottom staves in same black ink (Scheibe) as score; **B**: parts omitted
1–2	fl.2	**B**: tie
5	fond.	**B**: notes 2–3, 4–5, 6–7, 8–9, 10–11: slurs
7	fond.	**A**: note 5: figure cancelled and moved to note 9
11	T.	**B**: note 1: *a′*
15, 16	fond.	**B**: 1–2, 3–4, 5–6, 7–8, 9–10, 11–12: slurs
17	fond.	**B**: note 1: *tasto solo*
20	vl.2	notes 4–7, 11: stacc. added by analogy with vl.1, va., fond. and by analogy with notes 1–3, 8–10
20	fond.	**B**: note 2: *unis.*
21	va.	notes 9–12: slur added by analogy with vl.1,2
22	vl.1	**B**: note 1: *diminuendo*
22	vl.2	slur added by analogy with vl.1
23	fond.	***f*** added by analogy with vl.1,2, va. and in accordance with **B**
24	fl. ob.1	notes 3–4: slur added by analogy with ob.2, vl.1,2, va., fond.
26	ob.1	slurs added by analogy with fl. and in accordance with **B**
26	ob.2	slurs added by analogy with fl.
27	ob.	notes 3–4, 5–6: slurs added by analogy with fl.
28	C.2	slur added in accordance with text and in accordance with **B**
30	va.	**B**: 4: *b*♭
33	ob.2	**B**: note 4: *b*♭′
35–36	ob.1	**B**: tie
36	ob.2	**B**: notes 1–2: slur
39	ob.2	note 5: *c′* emended to *d′* by analogy with clrno.1, fl.2, vl.2 and in accordance with **B**
43	fl.2	notes 1–5: slur added by analogy with fl.1, ob., vl.1,2
48	va.	note 3: *b*♭ emended to *c′*
49	fl. ob.1	slur added by analogy with ob.2
49	C.2	slur added by analogy with C.1 and in accordance with text and in accordance with **B**
53	ob.1	**B**: *f″*
52–54	T.	**B**: phrase as C.1 (in C2 clef), presumably a transcription error
53	T.	**B**: notes 2–4: *g′*–*a*♭′–*b*♮′ changed to *d″*–*e*♭″–*c″* in light brown ink
54	ob.2	**B**: note 4: *e*♭′
54	C.2	**B**: notes 2–4: *a*♭′–*b*♭′–*c*♮″
54	fond.	**B**: second to third minim beat: 𝅗𝅥 𝅗𝅥 changed to 𝄽 𝅗𝅥 (*d′*) 𝅗𝅥 (*d′*) 𝅗𝅥 (*c′*) in light brown ink
55	ww. vl.1,2	**B**: notes 7–9: slur
55	C.2	notes 1–3: slur added by analogy with the other vocal parts and in accordance with text
56	ww. vl.2	**B**: notes 1–2: slur
57	C.2	**B**: notes 3–4: slur
57	fond.	7 added
59	ob.2	**B**: note 2: *d″*
65	C.2	**B**: note 1: *b*♭′
67	fl.2	note 3: *d″* emended to *e*♭″ by analogy with ob.1 and in accordance with **B**
67	fond.	**B**: note 1: 5♭
68	clrno.2	note 4: ♩ emended to 𝅗𝅥 by analogy with clrno.1, princ.
72	va.	**B**: note 2: *e*♭′
74	B.	**B**: note 1: *c′*
76–77	fl.2	tie added by analogy with fl.1
77	C.2	slur added by analogy with C.1 and in accordance with text and in accordance with **B**
78	C.1	notes 3–4: slur added in accordance with **B**
79, 81	fond.	slurs added by analogy with bb.76–78, 82
81	ob.1	**B**: note 2: *f′*
81	C.2	**B**: notes 1–2: ♩. ♪
82–83	vl.1	incomplete tie emended
82–83	vl.2	tie added by analogy with vl.1, C.2
82–83	B.	slur added
83	clrno.1	note 1: ♩ emended to ♪ by analogy with cor., ww., vl.1,2, va., fond.
83	clrno.2	first to second crotchet: 𝄽 ♩ emended to 𝄽 ♪
83	va.	**B**: note 1: *b*♭
83	fond.	**B**: note 1: 8 / 6
85	vl.1	**B**: note 1: *pian diminuendo*
85	vl.2	**B**: third crotchet: ♩ (*g″*)
86	fl. ob.1	**B**: note 3: *c*♭″
87	fl.1 ob.1	𝄐 added by analogy with vl.1
87	ob.1	**B**: note 1: *c″*
87	va.	**B**: note 1: *e*♭′
87	fond.	7 added
89	ww. vl.1,2 va. fond.	𝄐 added by analogy with brass, fond.

