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INDLEDNING

Som andre brødremenigheder i Europa og USA råder også menigheden i Christiansfeld over en betydelig nodesamling.[1] Selv om den i sammenligning med andre brødremenigheders ikke er blandt de største, er den set fra et dansk perspektiv ikke desto mindre en af de anseeligste, privatejede nodemanuskriptsamlinger. Samlingen rummer omtrent 1.600 værker i manuskript, hvoraf de fleste stammer fra årene ca. 1750-1775. Manuskripter fra efter 1800 er ikke katalogiseret. Det samme gælder det forholdsvis store antal trykte nodeudgaver, som indkøbtes i det tidlige 19. århundrede, og som bl.a. omfatter værker af komponister som Haydn, Mozart og Mendelssohn. Endelig indeholder samlingen også bøger om musik, teoretiske bøger samt afhandlinger om orgel- og generalbasspil. Det skal fremhæves, at samlingen ikke kun rummer kirkemusik som motetter, mindre kantater og koraler for basuner, men også verdslig musik, hovedsageligt kammermusik som f.eks. strygekvartetter, musik for sang og klaver, violinsonater, sinfoniaer og endda en koncert for naturhorn. Samlingen giver således et indblik i dagligdagen og musikkens betydning, ikke kun i en liturgisk sammenhæng, men i alle aspekter af livet: Musik var en integreret og væsentlig bestanddel af menighedens liv. Musikudøvelse var en selvfølgelig aktivitet for menighedens medlemmer, hvad den ikke var for det øvrige danske samfund i slutningen af det 18. århundrede.[2]

Selv om samlingen i Christiansfeld er registreret og søgbar i *RISM* (Rèpertoire International des Sources Musicales), har den ikke tiltrukket sig større interesse gennem de seneste fire årtier.[3] Den foreliggende udgave præsenterer et udvalg af musikken fra den første periode i menighedens historie, dvs. fra grundlæggelsen i 1773 frem til begyndelsen af det 19. århundrede, som var byens storhedstid. Nodesamlingen er dog ikke kun en betydningsfuld dokumentation af menighedens historie: I et bredere perspektiv belyser den også aspekter af dansk musikhistorie i slutningen af det 18. århundrede. Gennem lange perioder, især i første halvdel af århundredet, var dansk musik i høj grad påvirket af regenternes udprægede bekendelse til Halle-pietismen og den indflydelsesrige lutherske gejstligheds synspunkter. Kirkemusikken og menighedssangen blev i denne periode forsømt i den danske, lutherske folkekirke i en sådan grad, at diskussioner om hvordan menighederne kunne uddannes og salmesangen forbedres begyndte at blusse op. Meningsudvekslingerne i offentligheden tog meget ofte udgangspunkt i beretninger fra besøgende, som havde overværet musikalske begivenheder og gudstjenester i Christiansfeld. Musikarkiverne afslører endvidere en tæt forbindelse til og samarbejde med de øvrige brødremenigheder, især i Sachsen. Det overvældende antal værker af de samme komponister, som findes i brødremenigheder over hele verden, vidner om, hvor vigtigt det var at skabe en musikalsk enhed inden for kirken på tværs af landegrænser. Ikke desto mindre ses forskelle mellem de enkelte brødremenigheder, oftest på grund af praktiske omstændigheder som f.eks. hvilke instrumenter, der var til rådighed, eller behovet for forskellige tekster, når værker skulle opføres ved forskellige lejligheder.

Da denne udgaves formål er en præsentation af repertoiret i Christiansfeld, dvs. motetter eller små kantater, som var i brug i slutningen af det 18. og begyndelsen af det 19. århundrede, fokuserer udgaven på værkerne sådan som de formentligt er blevet opført af menigheden i Christiansfeld. Derfor er andre afskrifter af de samme værker ikke blevet sammenholdt med manuskripterne i Christiansfeld, selv om de findes i brødremenigheder verden over. Dette gælder også de få værker (i den foreliggende udgave af Rolle og Türk), som er skrevet af komponister, der ikke selv tilhørte brødremenigheder, men som af brødremenigheder er blevet forsynet med passende tekster og til dels også blev musikalsk omarbejdet for at tilpasse dem menighedernes liturgi.[4]

Grundlæggelsen af Christiansfeld

Regentparret kong Christian VI og dronning Sophie Magdalene var stærke tilhængere af den halleske pietisme. Blandt deres bekendte var imidlertid også greve Nicolas Ludwig von Zinzendorf, forstander for brødremenigheden i Herrnhut. Han var beslægtet med kongens svigermor og blandt hendes næreste venner. I forbindelse med Christian VIs tronbestigelse i 1731 overværede Zinzendorf kroningsceremonierne i København, og under sit to måneder lange ophold i byen modtog han Dannebrogsordenen. Hans besøg vakte en del røre blandt københavnerne, men i de følgende år køl-

1 Andre vigtige musiksamlinger tilhørende Brødremenigheden er *D-HER* (som ikke kun består af musiksamlingen i Hernhut men også andre brødremenigheders som f.eks. Ebersdorf, Gnadau, Gnadenfrei og Niesky) og *US-WS* (Moravian Music Foundation, Winston-Salem). En stor tak skal rettes til formanden for Ældsterådet, Käte Thomsen, for velvilligt at have sørget for adgang til musiksamlingen.

2 Ifølge grev von Zinzendorf var livet en liturgi, og musik var den mest effektive måde at kommunikere med hjertet på. Musik var således en allestedsnærværende del af livet. En god, generel beskrivelse af Brødremenighedens musik, især i det 18. århundrede, er Nola Reed Knouse (red.), *The Music of the Moravian Church in America* (Rochester, 2008); se også Anja Wehrend, *Musikanschauung, Musikpraxis, Kantatenkompositionen in der Herrnhuter Brüdergemeine* (Frankfurt am Main, 1995).

3 Sybille Reventlow, som katalogiserede samlingen for *RISM*, er hidtil den eneste, som har skrevet om den: "Musik og sang", red. Pontoppidan Thyssen, *Herrnuter-samfundet i Christiansfeld* (Åbenrå, 1984), bd. 2, s. 633-708; "Helligånden som dirigent: Om det musikalske repertoire hos Brødremenigheden i Christiansfeld i det 18. og det 19. århundrede", *Dansk Årbog for Musikforskning*, 7 (1973-76), s. 213–35; og "Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh., det musikalske repertoire i Brødremenigheden i Christiansfeld fra 1772 til ca. 1860" (Københavns Universitet, 1973), speciale.

4 Dog er alle de forskellige versioner, som findes i de fleste brødremenigheder, katalogiseret og kan søges i *RISM*.

nedes forholdet til det danske hof og kongefamilien: Opildnet af en af hans støtter truede Zinzendorf i januar 1736 med at returnere ordenen, og kongen svarede ved omgående at kræve den tilbage.[5]

For at dæmme op for den religiøse uro, som Zinzendorfs besøg havde givet anledning til, nedsatte Christian VI en kommission, som skulle fastslå, hvorvidt der "udi… voris Residentz-Stad skulde findes nogen falsk Lære eller Falske Lærere".[6] Opgaven var at granske teologiske spørgsmål vedrørende forskellige retninger inden for pietismen – den såkaldte Halle-pietisme (Francke) på den ene side og brødremenighedens radikale pietisme repræsenteret ved Zinzendorf på den anden. Kongen underskrev en række forordninger, som skulle vanskeliggøre brødremenighedens mission in Danmark, herunder at personer, som besøgte udenlandske menigheder, skulle fratages deres ejendom og rettigheder. Frederik V, som besteg tronen i 1746, delte imidlertid ikke sin fars stærkt pietistiske overbevisning og indtog en mere forsonlig holdning over for brødremenighederne. Selv om de allerede udstedte forordninger blev opretholdt, blev livet gjort lettere for brødremenighederne, og mange unge teologer med virke som præster landet over udtrykte stærk sympati for dem.

Kong Christian VII besøgte i sit andet regeringsår, dvs. 1768, sammen med sin livlæge Johann Friedrich Struensee brødremenigheden i Zeist, og i december samme år udstedte han en befaling, som pålagde den protestantiske kirkes præster i det danske hertugdømme Slesvig at bringe deres angreb på brødremenighederne til ophør.[7] Omtrent samtidigt fik den i Flensborg bosatte leder af menighedens missionsarbejde og senere sjælesørger for menigheden i Christiansfeld, Jonathan Briant, til opgave at udpege en egnet lokalitet i det sydlige Danmark, hvor menigheden kunne etablere sig. Carl August Struensee, Johann Friedrichs bror og formand for statsadministrationens finanskollegium, kendte til brødremenighedernes evner i forbindelse med handel og erhverv, og han foreslog i 1771 kongen at undersøge mulighederne for at lade brødremenigheden grundlægge en industri i Slesvig-Holsten.[8] Tilsyneladende gav kongen sit samtykke, og det besluttedes at lade Lorenz Prætorius tage kontakt med brødremenighedernes "Unitätsdirektion" i Sachsen med henblik på at forelægge regeringens forslag om at etablere en "industriby" i de danske hertugdømmer. Prætorius var forhenværende leder af brødremenigheden i København og på dette tidspunkt kommitteret i finanskollegiets tyske kammer, som også tog sig af anliggender vedrørende hertugdømmerne i det sydlige Danmark. Forhandlinger blev indledt og førte til købet af et gods på en auktion. I november 1771 godkendte Tyske Kancelli og finanskollegiet den omfattende koncession, som tilstod menigheden visse privilegier med hensyn til økonomi, konkurrence, rettigheder og skattefrihed i en ti-årig periode samt ti procents begunstigelse på byggeprojekter.[9] Brødremenigheden begyndte omgående med planlægningen af byen. Som arkitektonisk udgangspunkt valgtes byplanen fra Herrnhaag, som menigheden havde grundlagt omkring 1740. Christian VII underskrev koncessionen i december, og de hidtidige foranstaltninger mod menigheden blev ophævet. J.F. Struensees fald fra magten og henrettelse i begyndelsen af 1772 indebar en kortvarig forsinkelse, men på menighedens åndelige fødselsdag, den 13. august, blev koncessionen endeligt stadfæstet. Opførelsen af byen skred hastigt frem i det følgende år, og den nye bosættelse udviklede sig hurtigt videre i løbet af de følgende ti år, hvor indbyggertallet voksede fra 22 i 1773 til 495 i 1783. Opblomstring og vækst fortsatte, og i 1800 havde 713 indbyggere slået sig ned i Christiansfeld siden byens grundlæggelse.[10] Det christiansfeldske samfund var bygget op omkring brødremenighedernes såkaldte korsystem ("kor" i betydningen "gruppe"), ifølge hvilket menigheden inddeltes efter køn, alder og ægtestand. Menighedens medlemmer var således opdelt i gifte og ugifte; de ugifte mænd og enkemænd boede i Brødrehuset, ugifte kvinder i Søstrehuset, og enkerne i Enkehuset. Hvert korhus havde en korhjælper, udpeget af Ældsterådet. Nogle af de vigtigste kirkelige handlinger var *Liebesmahl* (kærlighedsmåltidet), *Abendmahl* (nadver) og juleaften. En anden, tilbagevendende kirkelig handling, som udgjorde det strukturelle grundlag for *Liebesmahl*, var den såkaldte *Singstunde* (sungen gudstjeneste); her sang menigheden i fællesskab et antal salmestrofer, udvalgt i overensstemmelse med katekismus for den følgende søndag. *Liebesmahl*, som er en bekræftelse af menigheden som en stor familie, udgjorde kulminationen på fejringen af vigtige begivenheder, herunder f.eks. bryllupper og fødselsdage. Undervejs i et *Liebesmahl* blev salmerne kontrasteret af motetter eller kantater opført af et kor og instrumentalensemble; under liturgien uddeltes et måltid bestående af te og boller. De fleste motetter og kantater blev opført til denne type gudstjeneste.[11]

Musikudøvelse i Christiansfeld[12]

I de første år efter byens grundlæggelse, mens indbyggertallet endnu var beskedent, synes musiklivet i Christiansfeld at have været sparsomt, i hvert fald ifølge de ugifte søstre, som beklagede

5 Jørgen Lundbye, *Herrnhutismen i Danmark* (København, 1903), s. 65; den nærværende behandling er også baseret på Anders Pontoppidan Thyssen, *Brødremenigheden i Christiansfeld og Herrnhutismen i Jylland til o. 1815* (København, 1967), "De ældre jyske vækkelser", bd. 4; Jens Holdt, "Brødrekolonien Christiansfeld indtil Aar 1800", *Sønderjydske Aarbøger*, 3 rk. (1940), s. 53-187; Pontoppidan Thyssen (red.), *Herrnhuter-samfundet i Christiansfeld* (Åbenrå, 1984) 2 bd.; og Thomas Bredsdorff, *Den brogede oplysning* (København, 2003), s. 31-94.

6 Citeret efter Bredsdorff, *Den brogede oplysning*, s. 56; Bredsdorff redegør detaljeret for kommissionens arbejde (s. 56-65).

7 Se f.eks. Lundbye, *Herrnhutismen i Danmark*, s. 148-50.

8 Se også Erich Pontoppidan, *Den danske Atlas* (København, 1781), bd. 7, s. 206-11; værket har en detaljeret beskrivelse af byplanen, arkitekturen og byens aktivteter.

9 Koncessionen og forhandlingerne er behandlet i Holdt, "Brødrekolonien Christiansfeld", s. 64-71; koncessionen er gengivet i M. Wittern, "Die Geschichte der Brüdergemeinde in Schleswig-Holstein", *Schriften des Vereins für schleswig-holsteinische Kirchengeschichte*, ser. 2, bd. 4/4 (1906-09), s. 406-11.

10 Tallene er baseret på Holdt, "Brødrekolonien Christiansfeld", s. 186. Tallene varierer en smule i de forskellige studier afhængig af, om de medtager eleverne på kostskolerne.

11 Mange af gudstjenestens traditioner følges stadig. For en mere detaljeret redegørelse af Brødremenighedens liturgi se Knouse (red.), *The Music of the Moravian Church*.

12 Dette afsnit er i stor udstrækning baseret på Sybille Reventlows diskussion i "Musik og sang", s. 633-708. Se også Reventlow, "Helligånden som dirigent", s. 213-35; og Reventlow, "Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh."; disse er stadig de mest detaljerede studier af musiksamlingen i Christiansfeld.

sig over manglen på sang og musikudøvelse.[13] Der var ikke noget orgel til rådighed, så søstrene måtte nøjes med at synge til akkompagnement på cembalo eller klavichord – instrumenter, som endnu i dag er i menighedens besiddelse. Sangen kunne også være akkompagneret af en såkaldt spidsharpe ("arpanetta"), et yderst praktisk husinstrument, som kunne placeres på et bord, og hvorpå der kunne spilles både en overstemme (på stålstrenge) og en basstemme (messingstrenge).[14] I den sidste uge af fasten i april 1775 noterede søstrene i deres dagbog, at de havde haft den første *Gemeinstunde* med musik i deres korhus ("zum Ersten Mal in der gemein stunde schöne musiciert").[15] Ved den lejlighed akkompagneredes en gruppe kvindelige sangere på harpe af Søster Maria Christina Langgaard, som også selv var en habil sanger. Dagbøgerne, som også førtes i Brødrehuset, er vigtige kilder til belysning af dagliglivet i Christiansfeld, herunder menighedens musikudøvelse. Søstrenes dagbøger beskriver de musikalske begivenheder detaljeret og med indlevelse, mens brødrenes beskrivelser i højere grad er faktuelle og objektive. Søstrene spillede også ved f.eks. fødselsdage, bryllupper og lignende festlige begivenheder. Langgaard spillede undertiden også for hele menigheden, men som regel begrænsede søstrene deres musikudøvelse til deres eget korhus, hvortil besøgende udefra ikke havde adgang.[16] Deres medvirken ved kirkelige handlinger skabte røre blandt besøgende og førte til diskussioner om, hvorvidt søstrene overhovedet burde musicere offentligt, også som sangere.[17] Der hersker næppe tvivl om, at søstrene satte pris på musikken og fandt den væsentlig for fejringen af *Liebesmahl* og *Singstunde*. Deres dagbog nævner, at i begyndelsen af januar 1779

> havde vi vores første sabbat-*Liebsmahl* i år; det blev yndigt underholdt af vores korsangerinde ["Chor Sängerin"]. Vores ønske var, at den kære Frelser måtte bringe sit herværende lille kor endnu videre, at han lod det vokse og tiltage, og ved sin nåde og gennem hans nådige velsignelse gøre os til hele hans glæde.[18]

Fem dage senere så pastor Jonathan Briant sig imidlertid nødsaget til at forklare forskellene mellem liturgi og "Singnatur", det vil formentligt sige *Singstunden*.[19]

Søstrene lader til at have haft deres egen nodesamling, og de havde med sikkerhed et stort udvalg af instrumenter, som udover orgel og harpe omfattede strygere og endda fagotter (i flertal).[20] Udover musiceren og sang i forbindelse med kirkelige handlinger havde søstrene også et aktivt musikliv i fritiden, herunder kammermusikspil.[21] Nodesamlingen omfatter derfor også violinsonater, musik for cembalo, arier og sonater for harpe, hvoraf nogle har tilhørt Gertraut Christina Müller. Det er sandsynligt, at søstrene har rådet over en betydelig samling af verdslig musik.[22]

De ledige brødre førte også et aktivt musikliv. I 1777 fandtes der et orgel i Brødrehuset, bygget af en af brødrene. I et brev til Christian Gregor i Herrnhut beskriver Johann Prætorius dog orglet som et ganske middelmådigt instrument.[23] Gregor var medlem af unitetsdirektionen i Herrnhut og var den i musikalsk henseende mest indflydelsesrige person i Brødremenigheden. Han arbejdede for at fremme musiklivet i menighederne generelt, komponerede selv talrige motetter og redigerede Brødremenighedens sang- og koralbøger.[24] I tæt samarbejde med Gregor besluttede menigheden i Christiansfeld at bestille et helt nyt orgel hos Johan Daniel Busch, "Königlich Dänischer und Groß Fürstl. Schleswig-Holsteinischer privilegierter Orgel-macher über die Fürstentümer und Grafschaften", som blev opstillet i kirken året efter.[25] Det viste sig imidlertid vanskeligt at finde en organist, som kunne leve op til Ældsterådets krav, og Prætorius skrev derfor igen til Gregor og beklagede sig over vanskelighederne. I efteråret 1778 ankom Friedrich Türstig fra Gnadefrei og blev antaget til posten. Udover orgelspillet, som han kun modtog et beskedent vederlag for, skulle Türstig også undervise seks til otte skoledrenge i sang og tasteinstrumentspil. Senere underviste hans kone pigerne i musik.[26]

Ved juletid afholdtes et møde med sangerne og musikerne, og det blev besluttet, at den nyudnævnte organist skulle have opsyn med de syngende og musicerende brødre. Det blev også pålagt

13 Reventlow, "Musik og sang", s. 657.
14 Blandt værker i musiksamlingen findes nogle, som specifikt omfatter harpen i større ensembler; jf. *DK-Ch*, R149 og R163 (værker af Johann Gottfried Weber).
15 Christiansfeld, Schwesternhaus Diarier, SA I R 1 (9. april 1775). Kun medlemmer af Brødremenigheden havde adgang til *Gemeinstunde*, som var en gudstjeneste, der fandt sted om aftenen.
16 Se Reventlow, "Musik og sang", s. 672-73; Reventlow, "Helligånden som dirigent", s. 216.
17 Christiansfeld, Lebenslauf (Maria Christina Langgaard).
18 Christiansfeld, Schwesternhaus Diarier, S A I R 1, 16. januar 1779: "hatten wir unser erstes Sabbath Liebesmahl in diesem Jahr, es wurde von unsern Chor Sängerin lieblich unterhalten unser wunsch ging dahier das der liebe Hld sei Hiesiges Chörlein auch nach weiter bringen möge das Er es wachsen u. zunehmen laße, nach seiner gnade u. durch sein gnädiges benedeÿen uns zu seiner ganzen freude machen."
19 Christiansfeld, Schwesternhaus Diarier, S A I R 1, 21. januar 1779; se også Reventlow, "Sang og musik", s. 673, der dog referer til F.B. Reichel som sjælesørgeren og ikke Briant.
20 Om Søstrehusets musiksamling se diskussionen nedenfor. Det er interessant at bemærke, at nogle af værkerne også er for "fagotto obligato"; se Freydts værker R152 og R454 i nærværende udgave.
21 Christian Ignatius LaTrobe, *Anthems for One, Two or more Voices Performed in the Church of the United Brethren… Composed by Various Authors* (London, 1811) s. 2: "I de fleste af brødremenighederne er der ligeledes et lille ensemble sammensat af sangere og musikere, der frivilligt stiller sig til rådighed. Nogle gange mødes de for at øve, og ved særlige lejligheder opliver de gudstjenesten ved at opføre disse værker [dvs. værker Latrobe har medtaget i udgivelsen] eller lignende 'anthems', som passer til emnerne under fordybelse" [In most of the Brethren's settlements, there is likewise a small band of vocal and instrumental performers, composed of persons voluntarily engaging their services. They sometimes meet for practice, and on particular occasion, enliven the service by the performance of the following, or similar Anthems suited to the subjects under contemplation]. Latrobes beskrivelse er i overensstemmelse med, hvad man finder i Christiansfeld, idet de også havde et velassorteret instrumentarium foruden sangere og kor. En tak skal rettes til Dr Nola Reed Knouse for at sende en kopi af introduktionen.
22 Se Reventlow, "Sang og musik", s. 674-75; og Suzanne Summerville, "Two late 18th century songbooks in the Christiansfelder Collection", *Unitas fratrum*, 13 (1983), s. 93-97.
23 Brev dateret 15. februar 1778; se Reventlow, "Sang og musik", s. 657.
24 Se kort biografi nedenfor, s. xiii.
25 Reventlow, "Sang og musik", s. 657, med referencer til arkivmaterialet i Christiansfeld og Herrnhut. For en detaljeret redegørelse af organisterne og orglerne se Reventlow, "Sang og musik", s. 665-67.
26 Türstigs hovedbeskæftigelse var som guldsmed; dog fungerede han i en kortere periode også som byens apoteker. Han giftede sig med Anne Christiana Kastrup i 1783.

ham at tage sig af kirkens instrumenter og at sikre, at sangerne indøvede kantaterne. Endelig skulle Türstig hverve brødre til at spille messingblæseinstrumenter og senere lede blæserensemblet. Türstig komponerede en række motetter, som højst sandsynligt blev opført i Christiansfeld, idet de endnu befinder sig i nodesamlingen. Værkerne afslører, at der udover et strygeorkester var musikere til rådighed, som spillede fløjter, naturhorn og fagotter. Desværre begyndte Türstigs helbred at svigte i 1786, og Ældsterådet besluttede at udnævne Friedrich Benjamin Reichel, som allerede var rejst til Christiansfeld fra Niesky, til ny kantor. Han efterlod sig tilsyneladende ingen kompositioner, men hans navn på et musikmanuskript bevidner, at menighedens *collegium musicum* på dette tidspunkt også rådede over to oboer og to trompeter.[27]

Efter Türstigs død i 1799 henvendte Ældsterådet sig til unitetsdirektionen for at spørge, om man måtte udnævne Johan Hermann Mankell til organist og kantor. Han havde tidligere virket som musiklærer i Niesky, men var på dette tidspunkt valgt til musiklærer ved seminariet. Anmodningen blev imødekommet, og i Mankells tid i Christiansfeld synes musikken at være kommet i fokus i en sådan grad, at det begyndte at skabe problemer i menigheden. Musikere blev betalt et honorar for at spille "taffelmusik" og ved festlige begivenheder, som ikke havde noget med menighedens liturgiske aktiviteter at gøre. Sådanne optrædener og koncerter var blevet særdeles populære og tiltrak et stort publikum, ikke kun fra menigheden, men også besøgende udefra, som undertiden kunne være forstyrrende. Den begyndende løssluppenhed, som ifølge Reventlow i en vis grad også kunne tilskrives Mankells karakter ("Jeg er fra naturens hånd en munter karakter, menneskevenlig, tjenstvillig, trofast mod venner, tavs, når det skal være, og munter i selskab"), førte til Mankells afskedigelse i 1814.[28]

Musik og Christiansfeld

Siden 1730erne roser besøgende udefra Brødremenighedens salmesang højt og fremhæver den som det bedste eksempel på, hvordan skoling i sang og musik kan bidrage til at hæve niveauet.[29] At Brødremenigheden til stadig søgte at vedligeholde og forbedre den så ofte omtalte salmesang fremhæves klart så sent som i 1811 af LaTrobe, som var komponist og administrator i Brødremenighedens missionskontor. Hans samling af motetter og kantater giver også et indblik musikudøvelsen i Christiansfeld. LaTrobe skriver, at kirken søgte at "ensrette" og gøre salmesangen harmonisk

> ved at tilskynde alle til at deltage, men samtidig tjekke ethvert medlems tilbøjelighed til skrålen. Dermed har man i nogle af menighederne opnået en grad af perfektion i menighedssang, som ikke er mulig, hvor der ingen opmærksomhed er omkring den almindelige virkning, men hvor enhver er overladt til at tilpasse styrken af sin stemme (uanset hvor hvinende) til hans følelsers begejstring eller sinds forfængelighed.[30]

Brødremenighedens unitetsdirektion lagde stor vægt på at skabe en ensartethed i menighedernes liv, herunder deres musikalske repertoire, hvorfor mange af brødremenighedernes nodesamlinger omfatter de samme komponister og samme værker. Også Christiansfeld bidrog til denne proces og var lydhør overfor direktionsmedlemmernes synspunkter i musikalske spørgsmål, ikke mindst Gregors.[31]

At man var fascineret af brødremenigheden i Christiansfeld og deres brug af musik kan næppe undre; det skal dog ses i lyset af musikkens rolle i den lutherske folkekirke omkring anden halvdel af det 18. århundrede.[32] På grund af Halle-pietismens stærke stilling i Danmark og bevægelsens centralt placerede fortalere ved både kirke og hof blev der indført en række bestemmelser, som havde til formål at begrænse musikkens rolle i kirkelig sammenhæng; musikken blev stort set indskrænket til at omfatte salmesang ved gudstjenester. Omtrent samtidig med at den danske regering begyndte at få øjnene op for det fordelagtige i at støtte Brødremenigheden, offentliggjorde Peder Olrog en afhandling, som omhandler salmesangens nødvendighed. Han argumenterer, at sang og musik fører direkte til hjertet "og foraarsager Følelser i Hiertet, som aldrig nok kunne udsiges. Hiertet zittrer af hellig Fryd".[33] Forfatteren advarer dog om, at sang også kan misbruges af visse og i så fald kan gøre mere skade end gavn: "Sangens Misbrug af Kiettere har stedse giort den fornøden for dem, som har en reen Lære. Det er ey først i vor Tid, at skadelige Meeninger, saasom Herrenhuthernes, ere udspredte ved Hielp af Psalmer... men denne List er gammel".[34]

Omkring 1783 var synet på Brødremenigheden langsomt ved at ændres. Tidsskriftet *Nyeste kiøbenhavnske Efterretninger om lærde Sager* bragte en anmeldelse af Niels Schiørrings nyeste udgivelser: en samling koraler, en samling af firestemmige koraler for sangere, zinker og basuner, og en bog med salmer eller sange. Det var den anden af disse, som gav anmelderen anledning til at nævne Christiansfeld, idet han håbede, at Schiørrings publikation "kunde naae sin Hensigt, og ved dette Arbeide skaffe os en ordentlig og opbyggelig sang i Kirken, i Steden for den utidige og

27 For musiksamlingens bestand se *RISM*.

28 Citeret efter Reventlow, "Sang og musik", s. 678; Reventlow har en levende beskrivelse af tiden, da Mankell var kantor og organist i Christiansfeld (s. 676-78).