19. Arioso

Bar	Part	Comment
	T.solo	**A**: *Hr. Drebÿe* cancelled and *Cantor Hobe.* added in ink (Scheibe)
1, 2	fl.2	slurs added by analogy with fl.1, vl.1,2
2	fl.2	note 1: *a*♭′ emended to *f′* by analogy with vl.2 and in accordance with **B**
2	vl.2	note 3: *e′* emended to *f′* by analogy with fl.2
3	fl. vl.1,2	**B**: notes 1–2: slur
4	fl.2	notes 1–2: slur added by analogy with fl.1
5	vl.2	notes 3–4: slur added by analogy with vl.1
5	va.	***pp*** added by analogy with vl.1,2, fond.; slur added by analogy with b.30
5	fond.	slur added by analogy with b.30; **B**: note 1: ***pp***
7	vl.1,2	**B**: notes 1–2: slur
8	fl.2	slurs added by analogy with fl.1
9	vl.2	notes 3–4: slur added by analogy with vl.1
13	fond.	**B**: note 2: *B*♭
13, 14	fond.	slurs added by analogy with va.
16, 21	fond.	slur added by analogy with va.
23	fl.1	**B**: note 4: *e*♮″
23	fl.2	notes 3–4: slur added by analogy with bb.4, 8, 32, 36; note 4: *a′* emended to *g′*
28	fond.	slur added by analogy with va.
29	va. fond.	slur added by analogy with vl.1
30	vl.1	notes 1–2: tie changed to slur notes 2–3 by analogy with bb.15, 33, 52
30	T.solo	slurs added by analogy with b.15

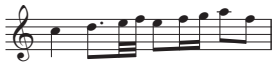
30	fond.	slur added by analogy with va.
32	fl.	notes 1–2: slur added by analogy with b.1
32	fl.2	notes 3–4: slur added by analogy with fl.1 and in accordance with **B**
33	fl.2	slurs added by analogy with fl.1, vl.1,2
33	va.	***f*** added by analogy with vl.1,2, fond.
36	fl. vl.1,2	notes 3–4: slur added by analogy with b.1
36	vl.1	notes 1–2: slur added by analogy with fl., vl.2
36	va.	*poco* ***f*** added by analogy with vl.1,2, fond.
36	C.2	slur added by analogy with C.1
37	vl.1	notes 1–2: tie removed by analogy with bb.15, 30, 33, 52
39	fond.	6 / 4 added
40	va.	***f*** added by analogy with vl.1,2, fond.
45	B.	slur added by analogy with T. and in accordance with text and in accordance with **B**
47–54	princ.	**A**: part cancelled in black ink (Scheibe)
49	clrno. vl.1	notes 4–5: slur added by analogy with cor., vl.2
50	fond.	**B**: note 2: 6 / 4
51	clrno.	notes 4–5: slur added by analogy with cor., ww., vl.1,2
51	clrno.2	notes 1–3: slur added by analogy with clrno.1, cor., ww., vl.1,2
53	vl.1,2	notes 1–3: slur added by analogy with ww.
54	clrno.	
	princ.	
	timp.	
	T.solo	
	coro fond.	𝄐 added by analogy with cor., ww., vl.1,2, va.