29 For en nyere diskussion se Albert H. Frank and Nola Reed Knouse, "Hymnody of the Moravian Church", red. Knouse, *The Music of the Moravian Church*, s. 44-87.

30 LaTrobe, *Anthems*, s. 2: "by encouraging all to join, but checking any disposition to vociferation in individuals, and have thereby, in some of their settlements, acquired a degree of perfection in congregational singing, which is not attainable where there is no attention to general effect, but where every one is left to suit the strength of his voice, however grating, to the ardour of his feelings, or the vanity of his mind."

31 Der er f.eks. en omfattende korrespondance med Barby og Herrnhut om orglerne. En nøjere undersøgelse af arkiverne vil sandsynligvis give flere oplysninger om de musikalske aspekter.

32 Det skal bemærkes, at debatten om salmesang i kirken også var et omdiskuteret emne i Tyskland. Da J.F. Reichardt beskrev sangniveauet som "entsetzliche Mislaut, der izt in unsern öffentlichen Gesängen herrscht", refererer han til Brødremenigheden, som han havde besøgt: "zu diesen noch die einfachste Musik und ein reiner ungekünstelter Gesang flößten mir eine gewisse andächtige unde selige Empfindung ein, die ich in unsern gewöhnlichen Kirchen noch nie empfunden hatte"; Johann Friedrich Reichardt, *Briefe eines aufmerksamen Reisenden die Musik betreffend* (Frankfurt, 1774), s. 48.

33 Peder Olrog, *Afhandling om Psalmernes Fornødenhed* (København, 1768), s. 9.

34 Ibid., s. 18-19.

uharmonerende Skraalen, hvori endogsaa den, der ikke er Elsker eller Kiender af Musik, ikke maae kunde finde Behag eller Opbyggelse".[35] Den anonyme forfatter fortsætter ved at antage, at købstædernes latinskoledrenge, der synger i kirkerne, åbenbart tror, at den højest skrigende sanger også er den bedste. Endnu værre står det til i de små landsbykirker, og "paa denne Maade forplantes den vrange Smag fra een Slægt til den anden".[36] Nogle ville måske hævde, at grunden var menighedernes størrelse, men anmelderen bemærker, at

> hvo som har hørt den Christiansfeldske Menighed, veed af egen Erfaring, at det kan gaae an, at bringe 3 til 400 Mennesker til at synge ordentligt, naar de vænnes dertil; og hvorfor ikke flere? Deres sang er langsom og høitidelig, sagte og ydmyg, harmonerende og rørende, alt hvad den bedende og lovsyngende Sang bør være. Recensenten haaber ikke, at nogen er saa intollerant, at han skulde stødes over dette Exempel.[37]

Her fremstilles Christiansfeld altså som et forbillede, der viser, hvor smuk salmesang – ved "at slå ned på enhver tilbøjelighed til skrålen (LaTrobe)"– kunne være i folkekirken.

Det Kongelige Kapels kapelmester i København, J.A.P. Schulz, deltog også i debatten om, hvordan sangstandarden i den danske folkekirke kunne højnes. Han forklarer, at den musikalske dannelse især blandt landbefolkningen er praktisk talt ikke-eksisterende, og han betegner deres almindelige salmesang som "raa Skrig uden reen Intonation og Sammenstemning".[38] Dette påvirker musikkens evne til at virke som formidler mellem de mest behagelige følelser, f.eks. glæde, og adgangen til hjertet. Schulz slår herefter til lyd for en musikalsk uddannelse af befolkningen, og han argumenterer, at udgangspunktet må være skolerne og derfor også de seminarier, der uddanner fremtidens musiklærere. De seminariestuderende bør ikke blot være i stand til at synge, men også have et grundlæggende kendskab til instrumentspil, selv om undervisningens formål ikke er at skabe musikalske virtuoser, men dygtige og inspirerende lærere.[39] Det er nærliggende at antage, at Schulz var inspireret af brødremenighederne, som giver udtryk for lignende synspunkter.[40]

Endelig tog også *Maanedsskriftet Iris* (1794), redigeret af Simon Poulsen, diskussionen om Schulzes forslag til musikalsk uddannelse af landbefolkningen op. Poulsen foreslår, at ungdommen i stedet for at fordrive tiden med f.eks. at spille kort, danse eller frekventere kroerne skulle lære at spille instrumenter og også blive i stand til at læse noder i stedet for at måtte forlade sig helt på høresansen. De, der viste sig ikke at have talent for at spille, kunne øve sig i sang i stedet. Skribenten spørger retorisk:

> men kan Landalmuens Ungdom vænnes til at traktere Instrumenter? Deres Fingre bliver strax stive ved det strænge Arbejde? – Erfaring lærer, at der er neppe en Bondebye, hvori der jo er Een og undertiden Flere hvis Fingre kan løbe ligesaa hurtige… som om de havde Stads=Musikanterne.[41]

Som eksempel henviser han til menigheden i Christiansfeld, som han har besøgt:

> At denne og fornøilige Tidsfordriv kan indføres, derpaa have vi et heelt Societæts Exempel. Paa Christiansfeldt har jeg selv hørt smukke Concerter opføre af de ledige Brødre i deres, saa kaldede, Brødrehuus; men disse ere Haandværkere, hvis daglige Arbeider giør Fingrene ikke smidigere end Bondens.[42]

Det var således ikke kun med hensyn til salmesang, at det danske samfund kunne lære af brødremenigheden. De blev også brugt som eksempel i uddannelsesmæssige spørgsmål, især til at demonstrere, at det var muligt at forbedre den musikalske bevidsthed såvel blandt landbefolkningen som i byerne. Mange familier uden for menigheden sendte deres børn på kostskolerne i Christiansfeld, hvor de modtog undervisning i sang, violin og et tasteinstrument som cembalo eller klavichord. Som allerede nævnt var hensigten med undervisningen ikke at uddanne virtuose musikere, men at hjælpe talentfulde børn til at udvikle deres musikalske evner, således at de kunne deltage i den daglige musikudøvelse, både som en fritidsaktivitet og i forbindelse med de kirkelige handlinger:

> Med den rigtige undervisning er det nemmere at lære en moderat men tilstrækkelig grad af færdighed i brugen af instrumenter, end man sædvanligvis forestiller sig. Ej heller behøver en ung mand bruge tid på det [dvs. musikken], der bør være afsat til de studier eller sysler, som han skal beskæftige sig med senere i sit liv. Der vil altid være mere eller mindre tid til fritidssysler – en lille del deraf er nok til formålet. Og hvis hans talent leder ham til at lære sig hvilken som helst nyttig kunstart, så er den tid mere passende anvendt på en sådan syssel, end hvis det havde været i en sløset og doven konversation. I det sidstnævnte bliver det en kilde til ulykke, men i det førstnævnte er det en sand og fornuftig fritidssyssel, både for krop og sjæl.[43]

Der er ingen tvivl om, at samtidens intellektuelle som f.eks. Schulz i København lod sig inspirere af Brødremenighedens resultater i spørgsmålet om musik og den brede befolknings musikalske ud-

35 Anmeldelse i *Nyeste kiøbenhavnske Efterretninger om lærde Sager*, 34/2 (1783), s. 541.
36 *Nyeste kiøbenhavnske Efterretninger*, s. 541.
37 Ibid., s. 542; også citeret i Reventlow, "Musik og sang", s. 633.
38 J.A.P. Schulz, *Tanker om Musikkens Indflydelse paa et Folks Dannelse* (København, 1790), s. 2-3; Schulzes afhandling udkom også i *Minerva* (Copenhagen, febr. 1790), s. 254-67.
39 Ibid., s. 5-6.
40 Wehrend, *Musikanschauung*, s. 60-71.
41 *Maanedsskriftet Iris*, 3 (1794), s. 157-58.
42 Ibid., s. 158.
43 Latrobe, *Anthems*, s. 2-3: "Under proper tuition, a moderate, but sufficient degree of skill in the use of instruments, may be more easily acquired, than is generally imagined; nor need a young man mispend any of that time upon it, which ought to be devoted to those studies or pursuits, which are to occupy his future life. More or less leisure will always be left for recreation, a small portion of which is sufficient for the purpose; and if his genius leads him to the acquirement of any useful art, that leisure will be more suitably employed in such a pursuit, than in sauntering, and idle conversation. By the latter, it becomes a source of mischief; but by the former, a real and rational recreation, both to mind and body."

dannelse. Spørgsmålet tiltrak sig interesse og blev diskuteret i vide kredse i takt med, at nye veje til uddannelse af ungdommen blev afsøgt. Omkring 1768 udgav Basedow, professor ved Sorø Akademi, sin bog om uddannelse. Med inspiration fra John Locke fastslog Basedow, at målet med uddannelse var nationens velvære og velstand. Resewitz' forslag til en reform af uddannelsessystemet, som indtog en fremtrædende plads i 1770erne, må også have været medvirkende til at henlede opmærksomheden på det grundsyn på uddannelse, der praktiseredes i Christiansfeld.[44]

Arkivmaterialet i Christiansfeld, f.eks. korhusenes dagbøger, viser, at ensemblemusikerne spillede såvel i som uden for kirken. Nodesamlingen bekræfter disse dokumenter, for udover et stort antal værker til brug i forbindelse med kirkelige handlinger indeholder samlingen en betydelig mængde musik til brug i mere privat eller underholdningssammenhæng. Denne tendens blev endnu mere udtalt imod slutningen af det 18. århundrede. Det var først og fremmest Gregor og unitetsdirektionen, som søgte at fremme musikudøvelsen og højne opførelsernes kvalitet. Gregor støttede musikerne i menighederne ud fra det synspunkt, at studiet af et bredt repertoire, inklusiv verdslig musik spillet uden for den kirkelige sfære, var en nødvendig forudsætning. Den klare skelnen mellem verdslig og kirkelig musik, som Brødremenigheden foretog uden derved at nedgøre den verdslige, fremhæves også af LaTrobe:

> Af de følgende motetter [i LaTrobes udgave], som opføres i Brødremenigheden, ses det tydeligt, at hverken vokal- eller instrumentalstemmerne viser forsøg på at udstille de optrædendes enestående evner med hensyn til udførelse, som kunne lede menighedens opmærksomhed i en upassende retning. Mere komplicerede værker er forbeholdt øvningen derhjemme. Vokale fugaer bruges heller ikke i kirken, da de er uforståelige for menigheden, som ønsker at høre motettens ord; efter denne synges ofte en passende respons med et vers eller en salme, der behandler samme emne.[45]

LaTrobes synspunkt forklarer, hvorfor værker i "empfindsam" og "galant" stil nød så meget større popularitet end senbarokkens værker. Motetternes enkelhed skulle afspejle menighedens musikalske praksis, ifølge hvilken menigheden svarede ved at synge en salme, der udtrykte det samme som motettens tekst. Den langsomme, ophøjede og velklingende salmesang, der høstede så megen ros fra besøgende, ville stå i for stærk kontrast til motetterne, såfremt de var af en mere virtuos karakter. Princippet om musikalsk enkelhed og skønhed gennemstrømmede Brødremenighedens æstetik og filosofi.[46] LaTrobe skriver:

> Man bør hovedsageligt tilse korrekthed og enkelthed – de to prægtige kilder til skønhed i opførelsen af musik – som producerer en sød sammenstrømning af harmoni ved at kombinere enkle, usminkede ord. Såkaldte ornamenter er oftere vildskud af uvidenhed og indbildskhed end frugterne af god smag. Og hvor erfaring og evner ønsker at lede den optrædende i brugen af dem, er de sikre på at vanære både komponisten og den optrædende.[47]

LaTrobes udsagn er helt centralt, da det forklarer den særlige karakter, der kendetegner musikken, som opførtes af brødremenighederne. Det er tydeligt, at komponisterne i deres motetter og de korte kantater gjorde sig stor umage for at opretholde principperne om enkelhed, vellyd uden ornamentering og en tydelig tekst, der ofte lyder som en slags harmoniseret deklamation. I nogle tilfælde gik man ganske drastisk til værks og fjernede hele afsnit af værkerne, hvis de stred imod ønsket om enkelhed. Der er eksempler på omarbejdede værker, hvor uacceptable dele er skåret væk og efterlader værket med meget pludselige, tydeligt hørbare modulationer.[48]

Konklusion

Musik spillede en meget stor rolle i Brødremenigheden – en rolle, som gjorde det muligt at opnå et højt teknisk niveau, selv om der ikke var ansat professionelle musikere. Allerede i løbet af de første ti år efter byens grundlæggelse gik rygterne om de forbløffende resultater opnået i Christiansfeld – både som en by med stor succes i erhvervsmæssig sammenhæng, en meget anderledes livsform med stor vægt på fællesskabet, og et kulturliv domineret af musik – og skabte en interesse ikke kun blandt menighedens medlemmer andre steder i landet, men også blandt den øvrige middelklasse, intellektuelle, gejstlighed, embedsmænd og adel.[49] Det blev fashionabelt at tage på udflugt til Christiansfeld, især i sommermånederne, for at overnatte, opleve den rene, lyse og rolige by, købe lokale produkter i butikkerne og overvære nogle af gudstjenesterne.[50] På grund af det enorme antal turister

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44 Se f.eks. Johann Bernhard Basedows *Vorstellung an Menschenfreunde und vermögende Männer über Schulen, mit einem Plane eines Elementarbuchs der menschlichen Erkenntniss* (Hamborg, 1768). Basedow var ikke kun inspireret af Locke men også af Rousseau; se også Friedrich Gabriel Resewitz, *Die Erziehung des Bürgers zum Gebrauch des gesunden Verstandes und zur gemeinnützigen Geschäfftigkeit* (København, 1773).

45 Latrobe, *Anthems*, s. 3: "By the following specimens of Anthems, sung in the Church of the Brethren, it will be easily perceived that in neither the vocal, nor instrumental parts, any attempt is made to exhibit the skill of the performers by a display of extraordinary powers of execution, which might lead the attention of the congregation into an improper channel. More elaborate compositions are reserved for exercise at home. Vocal fugues also, are not use in the Church, as being unintelligible to the congregation, who wish to understand the words of the Anthem, after which they generally sing a suitable response in a verse or hymn treating the same subject." "Anthem" er her oversat til motet.

46 Wehrend, *Musikanschauung*, s. 60-72, 191-210; C. Daniel Craig, "Moravian Worship: The Why of Moravian Music", red. Knouse, *The Music of the Moravian Church*, s. 37, citerer en beskrivelse af en gudstjeneste, hvortil der også blev opført en motet, der karakteriseres som "blid musik".

47 Latrobe, *Anthems*, s. 2-3: "Correctness and *Simplicity*, the two grand sources of beauty in the performance of Music, producing a sweet confluence of harmony, by the combination of plain unadorned notes, ought chiefly to be attended to. Graces, so called, are much oftener the excrescences of ignorance and conceit, than the fruits of good taste; and where experience and skill are wanting to direct the performer in the use of them, they are sure to disgrace both the composer and himself".

48 Reventlow, "Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh.", s. 119-21; og Reventlow, "Musik og sang", s. 639.

49 Holdt, "Brødrekolonien Christiansfeld", s. 84; Thyssen, *Brødremenigheden i Christiansfeld*, s. 112-17.

50 Se også Holdt, "Brødrekolonien Christiansfeld", s. 85.

besluttede menigheden at udpege tre personer, som på skift havde til opgave at vise besøgende rundt i byen og i korhusene om søndagen.[51] Ikke mindst de store højtider tiltrak store skarer af besøgende til Christiansfeld: I pinsen 1776 taltes omkring 120 besøgende fra hele landet; i 1790 var tallet vokset til 321.[52] Til sammenligning husede byen selv kun omkring 550 indbyggere i begyndelsen af 1790erne.

En af de besøgende var Anne Sybille Reventlow, en ihærdig fortaler for sundhedsvæsen og uddannelse (hvilket formentlig også var hovedårsagen til hendes besøg). Sammen med en bekendt besluttede hun at rejse til Christiansfeld i sensommeren 1796 og skrev om sine oplevelser til en af sine veninder, Louise Stolberg.[53] Reventlow beskriver i detaljer, hvad hun så og hvilke arrangementer hun overværede i løbet af de par dage, som hendes ophold varede. De var ankommet fredag aften og så sig omkring i byen den følgende dag, hvor de besøgte Søstrehuset og Brødrehuset,

> som hver bebos af 200 personer. Der hersker en renlighed, en orden, en behagelig flid; især søstrenes renlighed er slående: alle steder og i hvert hjørne ser huset ud, som var det var fra i går. Salen, hvor alle disse personer sover, seng ved seng, er ren, komfortabel og så rar som muligt. Vi bliver ledt fra det ene lille værelse til det andet, hvor fem eller seks unge piger sidder ved et bord med en ældre én ved et andet bord som tilsynsfører, beskæftiget med forskellige former for arbejde: broderi og andet strik, bomuldsvævning, vævning af bånd og andet. Deres bedesal er smuk og behagelig. Der kan man se cembalo, harper, violiner, fagotter osv. De er alle sammen musikere og føjer smukke koncerter til deres morgen- eller aftenbønner, men ingen får adgang.[54]

Reventlow bemærker, at Brødrehuset var indrettet på samme måde som Søstrehuset, hvilket sandsynligvis indbefatter, at der også her fandtes musikinstrumenter; dog var huset ikke så ryddeligt som søstrenes.[55] Desværre "kan vi ikke gå på indkøb", skriver Reventlow, da "alle butikkerne er tomme på grund af denne sommers store antal besøgende".[56] Lørdag aften overværer de gudstjenesten i kirken, og hun skriver, at

> deres sang, deres kor er af henrivende skønhed og harmoni; ingen tør synge med, som ikke synger godt. Præsten læste en del af Brevet til Romerne med et par forklaringer hist og her; der blev sunget nogle strofer. Præsten ordner det, som han vil, og skaber interesse ved at variere en del.[57]

Om søndagen deltager de i fromessen – både den tyske og den danske, hvoraf den sidste var "middelmådig", om end der blev sunget smukt; om eftermiddagen er de tilfældigt vidner til en begravelseshøjtidelighed og følger ligtoget, som akkompagneres af højtidelig blæsermusik (sandsynligvis messingblæserensemblet), til kirkegården. Også dér spilles der på instrumenter, og menigheden synger. Alt dette beskrives som en gribende oplevelse.[58]

Reventlows betagelse af Christiansfeld må ses på baggrund af samtidens danske samfund og siger – indirekte måske – mere om samfundsforholdene (både socialt, uddannelsesmæssigt og kulturelt) i det øvrige Danmark og i hovedstaden end om forholdene i Christiansfeld selv. Det hører også med til billedet, at Reventlowslægten var kendt for oprettelsen af offentlige skoler omkring sig, og de var i høj grad optaget af aktuelle uddannelsesspørgsmål i den offentlige debat.[59] Det tiltagende fokus på nye tilgange til almendannelse og ikke mindst et mere liberalt syn på handel og erhverv imod slutningen af det 18. århundrede kan bidrage til at forklare den særlige opmærksomhed, som tidens intellektuelle viste brødremenigheden i Christiansfeld. Musikudøvelsen i Christiansfeld var, ligesom landvindingerne inden for æstetik, musikuddannelse og kærligheden til musik som rekreativ beskæftigelse, helt i tråd med tidens øvrige brødremenigheder; i den forstand var Christiansfeld ikke nogen foregangsby. Sammenholdt med det øvrige danske samfund i slutningen af det 18. århundrede, hvor uddannelse blev genstand for større opmærksomhed og diskuteredes i tale og på skrift, er det imidlertid tydeligt, at Brødremenighedens musikkultur skilte sig ud og blev forbillede for det bredere, intellektuelle miljø. I de første tre årtier opnåede musiklivet i Christiansfeld et kvalitets- og aktivitetsniveau, som København, hovedstaden med 90.000 indbyggere, ikke kunne andet end misunde.

De musikalske kilder

Nodesamlingen i Christiansfeld synes oprindeligt at have bestået af flere delsamlinger, placeret i de forskellige korhuse og kirken. Noget af materialet er mærket som tilhørende Søstrehuset, hvilket tyder på, at huset rådede over en separat samling, der blev lagt sammen med kirkens på et senere tidspunkt.[60] Dette gælder især kammermusikken, som blev kopieret lokalt af nogle af de musik-

51 Thyssen, *Brødremenigheden i Christiansfeld*, s. 112-17.
52 Ibid.
53 Louis Bobé (red.), *Efterladte Papirer fra den reventlowske Familiekreds* (København, 1922), bd. 9, s. 103-07.
54 Ibid., s. 103-04: "qui contient chacun de 200 personnes. Il y regne une propreté, un ordre, une diligence charmante; la propreté des soeurs est surtout frappante; la maison a l'air partout et dans chaque coin d'être neuve d'hier. La salle où dorment toutes ces personnes lit à lit, est propre, aisée, jolie au possible. On nous mène d'une petite chambre à l'autre où 5 où 6 jeunes filles sont assises à une table et une plus agée à une autre table comme surveillante, occupées à toute sortes d'ouvrage, broderies et autres tricotages, fileries en cotton, métiers à ruban et autres de toutes espèces. Leur salle de prière est belle et riante. Vous y voyés clavécin, harpes, violons, bassoons etc. Elles sont toutes musiciennes et joignent de beaux concerts à leurs prières de matin ou soir, mais personne n'y est admise".
55 At Brødrene havde instrumenter, fremgår af forfatteren i *Maanedsskriftet Iris* (1794), som overværede koncerter i Brødrehuset, se ovenfor s. ix.
56 Bobé (red.), *Efterladte Papirer*, s. 104: "Nous n'avons pu faire des commissions, toutes les boutiques étant vuidées par la quantité des visites qu'ils ont eues cet été".
57 Ibid., s. 104-05: "leur chant, leur choeur est d'une beauté, d'une harmonie charmante; personne n'ose entonner que qui chante bien. Le prêtre lut une partie de l'èpitre aux Romains avec quelques mots d'explication par-ci par-là; quelques couplets furent chantés. Le prêtre arrange cela comme il veut et y met de l'intérêt en variant beaucoup".
58 Ibid., s. 105-06. Brødremenighedens kirkegårde er planlagt meget anderledes: Der anvendes flade gravsten, som symboliserer, at blandt døde er alle lige for Gud, og gravene er arrangeret efter køn, alder og civilstand og ikke efter familie.
59 Jf. *Maanedsskriftet Iris*, 3 (1794), s. 158-59.
60 Reventlow, "Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh.", s. 1.

kyndige søstre.[61] Alle manuskripterne har katalogsignaturer påført med blyant, hvilket tyder på, at de blev registreret, katalogiseret og opstillet sammen på et tidspunkt mellem 1790 og 1820. Der findes flere forskellige kataloger, hvoraf den ældste opregner værkerne alfabetisk med angivelse af tekstbegyndelse, et tildelt nummer, komponistnavn og værkets art, dvs. om der er tale om recitativ, kor, duet osv.[62] Katalogen stemmer imidlertid ikke overens med samlingens faktiske indhold, idet mange af værkerne aldrig har været indlemmet i samlingen, og endnu vigtigere: katalogens nummerering svarer ikke til samlingens. Da der er tale om den ældste katalog, er det nærliggende at antage, at det drejer sig om en katalog rekvireret fra unitetsdirektionen i Herrnhut kort efter Christiansfeld-menighedens grundlæggelse med det formål at kunne bestille noder til den nye samling. I forbindelse med den foreliggende nodeudgivelse er det først og fremmest den næstældste katalog, som kan dateres til årene omkring 1790-1810, som er relevant. Den er skrevet af to forskellige skrivere, hvoraf den ene er Mankell, der også har forsynet katalogen med en oversigt over opførelsesdatoer for de enkelte værker. Katalogens første del fortegner over 600 kirkemusikalske værker fra Christiansfeld-menighedens første generation. Værkerne synes at have været placeret alfabetisk ordnede og inddelt i 13 pakker eller på 13 hylder. Den første hylde var åbenbart tiltænkt værker af mere højtidelig, ceremoniel karakter, ikke til dagligdags opbyggelig musiceren. Desværre blev nye værker undertiden skrevet ind på tomme sider i ældre afskrifter for at spare på det dyre nodepapir; et opstillingsnummer kan derfor rumme flere værker af forskellig dato.

Det foreliggende udvalg af værker stammer fra manuskripter i Christiansfeld-menighedens nodesamling. Der er i alle tilfælde tale om korte motetter eller kantater, sandsynligvis anskaffet inden for de første ca. 30 år efter byens grundlæggelse, dvs. før 1800. De viser stor spredning med hensyn til besætning, spændende fra små strygerensembler til større orkestre også med instrumenter som traversfløjter, naturhorn, trompet, oboer og fagotter; endda en oboe d'amore har åbenbart været til rådighed i instrumentariet. Med hensyn til vokalstemmer omfatter værkerne vokalsolister, oftest en canto-stemme, og i et eller endda to kor.

Papirstørrelsen er omtrent 21x18 cm, svarende til et ark foldet to gange, således at vandmærker, som kan tjene til datering af papiret og identificering af produktionsstedet, kun optræder sporadisk. I de tilfælde, hvor de forefindes, er der imidlertid uden tvivl tale om papir af tysk oprindelse fra omkring midten af det 18. århundrede. Det tyder på, at manuskripterne, som højst sandsynligt er afskrifter af originaler, blev kopieret i Tyskland, formodentlig i Niesky, Barby eller Herrnhut.[63] Andre brødremenigheders nodesamlinger, f.eks. den i Herrnhut, omfatter manuskripter, som meget vel kan have tjent som forlæg for afskrifterne.[64] Det er fristende at antage, at menigheden bestilte sine noder gennem Gregor. Det er bemærkelsesværdigt, at kun yderst få danske komponister eller komponister med forbindelse til Christiansfeld er repræsenterede i samlingen.

Oftest omfatter manuskripterne kun opførelsesmateriale, dvs. en enkelt stemme pr. instrument eller sanger, men ikke noget partitur. Hvad angår værker fra den sidste fjerdedel af det 18. århundrede fungerer orgelstemmen (eller continuo-stemmen) dog ofte som reduceret partitur, hvor systemet til højre hånd er en reduktion af overstemmerne. Vokalstemmerne inklusive tekst er ligeledes indarbejdet i orgelstemmens øverste system. I nogle tilfælde er orgelstemmen dog også forsynet med et særskilt system til korstemmerne.[65]

Det er tydeligt, at noderne har været brugt til opførelser, idet stemmerne indeholder tilføjelser og ændringer skrevet ind med blyant. Enkelte værker er blevet omarbejdet til en anden besætning, f.eks. ved ændring af en førsteviolinstemme til en valgfri fløjtestemme.

Opførelsespraktiske spørgsmål

Da orgelstemmen, som blev spillet af lederen af musikken, bedst kan beskrives som et reduceret partitur, er det oplagt, at højrehåndssystemet må betragtes som et orienteringssystem: Mange passager og akkorder kræver en stor hånd, hvorfor organisten højst sandsynligt reducerede musikken yderligere. Ofte indeholder stemmen også generalbasbecifring eller en kombination af becifring og reduceret partitur.

Hvorvidt antallet af bevarede instrumentalstemmer kan afgøre, om ensemblerne spillede med en eller to strygere pr. stemme, er et åbent spørgsmål.[66] Det er dog ikke videre sandsynligt, at tre violinister kunne deles om den samme stemme; men fra et nutidigt synspunkt og for et nutidigt publikum vil balancen mellem naturhorn og fløjter overfor en violin pr. stemme være uvant. Der foreligger desværre ingen beskrivelser af eller detaljeret information om ensemblernes størrelse.[67]

En systematisk sammenligning af instrumentalstemmerne med orgelstemmen viser, hvordan en datidig kopist fortolkede notationen, hvad der ikke blot er helt centralt for den moderne udgiver at forholde sig til, men også giver et fingerpeg om, hvordan den kan fortolkes i dag. F.eks. er forslagsnoder ofte noteret anderledes i orgelstemmen end i en førsteviolinstemme. Som hovedregel afslører fortolkningen i orgelstemmen, at forslagsnoder skal gives halvdelen af hovednodens værdi, spilles på hovednodens slag, og højst sandsynligt udføres med en legatobue til hovednoden.[68]

61 F.eks. Gertraut Christina Müller; hun ejede et større antal manuskripter, som hun enten kopierede selv eller fik udført for sig: *DK-Ch* R891, R987 og R1018.

62 Vedrørende katalogerne se især Reventlow, "Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh." s. 1-9; en kort oversigt findes også i Reventlow og Summerville, "Die Christiansfelder Musikkataloge – neues Forschungsunternehmen in Dänemark", *Unitas fratrum*, 3 (1978), s. 65-69; og Summerville, "Two late 18th Century Songbooks", s. 93-97.

63 Det skal dog bemærkes, at også tysk papir kunne fås i Danmark.

64 Se *RISM*. Et eksempel er Freydts værker (i autograf?) i Herrnhut-samlingen; jf. Summerville, "Johann Ludwig Freydt (1748–1807): A Moravian composer" (Der Freien Universität Berlin, 1977), afhandling.

65 Se Türk R285, nærværende udgave.

66 Der forekommer ufuldstændige værker, men et fællestræk er, at der ikke findes ekstra strygerstemmer, og på det grundlag er der ingen grund til at tro, at materialet er ukomplet.

67 En mere detaljeret undersøgelse af arkivmaterialet i Christiansfeld vil meget vel kunne give mere information om musikudøvelsen og ensemblernes størrelse.

68 Se Türk R328, takterne 25, 44, 66; og Freydt R454, takt 19; Freydt R111, takt 19; alle nævnte værker findes i nærværende udgave.

Også notationen af fortegn i orgelstemmen afviger fra de øvrige stemmer. Nogle af de mere subtile afvigelser i notationen skyldes imidlertid de enkelte instrumenters egenart. I nogle værker, især de tidlige, er det åbenlyst, at forskelle i dynamiske angivelser som *piano*, *forte* og *crescendo* mellem orgel- og andre stemmer skyldes, at orglet ikke er i stand til at variere dynamikken på samme måde som andre instrumenter.[69] Også buesætning i orgelstemmen kan adskille sig væsentligt fra strygernes, da notationen af buer i strygerstemmerne i højere grad knytter sig til strøgteknik end til frasering og derfor er noteret væsensforskelligt fra fraseringen i orgelstemmen.

Et af værkerne i den foreliggende udgave inkluderer en oboe d'amore (eller oboe grande), der normalt blev noteret en lille terts over klingende notation, da den er stemt i A.[70] Den korte arie er i c-mol, men notationen af oboen i es-mol var måske uoverskuelig for musikeren at læse, for i stedet har komponisten eller kopisten noteret stemmen i e-mol. Det kunne overvejes om, denne notationspraksis har en sammenhæng med brugen af kammertonen A=415 Hz, som er en halv tone dybere end A=440 Hz. Hvis oboe d'amoren var stemt i 415 Hz og de øvrige instrumenter i 440 Hz, ville denne notation fungere umiddelbart.[71] Arien er et af de tidligste stykker i samlingen, og det er bemærkelsesværdigt, at stemmematerialet ikke inkluderer nogen orgel- eller continuo-stemme. Det er muligt, at værket blev opført i Christiansfeld endnu inden der var et orgel til rådighed.[72]

Biografier, tekster, oversættelser og tekstkilder

Christian Gregor (1723-1801)

Gregor, der ofte betragtes som "Brødremenighedens kirkemusikalske fader", tilsluttede sig sandsynligvis menigheden i 1740 og ankom til Herrnhut to år senere. Her virkede han som organist frem til 1748.[73] Herefter blev han forflyttet til den netop grundlagte menighedsby Herrnhag, hvor han indtog stillingen som leder af menighedens musik. Et år senere blev han imidlertid udnævnt til kantor i Zeist, hvor han blev, indtil han rejste tilbage til Herrnhut i 1753. Endnu samme år blev Gregor valgt til medlem af unitetsdirektionen. I årene 1770-72 rejste Gregor ud for at besøge menighederne i Pennsylvania, North Carolina og Volga.

Udover at være administrator, sjælesørger og organist, var Gregor også den, som Brødremenigheden konsulterede i musikalske spørgsmål. Efter synoden i 1775 fik han til opgave at systematisere og redigere det meget store antal salmer, hvilket resulterede i udgivelsen af Brødremenighedens *Gesangbuch* (1778), efterfulgt af *Choralbuch* i 1784. Begge publikationer blev standardværker for Brødremenigheden og anvendtes derfor også i Christiansfeld. Gregor komponerede desuden omkring 300 motetter eller kantater, hvoraf de fleste forblev utrykte i hans levetid. Det siges, at Gregor var den, der indførte kantater og arier med instrumentalt akkompagnement i Brødremenigheden omkring midten af det 18. århundrede.

Nodesamlingen i Christiansfeld rummer mere end hundrede værker af Gregor, hovedsageligt motetter og kantater for kor og/eller solister samt større eller mindre instrumentalensemble. "So spricht der Herr" (R542) blev opført i anledning af "Brüderfest" i Christiansfeld den 29. august. Værket findes i samme mappe og med samme forside som Braus "Ach wiederholt" (R6), hvad der kunne betyde, at de måske blev opført ved samme lejlighed.[74] Det er et af samlingens få værker, som indeholder recitativ. Recitativets melodi synes i øvrigt at være baseret på *Sammlung alter und neuer Sing-Weisen zum Gesang der Brüder-Gemeinen*, et manuskript fra 1756 i Herrnhut.[75] Denne *Sammlung* anviser en række melodiske formler, og Gregor har valgt at bruge en, som særligt egner sig til at synge bibelske prosatekster.

På titelbladet til Gregors "Groß ist der Herr" er datoen 4. maj 1763 angivet; datoen refererer enten til, at værket blev komponeret til eller opført i forbindelse med "Schwesternfest".

1. "Groß ist der Herr" (R243)
   Dato: 4. maj 1763; mulig anledning: "Schwesternfest"
   Besætning: vl.1, 2, va., to canti soli, fond. og org.

Groß ist der Herr, und hochberühmt in der Stadt unsers Gottes. (Sl 48:1)	Stor er Herren og højlovet i vor Guds by.
Groß ist der Herr, und hochberümt bey seiner seligen Gemein von theurerkauften Leuten, erwehlet Jesu Braut zu seyn, vor Grundlegung der Zeiten: (delvist enslydende med *Das Hohelied nebst einiger Psalmen* (1840), s. 363; 30. december)[76]	Stor er Herren og højlovet hos sin salige menighed af dyrekøbte folk, udvalgt til at være Jesu brud, før tidernes begyndelse.
Die heilige Dreieinigkeit sey fürs Lamm Gottes benedeyt, in alle Ewigkeiten.	Den hellige treenighed være lovprist for Guds lam i al evighed.

2. "So spricht der Herr" (R542)[77]
   Dato: 29. august; anledning: "Brüderfest"[78]
   Besætning: vl.1, 2, va., canto og bs.

69 Se Weber R408, nærværende udgave.
70 Se Brau R6, nærværende udgave.
71 Et lignende problem ses i Scheibes passionskantate fra 1768; se Hauge (red.), *Johann Adolph Scheibe: Passions-Cantate "Vor Harpe er bleven til Sorrig" (1768)* (København, 2012), s. xvi.
72 Det er selvfølgelig muligt, at orglet eller continuo-stemmen er gået tabt.
73 Knouse, app. 1, "Biographical Sketches", red. Knouse, *The Music of the Moravian Church*, s. 272.
74 Se Critical Commentary; "Brüderfest" iflg. Reventlow, "Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh.", app. 11. Canto-stemmerne kunne også synges af høje mandsstemmer i falset, jf. Hauge (red.), *Johann Adolph Scheibe: Passions-Cantata*, s. xvi.
75 *D-HER*, Art 219a–c; jf. Reventlow, "Musik og sang", s. 640-41; og Reventlow, "Helligånden som dirigent", s. 231.
76 *Das Hohelied nebst einigen Psalmen: zum täglichen Gebrauch eingerichtet von Christdorf* (Menz, 1840).
77 Gregor R542 er i samme læg som Brau R6 og kunne dermed antyde, at de var blevet spillet sammen; instrumentationen af Gregors R243 og R542 antyder, at disse måske er blevet betragtet som en helhed. Det skal bemærkes, at værkernes tonalitet er forskellig.
78 Reventlow, "Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh.", app. 11.

So spricht der Herr: dis Volk hab ich mir selbst zugerichtet, es wird mir nichts als guts nachruhmen, (Es 43:12)	Således siger Herren: Dette folk har jeg skabt mig, det vil ikke sige mig andet efter end godt,
und ich weiß wohl was ich vor Gedancken über euch habe, nemlich Gedancken des Friedens. (Jer 29:11)	og jeg ved hvad jeg tænker om jer, nemlig tanker om fred.

Johann Gottfried Weber (1740-1797)

Udover at lære hørspinder- og vævererhvervet af sin far, modtog Weber også musikundervisning. Fra 1766 til 1769 fungerede han som organist i Kleinwelka, og tre år senere blev han udnævnt til organist i Herrnhut. I 1785 modtog han sin ordination og gjorde tjeneste i Barby og Göteborg, men vendte tilbage til Herrnhut tre år senere. Han komponerede talrige motetter og også værker for basun.

Christiansfeld-samlingen har 13 af hans værker, mest motetter med orkesterledsagelse. "Mein Herz dichtet" (R408) består af to dele, hvoraf den sidste er en salmemelodi ("Die Gottes Seraphim"). Koralen er tilsyneladende Webers egen udsættelse, mens teksten stammer fra *Gesangbuch* (1778). Værket findes i samme mappe som hans "Du bist meine Zuversicht" (R115). De har sandsynligvis ikke været opført som ét stykke.

3. "Mein Herz dichtet" (R408.1)
Anledning: "Neujahr" (Nytår)[79]
Besætning: cor. 1, 2, fl. trav. 1, 2, vl. 1, 2, va., coro, vc. og org.

Mein Herz dichtet ein feines Lied. Ich will singen von einem Könige. (Sl 45:1)	Mit hjerte digter en skøn sang. Jeg vil synge om en konge.
Zion, dein Gott ist König! (Es 52:7)	Zion, din Gud er konge!
Er ist der schönste unter den Menschenkindern, Holdselig sind deine Lippen. (Sl 45:2)	Han er den skønneste blandt menneskebørn; huldsalige er dine læber.
Der Himmel freue sich, und die Erde sey frölich, (Sl 96:11)	Himlen glæde sig og jorden være glad,
daß Er die Leute so lieb hat, und seine Lust ist bey den Menschenkindern zu wohnen.	at han elsker menneskene sådan, og at det er hans lyst at bo hos menneskebørnene.
Jauchzet, ihr Himmel, freue dich, Erde, lobet, ihr Berge, mit Jauchzen, mit Jauchzen. Denn der Herr hat sein Volk getröstet und erbarmet sich seiner Elenden. (Es 49:13)	Jubler, I himle, glæd dig, jord, lovpris med jubel, I bjerge. Thi Herren har trøstet sit folk og forbarmer sig over sine elendige.

4. "Die Gottes Seraphim" (R408.2)
Anledning: "Neujahr"[80]
Besætning: vl. 1, 2, va., coro og vc.

Die Gottes Seraphim erheben ihre Stimm' mächtig und froh vor ihm; ihr heilges Chor, voll Glanz und Licht, singt mit bedecktem Angesicht: Heilig, heilig ist Gott! Heilig ist Gott, der Herre Zebaoth! (*Gesangbuch* (1778), nr. 1600, 1, s. 767 ("Von den heiligen Engeln"))[81]	Guds serafer opløfter deres stemme mægtigt og frydefuldt for Ham; deres hellige kor fuld af glans og lys synger med tildækket ansigt: Hellig, hellig, hellig er Herren Zebaoth!

5. "Du bist meine Zuversicht" (R115)
Besætning: cor. 1, 2, fl. trav. 1, 2, vl. 1, 2, va., coro, vc. og org.

Du bist meine Zuversicht, Herr, Herr, meine Hofnung von meiner Jugend an. (Sl 71:5)	Du er min fortrøstning, Herre, mit håb fra min ungdom af.
Laß meinen Mund deines Ruhms und deines Preises voll seyn täglich. (Sl 71:8)	Lad dagligt min mund være fuld af din ære og din pris.
Ich will immer harren und will immer deines Ruhms mehr machen. (Sl 71:14)	Jeg vil altid håbe og vil altid mangfoldiggøre din ære.
Mein Mund soll verkündigen deine Gerechtigkeit, täglich dein Heil, die ich nicht alle zehlen kann. (Sl 71:15)	Min mund skal dagligt forkynde din retfærdighed, din frelse, som jeg ikke kender tal på.
Gott, du hast mich von Jugend auf gelehret, darum verkündge ich, Herr, deine Wunder. (Sl 71:17)	Gud, du har belært mig fra min ungdom, derfor forkynder jeg, Herre, dine vidundere.
Meine Lippen und meine Seele, die du erlöset hast, sind frölich und lobsingen dir. (Sl 71:23)	Mine læber og min sjæl, som du har udfriet, er fornøjede og lovsynger dig.

79 Ibid., app. 8.

80 Ibid.
81 *Gesangbuch, zum Gebrauch der evangelischen Brüdergemeinen* (Barby, 1778).

Johann Christian Geisler (1729-1815)
Geisler lærte orgel- og harpespil i Brødremenigheden. I 1745 grundlagde han basunkoret i Gnadenfrei og virkede både som musiklærer og sjælesørger i flere menigheder. Han begyndte at komponere i 1760. Hans oeuvre omfatter mere end 300 værker, hvoraf omkring 60, hovedsageligt store værker for kor og orkester, findes i Christiansfeld.

"Die Gottes Seraphim" (R289) for to kor, vokalsolister, strygere og orgel består af tre dele, hvoraf det midterste er et recitativ efterfulgt af en duet. Værket findes også i Herrnhut med tilføjelsen "Michaelis=Musik" (29. september; mindedag for alle, der beskæftiger sig med uddannelse af børn og unge) er tilføjet i en anden hånd på omslaget. Manuskriptet i Herrnhut har tilsyneladende tilhørt Søstrehuset.[82] Sandsynligvis er musikken blevet spillet i Christiansfeld ved samme lejlighed som i Herrnhut.

6. "Die Gottes Seraphim" (R289)
Besætning: vl. 1, 2, va., coro 1, 2, vc. og org.

Die Gottes Seraphim erheben ihre Stimm mächtig und froh vor Ihm, ihr heiligs Chor, voll Glanz und Licht, singt mit bedecktem Angesicht: Heilig, Heilig, Heilig ist der Herr Zebaoth, der Herr Zebaoth! (*Gesangbuch* (1778), nr. 1600, 1, s. 767 ("Von den heiligen Engeln"))	Guds serafer opløfter deres stemme mægtigt og frydefuldt for Ham; deres hellige kor fuld af glans og lys synger med tildækket ansigt: Hellig, hellig, hellig er Herren Zebaoth!
Alle Lande sind seiner Ehre voll. (Sl 72:19)	Alverden er fuld af hans ære.
Und Jesu Braut Gemein, sein Fleisch und sein Gebein, singt frölich Amen drein; ihr Lied, das hier und droben tönt, ist: Dank sey dem, der uns versöhnt. Ehre dem Gottes Lamm am Kreuzes stamm! Ehre Gott und dem Lamm! (*Gesangbuch* (1778), nr. 1600, 2, s. 767 ("Von den heiligen Engeln"))	Og Jesu brudemenighed, hans kød og ben, synger muntert Amen dertil; deres sang, som lyder her og foroven, er: Tak være ham, om os forsoner. Ære være Guds lam på korsets stamme! Ære være Gud og lammet!
Amen! Lob und Ehre und Weisheit und Dank und Preis und Kraft und Stärke sey unserm Gott von Ewigkeit zu Ewigkeit! Amen. (*Liturgische Gesänge* (1823), nr. 80, s. 235 ("Lieder von der vollendeten Gemeine"))[83]	Amen! Lov og ære og visdom og tak og pris og kraft og styrke være vor Gud fra evighed til evighed! Amen.

82 *D-HER*, Mus. K 213:13; *RISM* ID nr. 220016146.
83 *Liturgische Gesänge der evangelischen Brüdergemeinen neu durchgesehen und vermehret* (Gnadau, 1823); strofen forekommer ikke i udgaven fra 1791.

Christian Ludwig Brau (1746-1777)
Brau blev født i Drammen, Norge, af forældre i Brødremenigheden og studerede musik i Tyskland og Holland. Han skulle have været på mission i Vestindien, men blev på grund af dårligt helbred lærer ved Brødremenighedens skoler i Sachsen i stedet.[84] Han trak sig tilbage fra arbejdet i 1776. En Friedrich Brau fra Gnadau, muligvis en slægtning til Christian Ludwig, blev tilsyneladende udnævnt til organist i Christiansfeld, selv om Ældsterådet på grund af Friedrichs skrøbelige helbred ikke var overbevist om, at det var nogen god ide. Friedrich Brau døde under rejsen til Christiansfeld.[85]

"Ach wiederholt mir" (R6), som er det eneste kendte værk fra Braus hånd, findes også i en afskrift, som stammer fra seminariet i Barby.[86] De to afskrifter stemmer ikke helt overens.

7. "Ach wiederholt mir Jesu Leiden" (R6)[87]
Besætning: ob. d'amore, vl. 1, 2, va., canto solo og bs.

Ach wiederholt mir Jesu Leiden, den Todeskummer, sein Verscheiden, und wie sein Mund mit Myrrhen floß, den letzten Kuß von seinen müden, schon halbgeschloßnen Augen Lieden, und wie sichs offne herz ergoß. (*Gesangbuch* (1778), nr. 164, s. 84 ("Von dem Leiden, Sterben und Begräbniß Christi"))[88]	Ak, gentag for mig Jesu lidelser, dødens sorg, hans bortgang, og hvordan hans mund af myrra flød, det sidste kys fra hans trætte, allerede halvt lukkede øjenlåg, og hvordan det åbne hjerte sig udgød.

Johann Heinrich Rolle (1716-1785)
Rolle var en berømt komponist i samtiden og skrev et antal oratorier, musikalske dramaer, kirkemusik og kammermusik. Selv om han ikke tilhørte Brødremenigheden, var hans værker meget populære og blev omarbejdet til menighedens kirkelige brug.

"Heil ihm! Dem Landesherrn" (R291) med tekst af ukendt oprindelse er et uddrag af Rolles oratorium *Thirza und ihre Söhne* ("Triumph dem Donnergott"), komponeret i 1779.[89] Adskillige dele af oratoriet er blevet omarrangeret og findes i nodesamlingen i Christiansfeld. Håndskriften tyder på, at afskriften stammer fra omkring begyndelsen af det 19. århundrede.

8. "Heil ihm! Dem Landesherrn" (R291)
Besætning: clrno. 1, 2, ob. 1, 2, vl. 1, 2, va., coro, bs. og org.

Heil ihm, dem Landesherrn, Heil ihm! dem Landesherrn ertönt der frohe Chor. Jehova dir danken wir, der uns Ihn gab. Du, welchen wir voll danks erheben, gib unserm König Heil und langes Leben!	Hil ham, den landsherre. Hil ham! For landsherren lyder det glade kor. Jehova, vi takker dig, som ham os gav. Du, hvem vi i tak opløfter, giv vores konge held og et langt liv!

84 Iflg. *Historische Nachricht vom Brüder-Gesangbuche des Jahres 1778* (Gnadau, 1835), s. 224, fødtes Brau i Wetterau.
85 Reventlow, "Musik og sang", s. 665.
86 *D-HER*; jf. *RISM* ID nr. 300510007.
87 Se ovenfor s. xiii.
88 Teksten er fra "livets, lidelsens og Christi døds litani".
89 Rolle, *Thirza und ihre Söhne*, 1.1.1.

Daniel Gottlob Türk (1750-1813)
Türk var en berømt lærer, komponist og organist, som studerede hos sin far og senere hos Adam Hiller. Hans værker var yderst populære, og deres enkle stil appellerede til Brødremenigheden. Han publicerede flere didaktiske tekster om musik, hvoraf nogle også fandt vej til Christiansfeld (*Kurze Anweisung zum Generalbasspielen* (1791) og *Clavierschule* (1789).

Kun få af hans værker, herunder "Hallelujah! Christus lebet" (R285) og "Jesu Christe! Deine Thränen" (R328), findes i Christiansfeld. Begge er uddrag af hans kantate *Der Sieg der Maurerei*, som blev trykt i 1780.[90] Afskrifterne i Christiansfeld stammer sandsynligvis fra begyndelsen af det 19. århundrede.

9. "Hallelujah! Christus lebet" (R285)
Besætning: clrno. 1, cor. 1, 2, fl. trav. 1, vl. 1, 2, va., coro, bs. og org.

Hallelujah! Christus lebet, preist und rühmet und erhebet Ihn mit frohem Lobgesang! Dem, der in der Höhe thronet, auch auf Erden bey uns wohnet, dem bringen wir heut unseren Dank.	Halleluja! Kristus lever, pris og ær og opløft ham med glædens lovsang! Ham, som i det høje troner, og hos os på jorden bor, ham bringer vi i dag vor tak.

10. "Jesu Christe! Deine Thränen" (R328)
Besætning: vl. 1, 2, va., canto solo, bs. og org.

Jesu Christe! Deine Thränen, deine Seelen=Angst und Stöhnen, und dein Blut, zahlt für die Welt ein vollgültigs Lösegeld. Uns zum Segen, uns zum Frieden, bist Du an dem Creutz verschieden, und nach überstandner Pein, legt man Dich ins Grab hinein.	Jesus Kristus! Dine tårer, din sjæleangst og kval, og dit blod, betaler for verden en fuldgyldig løsesum. Os til frelse, os til fred er du omkommet ved korset, og efter overstået pine lægges du i graven ned.
Ruhe sanft, Du Mann der Schmerzen, nimm zum Lohne unsre Herzen, denn aus großer Lieb und Huld littest Du für unsre Schuld. Ruhe sanft.	Hvil i fred, du smertens mand, tag vore hjerter til tak, for af stor kærlighed og ynde led du for vores skyld. Hvil i fred.
Ach Du hast dein Theures Leben für uns Sünder hingegeben, uns dadurch mit Gott versöhnt, Seligkeit und Heil verdient. Nimm für deine große Liebe, die zum Dank entflammten Triebe; tausend mal sey dir, liebster Jesu, Dank dafür, Dank sey dir.	Ak, du har dit dyre liv for os syndere givet, os derved med Gud forsonet, salighed og frelse bragt. Tag for din store kærlighed vores i taknemmelighed opblussede hengivenhed; tusind gange tak være dig derfor, kæreste Jesus, tak være dig!

90 Türk, *Der Sieg der Maurerei, eine Kantate auf das Johannisfest* (Leipzig, 1780), 1.1.1.

Johann Ludwig Freydt (1748-1807)
Freydt lærte sig selv at spille violin og travers. I 1767 blev han fagottist i den kongelige fodgarde i Hannover. Ti år senere sluttede han sig til Brødremenigheden som lærer ved seminariet i Niesky, hvorfra han blev pensioneret i 1805. Udover arier og sange komponerede Freydt omkring 80 motetter.

Mere end 100 af Freydts værker er bevaret i Christiansfeld, hvilket giver et indtryk af hans popularitet. Hans *12 Gemeinstükke. 3te Samml.* er en samling af tolv motetter for forskellige kombinationer af instrumenter og vokalsolister og/eller kor. Nogle af dem er andre versioner af de tilsvarende stykker i andre brødremenigheders samlinger. De foreliggende værker, hvoraf nogle er daterede, komponerede Freydt i sine yngre år i Niesky 1778-80.[91]

11. "Preise, Jerusalem, den Herrn" (R475)
Dato: 6. juni 1779; anledning: "zum Friedensfest"[92]
Besætning: clrno. 1, 2, vl. 1, 2, va., coro, vc. og org.

Preise, Jerusalem, den Herrn. Lobe, Zion, deinen Gott. (Sl 147:12)	Pris Herren, Jerusalem. Lovpris din Gud, Zion.
Denn Er macht vest die Riegel deiner Thore und segnet deine Kinder drinnen. (Sl 147:13)	Thi han gør dine portes slåer stærke og velsigner dine børn derinde.
Er schaffet deinen Grenzen Frieden. (Sl 147:14)	Han skaber fred ved dine grænser.

12. "Gelobet sey der Herr" (R216)
Anledning: "zum Friedensfest"
Besætning: clrno. 1, 2, vl. 1, 2, va., coro, vc. og org.

Gelobet sey der Herr, der seinem Volke Ruhe gegeben hat, wie Er geredet hat. (1 Kong 8:56)	Lovet være Herren, som har givet sit folk hvile.

13.
"Gott dein Stuhl" (R229)
Dato: [8. august 1779]; anledning: "zum Friedensfest" (R229)
Besætning: vl. 1, 2, va., coro, vc. og org.

Gott, dein Stuhl bleibt immer und ewig, das Scepter deines Reichs ist ein gerades Scepter. (Sl 45:6)	Din trone, Gud, står altid og evigt, dit riges scepter er et retfærdighedens scepter.

14. "Eins bitte ich vom Herrn" (R152)
Anledning: "zum Friedensfest"
Besætning: fg. obl., vl. 1, 2, va., canto solo, vc. og org.

91 "Fredsfest"; for yderligere datoer se nedenfor, Source Descriptions. Se også Summerville, "Johann Ludwig Freydt (1748–1807)", app. B og C.
92 Informationen i firkantede parenteser er hentet fra Summerville, "Johann Ludwig Freydt", app. B; disse oplysninger findes ikke i materialet i Christiansfeld.