APPENDIX 1

Insertion between nos. 13 and 14

Duetto & Coro

Bar	Part	Comment
		The order of instruments has been retained as in **B** – that is, with brass above ww.; **B**: clrno., princ., timp. are not indicated as *ad lib.* in this movement though it seems most likely that they would have been in Scheibe's original MS similar to the other movements
1	vl.2 va.	*pizz.* added by analogy with vl.1, fond.
8	va.	note 1: $b^{\flat}$ emended to c'
11	vl.2	note 5: $b^{\flat\prime}$ emended to $a^{\flat\prime}$
18	vl.2	***pp*** added by analogy with vl.1, va., fond.
18	vl.2 va.	*arco* added by analogy with vl.1, fond.
25	vl.2	slur added by analogy with vl.1
27	vl.2	dynamics added by analogy with vl.1; slurs added by analogy with vl.1
28	vl.2	slur added by analogy with vl.1
29	vl.2	***pp*** added by analogy with vl.1; slur added by analogy with vl.1
31	vl.1,2	𝄐 added by analogy with C.solo and by analogy with bb.70, 72
31	vl.2	slurs added by analogy with vl.1
33	vl.1	***pf*** interpreted as *poco* ***f***
33	vl.2	*poco* ***f*** added by analogy with vl.1
34	vl.2	***pp*** added by analogy with vl.1
44	C.solo	note 5: c'' emended to $b^{\flat\prime}$
46	vl.2	***f*** added by analogy with vl.1
48	vl.2	***pp*** added by analogy with vl.1
51, 59	C.solo	*Hand* emended to *Han* as in **G**
68	vl.2	***f*** added by analogy with vl.1
69	vl.2	***pp*** added by analogy with vl.1
69	va.	***p*** emended to ***pp*** by analogy with vl.1
69	fond.	***pp*** added by analogy with vl.1
71	vl.1	slur added by analogy with vl.2
72	vl.2	𝄐 added by analogy with vl.1, C.solo, T.solo
74	vl.1,2	tie added by analogy with C.solo, T.solo
76	vl.1	slurs added by analogy with vl.2
77	vl.2 va.	***f*** added by analogy with vl.1
77	fond.	***f*** moved from note 2 by analogy with vl.1
78	va.	***pp*** added by analogy with vl.1,2, fond.
79	vl.2	slur added by analogy with vl.1
81	va.	slur added by analogy with vl.1,2
83	vl.2 va.	
	fond.	***f*** added by analogy with vl.1
90	vl.2	***f*** added by analogy with vl.1
92	vl.2	***pp*** added by analogy with vl.1
92	T.solo	slur added by analogy with C.solo
94	vl.2	𝄐 added by analogy with vl.1
95	vl.1	slur added by analogy with vl.2
98	vl.2	slur added by analogy with vl.1; ***f*** added by analogy with vl.1, va., fond.
100	vl.1	slurs added by analogy with vl.2
100	va.	***pp*** added by analogy with vl.1,2
100	fond.	***p*** emended to ***pp*** by analogy with vl.1,2
103, 104	vl.2	dynamics added by analogy with vl.1
105	vl.2	slur added by analogy with vl.1
105	T.solo	*tr* added by analogy with C.solo
106	vl.2	***pp*** added by analogy with vl.1; slur added by analogy with vl.1
107	va.	slur added by analogy with vl.1,2
109	vl.2	***f*** added by analoogy with vl.1
117	va. fond.	*poco* ***p*** added by analogy with vl.2
117–118	va.	stacc. added by analogy with vl.2
119	C.solo	*Hand* emended to *Han* as in **G**
119	fond.	***pp*** added by analogy with vl.1,2, va.
122	vl.1	♪♪♪♪ emended to ♪♪♩♪ by analogy with **C**
124	va.	notes 1–2: $b^{\flat\prime}$–$b^{\flat\prime}$ emended to f'–c'' in accordance with the harmonic structure of the chord in the b.; b. written in faint ink, possibly erased;
134	vl.1	slur added by analogy with vl.2
139	vl.2 va.	***pp*** added by analogy with vl.1, fond.
140	vl.2	slur added by analogy with vl.1
140	T.solo	note 2: $b^{\flat\prime}$ emended to $a^{\flat\prime}$ in accordance with the harmonic structure of the b.
144	va.	***pp*** and *ten.* added by analogy with vl.1,2, fond.
145–146	vl.2	incomplete tie emended
148	vl.2 fond.	***pf*** interpreted as *poco* ***f***
148	va.	***pp*** emended to *poco* ***f*** by analogy with vl.1, fond.
150	va.	***pp*** added by analogy with vl.1,2, fond.
150	C.solo	*Hand* emended to *Han* as in **G**
161	fond.	**B**: in weak, light ink suggesting that the copyist sought to remove the notes, $e^{\flat}$–$e^{\natural}$, and leave the b. empty; space in the following b. extended in order to include the two last notes
165	vl.2	slur added by analogy with vl.1
167	fond.	note 1: *d* emended to *c*
168	vl.2	slur added by analogy with vl.1
174	vl.1	note 1: ♩ emended to ♪
175	vl.2 va.	
	fond.	*ten.* added by analogy with vl.1 (b.175)
178	vl.2	**B**: ♮ changed to ♭ in ink (copyist)
180	vl.2 va.	
	fond.	***pp*** added by analogy with vl.1
183	va.	***f*** added by analogy with vl.1,2, fond.
185	va. fond.	***pp*** added by analogy with vl.1,2
188	vl.1	***pf*** interpreted as *poco* ***f***