Eins bitte ich vom Herrn, das hätte ich gern, daß ich im Hause des Herrn bleiben möge mein Leben lang.
(Sl 27:4)

Ét beder jeg Herren om, det ønsker jeg: at jeg må blive i Herrens hus så længe jeg lever.

15. "O möcht sich mit lebendgen Farben" (R454)
Anledning: "Zum A[bend]m[ah]l. L[iebes]m[ah]l | der led[igen] Br[üde]r"
Besætning: fg. obl., vl. 1, 2, va., canto solo, vc. og org.

O möcht sich mit lebendgen Farben sein Leiden mir ins Herz mahlen, so, daß die Augen, wie sie starben, aus meinen Mienen könnten strahlen! Ach meine Armuth, meine Schwäche, kennt niemand so genau als er: doch wenn ich Ihn am Kreuze spreche, so hab ich alls, was ich begehr.
(*Gesangbuch* (1778), nr. 165, 8, s. 86 ("Von dem Leiden, Sterben und Begräbniß"))

O måtte med livagtige farver hans lidelse male sig i mit hjerte, så at øjnene som døde kunne stråle ud af mit ansigt! Ak, min armod, ak, min svaghed, kender ingen så godt som Han; men når jeg med Ham på korset taler, da har jeg alt hvad jeg begærer.

16. "Die Gemeine hatte Friede" (R99)
Dato: 8. August 1779; anledning: "zum Gemeinfest in Niesky"[93]
Besætning: vl. 1, 2, va., coro, vc. og org.

Die Gemeine hatte Friede und bauete sich und wandelte in der Furcht des Herrn und ward erfüllet mit dem Trost des Heiligen Geistes.
(ApG 9:31)

Menigheden havde fred og byggede op og levede i Herrens frygt og blev opfyldt med Helligåndens trøst.

17. "Die Volk habe ich mir zugerichtet" (R111)
Dato: 8. August 1779 [*Losung*[94]]
Besætning: vl. o fl. trav. obl., vl. 1, 2, va., canto solo, vc. og org.

Dis Volk habe ich mir zugerichtet; es soll meinen Ruhm erzehlen.
(Es 43:21)

Dette folk har jeg skabt mig; det skal forkynde min pris.

18. "Höret alle die ihr vom Hause des Herrn seyd" (R279)
Dato: 29. August 1779; anledning: "Zum led[igen] Br[üder] Feste… in Niesky" [*Losung* og salme]
Besætning: vl. 1, 2, va., coro, basso solo, vc. og org.

Höret alle die ihr vom Hause des Herrn seyd, die ihr mit Ihm im Bunde stehet, hört des Herren Wort:

Hør, alle I, som er af Herrens hus, hør, alle I, som står i pagt med ham, hør Herrens ord:

So spricht der Hohe und Erhabene, der ewiglich wohnet, des Name heilig ist: Der ich in der Höhe und im Heiligthum wohne und bey denen, die zerschlagenen und demüthigen Geistes sind:
(Es 57:15)

Dette siger den høje og ophøjede, som evigt bor, hvis navn er helligt: jeg, som i det høje og i helligdommen bor og hos dem, som er knuste og nedbøjede i ånden:

Deine Missethat hat ein Ende, du Tochter Zion.
(Klages 4:22)

Dine kvaler har en ende, du Zions datter.

Ich tilge die Sünde mit meinem Blut, daß keine zu finden, die Schaden thut.
(*Gesangbuch* (1778), nr. 400, 1, s. 217 ("Von der Vorgebung der Sünden"))

Jeg tager bort synden med mit blod, for at intet skal findes, som skade gør.

19. "Ihm sey Ehre" (R319)
Dato: [8. august 1779]
Besætning: vl. 1, 2, va., coro, vc. og org.

Ihm sey Ehre zu aller Zeit, in der Gemeine, die auf Ihn wartet, und die um Ihn her ist, von Ewigkeit zu Ewigkeit, Amen.
(*Gesangbuch* (1778), nr. 1464, s. 715 ("Die Kirchenlitaney"))

Ham være ære til evig tid i menigheden, som venter Ham, og som er omkring Ham, fra evighed til evighed, Amen!

20. "Wo ist ein solcher Freund" (R205)
Dato: [13. november 1779 ("Heilandsoberältestenfest")]
Besætning: vl. 1, 2, va., coro, vc. og org.

Wo ist ein solcher Freund der Armen und Elenden wie unser Herr? Wer ist so gnädig wie Er? Und auf wen könten wir in unsrer Schwachheit uns sicherer verlassen?

Hvor findes en sådan ven af fattige og elendige, hvor findes en sådan ven som vor Herre? Hvem er så nådig som Han? Og hvem kan vi i vor svaghed med større vished forlade os på?

Freue dich, o Gemeine, dieses deines Hirten und Bischofs und Aeltesten, freue dich, o Gemeine, ewiglich!

Fryd dig, o menighed, ved denne din hyrde og biskop og ældste, fryd dig, o menighed, evindeligt!

21. "Alle Gottes Verheissungen" (R11)
Dato: [tekst og salme til 13. november 1779 ("Heilandsoberältestenfest")]
Besætning: fl. 1, 2, vl. 1, 2, va., coro, vc. og org.

Alle Gottes Verheissungen sind Ja in Ihm und sind Amen in Ihm, Gott zu Lobe durch uns.
(2 Kor 1:20)

Alle Guds forjættelser har fået deres Ja i Ham og er amen i Ham, Gud til ære ved os.

93 "Menighedsfesten i Niesky".
94 *Losungen* er daglige tekster eller private andagter, som læses ved de korte morgen- eller aftengudstjenester; de tages ofte fra biblen eller et salmevers eller en del deraf.

Was Er verspricht, dem kan man sicher trauen; die That stimmt mit den Worten überein, man kan mit ganzem Herzen darauf bauen.
(*Gesangbuch* (1778), nr. 231, 3, s. 129 ("Von Gott, und dessen Offenbarung in der Schöpfung, Erhaltung und Regierung"))

Hvad Han lover, det kan man visselig have tillid til; gerningen stemmer overens med ordene, man kan helhjertet bygge derpå.

22. "Ihr seyd theuer erkauft" (R338)
Dato: 9. januar 1780; anledning: "zum Knabenfest"[95]
Besætning: vl. 1, 2, va., coro, vc. og org.

Ihr seyd theuer erkauft, darum so preiset Gott an eurem Leibe und in eurem Geiste, welche sind Gottes.
(1 Kor 6:20)

I er købt dyrt, ær derfor Gud i jeres legeme og i jeres ånd, som er Guds.

95 "Til drengefesten".

INTRODUCTION

Like other Moravian communities throughout Europe and the United States, that in Christiansfeld, Denmark, owns an extensive music collection.[1] Though the collection is not one of the largest when compared with those of other Moravian communities, from a Danish perspective it is one of the largest private collections of music manuscripts still in existence. The collection consists of approximately 1,600 works in manuscript, of which most date from around the third quarter of the eighteenth century; manuscripts after 1800 have not been catalogued, and neither have the fairly large number printed editions which were bought for the collection in the early nineteenth century, including music by composers such as Haydn, Mozart and Mendelssohn. Finally, it also includes books on music, theoretical books and treatises on organ-playing and continuo-realization. It should be emphasized that the collection does not only include sacred music such as anthems and short cantatas as well as chorale music for trombones but also secular music, mainly chamber music such as string quartets, music for voice and piano, violin sonatas, sinfonias, and even a concerto for natural horn. The collection thus provides an insight into the daily life and the importance of music, not only in the liturgical aspects of life but in all its parts: music was an integral and essential part of the community's life. Music practice was a natural activity for the members of the Church where it was not so for contemporary Danish society at the end of the eighteenth century.[2]

Though catalogued and searchable in *RISM* (Rèpertoire International des Sources Musicales), the collection in Christiansfeld has received only scant attention during the past forty years or so.[3] The present edition is a selection of the music from the first period of the community's history, that is, from its founding in 1773 until the beginning of the nineteenth century, the most thriving period in the town's history. The music collection is not only an important documentary record of the community's history: when seen in a broader context, it also reveals aspects of Danish music history of the late eighteenth century. During long periods, in particular in the first half of the century, Danish music was highly influenced by the regents' strong leanings towards Halle pietism and the views of the influential Lutheran clergy. Sacred music and congregational singing was neglected in the Danish Lutheran Church in this period, so much so that discussions began to appear on how to educate the congregations and improve hymn singing. Very often the public arguments took their point of departure from reports by visitors who had witnessed events and services in Christiansfeld. The music archives also reveal a close connection between and collaboration with other Moravian communities, especially in Saxony, and an overwhelming number of works by the same composers is also found in Moravian societies worldwide, showing how important it was to create a musical unity across borders and within the Church. Yet there are distinctions between the various Moravian communities, most often due to practical circumstances such as the need for different texts when performing the works for different occasions, and on the availability of instruments.

Since the focus of this edition is a presentation of the Christiansfeld repertoire, that is, anthems or short cantatas in use during the last quarter of the eighteenth century and the first decade or so of the nineteenth century, the emphasis here is on the works as they appear to have been performed by the congregation in Christiansfeld. Hence, though copies of the same works are found in other Moravian communities worldwide, these have not been collated with those of Christiansfeld; neither have those few works (in this edition Rolle and Türk) which are not by Moravian composers but were rather arranged with suitable texts by the Moravian communities and to some extent reworked musically so they would fit the Moravian liturgy.[4]

The founding of Christiansfeld

The royal couple, King Christian VI and Queen Sophie Magdalene, were strong adherents of Halle pietism. However, they were also acquainted with Count von Zinzendorf, the leader of the Moravian society in Herrnhut; he was related to the king's mother-in-law and one of her very good friends. At the accession of King Christian VI in 1731, Zinzendorf attended the coronation ceremonies in Copenhagen, staying in the city for two months and receiving the Order of the Dannebrog. The visit created rather

1 Other important Moravian collections of music are held at *D-HER* (which includes not only the music collection of Herrnhut but also from other Moravian communities such as Ebersdorf, Gnadau, Gnadenfrei and Niesky), and *US-WS* (the Moravian Music Foundation, Winston-Salem). Thanks are due to Käte Thomsen, head of the Board of Elders, for providing access to the music collection.

2 According to Count von Zinzendorf, the whole life was a liturgy and music was the most effective means to communicate directly to the heart. Hence music was an ever-present part of life. For a good, general overview of the Moravian Church and music, especially in the eighteenth century, see Nola Reed Knouse (ed.), *The Music of the Moravian Church in America* (Rochester, 2008); see also Anja Wehrend, *Musikanshcauung, Musikpraxis, Kantatenkompositionen in der Herrnhuter Brüdergemeine* (Frankfurt am Main, 1995).

3 Sybille Reventlow, who catalogued the music for *RISM*, is so far the only one to have dealt with the music collection: 'Musik og sang', ed. Pontoppidan Thyssen, *Herrnuter-samfundet i Christiansfeld* (Åbenrå, 1984), vol. 2, pp. 633–708; 'Helligånden som dirigent: Om det musikalske repertoire hos Brødremenigheden i Christiansfeld i det 18. og det 19. århundrede', *Dansk Årbog for Musikforskning*, 7 (1973–76), pp. 213–35; and 'Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh., det musikalske repertoire i Brødremenigheden i Christiansfeld fra 1772 til ca. 1860' (University of Copenhagen, 1973), diss.

4 However, all the different versions held by most Moravian communities are catalogued and may be consulted in *RISM*.

a stir among the citizens of Copenhagen, but during the following years the relation with the Danish court and the royal family became aloof: in January 1736, Zinzendorf, who was encouraged by a supporter, threatened to return the Order due to some disagreements, and the king responded instantly by demanding it back.[5] In order to contain the religious turmoil which arose following Zinzendorf's visit, Christian VI set up a committee to examine whether there 'in our residential city might be found false doctrines or false preachers'. This meant investigating the theological questions regarding the different forms of pietism: that called Halle (Francke) and the radical pietism of the Moravian Church represented by Zinzendorf.[6] Various regulations were signed by the king in order to make the Moravian mission in Denmark difficult, and one was issued stating that those visiting the societies abroad would have their properties and rights confiscated. However, King Frederik V, who ascended the throne in 1746, did not share his father's strong pietist convictions and took a gentler stance towards the Moravians. Though the regulations were upheld, life was made easier for the growing Moravian congregations, and many young theologians working as preachers around the country showed strong sympathies with the society.

During the second year of King Christian VII's reign, that is, in 1768, he and his personal physician Johann Friedrich Struensee visited the Moravian community in Zeist, and in December of that year the king signed a decree ordering the priests of the Lutheran Church in the Danish duchy, Schleswig, to end their attacks on the society.[7] At the same time, Jonathan Briant, an agent of the Moravian mission living in Flensburg and later pastor for the congregation in Christiansfeld, was requested by the society to find a place in the southern part of Denmark where they could establish a settlement. In 1771, the head of finances, Carl August Struensee, who was the brother to Johann Friedrich and knew about the Moravians' talents when it came to trade and industry, proposed that the king should investigate the possibility of establishing a Moravian industry in Schleswig-Holstein.[8] The king apparently agreed, and it was decided that Lorenz Prætorius was to approach the society's chief governing board, the Unity Board ('Unitätsdirektion'), in Saxony and present the government's proposal regarding establishing a 'town of industries' in the Danish duchies. Prætorius was a former head of the Moravian society in Copenhagen and was now employed as an official in the Chancellery which dealt with foreign affairs and the duchies in the southern part of Denmark. Negotiations commenced and finally a manor was bought at an auction. In November 1771, the Chancellery and the finance department approved the extensive concession granting certain privileges concerning economy, competition, rights, exemption from taxes for a ten-year period as well as a ten per cent subsidy on building projects.[9] The Moravians immediately proceeded with the planning of the town, basing the architectural plans on the Moravian town of Herrnhaag, founded around 1740. Christian VII signed the concession in December, and the previous regulations against the society were annulled. A brief postponement occurred when J.F. Struensee fell from power and was beheaded in early 1772; but on the same day as when the Moravians celebrate their spiritual birthday, 13 August, the concession was finally reconfirmed. The building of the town proceeded at a rapid pace in the following year, and the new settlement developed quickly during the following ten years, starting in 1773 with 22 inhabitants and reaching 495 in 1783. It continued to flourish and grow so that in 1800, 713 had settled in Christiansfeld since the town had been established.[10] The framework of the Moravian community was the so-called choir-system (choir meaning group) dividing the congregation according to gender, age and marital status. Thus the members of the community were split up into married and unmarried; the unmarried men and widowers lived in the Choir House of Single Brethren, maidens in the Choir House of Single Sisters, and widows in the Choir House of Widows. Each choir house had a leader appointed by the Council of Elders. Some of the most important worship services were *Liebesmahl* (Love Feast), *Abendmahl* (Holy Communion) and Christmas Eve. Another important and frequent service, on which the structure of the *Liebesmahl* was based, was the *Singstunde* (Service in song); in this service the congregation united in singing a number of hymn stanzas which were selected in order to develop a particular devotional theme according to the catechism instruction planned for the following Sunday. The *Liebesmahl*, a confirmation of the congregation as a family unit, was the culmination of the celebration of major events, including for example weddings and birthdays. During the *Liebesmahl* the hymns were complemented with anthems or cantatas performed by a choir and an instrumental ensemble; during the liturgical service a meal consisting of tea and buns, was served. Most anthems were composed for this service.[11]

5 Jørgen Lundbye, *Herrnhutismen i Danmark* (Copenhagen, 1903), p. 65; the present exposition is also based on Anders Pontoppidan Thyssen, *Brødremenigheden i Christiansfeld og Herrnhutismen i Jylland til o. 1815* (Copenhagen, 1967), 'De ældre jyske vækkelser', vol. 4; Jens Holdt, 'Brødrekolonien Christiansfeld indtil Aar 1800', *Sønderjydske Aarbøger*, 3 rk. (1940), pp. 53–187; Pontoppidan Thyssen (ed.), *Herrnhuter-samfundet i Christiansfeld* (Åbenrå, 1984), 2 vols.; and Thomas Bredsdorff, *Den brogede oplysning* (Copenhagen, 2003), esp. pp. 31–94.

6 Quot. in Bredsdorff, *Den brogede oplysning*, p. 56: 'udi… voris Residentz-Stad skulde findes nogen falsk Lære eller Falske Lærere'; Bredsdorff includes a detailed account of the committee's work (pp. 56–65).

7 See e.g. Lundbye, *Herrnhutismen i Danmark*, pp. 148–50.

8 See also Erich Pontoppidan, *Den danske Atlas* (Copenhagen, 1781), vol. 7, pp. 206–11, who includes a detailed description of the town plan, architecture and its activities.

9 The concession and negotiations are dealt with in Holdt, 'Brødrekolonien Christiansfeld', pp. 64–71; transcription of the concession appears in M. Wittern, 'Die Geschichte der Brüdergemeinde in Schleswig-Holstein', *Schriften des Vereins für schleswig-holsteinische Kirchengeschichte*, ser. 2, vol. 4/4 (1906–09), pp. 406–11.

10 Figures based on Holdt, 'Brødrekolonien Christiansfeld', p. 186. Figures do vary a little in the different studies depending on whether they include the pupils of the boarding schools.

11 Many of the traditions concerning worship services are still upheld. For a more detailed explanation of the Moravian liturgy, see Knouse (ed.), *The Music of the Moravian Church*.

Musical activities in Christiansfeld[12]

During the first couple of years following the foundation of the town, when the number of inhabitants was still small, musical life in Christiansfeld seems to have been somewhat meagre, at least according to the Single Sisters: they complain that they miss the singing and music making.[13] They did not have an organ, so the sisters had to be content with singing to the accompaniment of a harpsichord or a clavichord – instruments which are still owned by the congregation today. The singing could also be accompanied by a so-called 'spitzharfe' (arpanetta), a very handy domestic instrument to be placed on a table which could play both a treble part (iron strings) and a bass part (brass strings).[14] During the final week of Lent in April 1775, the sisters note in their diary that they had their first *Gemeinstunde* in their choir house which included music making ('zum Ersten Mal in der gemein stunde schöne musiciert').[15] On that occasion, Sister Maria Christina Langgaard, who was also an able singer, played the harp accompanying some female singers. The diaries, which the House of Single Brethren also kept, are important sources revealing the life and doings in Christiansfeld, including the music making of the residents. While the diaries of the sisters describe the musical events in detail and with more empathy, the brothers do mention music, but in a more factual and objective way. The sisters played also at various events such as birthdays, weddings and similar festive events. At times Langgaard also performed for the whole congregation; but in general the sisters kept their music making at the choir house, where foreign visitors were not allowed.[16] Their participation in services of the church created a stir among visitors, leading to discussions in the congregation as to whether they ought to perform in public, even as singers.[17] There is no doubt that the sisters enjoyed the music and found it important for the celebrations of *Liebesmahl* and *Singstunde*. At the beginning of January 1779, the diary mentions that

> we had our first Sabbath *Liebsmahl* in this year; it was charmingly entertained by our sister singer ['Chor Sängerin']. Our wish was that the dear Saviour may further His present little choir, that He let it grow and increase and with His grace and through its graceful singing of praise make us His entire joy.[18]

However, five days later the pastor Jonathan Briant felt obliged to explain the differences between liturgy and 'Singnatur', presumably the *Singstunden*.[19]

The sisters seem to have had their own collection of music, and they certainly had a wide array of instruments which, in addition to the organ and harp, included strings and even bassoons (note: in plural).[20] Besides music and singing performed during worship services, the sisters also led an active musical life that included playing chamber music in their spare time.[21] The music collection thus includes violin sonatas, pieces for harpsichord, arias, and sonatas for the harp, some of which belonged to Gertraut Christina Müller. It is likely that the sisters had quite an extensive collection of secular music.[22]

The single brethren also led an active musical life. By 1777 an organ had been installed in their choir house, built by one of the brothers. Sadly, in a letter addressed to Christian Gregor in Herrnhut, Johann Prætorius describes the organ as being quite an ordinary instrument.[23] Gregor was member of the Unity Board in Herrnhut and was the most influential member in terms of promoting music in the Moravian Church, composing numerous anthems and editing the song books and chorale books of the Moravian congregation.[24] In close collaboration with Gregor, the community in Christiansfeld decided to order a completely new organ from Johan Daniel Busch, 'Königlich Dänischer und Groß Fürstl. Schleswig-Holsteinischer privilegierter Orgel-macher über die Fürstentümer und Grafschaften', who had it installed in the church a year later.[25] However, they had difficulty in finding an organist who could meet the demands of the Council of Elders, and Prætorius therefore wrote again to Gregor complaining about the difficulties. In autumn 1778, Friedrich Türstig from Gnadefrei arrived and was accepted. In addition to playing the organ, for which he would only receive a small fee, Türstig was to provide singing and keyboard lessons to between six and eight boys at the school; later his wife taught the girls music.[26] Around Christmas a meet-

12 The present section is largely based on Sybille Reventlow's discussion in 'Musik og sang', pp. 633–708. See also Reventlow, 'Helligånden som dirigent', pp. 213–35; and Reventlow, 'Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh.'; these are to date the most detailed studies of the music collection in Christiansfeld.

13 Reventlow, 'Musik og sang', p. 657.

14 Among the works in the music collection are pieces which specifically include the harp in larger ensembles; cf. *DK-Ch*, R149 and R163 (works by Johann Gottfried Weber).

15 Christiansfeld, Schwesternhaus Diarier, SA I R 1 (9 April 1775). Only Moravians were allowed to attend the *Gemeinstunde*, a congregation service which took place in the evening.

16 See Reventlow, 'Musik og sang', pp. 672–73; Reventlow, 'Helligånden som dirigent', p. 216.

17 Christiansfeld, Lebenslauf (Maria Christina Langgaard).

18 Christiansfeld, Schwesternhaus Diarier, S A I R 1, 16 January 1779: 'hatten wir unser erstes Sabbath Liebesmahl in diesem Jahr, es wurde von unsern Chor Sängerin lieblich unterhalten unser wunsch ging dahier das der liebe Hld sei Hiesiges Chörlein auch nach weiter bringen möge das Er es wachsen u. zunehmen laße, nach seiner gnade u. durch sein gnädiges benedeÿen uns zu seiner ganzen freude machen.'

19 Christiansfeld, Schwesternhaus Diarier, S A I R 1, 21 January 1779; see also Reventlow, 'Sang og musik', p. 673, though referring to F.B. Reichel as the pastor rather than Briant.

20 On the music collection of the Schwesternhaus, see discussion below. It is interesting to note that some of works include a 'fagotto obligato'; see Freydt's works, R152 and R454, in the present edition.

21 Christan Ignatius Latrobe, *Anthems for One, Two or more Voices Performed in the Church of the United Brethren... Composed by Various Authors* (London, 1811), p. 2: 'In most of the Brethren's settlements, there is likewise a small band of vocal and instrumental performers, composed of persons voluntarily engaging their services. They sometimes meet for practice, and on particular occasions, enliven the service by the performance of the following [i.e. those included in Latrobe's publication], or similar Anthems suited to the subjects under contemplation'. Latrobe's description fits what may be seen also in Christiansfeld for they too had a well-assorted instrumental ensemble as well as singers and choirs. Thanks are due to Dr Nola Reed Knouse for providing me with a copy of the introduction.

22 See Reventlow, 'Sang og musik', pp. 674–75; and Suzanne Summerville, 'Two late 18th century songbooks in the Christiansfelder Collection', *Unitas fratrum*, 13 (1983), pp. 93–97.

23 Letter dated 15 February 1778; see Reventlow, 'Sang og musik', p. 657.

24 See short biography below p. xxvii.

25 Reventlow, 'Sang og musik', p. 657, with references to the archival material in Christiansfeld and Herrnhut. For a more detailed account of the organists and the organs, see ibid., pp. 665–67.

26 Türstig's main occupation was a goldsmith though he briefly also functioned as the town's apothecary. He married Anne Christiana Kastrup in 1783.

ing was held with the singers and musicians, and it was decided that the newly appointed organist was to supervise those brothers who were to sing and play. He was also to take care of the instruments in the church and to make sure that the singers rehearsed the cantatas. Finally, Türstig was to attract brothers who would like to play brass instruments, later also supervising the brass band. Türstig composed anthems which were most likely performed in Christiansfeld, as today they remain in the music collection. The works reveal that besides a string orchestra there were musicians playing flutes, natural horns and bassoons. Unfortunately, Türstig's health began to fail in 1786, and the Council of Elders decided to appoint Friedrich Benjamin Reichel, who had already arrived from Niesky, as new music director. He apparently did not leave any compositions behind, though one work contains his name proving that by this time the *collegium musicum* also included two oboes and two trumpets.[27]

Following Türstig's death in 1799, the Council of Elders contacted the Unity Board enquiring whether they could appoint Johan Hermann Mankell as new music director. He had been music teacher in Niesky but had at that time been elected music director at the seminary. The request was accepted, and during Mankell's time in Christiansfeld, it seems that focus on music became greater than ever, in the end creating problems within the congregation. Musicians were given gratuities for playing 'taffelmusik' and at festive occasions which really had nothing to do with the community's liturgical life. These music performances and concerts had become very popular, attracting large audiences from members of the community and visitors that sometimes led to disturbances. The incipient frivolousness, which according to Reventlow may to some extent have been encouraged by Mankell's character ('By nature I'm cheerful, friendly towards men, obliging, humane, loyal to friends, silent when needed and cheerful in company'), led in the end to his dismissal in 1814.[28]

Music and Christiansfeld

Since the 1730s, contemporary accounts by foreign visitors praise the Moravian congregational hymn singing highly, presenting it as the prime example of how education in music and singing could lead to higher standards.[29] That the Moravian Church continuously sought to heighten and maintain the so frequently mentioned hymn singing is clearly emphasized as late as 1811 by LaTrobe, who was a composer and administrator in the Moravian mission office. In his collection of anthems, he also provides an insight into the musical practices in Christiansfeld. LaTrobe says that the Moravians sought to make the singing of hymns 'uniform' and harmonious

> by encouraging all to join, but checking any disposition to vociferation in individuals, and have thereby, in some of their settlements, acquired a degree of perfection in congregational singing, which is not attainable where there is no attention to general effect, but where every one is left to suit the strength of his voice, however grating, to the ardour of his feelings, or the vanity of his mind.[30]

The Moravian Unity Board were very much focused on creating a uniformity in the community's life, including their musical repertoire, which is why many Moravian music collections comprise the same composers and the same works. Christiansfeld contributed to this process and listened to the views expressed by the members of the Unity Board, especially Gregor when it came to musical matters.[31]

That the Danes were fascinated by the Moravians in Christiansfeld and their use of music should come as no surprise; however, this should be seen in the context of the position of music in the Lutheran Church around the second half of the eighteenth century.[32] Due to the strong position of Halle pietism in Denmark, and the movement's advocates at court as well as among the clergy, regulations restricting music's role in worship were enforced; music was more or less reduced to the congregation's hymn singing at services. Around the time when the Danish government began to show a greater interest in the advantages of supporting the Moravians, Peder Olrog published a tract dealing with the necessity of hymn singing. He argues that song and music lead directly into the heart 'and cause feelings in the heart which cannot be emphasized enough. The heart trembles with pious delight'.[33] However, the author warns that singing may also be misused by some and may do more harm than good: 'the abuse of singing by heretics has for ever made it necessary for those who have a pure doctrine. It is not only in our time that harmful opinions such as those of the Herrnhuters are circulated by using hymns… this cunning, however, is ancient.'[34]

By 1783, views on the Moravians in Christiansfeld were slowly changing. The periodical, *Nyeste kiøbenhavnske Efterretninger om lærde Sager*, includes a review of some new publications by Niels

27 For the contents of the music collection, see *RISM*.

28 Quot. in Reventlow, 'Sang og musik', p. 678: 'Jeg er fra naturens hånd en munter karakter, menneskvenlig, tjenstvillig, trofast mod venner, tavs, når det skal være, og munter i selskab'; Reventlow gives a vivid account of the time when Mankell was music director in Christiansfeld (pp. 676–78).

29 For a modern discussion, see Albert H. Frank and Nola Reed Knouse, 'Hymnody of the Moravian Church', ed. Knouse, *The Music of the Moravian Church*, pp. 44–87.

30 LaTrobe, *Anthems*, p. 2.

31 For instance there is an extensive correspondence between Christiansfeld and Barby and Herrnhut regarding the organs. A closer examination of the archives would most likely reveal more details on the musical aspects.

32 It should be kept in mind that the discussion about hymn singing in the church was also an issue debated in Germany. Thus when describing the singing, 'entsetzliche Mislaut, der izt in unsern öffentlichen Gesängen herrscht', J.F. Reichardt feels obliged to refer to the Moravians whom he visited: 'zu diesen noch die einfachste Musik und ein reiner ungekünstelter Gesang flößten mir eine gewisse andächtige unde selige Empfindung ein, die ich in unsern gewöhnlichen Kirchen noch nie empfunden hatte'; Johann Friedrich Reichardt, *Briefe eines aufmerksamen Reisenden die Musik betreffend* (Frankfurt, 1774), p. 48.

33 Peder Olrog, *Afhandling om Psalmernes Fornødenhed* (Copenhagen, 1768), p. 9: 'og foraarsager Følelser i Hiertet, som aldrig nok kunne udsiges. Hiertet zittrer af hellig Fryd'.

34 Ibid., pp. 18–19: 'Sangens Misbrug af Kiettere har stedse giort den fornøden for dem, som har en reen Lære. Det er ey først i vor Tid, at skadelige Meeninger, saasom Herrenhuthernes, ere udspredte ved Hielp af Psalmer… men denne List er gammel'.

Schiørring: a collection of chorales, a collection of four-part chorales for voices, cornetts and trombones, and a book of hymns or songs. It is the second item which makes the reviewer comment on Christiansfeld for he hopes that Schiørring's publication 'could achieve its purpose, and with this work provide us with proper and edifying singing in the church instead of the inappropriate and disharmonic shrieking in which even those who are not lovers or connoisseurs of music will not find pleasure or edification'.[35] The anonymous writer continues, explaining that the Latin-school boys in the provincial towns who serve the worship services in the churches apparently believe that the singer screaming the most is also the best singer. It is even worse in the small village churches and thus 'in this way the wrong taste is bred from one generation to the next.'[36] Some might argue, however, that the reason is the large congregations but, as the reviewer remarks: those,

> who have heard the congregation in Christiansfeld, know from own experience that it is possible to get three to four hundred persons to sing properly when they are accustomed to it; and why not more? Their singing is slow and solemn, subdued and humble, harmonious and touching, everything that praying and praising singing should be. The reviewer hopes that no one is so intolerant that he should be offended by the example.[37]

Here Christiansfeld is presented as a paragon, showing how beautiful hymn singing might – by 'checking any disposition to vociferation' (LaTrobe) – be in the Lutheran churches.

The chapel master of the Royal Orchestra in Copenhagen, J.A.P. Schulz, also participated in the debate on how to raise the standard of singing in the Danish Lutheran Church. He explains that, especially among the rural population, knowledge of music is basically non-existent, and he characterizes their ordinary hymn singing as a 'brutish scream with no intonation and harmony'.[38] This affects music's role as a mediator between the most pleasant emotions such as happiness and access to the heart. Schulz then proceeds by proposing a way of educating the population in music, and argues that the point of departure must indeed be the schools and therefore also the teaching colleges educating future music teachers. The students of the colleges should not only be able to sing but also know the basic elements of playing instruments, though the purpose of the teaching is not to foster musical virtuosos but rather able and inspiring teachers.[39] It is likely that Schulz was inspired by the practices of the Moravian communities since they express similar views.[40]

Finally, the journal, *Maanedsskriftet Iris* (1794) edited by Simon Poulsen, takes up the discussion regarding Schulz's proposition on how to educate the rural population of farmers. He suggests that instead of recreational activities such as playing cards, dancing and visiting the inns, the youth ought to learn to play on instruments and also be able to read music rather than relying exclusively on the ears. However, those who do not have a talent for playing an instrument might practise singing. The writer asks rhetorically

> but could the youth of country peasants get used to playing instruments? Wouldn't their fingers immediately become stiff from hard labour? Experience teaches us that there is hardly a village of peasants where there is indeed one or more whose fingers may move as fast… as if they were city waits.[41]

As an example, the writer refers to the community in Christiansfeld which he has been visiting:

> We have an entire community as an example that this delightful pastime may be introduced. In Christiansfeld, I have heard myself pleasant concerts performed by the single brethren in their so-called Brethren House; but they are craftsmen whose daily work doesn't make the fingers suppler than the farmers'.[42]

Thus it was not only in hymn singing that the Danish society could learn from the Moravians. They were also used as an example in educational issues, in particular to demonstrate that it was possible to improve the musical awareness among the rural population as well as in the cities. Many families outside the Moravian community sent their children to the boarding schools in Christiansfeld where they received tuition in singing, violin and on a keyboard instrument such as the harpsichord or clavichord. As mentioned earlier, the teaching did not entail fostering highly virtuosic musicians but rather encouraged talented children to develop their musical skills so that they could participate in the daily musical performances both as a leisure-time activity as well as in connection with the worship services:

35 Review in *Nyeste kiøbenhavnske Efterretninger om lærde Sager*, 34/2 (1783), p. 541: 'kunde naae sin Hensigt, og ved dette Arbeide skaffe os en ordentlig og opbyggelig sang i Kirken, i Steden for den utidige og uharmonerende Skraalen, hvori endogsaa den, der ikke er Elsker eller Kiender af Musik, ikke maae kunde finde Behag eller Opbyggelse'.

36 Ibid., p. 541: 'paa denne Maade forplantes den vrange Smag fra een Slægt til den anden'.

37 Ibid., p. 542: 'hvo som har hørt den Christiansfeldske Menighed, veed af egen Erfaring, at det kan gaae an, at bringe 3 til 400 Mennesker til at synge ordentligt, naar de vænnes dertil; og hvorfor ikke flere? Deres sang er langsom og høitidelig, sagte og ydmyg, harmonerende og rørende, alt hvad den bedende og lovsyngende Sang bør være. Recensenten haaber ikke, at nogen er saa intollerant, at han skulde støddes over dette Exempel'; also quot. Reventlow, 'Musik og sang', p. 633.

38 J.A.P. Schulz, *Tanker om Musikkens Indflydelse paa et Folks Dannelse* (Copenhagen, 1790), pp. 2–3: 'raa Skrig uden reen Intonation og Sammenstemning'; Schulz's tract also appeared in *Minerva* (Copenhagen, Febr. 1790), pp. 254–67.

39 Ibid., pp. 5–6.

40 Wehrend, *Musikanschauung*, pp. 60–71.

41 *Maanedsskriftet Iris*, 3 (1794), pp. 157–58: 'men kan Landalmuens Ungdom vænnes til at traktere Instrumenter? Deres Fingre bliver strax stive ved det strænge Arbejde? – Erfaring lærer, at der er neppe en Bondebye, hvori der jo er Een og undertiden Flere hvis Fingre kan løbe ligesaa hurtige… som om de havde Stads=Musikanterne'.

42 Ibid., p. 158: 'At denne og fornøilige Tidsfordriv kan indføres, derpaa have vi et heelt Societæts Exempel. Paa Christiansfeldt har jeg selv hørt smukke Concerter opføre af de ledige Brødre i deres, saa kaldede, Brødrehuus; men disse ere Haandværkere, hvis daglige Arbeider giør Fingrene ikke smidigere end Bondens'.

> Under proper tuition, a moderate, but sufficient degree of skill in the use of instruments, may be more easily acquired, than is generally imagined; nor need a young man mispend any of that time upon it, which ought to be devoted to those studies or pursuits, which are to occupy his future life. More or less leisure will always be left for recreation, a small portion of which is sufficient for the purpose; and if his genius leads him to the acquirement of any useful art, that leisure will be more suitably employed in such a pursuit, than in sauntering, and idle conversation. By the latter, it becomes a source of mischief; but by the former, a real and rational recreation, both to mind and body.[43]

There is no doubt that intellectuals of the day such as Schulz in Copenhagen were inspired by the Moravians' accomplishments when it came to music and music education of the general public. The whole issue drew attention and was widely discussed as new approaches to the education of young people were sought. It was around 1768 that Basedow, who was a professor at Sorø Academy, published his book on education. Inspired by John Locke, Basedow argued that the object of education is the well-being and prosperity of the nation. In the 1770s, Resewitz's proposals on reforming the educational system were in the forefront which must have drawn attention to the educational ideas practised in Christiansfeld.[44]

The archival material in Christiansfeld which has been studied so far, such as the diaries of the choir houses, reveals that members of the ensembles performed outside as well as in the church itself. The music collection supports the archival documents, for it is evident that besides including a large number of works to be performed during worship services, it also comprises a significant bulk of music to be played in more private and recreational surroundings. This was a tendency that became even more pronounced at the end of the eighteenth century. It was Gregor and the Unity Board who sought to promote and heighten the quality of the performances. Gregor supported the musicians in the communities, arguing that they needed to be able to study music of all kinds including secular music played outside the auspices of the Church. This obvious distinction between secular and sacred music, made by the Moravian Church without disavowing the secular, is also emphasized by LaTrobe:

> By the following specimens of Anthems [i.e. those in the edition], sung in the Church of the Brethren, it will be easily perceived that in neither the vocal, nor instrumental parts, any attempt is made to exhibit the skill of the performers by a display of extraordinary powers of execution, which might lead the attention of the congregation into an improper channel. More elaborate compositions are reserved for exercise at home. Vocal fugues also, are not used in the Church, as being unintelligible to the congregation, who wish to understand the words of the Anthem, after which they generally sing a suitable response in a verse or hymn treating the same subject.[45]

LaTrobe's view explains why the music of the 'empfindsamer' and 'galant' style was so much more popular than works of the high baroque. The simplicity of the anthems needed to reflect the musical practice according to which the congregation replied by singing a hymn expressing the same sentiments as the text of the anthem. The slow, distinguished and harmonious hymn singing so much praised by visitors would be in complete contrast to the anthems if these were of a virtuosic character. This notion of simplicity and beauty of music suffused the aesthetics and philosophy of the Moravians.[46] According to LaTrobe:

> Correctness and *Simplicity*, the two grand sources of beauty in the performance of Music, producing a sweet confluence of harmony, by the combination of plain unadorned notes, ought chiefly to be attended to. Graces, so called, are much oftener the excrescences of ignorance and conceit, than the fruits of good taste; and where experience and skill are wanting to direct the performer in the use of them, they are sure to disgrace both the composer and himself.[47]

The statement is extremely important as it explains the special character of the music performed in the Moravian congregations. It is evident that the composers of anthems and short cantatas go to great lengths to maintain the idea of simplicity and a harmonious sound with no ornaments and a clear text which often sounds rather like a harmonized declamation. In some instances, they went to extremes by removing sections of a piece if it compromised the aspiration to simplicity. There is evidence that some works were rearranged cutting out unacceptable sections resulting, for instance, in very sudden and audible modulations.[48]

Conclusion

Music played an enormous role in the Moravian community – a role which meant that time spent on music made it possible to achieve a high level of perfection even though no professional musicians were employed. Already within the first decade of the foundation of the town, rumours about the striking accomplishments of Christiansfeld – both as a town with highly successful industries, a very different way living with a clear emphasis on communal life, and a cultural life in which music dominated – generated an interest not only among Moravians in other parts of

43 Latrobe, *Anthems*, pp. 2–3.

44 See e. g. Johann Bernhard Basedow's *Vorstellung an Menschenfreunde und vermögende Männer über Schulen, mit einem Plane eines Elementarbuchs der menschlichen Erkenntniss* (Hamburg, 1768), whose ideas were not only inspired by Locke but also Rousseau's writings; Friedrich Gabriel Resewitz, *Die Erziehung des Bürgers zum Gebrauch des gesunden Verstandes und zur gemeinnützigen Geschäfftigkeit* (Copenhagen, 1773).

45 Latrobe, *Anthems*, p. 3.

46 Wehrend, *Musikanschauung*, pp. 60–72, 191–210; C. Daniel Craig, 'Moravian Worship: The Why of Moravian Music', ed. Knouse, *The Music of the Moravian Church*, p. 37, quotes a description of a service including a performance of an anthem characterizing it as 'gentle Music'.

47 Latrobe, *Anthems*, pp. 2–3.

48 Reventlow, 'Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh.', pp. 119–21; and Reventlow, 'Musik og sang', p. 639.

the country but also among the middle classes, intellectuals, clergy, civil servants and aristocracy.[49] It became fashionable to make an excursion to Christiansfeld, in particular during the summer months, to spend the night and to experience the clean, light and calm town, buy items at the shops as well as attending some of the services.[50] The enormous number of tourists meant that the community decided to appoint three persons who could take turns to show visitors around the town and the choir houses each Sunday.[51] The great feasts throughout the year also drew crowds of visitors to Christiansfeld: at Whitsuntide 1776, for example, around 120 from all over the country visited, and in 1790, the number had grown to 321.[52] It should be kept in mind that the town only housed around 550 inhabitants at the beginning of the 1790s.

One of the visitors was Anne Sybille Reventlow, a great promoter of healthcare and education (presumably the main reason for her visit). Together with a friend she decided to travel to Christiansfeld in the late summer of 1796, writing about the experience to one of her friends, Louise Stolberg.[53] Reventlow describes in detail what she saw and the events that she witnessed during the couple of days the visit lasted. Having arrived on Friday night, they tour the town the following day, visiting the Choir Houses of the Single Sisters and Brethren,

> each of which [is] occupied by two hundred persons. Cleanliness, order and lovely diligence reigns. The cleanliness of the sisters is especially striking. The appearance of the whole house and every corner seems to be as new as yesterday. The hall where all these persons sleep, bed beside bed, is as clean, comfortable and as nice as possible. They lead us from one small room to another where five or six young girls are sitting at a table (with a senior one at another table supervising), engaged in all sorts of work: embroidery and other knitwear, weaving cotton, making crafts from ribbons and all other kinds. Their room of prayer is nice and pleasant. There you may see a harpsichord, harps, violins, bassoons etc. They are all musicians and play lovely concerts at their morning or evening prayers, but nobody is allowed.[54]

Reventlow remarks that the Choir House of the Single Brethren is arranged in the same way as the Sisters', presumably also implying that they had a collection of musical instruments, though the house is not as neat as that of the sisters.[55] Unfortunately, 'we could not run any errands; all the shops are empty due to the quantity of visitors.[56] On Saturday evening they attend the service in the church and she writes that

> Their singing, their choir is lovely, of a pleasing harmony; no one dares to sing who does not sing well. The pastor read a part of the Epistle to the Romans with a few words of explanation here and there. A few stanzas were sung. The pastor arranges it as he wants and puts effort in varying it a lot.[57]

On the Sunday they attended the morning service – both the German and the Danish though the latter was 'mediocre', yet the singing was beautiful; and in the afternoon they came across a funeral service and followedthe procession, which includes solemn music played on wind instruments (presumably the brass band), to the graveyard. Once again music is played on instruments and the congregation sang. The whole experience was very touching.[58]

Reventlow's fascination with Christiansfeld should been seen in the context of contemporary Danish society and reveals, perhaps implicitly, more about the conditions of life (both socially, educational and cultural) in other parts of the country and those in the capital than about conditions in Christiansfeld itself. It should also be kept in mind that the Reventlows were well-known for establishing schools for the general public in their area: they were very much aware of educational issues being discussed at the time.[59] The growing focus on new approaches to general education and, we should not forget, more liberal views on trade and industry at the end of the eighteenth century, help to explain the keen interest that intellectuals showed the Moravians in Christiansfeld. The music performances in Christiansfeld – and the community's advancement of music aesthetics, music education and the love of music as a recreational activity – was in line with other Moravian communities of the time; in that sense it was not an innovative town. Yet, when seen in the context of Danish society in general at the end of the eighteenth century, when a greater awareness of education developed, leading to many discussions and publications, it is clear that the Moravian music culture was highly distinctive and became a model for the wider intellectual environment. The musical life in Christiansfeld during its first thirty years of existence reveals a level of quality and activity which Copenhagen, a capital city with 90,000 inhabitants, would envy.

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49 Holdt, 'Brødrekolonien Christiansfeld', p. 84; Thyssen, *Brødremenigheden i Christiansfeld*, pp. 112–17.

50 See also Holdt, 'Brødrekolonien Christiansfeld', p. 85.

51 Thyssen, *Brødremenigheden i Christiansfeld*, pp. 112–17.

52 Ibid.

53 Louis Bobé (ed.), *Efterladte Papirer fra den reventlowske Familiekreds* (Copenhagen, 1922), vol. 9, pp. 103–07.

54 Ibid., pp. 103–04: 'qui contient chacun de 200 personnes. Il y regne une propreté, un ordre, une diligence charmante; la propreté des soeurs est surtout frappante; la maison a l'air partout et dans chaque coin d'être neuve d'hier. La salle où dorment toutes ces personnes lit à lit, est propre, aisée, jolie au possible. On nous mène d'une petite chambre à l'autre où 5 où 6 jeunes filles sont assises à une table et une plus agée à une autre table comme surveillante, occupées à toute sortes d'ouvrage, broderies et autres tricotages, fileries en cotton, métiers à ruban et autres de toutes espèces. Leur salle de prière est belle et riante. Vous y voyés clavécin, harpes, violons, bassoons etc. Elles sont toutes musiciennes et joignent de beaux concerts à leurs prières de matin ou soir, mais personne n'y est admise'.

55 That the brothers must have had instruments is clear from the writer in *Maanedsskriftet Iris* (1794) who attended concerts in the Choir House of the Single Brethren, see above p. xxiii.

56 Bobé (ed.), *Efterladte Papirer*, p. 104: 'Nous n'avons pu faire des commissions, toutes les boutiques étant vuidées par la quantité des visites qu'ils ont eues cet été'.

57 Ibid., pp. 104–05: 'leur chant, leur choeur est d'une beauté, d'une harmonie charmante; personne n'ose entonner que qui chante bien. Le prêtre lut une partie de l'èpitre aux Romains avec quelques mots d'explication par-ci par-là; quelques couplets furent chantés. Le prêtre arrange cela comme il veut et y met de l'intérêt en variant beaucoup'.

58 Ibid., pp. 105–06. The Moravian graveyards are planned very differently: they use flat gravestones signifying equality of the dead before God, and the graves are arranged according to gender, age and marital status rather than family.

59 Cf. *Maanedsskriftet Iris*, 3 (1794), pp. 158–59.

The musical sources

It seems that originally the music collection might have been divided into several sections placed in the different choir houses and church. Some of the material has been marked as belonging to the Choir House of the Single Sisters implying that the collection there was merged with that in the church at a later date.[60] This is true in particular of the chamber music which was copied locally by some of the musically talented sisters.[61] All the manuscripts have shelf marks added in pencil indicating that the works were registered, catalogued and placed in the same location some time during the years 1790–1820. There are several different catalogues of which the oldest arranges the musical works alphabetically, including text incipits, and in which each work has been assigned a number, the name of the composer and the nature of the work, that is, whether recitative, chorus, duets and so on.[62] However, the entries of this catalogue do not agree with the items found in the Christiansfeld music collection: many of the works have never been in the collection, and most importantly the catalogue's numbering does not in any way correspond to the numbering of the collection. Since it is the oldest catalogue, it seems plausible that it might have been a catalogue sent by the Unity Board in Herrnhut at the request of the congregation in Christiansfeld shortly after its foundation so that they could order music. In the context of the present edition, the second oldest catalogue, of which the first part may be dated to around 1790–1810, is the most relevant; it is written in two distinct hands, one of which is that of Mankell, who has also included a part registering the dates when he had the works performed. The first part is a register of more than 600 titles of sacred music dating to the first generation of the community in Christiansfeld. All the works seem to have been placed in alphabetical order in thirteen bundles or on thirteen shelves. The first shelf was apparently reserved for occasions of a more solemn, ceremonious kind, not played for everyday spiritual edification. Unfortunately, in order to save expensive music paper, new works were at times added on available empty pages of older works; hence a shelf mark may contain several different works of various dates.

The present selection of works are all from manuscripts in the music collection of the Moravian society in Christiansfeld. They are all short anthems or cantatas, most likely acquired during the first thirty years or so of the town's foundation, that is, before 1800. They reveal a wide array of ensemble sizes, ranging from small string ensembles to larger orchestras including instruments such traversos, natural horns, trumpet, oboes and bassoons; even an oboe d'amore appears to have been in the collection of instruments. In addition, the works are written for vocal soloists, most often a canto part, and some of them include one or two choruses.

The size of the manuscript paper is approximately 21x18 cm, corresponding to a folio folded twice, so watermarks, which are helpful when trying to date paper and in determining the place of production, only appear sporadically. Nevertheless, when they are found it is evident that the paper is of German origin and from around the middle of the eighteenth century. This seems to suggest that the manuscripts, which most likely are transcripts of originals, were produced in Germany, presumably in Niesky, Barby or Herrnhut.[63] Other Moravian music collections, such as the one in Herrnhut, have manuscript scores which might have functioned as base copies for producing transcripts.[64] It is tempting to suggest that it was through Gregor that the congregation acquired the musical works. It is notable that only a very few items are by local Danish composers or composers associated with Christiansfeld.

Most often the manuscripts only comprise performance material, that is, a single part per instrument or voice; no score is included. Regarding works of the third quarter of the eighteenth century, it should be noted that the organ part (or basso continuo part) often functions as a short score, including a right-hand stave which is a reduction of the upper parts. The vocal staves with text have also been included in the right-hand stave of the organist's part; in some instances the organ part also has a separate choir stave.[65]

It is clear that the music was used for performances as the part material includes additional markings and changes in pencil. Some items have been reworked changing the instrumentation (for instance, changing a first violin to an optional flute part).

Performance practice issues

Since the organ part, played by the director of the music, may be termed a short score of the whole work in many instances, it is evident that the right-hand stave should be termed a stave of orientation: many passages and full chords demand a large hand, suggesting that the organ player would have made further reductions. Often the part also includes continuo figures or a mixture of both short score and figures (see Facsimile 1).

Whether the number of surviving string parts indicates that the ensembles only played one to part or perhaps two to part is open to discussion, but from a modern point of view and for a modern audience, one to a part seems rather unlikely since the balance between natural horns and flutes and with one string player to a part might sound awkward.[66] Unfortunately there are no descriptions or detailed information on the sizes of the ensembles.[67]

A collation between the instrumental parts and the organ part shows how a contemporary copyist interpreted the notation, which not only is of major importance for the editorial process

60 Reventlow, 'Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh.', p. 1.

61 E.g. Gertraut Christina Müller, of whom there is substantial number of manuscripts which she copied herself or had copied: *DK-Ch*, R891, R987 and R1018.

62 On the catalogues, see in particular Reventlow, 'Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh.' pp. 1–9; for a brief overview, see also Reventlow and Summerville, 'Die Christiansfelder Musikkataloge – neues Forschungsunternehmen in Dänemark', *Unitas fratrum*, 3 (1978), pp. 65–69; and Summerville, 'Two late 18th Century Songbooks', pp. 93–97.

63 However, it should be noted that German paper was also available in Denmark.

64 See *RISM*. One example is Freydt's works (in autograph?) in the Herrnhut collection; see Summerville, 'Johann Ludwig Freydt (1748–1807): A Moravian composer' (Der Freien Universität Berlin, 1977), diss.

65 See Türk, R285, present edition.

66 There are incomplete works but it is a common feature among all the works that extra string parts are not included; thus there is no reason to believe that the material is incomplete.

67 An extensive study of the archives in Christiansfeld might indeed reveal more information on music making and the size of the music ensembles.

but also provides information on how it may be interpreted today. Thus the notation of grace notes in a first violin part is often written differently in the organ part. In general, the interpretation in the organ part reveals that grace notes are to be played half the length of the main note, on the beat of the main note, and most likely slurred with the main note.[68] Also, the notation of accidentals varies between the organ part and the other ones. Some of the more subtle differences in the notation, however, are due to the particular instruments' idiosyncrasies. In some pieces, especially the earlier works, it is evident that the differences in the dynamic markings, such as *piano*, *forte* and *crescendo*, between the organ and the other instruments arises because the organ is not able to play soft and loud sounds.[69] And slurring practice might also differ tremendously between strings and organ since slurring in the strings was closely connected to articulation and bowing techniques rather than phrasing, and have therefore been notated differently in the organ part.

One of the works in the present edition includes an oboe d'amore (or oboe grande) which was usually notated a minor third above since it is tuned in A;[70] however, the short aria is in C minor, and notating the oboe d'amore in E-flat minor would make the reading of the instrumental part rather overwhelming. Instead the composer or the copyist notated the part in E minor. One might ask whether it is likely that this notation has anything to do with the use of A=415Hz which is a semitone below A=440Hz. If the oboe d'amore was tuned in 415Hz and the other instruments in 440Hz then the notation would in fact work.[71] This aria is one of the earliest found in the collection, and it is interesting to note that the part material apparently does not include an organ or a basso continuo part; perhaps the work was performed in Christiansfeld before any organ had arrived.[72]

Biographies, Texts, Translations and Text Sources

Christian Gregor (1723–1801)

Gregor, who is often considered 'the father of Moravian church music', probably joined the society in 1740 and arrived in Herrnhut two years later.[73] He was organist there until 1748. He was then transferred to the newly founded Moravian town of Herrnhag taking up the position there as music director; a year later, however, he was appointed music director in Zeist, remaining there until he returned to Herrnhut in 1753. That same year Gregor was elected to be a member of the Unity Board. In 1770–72, Gregor also travelled around visiting the communities in Pennsylvania and North Carolina as well as Volga.

Besides being a church administrator, pastor and organist he was the person whom the Moravian Church consulted regarding musical issues. Following the Synod in 1775, he was given the job of organizing and editing the vast body of hymns, which was then published as *Gesangbuch* (1778), followed by the *Choralbuch* in 1784. Both works became standard reference works for the Moravian Church and hence also employed in Christiansfeld. In addition, he composed around 300 anthems, of which most remained in manuscript during his lifetime. Gregor is said to have introduced anthems and arias accompanied by instruments into the Moravian Church in the middle of the eighteenth century.