188	va. fond.	slurs added by analogy with vl.2
190	vl.2 va.	***pp*** added by analogy with vl.1
191	vl.2	slur added by analogy with vl.1
193, 194	va.	dynamics added by analogy with vl.1,2, fond.
197	T.solo	slur added
198	vl.1,2 va.	*poco* ***f*** added by analogy with fond.
198	fond.	***pf*** interpreted as *poco* ***f***
199	va.	***pp*** added by analogy with vl.1,2, fond.
200, 202	T.solo	added by analogy with C.solo
205	vl.2	slurs added by analogy with vl.1
206	vl.1	slur added by analogy with vl.2; ***pf*** interpreted as *poco* ***f***
206	vl.2	*poco* ***f*** added by analogy with vl.1
209	va.	***f*** added by analogy with fond.
210	vl.2	***pp*** added by analogy with vl.1, va., fond.
211	vl.2 va.	slur added by analogy with vl.1
213	vl.2 fond.	***f*** added by analogy with vl.1, va.
214	vl.2 va.	
	fond.	note 1: stacc. added by analogy with vl.1
214	fond.	***pp*** moved from note 1 by analogy with vl.1,2, va.; slur added by analogy with vl.1,2, va.
216	vl.1	note 1: stacc. removed by analogy with vl.2, va., fond.
216	vl.2 va.	***f*** added by analogy with vl.1, fond.
221	va.	***pp*** added by analogy with vl.1,2, fond.
227	vl.1,2	
	fond.	***pf*** interpreted as *poco* ***f***
227	va.	*poco* ***f*** added by analogy with vl.1,2, fond.
228	vl.1	notes 2–3: slur emended to notes 1–2 by analogy with vl.2, va.
230	vl.2	***f*** added by analogy with vl.1
230	va.	***f*** added by analogy with fond.
237		**B**: separate movement with double bar line and thus upbeat to b.238 appears as new movement. The title of the movement infers that the distinct sections *Duetto* and *Coro* should be considered as one entity similar to the other movements with a similar framework
238	ob.1	notes 5–7: slur added by analogy with clrno.1, vl.1
239	ob.2 vl.2	***tr*** added by analogy with ob.1, vl.1
241	clrno.1	**B**: ♪ ♪ ♪ ♪ ♪ 7 ♪ ♩ ♩
242	C.2	notes 6–7: slur added by analogy with C.1
242	T.	slur added by analogy with C.1
244	clrno.1	notes 2–4: slur added by analogy with ob., vl.1,2; third to fourth crotchet: pitches and rhythm emended from  by analogy with ob.1
244	ob.1	notes 5–7: slur added by analogy with vl.1