The music collection in Christiansfeld holds more than a hundred works by Gregor, mostly concerted anthems for choir and/or soloists and large or small ensembles. 'So spricht der Herr' (R542) was performed in Christiansfeld at the 'Brüderfest' on 29 August (Day of Prayer and Covenanting for the Single Brethren). The work is placed together with Brau's 'Ach wiederholt' (R6) in the same original folder with the same title page suggesting that they may have been played at the same event.[74] It is one of the few works that includes a recitative, the melodic source of which seems to be *Sammlung alter und neuer Sing-Weisen zum Gesang der Brüder-Gemeinen*, a manuscript from 1756 in Herrnhut.[75] The *Sammlung* consists of various melodic formula, and the one chosen by Gregor was especially suitable for prose Bible singing. On the title page of Gregor's 'Groß ist der Herr' (R243), the date 4 May 1763 has been included presumably referring to the 'Schwesternfest' (Day of Prayer and Covenanting for the Single Sisters) for which occasion the work was composed or performed.

1. 'Groß ist der Herr' (R243)
Date: 4 May 1763; possible occasion: 'Schwesternfest'
Instrumentation: vl.1, 2, va., two canto solos, fond. and org.

Groß ist der Herr, und hochberühmt in der Stadt unsers Gottes. (Ps. 48:1)	Great is the Lord and greatly to be praised in the city of our God.
Groß ist der Herr, und hochberümt bey seiner seligen Gemein von theurerkauften Leuten, erwehlet Jesu Braut zu seyn, vor Grundlegung der Zeiten: (partly similar to *Das Hohelied* (1840), p. 363; 30 December)[76]	Great is the Lord and greatly to be praised by his blessed congregation of hard-earned people, chosen to be the bride of Jesus before the beginning of time:
Die heilige Dreieinigkeit sey fürs Lamm Gottes benedeyt, in alle Ewigkeiten.	let the holy Trinity be praised for the Lamb of God for eternity.

68 See Türk, R328, bb. 25, 44, 66; and Freydt, R454, b. 19; Freydt, R111, b. 19; all works in the present edition.
69 See Weber, R408, present edition.
70 See Brau, R6, present edition.
71 A similar problem occurs in Scheibe's Passion Cantata of 1768; see Hauge (ed.), *Johann Adolph Scheibe: Passions-Cantate "Vor Harpe er bleven til Sorrig" (1768)* (Copenhagen, 2012), p. xvi.
72 It is of course possible that the organ or continuo part has been lost.
73 Knouse, App. 1, 'Biographical Sketches', ed. Knouse, *The Music of the Moravian Church*, p. 272.
74 See Critical Commentary; 'Brüderfest' according Reventlow, 'Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh.', App. 11. The canto parts could also be performed by high male voices singing falsetto, cf. Hauge (ed.), *Johann Adolph Scheibe: Passions-Cantata*, p. xvi.
75 *D-HER*, Art 219a–c; cf. Reventlow, 'Musik og sang', pp. 640–41; and Reventlow, 'Helligånden som dirigent', p. 231.
76 *Das Hohelied nebst einigen Psalmen: zum täglichen Gebrauch eingerichtet von Christdorf* (Menz, 1840).

2. ‘So spricht der Herr’ (R542)[77]
Date: 29 August; occasion: ‘Brüderfest’[78]
Instrumentation: vl.1, 2, va., canto and bs.

So spricht der Herr: dis Volk hab ich mir selbst zugerichtet, es wird mir nichts als guts nachruhmen, (Isa. 43:12)	Thus says the Lord: this people, which I formed for myself, that they might set forth my praise,
und ich weiß wohl was ich vor Gedancken über euch habe, nemlich Gedancken des Friedens. (Jer. 29:11)	and I know well my plans for you, that is, plans on peace.

Johann Gottfried Weber (1740–1797)
Weber was taught music and learnt the linen and weaving trade from his father. From 1766 to 1769, he served as an organist in Kleinwelka and three years later was appointed organist in Herrnhut. In 1785 he was ordained and served in Barby and Gothenburg, returning to Herrnhut three years later. He composed numerous anthems and also works for trombone.

Christiansfeld holds thirteen of his works, mostly anthems for voices and orchestra. ‘Mein Herz dichtet’ (R408) consists of two sections of which the last one is a hymn-tune, ‘Die Gottes Seraphim’; the chorale is apparently Weber’s own but the text is from the *Gesangbuch* (1778). The work is placed in the same folder as his ‘Du bist meine Zuversicht’ (R115); however, it seems unlikely that they were played as one piece.

3. ‘Mein Herz dichtet’ (R408.1)
Occasion: ‘Neujahr’ (New Year)[79]
Instrumentation: cor. 1, 2, fl. 1, 2, vl. 1, 2, va., coro, vc. and org.

Mein Herz dichtet ein feines Lied. Ich will singen von einem Könige. (Ps. 45:1)	My heart composes a beautiful song; I shall sing about a king.
Zion, dein Gott ist König! (Isa. 52:7)	Zion, your God is king!
Er ist der schönste unter den Menschenkindern, Holdselig sind deine Lippen. (Ps. 45:2)	He is the most handsome of men; your lips are gracious.
Der Himmel freue sich, und die Erde sey frölich, (Ps. 96:11)	Let the heavens be glad, and let the earth rejoice
daß Er die Leute so lieb hat, und seine Lust ist bey den Menschenkindern zu wohnen.	that he loves men like that, and that it is his desire to live with the men.
Jauchzet, ihr Himmel, freue dich, Erde, lobet, ihr Berge, mit Jauchzen, mit Jauchzen. Denn der Herr hat sein Volk getröstet und erbarmet sich seiner Elenden. (Isa. 49:13)	Exult, O heavens, delight O earth; praise with exultation, O mountains. For the Lord has comforted his people and will have compassion on his suffering ones.

4. ‘Die Gottes Seraphim’ (R408.2)
Occasion: ‘Neujahr’[80]
Instrumentation: vl. 1, 2, va., coro and vc.

Die Gottes Seraphim erheben ihre Stimm’ mächtig und froh vor ihm; ihr heilges Chor, voll Glanz und Licht, singt mit bedecktem Angesicht: Heilig, heilig ist Gott! Heilig ist Gott, der Herre Zebaoth! (*Gesangbuch* (1778), no. 1600, 1, p. 767 (‘Von den heiligen Engeln’))[81]	The Seraphs of God raise their voice with mighty and joy for Him; their holy choir full of splendour and light sings with a covered face: holy, holy, holy is the Lord Sabaoth!

5. ‘Du bist meine Zuversicht’ (R115)
Instrumentation: cor. 1, 2, fl. 1, 2, vl. 1, 2, va., coro, vc. and org.

Du bist meine Zuversicht, Herr, Herr, meine Hofnung von meiner Jugend an. (Ps. 71:5)	You are my comfort, O Lord, my hope, O Lord, since my youth.
Laß meinen Mund deines Ruhms und deines Preises voll seyn täglich. (Ps. 71:8)	Let my mouth be filled with your glory, and with your praise all day long.
Ich will immer harren und will immer deines Ruhms mehr machen. (Ps. 71:14)	I will hope continually, and yet praise you more and more.
Mein Mund soll verkündigen deine Gerechtigkeit, täglich dein Heil, die ich nicht alle zehlen kann. (Ps. 71:15)	All day long, my mouth shall proclaim your righteousness, your salvation, though their number is past my knowledge.

77 Gregor, R542, is placed in a folder together with Brau, R6, implying that they were played together; however, the instrumentation of Gregor’s R243 and R542 would suggest that these might have been considered one entity. In both cases the tonality does not agree.
78 Reventlow, ‘Musikken i de herrnhutiske brødremenigheder i det 18. og 19. årh.’, App. 11.
79 Ibid., App. 8.
80 Ibid.
81 *Gesangbuch, zum Gebrauch der evangelischen Brüdergemeinen* (Barby, 1778).

Gott, du hast mich von Jugend auf gelehret, darum verkündge ich, Herr, deine Wunder. (Ps. 71:17)

O God, from my youth you have taught me, therefore I proclaim, O Lord, your wondrous deeds.

Meine Lippen und meine Seele, die du erlöset hast, sind frölich und lobsingen dir. (Ps. 71:23)

My lips and my soul, which you have redeemed, rejoice and praise to you.

Johann Christian Geisler (1729–1815)

Geisler learnt the organ and harp in the Moravian community. In 1745 he founded the trombone choir in Gnadenfrei, serving both as music teacher and pastor in various congregations. He began to compose in 1760; his oeuvre comprises more than 300 works of which around sixty, mostly large works for choirs and orchestra, are in Christiansfeld.

'Die Gottes Seraphim' (R289) for two choirs, vocal soloists, strings and organ consists of three sections, the middle of which is a recitative followed by a duet. The work is also found in Herrnhut where 'Michaelis=Musik' (memorial Day for all who are engaged in the instruction of children and youth, 29 September), has been added on the cover title in another hand. The manuscript in Herrnhut apparently belonged to the Choir House of the Single Sisters.[82] It is likely that the music was played for the same occasion in Christiansfeld as in Herrnhut.

6. 'Die Gottes Seraphim' (R289)
Instrumentation: vl. 1, 2, va., coro 1, 2, vc. and org.

Die Gottes Seraphim erheben ihre Stimm mächtig und froh vor Ihm, ihr heiligs Chor, voll Glanz und Licht, singt mit bedecktem Angesicht: Heilig, Heilig, Heilig ist der Herr Zebaoth, der Herr Zebaoth! (*Gesangbuch* (1778), no. 1600, 1, p. 767 ('Von den heiligen Engeln'))

The Seraphs of God raise their voice with mighty and joy for Him; their holy choir full of splendour and light sings with a covered face: holy, holy, holy is the Lord Sabaoth!

Alle Lande sind seiner Ehre voll. (Ps. 72:19)

The whole earth is full of his glory.

Und Jesu Braut Gemein, sein Fleisch und sein Gebein, singt frölich Amen drein; ihr Lied, das hier und droben tönt, ist: Dank sey dem, der uns versöhnt. Ehre dem Gottes Lamm am Kreuzes stamm! Ehre Gott und dem Lamm! (*Gesangbuch* (1778), no. 1600, 2, p. 767 ('Von den heiligen Engeln'))

And Jesus's Church of the brides, his flesh and bone, sing merrily Amen therein. Their song, which sounds here and up there, is: thanks be unto him that reconciles us. Glory to the Lamb of God's family on the cross! Glory to God and the Lamb!

82 *D-HER*, Mus. K 213:13; *RISM* ID no. 220016146.

Amen! Lob und Ehre und Weisheit und Dank und Preis und Kraft und Stärke sey unserm Gott von Ewigkeit zu Ewigkeit! Amen. (*Liturgische Gesänge* (1823), no. 80, p. 235 ('Lieder von der vollendeten Gemeine'))[83]

Amen! Praise and glory and wisdom and thanks and honour and power and strength be unto our God forever and ever! Amen.

Christian Ludwig Brau (1746–1777)

Brau was born in Drammen, Norway, of parents in the Moravian congregation, and studied music in Germany and the Netherlands. He was to have gone on a mission to the West Indies, but due to bad health he became a teacher in the Moravian schools in Saxony instead.[84] He retired in 1776. A Friedrich Brau from Gnadau appears to have been appointed organist in Christiansfeld but due to his fragile health the Council of Elders were not convinced that it was a good idea. Friedrich Brau died on his way to Christiansfeld.[85] They might have been related.

'Ach wiederholt mir' (R6), which is the the only known work by Brau, also appears in a copy originating from the seminary in Barby.[86] The copies do not agree entirely.

7. 'Ach wiederholt mir Jesu Leiden' (R6)[87]
Instrumentation: ob. d'amore, vl. 1, 2, va., canto solo and bs.

Ach wiederholt mir Jesu Leiden, den Todeskummer, sein Verscheiden, und wie sein Mund mit Myrrhen floß, den letzten Kuß von seinen müden, schon halbgeschloßnen Augen Lieden, und wie sichs offne herz ergoß. (*Gesangbuch* (1778), no. 164, p. 84 ('Von dem Leiden, Sterben und Begräbniß Christi'))[88]

O, repeat for me the sufferings of Jesus, grief of death, his departure, and how his mouth flowed with myrrh, the last wink of his tired, already half-closed eyes, and how the open heart itself poured out.

Johann Heinrich Rolle (1716–1785)

Rolle was a famous composer of the time and wrote a number of oratorios, musical dramas, sacred music and chamber music. Though he was not associated with the Moravian Church, his works were very popular and rearranged for the services.

'Heil ihm! Dem Landesherrn' (R291), for which the text source is unknown, is an excerpt from his oratorio, *Thirza und ihre Söhne* ('Triumph dem Donnergott'), composed in 1779.[89] The original

83 *Liturgische Gesänge der evangelischen Brüdergemeinen neu durchgesehen und vermehret* (Gnadau, 1823); the stanza does not occur in the 1791-edition.
84 According to *Historische Nachricht vom Brüder-Gesangbuch des Jahres 1778* (Gnadau, 1835), p. 224, Brau was born in Wetterau.
85 Reventlow, 'Musik og sang', p. 665.
86 *D-HER*; cf. *RISM* ID no. 300510007.
87 See above p. xxvii.
88 The text belongs to the litany, that is, the Litany of Life, Suffering, and Death of Christ.
89 Rolle, *Thirza und ihre Söhne*, 1.1.1.

instrumentation has been changed; several sections were rearranged and appear in the music collection of Christiansfeld. The handwriting suggests that the transcripts date to around the beginning of the nineteenth century.

8. 'Heil ihm! Dem Landesherrn' (R291)
Instrumentation: clrno. 1, 2, ob. 1, 2, vl. 1, 2, va., coro, bs. and org.

Heil ihm, dem Landesherrn, Heil ihm! dem Landesherrn ertönt der frohe Chor. Jehova dir danken wir, der uns Ihn gab. Du, welchen wir voll danks erheben, gib unserm König Heil und langes Leben!	Hail him, the sovereign. Hail him! The joyful chorus sings for the sovereign. Jehovah, we thank you who gave us him. You, who we thankfully uplift, give our king salvation and a long life!

Daniel Gottlob Türk (1750–1813)
Türk was a famous teacher, composer and organist who studied with his father and then with Adam Hiller. His works were highly popular and his style of simplicity appealed to the Moravian communities. He published several didactic texts on music, some of which found their way to Christiansfeld (*Kurze Anweisung zum Generalbasspielen* (1791); *Clavierschule* (1789)).

Only a few of his works, including 'Hallelujah! Christus lebet' (R285) and 'Jesu Christe! Deine Thränen' (R328), are in Christiansfeld. Both items are excerpts from his cantata, *Der Sieg der Maurerei* which was published in 1780.[90] It is likely that the Christiansfeld copies date to the beginning of the nineteenth century.

9. 'Hallelujah! Christus lebet' (R285)
Instrumentation: clrno. 1, cor. 1, 2, fl. 1, vl. 1, 2, va., coro, bs. and org.

Hallelujah! Christus lebet, preist und rühmet und erhebet Ihn mit frohem Lobgesang! Dem, der in der Höhe thronet, auch auf Erden bey uns wohnet, dem bringen wir heut unseren Dank.	Hallelujah! Christ lives, let him be praised and glorified and uplifted with joyful song of praise! To him who reigns in the high and lives with us on earth, to him we bring our thanks today.

10. 'Jesu Christe! Deine Thränen' (R328)
Instrumentation: vl. 1, 2, va., canto solo, bs. and org.

Jesu Christe! Deine Thränen, deine Seelen=Angst und Stöhnen, und dein Blut, zahlt für die Welt ein vollgültigs Lösegeld. Uns zum Segen, uns zum Frieden, bist Du an dem Creutz verschieden, und nach überstandner Pein, legt man Dich ins Grab hinein.	To Jesus Christ! Your tears, your agony and moans, and your blood, is paying a ransom for the world. Us for salvation, us for peace you died on the cross, and after the torment you are placed in the grave.
Ruhe sanft, Du Mann der Schmerzen, nimm zum Lohne unsre Herzen, denn aus großer Lieb und Huld littest Du für unsre Schuld. Ruhe sanft.	Rest in peace, you man of suffering, take our hearts in rewards, for with great love and grace you suffered for our sins. Rest in peace.
Ach Du hast dein Theures Leben für uns Sünder hingegeben, uns dadurch mit Gott versöhnt, Seligkeit und Heil verdient. Nimm für deine große Liebe, die zum Dank entflammten Triebe; tausend mal sey dir, liebster Jesu, Dank dafür, Dank sey dir.	O, you have surrendered your dear life for us sinners, thus reconciling us with God, bringing bliss and salvation. Receive for your great love our gratitude kindled with devotion. For that, a thousand thanks to you, dearest Jesus, thanks unto you.

Johann Ludwig Freydt (1748–1807)
Freydt taught himself the violin and flute. In 1767, he became a bassoonist in the Royal Foot-Guards of Hannover; ten years later, he finally joined the Moravian Church teaching in the seminary at Niesky and retiring in 1805. Freydt composed around eighty anthems in addition to arias and songs.

More than a hundred of Freydt's works survive in Christiansfeld, proving that he was a popular composer. The *12 Gemeinstükke. 3te Samml.* is a collection of twelve anthems for various combinations of instruments and vocal soloists and/or choir. Some of them are different versions of those copies appearing in other Moravian communities. The present pieces, of which some are dated, were composed during his earlier years in Niesky 1778–1780.[91]

11. 'Preise, Jerusalem, den Herrn' (R475)
Date: 6 June 1779; occasion: 'zum Friedensfest'[92]
Instrumentation: clrno. 1, 2, vl. 1, 2, va., coro, vc. and org.

Preise, Jerusalem, den Herrn. Lobe, Zion, deinen Gott. (Ps. 147:12)	Praise the Lord, O Jerusalem. Praise your God, Zion.
Denn Er macht vest die Riegel deiner Thore und segnet deine Kinder drinnen. (Ps. 147:13)	For he strengthens the bars of your gates and blesses your children within you.
Er schaffet deinen Grenzen Frieden. (Ps. 147:14)	He makes peace within your borders.

12. 'Gelobet sey der Herr' (R216)
Occasion: 'zum Friedensfest'
Instrumentation: clrno. 1, 2, vl. 1, 2, va., coro, vc. and org.

90 Türk, *Der Sieg der Maurerei, eine Kantate auf das Johannisfest* (Leipzig, 1780), 1.1.1.

91 'For the celebration of peace'; regarding dates see below, Source Description. See also Summerville, 'Johann Ludwig Freydt (1748–1807)', App. B and C.

92 Information in square brackets is from Summerville, 'Johann Ludwig Freydt', App. B; this information does not appear in the source in Christiansfeld.

Gelobet sey der Herr, der seinem Volke Ruhe gegeben hat, wie Er geredet hat.
(1 Kgs. 8:56)

Blessed be the Lord, who has given rest to his people as He has said.

13. 'Gott dein Stuhl' (R229)
Date: [8 August 1779]; occasion: 'zum Friedensfest'
Instrumentation: vl. 1, 2, va., coro, vc. and org.

Gott, dein Stuhl bleibt immer und ewig, das Scepter deines Reichs ist ein gerades Scepter.
(Ps. 45:6)

Your throne, O God, endures forever and ever; your royal sceptre is a sceptre of equity.

14. 'Eins bitte ich vom Herrn' (R152)
Occasion: 'zum Friedensfest'
Instrumentation: fg. obl., vl. 1, 2, va., canto solo, vc. and org.

Eins bitte ich vom Herrn, das hätte ich gern, daß ich im Hause des Herrn bleiben möge mein Leben lang.
(Ps. 27:4)

One thing I desire of the Lord, that I wish for: to stay in the house of the Lord all the days of my life.

15. 'O möcht sich mit lebendgen Farben' (R454)
Occasion: 'Zum A[bend]m[ah]l. L[iebes]m[ah]l | der led[igen] Br[üde]r'
Instrumentation: fg. obl., vl. 1, 2, va., canto solo, vc. and org.

O möcht sich mit lebendgen Farben sein Leiden mir ins Herz mahlen, so, daß die Augen, wie sie starben, aus meinen Mienen könnten strahlen! Ach meine Armuth, meine Schwäche, kennt niemand so genau als er: doch wenn ich Ihn am Kreuze spreche, so hab ich alls, was ich begehr.
(*Gesangbuch* (1778), no. 165, 8, p. 86 ('Von dem Leiden, Sterben und Begräbniß'))

O, may his suffering be grinded into my heart with vivid colours so that the eyes, as dead, could shine out of my countenance! O, my poverty, O, my weakness knows no-one as well as He; but when I speak with Him on the cross, then I have all that I desire.

16. 'Die Gemeine hatte Friede' (R99)
Date: 8 August 1779; occasion: 'zum Gemeinfest in Niesky'[93]
Instrumentation: vl. 1, 2, va., coro, vc. and org.

Die Gemeine hatte Friede und bauete sich und wandelte in der Furcht des Herrn und ward erfüllet mit dem Trost des Heiligen Geistes.
(Acts 9:31)

The church had peace and was built up, living in the fear of the Lord and in the comfort of the Holy Spirit.

93 'For the celebration of the congregation in Niesky'.

17. 'Die Volk habe ich mir zugerichtet' (R111)
Date: 8 August 1779 [*Losung*[94]]
Instrumentation: vl. o fl. obl., vl. 1, 2, va., canto solo, vc. and org.

Dis Volk habe ich mir zugerichtet; es soll meinen Ruhm erzehlen.
(Isa. 43:21)

The people whom I formed for myself; they shall declare my praise.

18. 'Höret alle die ihr vom Hause des Herrn seyd' (R279)
Date: 29 August 1779; occasion: 'Zum led[igen] Br[üder] Feste… in Niesky' [*Losung* and Hymn]
Instrumentation: vl. 1, 2, va., coro, basso solo, vc. and org.

Höret alle die ihr vom Hause des Herrn seyd, die ihr mit Ihm im Bunde stehet, hört des Herren Wort:

Listen, all you who are of the house of the Lord; listen, all you, who are allied with him; listen to the words of the Lord:

So spricht der Hohe und Erhabene, der ewiglich wohnet, des Name heilig ist: Der ich in der Höhe und im Heiligthum wohne und bey denen, die zerschlagenen und demüthigen Geistes sind:
(Isa. 57:15)

thus says the high and lofty one who inhabits eternity, whose name is holy:
I who dwell in the high and holy place and with those who are contrite and humble in spirit:

Deine Missethat hat ein Ende, du Tochter Zion.
(Lam. 4:22)

Your iniquity is accomplished, O daughter Zion.

Ich tilge die Sünde mit meinem Blut, daß keine zu finden, die Schaden thut.
(*Gesangbuch* (1778), no. 400, 1, p. 217 ('Von der Vorgebung der Sünden'))

I take away the sin with my blood so that nothing is to be found which may do harm.

19. 'Ihm sey Ehre' (R319)
Date: [8 August 1779]
Instrumentation: vl. 1, 2, va., coro, vc. and org.

Ihm sey Ehre zu aller Zeit, in der Gemeine, die auf Ihn wartet, und die um Ihn her ist, von Ewigkeit zu Ewigkeit, Amen.
(*Gesangbuch* (1778), no. 1464, p. 715 ('Die Kirchenlitaney'))

Be glory to him forever in the church which expects him and which is around him, forever and ever, Amen!

20. 'Wo ist ein solcher Freund' (R205)
Date: [13 November 1779 ('Heilandoberältestenfest')]
Instrumentation: vl. 1, 2, va., coro, vc. and org.

94 *Losungen* are daily texts or private devotionals read at the brief morning or evening service; they are usually taken from the scripture or from a hymn stanza or a section of one.

Wo ist ein solcher Freund der Armen und Elenden wie unser Herr? Wer ist so gnädig wie Er? Und auf wen könten wir in unsrer Schwachheit uns sicherer verlassen?

Where is such a friend of the poor and needy? Where is such a friend as our Lord? Who is as merciful as he? And in our weakness, on whom may we more safely trust?

Freue dich, o Gemeine, dieses deines Hirten und Bischofs und Aeltesten, freue dich, o Gemeine, ewiglich!

Rejoice, O church, by this our pastor and bishops and elders, rejoice forever, O church!

21. 'Alle Gottes Verheissungen' (R11)
Date: [text and Hymn for 13 November 1779 ('Heilandoberältestenfest')]
Instrumentation: fl. 1, 2, vl. 1, 2, va., coro, vc. and org.

Alle Gottes Verheissungen sind Ja in Ihm und sind Amen in Ihm, Gott zu Lobe durch uns.
(2 Cor. 1:20)

For all the promises of God in Him are Yes and in Him Amen; to the glory of God by us.

Was Er verspricht, dem kan man sicher trauen; die That stimmt mit den Worten überein, man kan mit ganzem Herzen darauf bauen.
(*Gesangbuch* (1778), no. 231, 3, p. 129 ('Von Gott, und dessen Offenbarung in der Schöpfung, Erhaltung und Regierung'))

That which He promises may safely be trusted. The deed agrees with the words. One may rely on that wholeheartedly.

22. 'Ihr seyd theuer erkauft' (R338)
Date: 9 January 1780; occasion: 'zum Knabenfest'[95]
Instrumentation: vl. 1, 2, va., coro, vc. and org.

Ihr seyd theuer erkauft, darum so preiset Gott an eurem Leibe und in eurem Geiste, welche sind Gottes.
(1 Cor. 6:20)

You are bought with a price; therefore glorify God in your body and in your spirit which are God's.

95 'For the celebration of the boys'.

BESÆTNING ORCHESTRA

violini

viole

2 canti soli

fondamento

organo

1. 'Groß ist der Herr'

Christian Friedrich Gregor

Moderato

Violino 1

Violino 2

Viola

Canto 1

Canto 2

Fondamento

Organo

6

Vl. 1

Vl. 2

Va.

C. 1

Groß

C. 2

Fond.

Org.

11

Vl. 1

Vl. 2

Va.

C. 1

ist der Herr, und hoch - be-rühmt, groß und hoch - be-rühmt, groß ist der

C. 2

Groß ist der Herr, der Herr ist groß und hoch - be-rühmt, groß ist der

Fond.

Org.

15

Vl. 1

Vl. 2

Va.

C. 1

Herr und hoch-be - rühmt in der Stadt un-sers Got - tes.

C. 2

Herr und hoch-be-rühmt in der Stadt un-sers Got - tes.

Fond.

Org.

19

Vl. 1

Vl. 2

Va.

C. 1

Groß ist der Herr, der Herr ist groß und

C. 2

Groß ist der Herr, der Herr ist

Fond.

Org.

23

Vl. 1

Vl. 2

Va.

C. 1

hoch - be - rühmt in der Stadt un - sers Got-tes. Groß ist der Herr, und hoch - be - rühmt

C. 2

groß und hoch - be-rühmt in der Stadt un - sers Got-tes. Groß ist der Herr, und hoch-be-rühmt bey sei-ner

Fond.

Org.

27

Vl. 1

Vl. 2

Va.

C. 1

bey sei-ner se-li-gen Ge-mein von theu-rer - kauf - ten Leu - ten.

C. 2

se - li - gen Ge - mein von theu - rer-kauf-ten Leu - ten.

Fond.

Org.

32

Vl. 1

Vl. 2

Va.

C. 1

Groß ist der Herr, und hoch-be- rühmt, bey

C. 2

Der Herr ist groß, der Herr ist hoch-be- rühmt, bey

Fond.

Org.

36

Vl. 1

Vl. 2

Va.

C. 1

sei - ner se - li - gen Ge-mein von theu-rer-kauf-ten Leu - ten, er-weh-let Je - su

C. 2

sei - ner se - li - gen Ge-mein von theu-rer-kauf-ten Leu - ten, er-weh-let

Fond.

Org.

40

Vl. 1

Vl. 2

Va.

C. 1

Braut zu seyn, er - weh - let Je - su Braut zu seyn, vor Grund-le-gung der Zei - ten:

C. 2

Je - su Braut zu seyn, er-weh-let Je - su Braut zu seyn vor Grund-le-gung der Zei - ten:

Fond.

Org.

44

Vl. 1

Vl. 2

Va.

C. 1

Die hei - li - ge Drei-ei - nig - keit sey fürs Lamm

C. 2

Die hei - li - ge Drei - ei - nig - keit

Fond.

Org.

48

Vl. 1

Vl. 2

Va.

C. 1

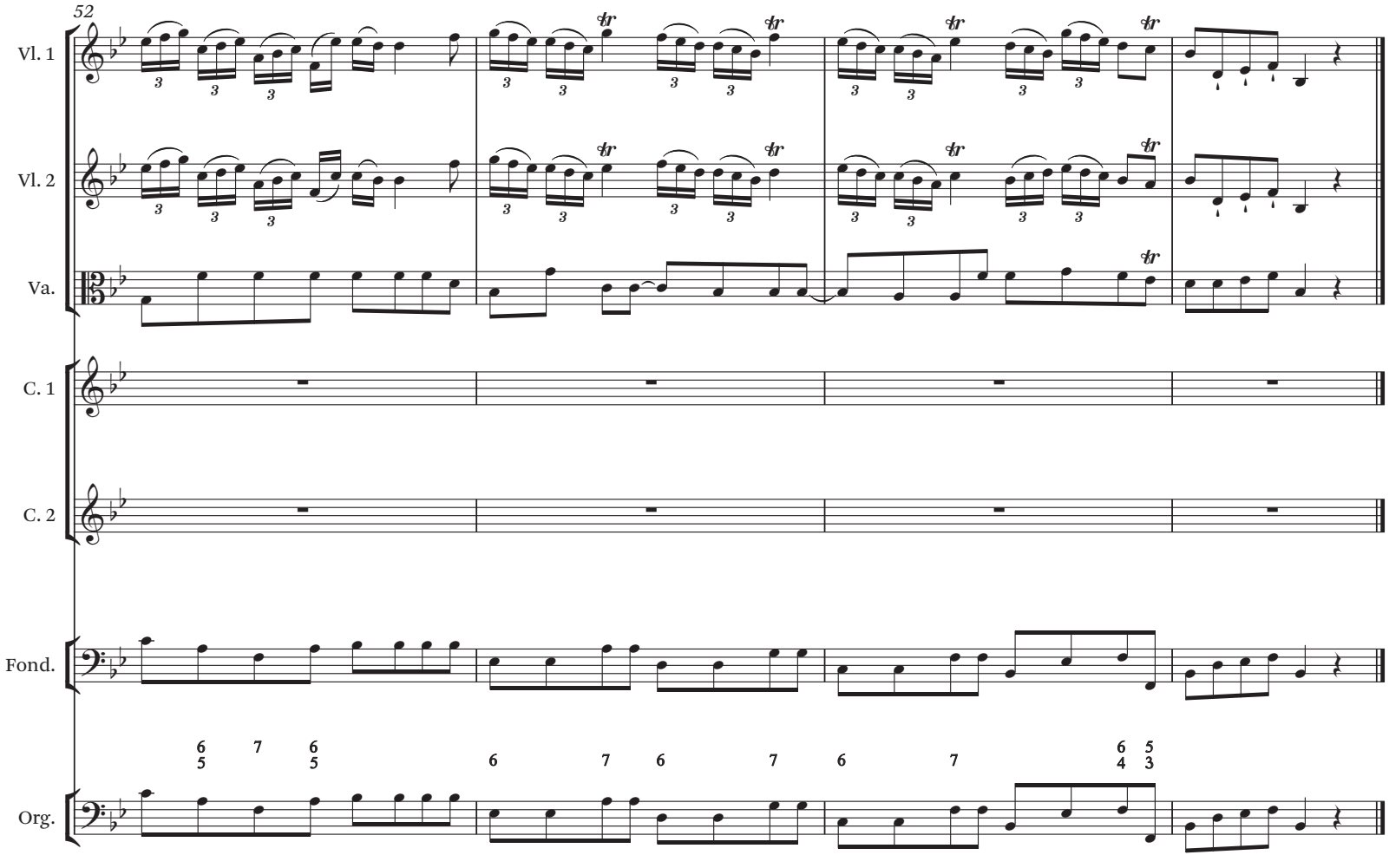
Got - tes be - ne - deyt, in al - le E - wig - kei - ten.

C. 2

sey fürs Lamm Got-tes be- ne- deyt, in al - le E - wig- kei - ten.

Fond.

Org.


52
Vl. 1
Vl. 2
Va.
C. 1
C. 2
Fond.
Org.

BESÆTNING ORCHESTRA

violini

viole

2 canti soli

bassi

2. Recitativo accompagnemento ('So spricht der Herr')

Christian Friedrich Gregor

Violino 1
Violino 2
Viola
Canto 1
So spricht der Herr: dis Volk hab ich mir selbst zu-ge - rich - tet, es wird mir nichts als guts nichts als guts es wird mir nichts als
Basso

arioso

6
Vl. 1
Vl. 2
Va.
C. 1
guts nach-ruh - men, und ich weiß wohl, ich weiß wohl, was ich vor Ge-dan - cken
Bs.

11
Vl. 1
Vl. 2
Va.
C. 1
ü-ber euch ha - be, was ich vor Ge-dan - cken, ü-ber euch ha - be, ich weiß wohl ich weiß wohl, nem - lich Ge - dan-cken des
Bs.

16

Vl. 1

Vl. 2

Va.

C. 1

Frie - dens, ich weiß wohl, was ich für Ge-dan-cken ha-be ü - ber euch, ich weiß wohl, ich weiß __ wohl,

Bs.

Duetto

21

Vl. 1 — con sord. — *p*

Vl. 2 — con sord. — *p*

Va. — con sord. — *p*

C. 1

nem - lich Ge - dan - cken des Frie - - dens, Ge - dan - cken des

C. 2

Nem - lich Ge - dan - cken des Frie - - dens, Ge - dan - cken des

Bs. — con sord. — *p*

26

Vl. 1

Vl. 2

Va.

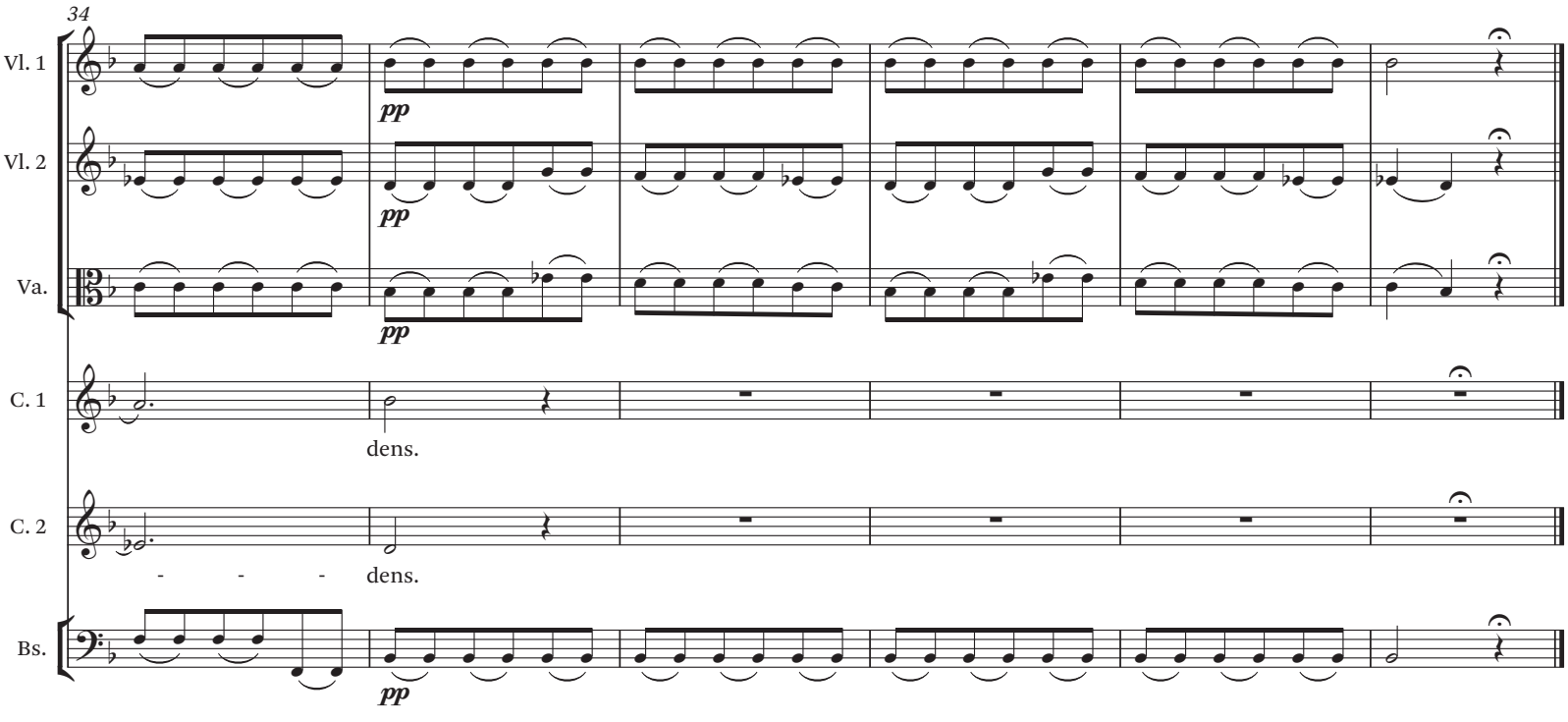
C. 1

Frie - dens, ich weiß wohl, ich weiß wohl, Ge-dan-cken des Frie-dens, Ge-dan-cken des Frie -

C. 2

Frie - dens, ich weiß wohl, ich weiß wohl, Ge-dan-cken des Frie-dens, Ge-dan-cken des Frie -

Bs.


34
Vl. 1
Vl. 2
Va.
C. 1
C. 2
Bs.
pp
pp
pp
dens.
dens.
pp

BESÆTNING ORCHESTRA

2 corni

2 flauti traversi

violini

viole

coro

violoncelli

organo

3. 'Mein Herz dichtet'

Johann Gottfried Weber

Moderato

Corno (D) 1

Corno (D) 2

Flauto traverso 1

Flauto traverso 2

Violino 1

Violino 2

Viola

Canto 1

Canto 2

Alto

Basso

Violoncello

Organo

6

Cor. (D) 1

Cor. (D) 2

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

Mein Herz dich - tet, mein Herz dich -

Vc.

Org.

Mein Herz dich - tet, mein Herz dich -

12

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

tet ein fei - nes Lied, ein fei - nes Lied. Ich will sin - gen, ich will sin - gen von ei - nem Kö - ni -

Vc.

Org.

tet ein fei - nes Lied, ein fei - nes Lied. Ich will sin - gen, ich will sin - gen von ei - nem Kö - ni -

18

Cor. (D) 1

Cor. (D) 2

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

ge, von ei- nem Kö - ni- ge. Zi - on, dein Gott ist Kö - nig, Zi - on, dein Gott ist Kö - nig,

C. 2

Zi - on, dein Gott ist Kö - nig, Zi - on, dein Gott ist Kö - nig,

A.

Zi - on, dein Gott ist Kö - nig, Zi - on, dein Gott ist

B.

Zi - on, dein Gott ist Kö - nig, Zi - on, dein Gott ist

Vc.

Kö - nig, Zi - on, dein Gott ist Kö - nig,

Org.

ge, von ei- nem Kö - ni- ge. Zi - on, dein Gott ist Zi - on, dein Gott ist Kö - nig, Zi - on, dein Gott ist

24

Cor. (D) 1

Cor. (D) 2

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

ist Kö - nig. Zi - on, dein Gott ist Kö - nig! Er ist der schön - ste,

C. 2

ist Kö - nig. Zi - on, dein Gott ist Kö - nig! Er ist der schön - ste,

A.

Kö - nig, ist Kö - nig. Zi - on, dein Gott ist Kö - nig!

B.

Kö - nig, ist Kö - nig. Zi - on, dein Gott ist Kö - nig!

Vc.

Org.

Kö - nig, ist Kö - nig. Zi - on, dein Gott ist Kö - nig! Er ist der schön - ste,

30

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1
C. 2

Er ist der___ schön - ste un-ter den Men-schen-kin-dern, Hold - se - lig,

Vc.

Org.

Er ist der___ schön-ste un-ter den Men-schen-Kin-dern, Hold - se - lig,

36

Hold - se - lig, Hold - se - lig sind dei - ne_ Lip - - pen.

Lip - - pen.

42

Cor. (D) 1

Cor. (D) 2

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

Der Him-mel freu - e__ sich, und die Er - de sey

C. 2

Der Him-mel freu - e sich, und die Er - de sey

A.

Der Him-mel freu - e__ sich, und die Er - de sey

B.

Der Him-mel freu - e sich, und die Er - de sey

Vc.

Org.

Der Him-mel freu - e__ sich, und die Er - de sey

48

Cor. (D) 1

Cor. (D) 2

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

frö - lich, daß Er die Leu - te so lieb hat, die Leu - te so lieb hat und sei - ne Lust,

C. 2

frö - lich, daß Er die Leu - te so lieb hat, die Leu - te so lieb hat und sei - ne Lust,

A.

frö - lich, daß Er die Leu - te so lieb hat, die Leu - te so lieb hat und sei - ne Lust,

B.

frö - lich, daß Er die Leu - te so lieb hat, die Leu - te so lieb hat und sei - ne Lust,

Vc.

Org.

frö - lich, daß Er die Leu - te so lieb hat, die Leu - te so lieb hat und sei - ne Lust,

54

Cor. (D) 1

Cor. (D) 2

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

und sei - ne__ Lust ist bey den Men - schen-kin-dern zu woh - nen.

C. 2

und sei - ne Lust, sei - ne Lust ist bey den Men - schen-kin-dern zu woh - nen.

A.

und sei - ne Lust, sei - ne Lust ist bey den Men-schen-kin-dern zu woh - nen.

B.

und sei - ne Lust, sei - ne Lust ist bey den Men - schen-kin-dern zu woh - nen.

Vc.

Org.

und sei - ne__ Lust, sei - ne Lust ist bey den Men - schen-kin-dern zu woh - nen.

60

vivace

Cor. (D) 1

Cor. (D) 2

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

Jauch - zet, ihr Him - mel, freu - e dich, Er - de, lo - bet, ihr Ber - ge, mit

C. 2

Jauch - zet, ihr Him - mel, freu - e dich, Er - de, lo - bet, ihr Ber - ge, mit

A.

Jauch - zet, ihr Him - mel, freu - e dich, Er - de, lo - bet, ihr Ber - ge, mit

B.

Jauch - zet, ihr Him - mel, freu - e dich, Er - de, lo - bet, ihr Ber - ge, mit

Vc.

Org.

Jauch - zet, ihr Him - mel, freu - e dich, Er - de, lo - bet, ihr Ber - ge, mit

68

Moderato

Cor. (D) 1

Cor. (D) 2

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

Jauch - zen, mit Jauch - zen. Denn der Herr hat sein Volk ge - trös - tet, ge -

C. 2

Jauch - zen, mit Jauch - zen. Denn der Herr hat sein Volk ge - trös - tet, ge -

A.

Jauch - zen, mit Jauch - zen. Denn der Herr hat, sein Volk ge - trös - tet, ge -

B.

Jauch - zen, mit Jauch - zen. Denn der Herr hat sein Volk ge - trös - tet, ge -

Vc.

Org.

Jauch - zen, mit Jauch - zen. Denn der Herr hat sein Volk ge - trös - tet, ge -

76

Cor. (D) 1

Cor. (D) 2

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

trös - tet, sein Volk ge - trös - tet, ge - trös - - tet und er - bar - met, er - bar - met sich

C. 2

trös - tet, sein Volk ge - trös - tet, ge - trös - - tet und er - bar - met, er - bar - met sich

A.

trös - tet, sein Volk ge - trös - tet, ge - trös - tet und er - bar - met, er - bar - met sich

B.

trös - tet, sein Volk ge - trös - tet, ge - trös - tet und er - bar - met, er - bar - met sich

Vc.

Org.

trös - tet, sein Volk ge - trös - tet, ge - trös - - tet und er - bar - met, er - bar - met sich

83

Cor. (D) 1

Cor. (D) 2

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

sei - ner E - len - den. Der Herr hat sein Volk ge- trös-tet und er- bar - met, er -

C. 2

sei - ner E - len - den. Der Herr hat sein Volk ge-trös - tet und er- bar - met, er -

A.

sei - ner E - len - den. Der Herr hat sein Volk ge- trös-tet und er- bar - met, er -

B.

sei - ner E - len - den. Der Herr hat sein Volk ge-trös - tet und er-bar - met, er -

Vc.

Org.

sei - ner E - len - den. Der Herr hat sein Volk ge- trös-tet und er- bar - met, er -

89

Cor. (D) 1

Cor. (D) 2

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

bar - met sich sei - ner E - len - den.

C. 2

bar - met sich sei - ner E - len - den.

A.

bar - met sich sei - ner E - len - den.

B.

bar - met sich sei - ner E - len - den.

Vc.

Org.

bar - met sich sei - ner E - len - den.

BESÆTNING ORCHESTRA

violini

viole

coro

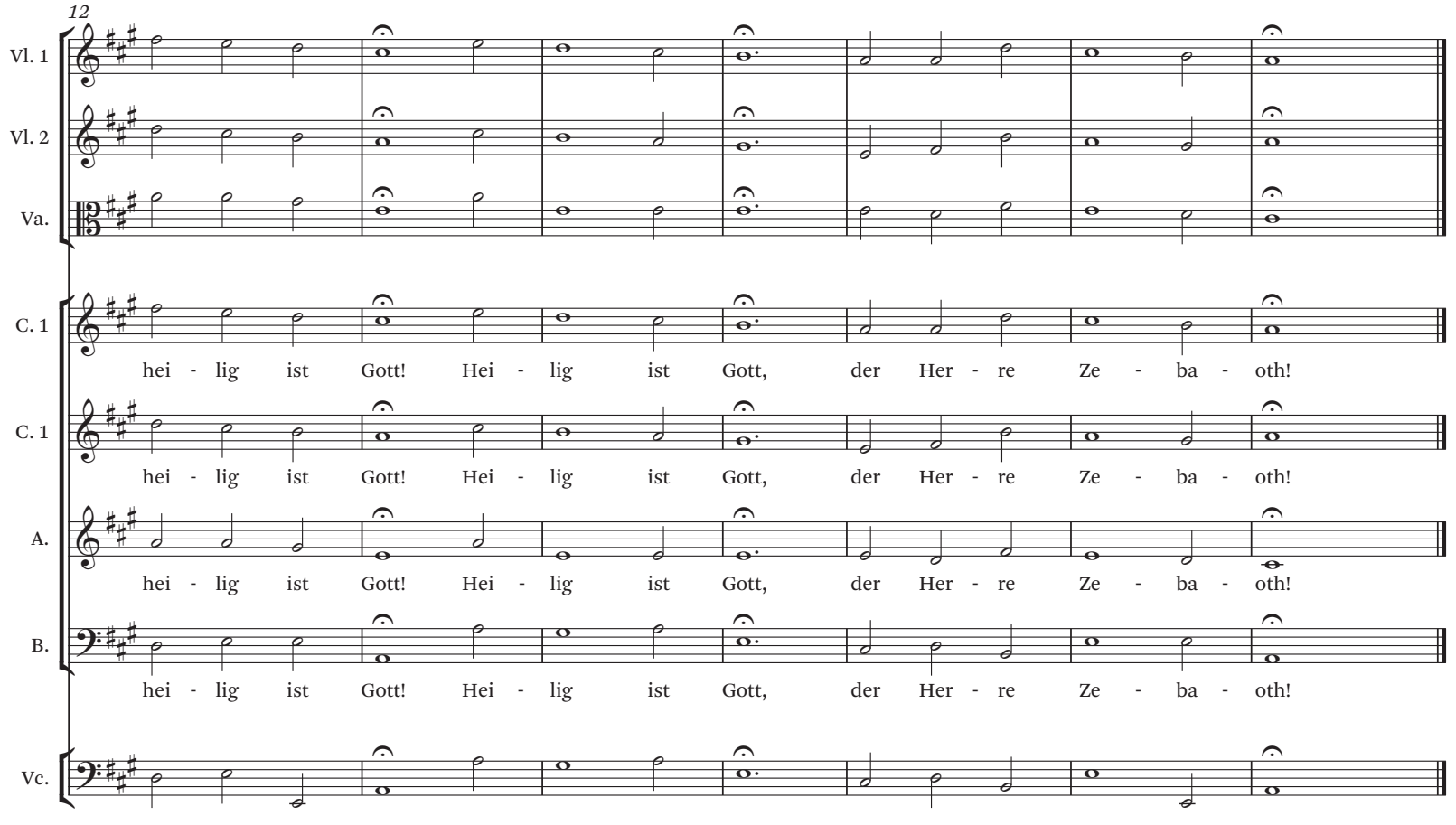
violoncelli

4. 'Die Gottes Seraphim'

Violino 1
Violino 2
Viola
Canto 1 — Die Got - tes Se - ra - phim er - he - ben ih - re Stimm' mäch - tig und froh vor ihm; ihr
Canto 2 — Die Got - tes Se - ra - phim er - he - ben ih - re Stimm' mäch - tig und froh vor ihm; ihr
Alto — Die Got - tes Se - ra - phim er - he - ben ih - re Stimm' mäch - tig und froh vor ihm; ihr
Basso — Die Got - tes Se - ra - phim er - he - ben ih - re Stimm' mäch - tig und froh vor ihm; ihr
Violoncello

7

Vl. 1
Vl. 2
Va.
C. 1 — heil - ges Chor, voll Glanz und Licht, singt mit be - deck - tem An - ge - sicht: Hei - lig,
C. 1 — heil - ges Chor, voll Glanz und Licht, singt mit be - deck - tem An - ge - sicht: Hei - lig,
A. — heil - ges Chor, voll Glanz und Licht, singt mit be - deck - tem An - ge - sicht: Hei - lig,
B. — heil - ges Chor, voll Glanz und Licht, singt mit be - deck - tem An - ge - sicht: Hei - lig,
Vc.


12
Vl. 1
Vl. 2
Va.
C. 1
hei - lig ist Gott! Hei - lig ist Gott, der Her - re Ze - ba - oth!
C. 1
hei - lig ist Gott! Hei - lig ist Gott, der Her - re Ze - ba - oth!
A.
hei - lig ist Gott! Hei - lig ist Gott, der Her - re Ze - ba - oth!
B.
hei - lig ist Gott! Hei - lig ist Gott, der Her - re Ze - ba - oth!
Vc.

BESÆTNING ORCHESTRA

2 corni

2 flauti traversi

violini

viole

coro

violoncelli

organo

5. 'Du bist meine Zuversicht'

Johann Gottfried Weber

Moderato

Corno 1 (E♭)

Corno 2 (E♭)

Flauto traverso 1

Flauto traverso 2

Violino 1

Violino 2

Viola

Canto 1

Canto 2

Alto

Basso

Violoncello

Organo

7

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

C. 2

A.

B.

Vc.

Org.

13

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

Du bist mei-ne Zu-ver- sicht, Herr, Herr,

C. 2

Du bist mei-ne Zu-ver- sicht, Herr, Herr,

A.

Du bist mei-ne Zu-ver- sicht, Herr, Herr,

B.

Du bist mei-ne Zu-ver- sicht, Herr, Herr,

Vc.

Org.

Du bist mei-ne Zu-ver - sicht, Herr, Herr,

20

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

mei - ne Hof - nung von mei-ner Ju - gend an. Laß mei-nen Mund

C. 2

mei - ne Hof - nung von mei-ner Ju - gend an. Laß mei-nen Mund

A.

mei - ne Hof - nung von mei-ner Ju - gend an. Laß mei-nen Mund

B.

mei - ne Hof - nung von mei-ner Jug - gend an. Laß mei-nen Mund

Vc.

Org.

mei - ne Hof - nung von mei-ner Ju - gend an. Laß mei-nen Mund

27

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

dei - nes Ruhms und dei - nes Prei - ses voll seyn täg - - lich.

C. 2

dei - nes Ruhms und dei - nes Prei - ses voll seyn täg - - lich.

A.

dei - nes Ruhms und dei - nes Prei - ses voll_ seyn täg - - lich.

B.

dei - nes Ruhms und dei - nes Prei - ses voll_ seyn täg - - lich.

Vc.

Org.

dei - nes Ruhms und dei - nes Prei - ses voll seyn täg - - lich.

33

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

Ich will im-mer har - ren und will im-mer

C. 2

Ich will im-mer har - ren und will im-mer

A.

Ich will im-mer har - ren

B.

Ich will im-mer har - ren

Vc.

Org.

Ich will im-mer har - ren, will im-mer har - ren, will im-mer

39

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

dei-nes Ruhms, dei-nes Ruhms mehr ma - chen. Mein

C. 2

dei-nes Ruhms, dei-nes Ruhms mehr ma - chen. Mein

A.

und will im-mer dei-nes Ruhms mehr ma - chen. Mein

B.

und will im-mer dei-nes Ruhms mehr ma - chen. Mein

Vc.

Org.

dei-nes Ruhms, dei-nes Ruhms mehr ma - chen. Mein

45

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

f *p*

Vl. 2

f *p*

Va.

f *p*

C. 1

Mund soll ver - kün - di-gen dei - ne Ge-rech - tig - keit, täg - lich dein Heil, die

C. 2

Mund soll ver - kün - di-gen dei - ne Ge-rech - tig - keit, täg - lich dein Heil, die

A.

Mund soll ver - kün - di-gen dei - ne Ge-rech - tig - keit, täg - lich dein Heil, die

B.

Mund soll ver - kün - di-gen dei - ne Ge-rech - tig - keit, täg - lich dein Heil, die

Vc.

f *p*

Org.

Mund soll ver - kün - di - gen dei - ne Ge-rech - tig - keit, täg - lich dein Heil, die

51

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

f

p

Vl. 2

f

p

Va.

f

p

C. 1

ich nicht al - le zeh - len kann. Gott, du hast

C. 2

ich nicht al - le zeh - len kann. Gott, du hast

A.

ich nicht al - le zeh - len kann. Gott, du hast

B.

ich nicht al - le zeh - len kann. Gott, du hast

Vc.

f

p

Org.

ich nicht al - le zeh - len kann. Gott, du hast

57

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

mich von Ju - gend auf, von Ju - gend auf ge - leh - ret, da-rum ver - künd - ge ich,

C. 2

mich von Ju - gend auf, von Ju - gend auf ge - leh - ret, da-rum ver - künd - ge ich,

A.

mich von Ju - gend auf, von Ju - gend auf ge - len - ret, da-rum ver-künd - ge ich,

B.

mich von Ju - gend auf, von Ju - gend auf ge - leh - ret, da-rum ver-künd - ge ich,

Vc.

Org.

mich von Ju - gend auf, von Ju - gend auf ge - leh - ret, da-rum ver - künd - ge ich,

63

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

f

Vl. 2

f

Va.

f

C. 1

Herr, dei - ne, dei - ne Wun - - der.

C. 2

Herr, dei - ne, dei - ne Wun - - der.

A.

Herr, dei - ne, dei - ne Wun - - der.

B.

Herr, dei - ne, dei - ne Wun - - der.

Vc.

f

Org.

Herr, dei - ne, dei - ne Wun - - der.

68

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

Mei- ne_ Lip - pen und mei- ne_ See - le, die

C. 2

Mei- ne_ Li - pen und mei- ne_ See - le, die

A.

Mei-ne Lip - pen und mei-ne See - le, die

B.

Mei-ne Lip - pen und mei-ne See - le, die

Vc.

Org.

Mei - ne_ Lip - pen und mei - ne_ See - le, die

73

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

f *p* *f* *p*

C. 1

du er - lö - set hast, sind frö - lich, sind frö - lich, und lob - sin - gen

C. 2

du er - lö - set hast, sind frö - lich, sind frö - lich, und lob - sin - gen

A.

du er - lö - set hast, sind frö - lich, sind frö - lich, und lob - sin - gen

B.

du er - lö - set hast, sind frö - lich, sind frö - lich, und lob - sin - gen

Vc.

f *p* *f* *p*

Org.

du er - lö - set hast, sind frö - lich, sind frö - lich, und lob - sin - gen

78

Cor. 1 (E♭)

Cor. 2 (E♭)

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

dir, und lob - sin - gen dir.

C. 2

dir, und lob - sin - gen dir.

A.

dir, und lob - sin - gen dir.

B.

dir, und lob - sin - gen dir.

Vc.

Org.

dir, und lob - sin - gen dir.

BESÆTNING ORCHESTRA

violini

viole

canto solo

alto solo

2 cori

violoncelli

organo

6. 'Die Gottes Seraphim'

Johann Christian Geisler

Allegro troppo moderato

Violino 1

Violino 2

Viola

CORO 1

Canto

Alto

Tenore

Basso

CORO 2

Canto

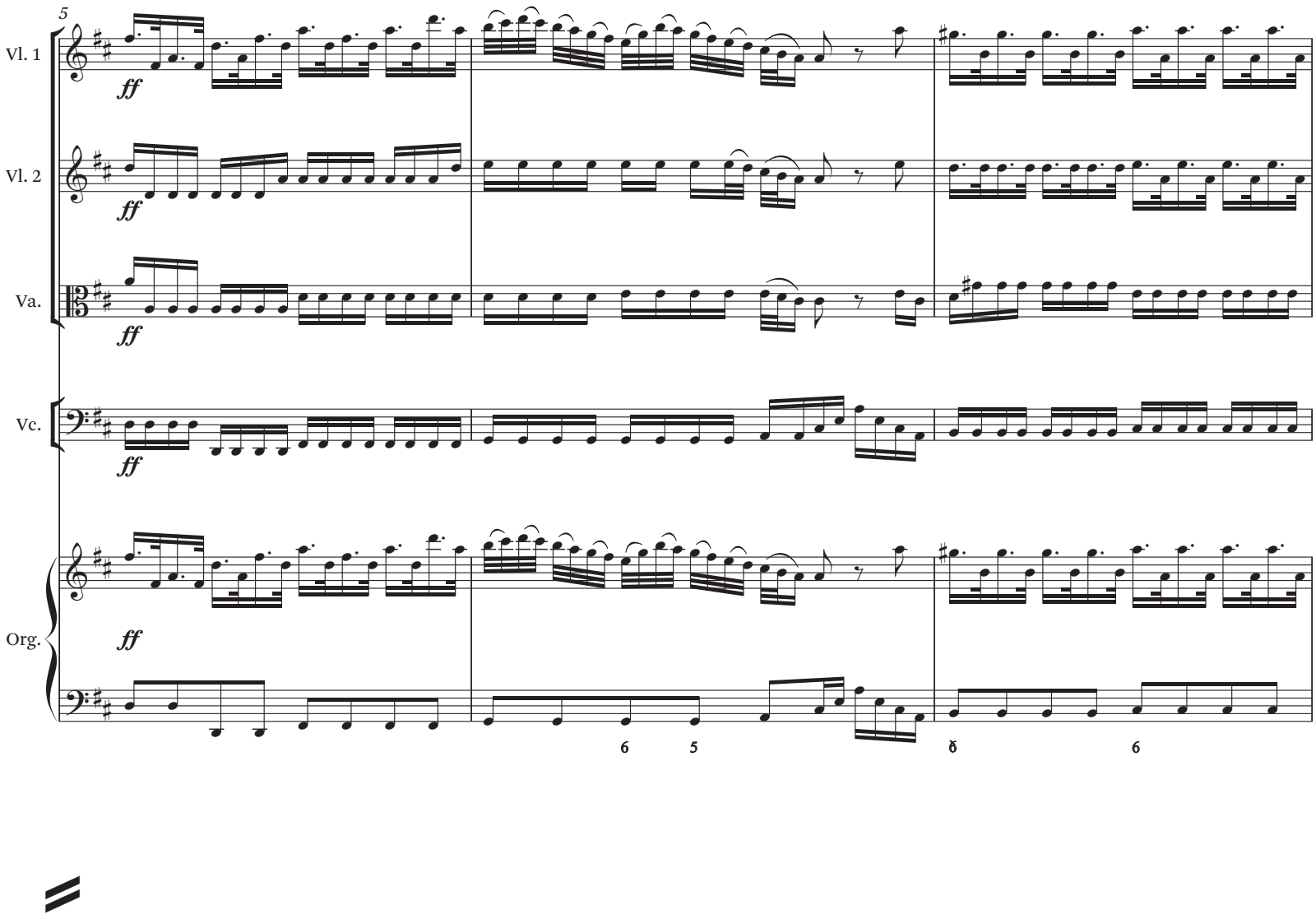
Alto

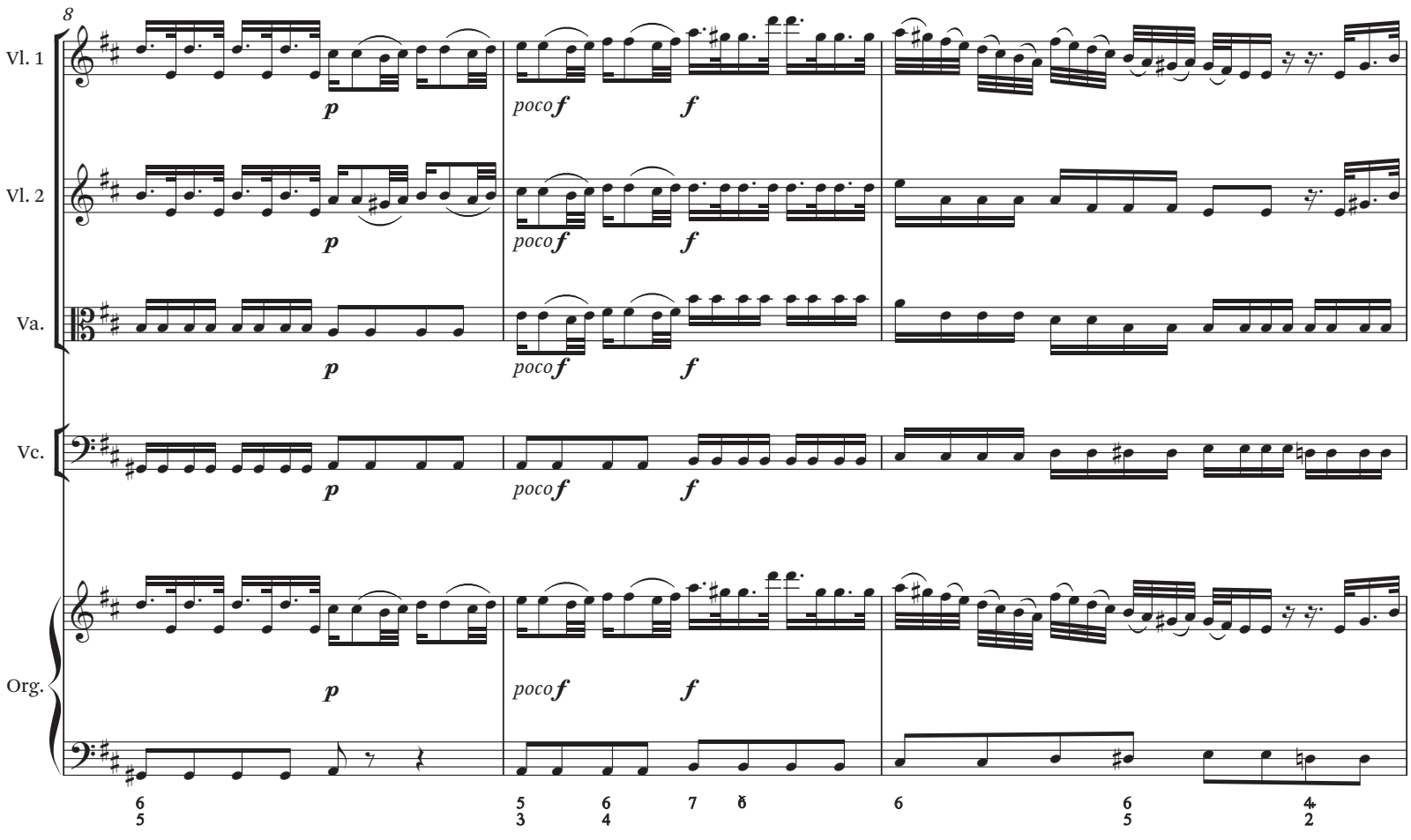
Tenore

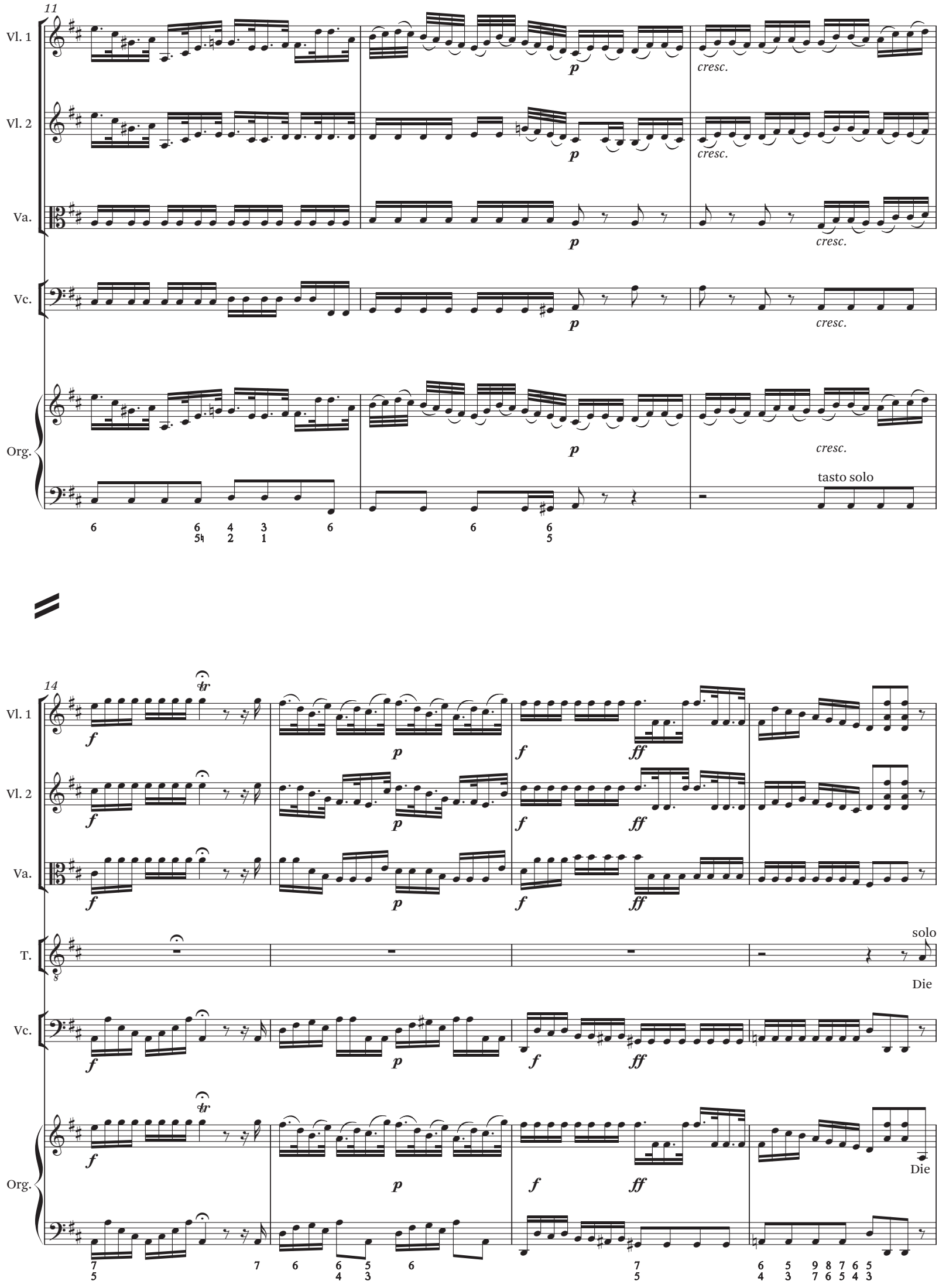
Basso

Violoncello

Organo


5
Vl. 1
Vl. 2
Va.
Vc.
Org.
ff


8
Vl. 1
Vl. 2
Va.
Vc.
Org.
p
poco f
f


11
Vl. 1
Vl. 2
Va.
Vc.
Org.
p
cresc.
tasto solo
14
T.
solo
Die
Die

Accompagnamento

andante

18

Vl. 1

Vl. 2

Va.

T.

Vc.

Org.

p

f

Got-tes Se-ra-phim er - he - ben ih-re Stimm mäch-tig und froh vor Ihm,

4
2

6

22

ihr hei - ligs Chor, voll Glanz und Licht, singt mit be-deck-tem An-ge-sicht:

6

26

Allabreve maestoso

Vl. 1

Vl. 2

Va.

CORO 1

C. Hei - lig, Hei -

A. Hei - lig, Hei -

T. Hei - lig, Hei -

B. Hei - lig, Hei -

CORO 2

C. Hei - - lig,

A. Hei - - lig,

T. Hei - - lig,

B. Hei - - lig,

Vc.

Org.

8 6 4 | 8 7♮ 3 | 8 6 4 | 8 3

35

Vl. 1

Vl. 2

Va.

CORO 1

C. lig, Hei - lig,

A. lig, Hei - lig,

T. lig, Hei - lig,

B. lig, Hei - lig,

CORO 2

C. Hei - - lig, Hei - - lig,

A. Hei - - lig, Hei - - lig,

T. Hei - - lig, Hei - - lig,

B. Hei - - lig, Hei - - lig,

Vc.

Org. all'oct. all'oct.

42

Vl. 1

Vl. 2

Va.

CORO 1

C. ist der Herr Ze - ba - oth, der Herr Ze - ba - oth!

A. ist der Herr Ze - ba - oth, der Herr Ze - ba - oth!

T. ist der Herr Ze - ba - oth, der Herr Ze - ba - oth!

B. ist der Herr Ze - ba - oth, der Herr Ze - ba - oth!

CORO 2

C. ist der Herr Ze - ba - oth, Ze - ba -

A. ist der Herr Ze - ba - oth, Ze - ba -

T. ist der Herr Ze - ba - oth, Ze - ba -

B. ist der Herr Ze - ba - oth, Ze - ba -

Vc.

Org.

48

tr

Vl. 1

Vl. 2

Va.

f

ff

CORO 1

C.

Al - le__ Lan - de sind sei - ner Eh - re__ voll,

A.

Al - le__ Lan - de sind sei - ner Eh - re voll,

T.

Al - le__ Lan - de sind sei - ner Eh - re voll,

B.

Al - le__ Lan- de sind sei - ner Eh - re voll,

CORO 2

C.

oth! Al - le__ Lan - de sind sei - ner Eh - re__ voll, sei - ner Eh - re__ voll,

A.

oth! Al - le__ Lan - de sind sei - ner Eh - re voll, sei - ner Eh - re voll,

T.

oth! Al - le__ Lan - de sind sei - ner Eh - re voll, sei - ner Eh - re voll,

B.

oth! Al - le__ Lan - de sind sei - ner Eh - re voll, sei - ner Eh - re voll,

Vc.

Org.

all'oct.

6 4/2 6 6 4/2 6 6

56

Vl. 1

Vl. 2

Va.

ff

CORO 1

C.

al - le Lan - de sind sei - ner Eh - re, sei - ner Eh - re voll.

A.

al - le Lan - de sind sei - ner Eh - re, sei - ner Eh - re voll.

T.

al - le Lan - de sind sei - ner Eh - re, sei - ner Eh - re voll.

B.

al - le Lan - de sind sei - ner Eh - re, sei - ner Eh - re voll.

CORO 2

C.

sind sei - ner, sei - ner Eh - re voll.

A.

sind sei - ner, sei - ner Eh - re voll.

T.

sind sei - ner, sei - ner Eh - re voll.

B.

sind sei - ner, sei - ner Eh - re voll.

Vc.

ff

Org.

ff

64

Vl. 1

Vl. 2

Va.

mf

mf

mf

CORO 1

C.

Hei - lig,

A.

Hei - lig,

T.

Hei - lig,

B.

Hei - lig,

CORO 2

C.

Hei - -

A.

Hei - -

T.

Hei - -

B.

Hei - -

Vc.

mf

Org.

mf

all'oct

6/5 ♯ 6/5 ♯

71

Vl. 1

Vl. 2

Va.

CORO 1

C. Hei - lig, Hei - lig,

A. Hei - lig, Hei - lig,

T. Hei - lig, Hei - lig,

B. Hei - lig, Hei - lig,

CORO 2

C. lig, Hei - - lig,

A. lig, Hei - - lig,

T. lig, Hei - - lig,

B. lig, Hei - - lig,

Vc.

Org. all'oct. all'oct.

78

Vl. 1

Vl. 2

Va.

CORO 1

C. ist der Herr Ze - ba - oth, der Herr Ze - ba - oth, der

A. ist der Herr Ze - ba - oth, der Herr Ze - ba - oth, der

T. ist der Herr Ze - ba - oth, der Herr Ze - ba - oth, der

B. ist der Herr Ze - ba - oth, der Herr Ze - ba - oth, der

CORO 2

C. Hei - - lig, ist der Herr, Herr Ze - ba - oth, der

A. Hei - - lig, ist der Herr, Herr Ze - ba - oth, der

T. Hei - - lig, ist der Herr, Herr Ze - ba - oth, der

B. Hei - - lig, ist der Herr,_ Herr Ze - ba - oth, der

Vc.

Org.

84

Vl. 1

Vl. 2

Va.

CORO 1

C. Herr Ze - ba - oth! Al - le Lan - de sind

A. Herr Ze - ba - oth! Al - le, al - le Lan - de sind

T. Herr Ze - ba - oth! Al - le Lan - de sind sei - ner Eh - re, sind

B. Herr Ze - ba - oth! Al - le Lan - de sind sei - ner Eh - re, sind

CORO 2

C. Herr Ze - ba - oth! Al - le Lan - de sind

A. Herr Ze - ba - oth! Al - le Lan - de sind

T. Herr Ze - ba - oth! Al - le Lan - de sind

B. Herr Ze - ba - oth! Al - le Lan - de sind

Vc.

Org.

tasto solo

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

92

Vl. 1

Vl. 2

Va.

CORO 1

C. sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - - - - - re voll.

A. sei - ner_ Eh - re voll, al - le Lan - de sind sei - ner Eh - - - - - re voll.

T. sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - - - - - re voll.

B. sei - ner_ Eh - re voll, al - le Lan - de sind sei - ner Eh - - - - - re voll.

CORO 2

C. sei - ner Eh - re voll, sind sei - ner Eh - re voll.

A. sei - ner Eh - re voll, sind sei - ner Eh - re voll.

T. sei - ner_ Eh - re voll, sind sei - - ner Eh - re voll.

B. sei - ner_ Eh - re voll, sind sei - ner Eh - re voll.

Vc.

Org.

tasto solo

6 6/4 5/3

Recitativo ('Und Jesu Braut Gemein')

Violino 1

Violino 2

Canto solo

Und Je - su Braut Ge-mein, sein Fleisch und sein Ge - bein, singt frö - lich A - men drein;

Alto solo

Violoncello

Organo

andante

5

Vl. 1

Vl. 2

C. solo

ihr Lied, das hier und dro-ben tönt, ist:

A. solo

Vc.

Org.

Duetto

8

Vl. 1

Vl. 2

C. solo — Dank sey dem, der uns ver - söhnt, der uns ver - söhnt. Dank,

A. solo — Dank sey dem, der uns ver - söhnt, der uns ver - söhnt. Dank,

Vc.

Org.

6 ♯ 7 | 4 3 6 | 6 ♯ 7 | 4 3
2 1 | ♯ | 2 1

15

Vl. 1

Vl. 2

C. solo — dank, dank sey dem, der uns ver - söhnt, ver - söhnt.

A. solo — dank, dank sey dem, der uns ver - söhnt.

Vc.

Org.

4+ | 6 | 7 7 7 7 | 6 5 | 8 7 | 6
2 | | | 4 ♯ | ♯ | 4

21

Vl. 1

Vl. 2

C. solo — Dank sey dem, der uns ver - söhnt, ver-söhnt, der uns ver - söhnt.

A. solo — Dank sey dem der uns ver - söhnt, ver-söhnt, der uns ver - söhnt.

Vc.

Org.

poco ***f***

26

Vl. 1

Vl. 2

C. solo

A. solo

Vc.

Org.

f

Coro ('Ehre dem Gottes Lamm')

Troppo moderato

CORO 1

Violino 1

Violino 2

Viola

Canto — Eh- re_ dem Got - tes Lamm, Eh- re_ dem Got - tes Lamm am_ Kreu-zes Stamm, Eh- re_ dem Got - - tes_

Alto 1 — Eh- re_ dem Got - tes Lamm, Eh-re dem Got - tes Lamm am Kreu - zes Stamm, Eh- re_ dem Got -

Alto 2 — Eh-re dem, Got - tes Lamm, Eh-re dem Got - tes Lamm am Kreu - zes Stamm,

Basso — Eh-re dem Got - tes Lamm, Eh-re dem Got - tes Lamm am Kreu - zes Stamm,

CORO 2

Canto — Eh- re_ dem Got - tes Lamm, Eh- re_ dem Got - tes Lamm am_ Kreu-zes Stamm, Eh- re_ dem Got - - tes_

Alto 1 — Eh- re_ dem Got - tes Lamm, Eh-re dem Got - tes Lamm am Kreu - zes Stamm, Eh- re_ dem Got -

Alto 2 — Eh-re dem, Got - tes Lamm, Eh-re dem Got - tes Lamm am Kreu - zes Stamm,

Basso — Eh-re dem Got - tes Lamm, Eh-re dem Got - tes Lamm am Kreu - zes Stamm,

Violoncello

Organo

10

Vl. 1

Vl. 2

Va.

pp

pp

pp

C.

Lamm, Eh- re dem Got - tes Lamm, Eh- re dem Got - tes Lamm am Kreu-zes Stamm, am Kreu - zes Stamm!

A. 1

- tes Lamm, Eh- re dem Got - tes Lamm, Eh- re dem Got - tes Lamm am Kreu-zes Stamm, am Kreu - zes Stamm!

CORO 1

A. 2

am Kreu - zes Stamm!

B.

C.

Lamm, Eh- re dem Got - tes Lamm, Eh- re dem Got - tes Lamm am Kreu-zes Stamm, am Kreu - zes Stamm!

A. 1

- tes Lamm, Eh- re dem Got - tes Lamm, Eh- re dem Got - tes Lamm am Kreu-zes Stamm, am Kreu - zes Stamm!

CORO 2

A. 2

am Kreu - zes Stamm!

B.

Vc.

pp

Org.

pp

19

Vl. 1 *mf*

Vl. 2 *mf*

Va. *mf*

CORO 1

C. Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem

A. 1 Eh-re Gott und dem Lamm! Eh - re Gott und dem Lamm! Eh - re Gott und dem Lamm!

A. 2 Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem

B. Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem

CORO 2

C. Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem

A. 1 Eh-re Gott und dem Lamm! Eh - re Gott und dem Lamm! Eh - re Gott und dem Lamm!

A. 2 Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem

B. Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem Lamm! Eh-re Gott und dem

Vc. *mf*

Org. *mf*

6 7 7
♮5

26

Vl. 1

Vl. 2

Va.

p *mf* *p*

p *mf* *p*

p *mf*

CORO 1

C. Lamm! Eh - re, Eh - re Gott_ und dem Lamm! Eh - - -

A. 1 Eh - re Gott und dem Lamm! Eh - re, Eh - re Gott_ und dem Lamm!

A. 2 Lamm, und dem Lamm! Gott und dem Lamm!

B. Lamm, und dem Lamm! Gott und dem Lamm!

CORO 2

C. Lamm! Eh - re, Eh - re Gott_ und dem Lamm! Eh - - -

A. 1 Eh - re Gott und dem Lamm! Eh - re, Eh - re Gott_ und dem Lamm!

A. 2 Lamm, und dem Lamm! Gott und dem Lamm!

B. Lamm, und dem Lamm! Gott und dem Lamm!

Vc. *p* *mf*

Org. *p* *mf*

7 6/4 5/3 — 7/2 8/3 5 6 6/4 5/3

32

Vl. 1

Vl. 2

Va.

CORO 1

C. - - re Gott und dem Lamm, Gott und dem Lamm!

A. 1 Eh - - re Gott und dem Lamm, Gott und dem Lamm!

A. 2 Eh - - re, Gott und dem Lamm, Gott und dem Lamm!

B. Eh - - re Gott und dem Lamm, Gott und dem Lamm!

CORO 2

C. - - re Gott und dem Lamm, Gott und dem Lamm!

A. 1 Eh - - re Gott und dem Lamm, Gott und dem Lamm!

A. 2 Eh - - re, Gott und dem Lamm, Gott und dem Lamm!

B. Eh - - re Gott und dem Lamm, Gott und dem Lamm!

Vc.

Org.

Coro ('Amen! Lob und Ehre')

Finale maestoso

Violino 1

Violino 2

Viola

CORO 1

Canto — A - men! Lob und Eh - re und Weis - heit und Dank und Preis und Kraft und Stär - ke, und

Alto — A - men! Lob und Eh - re und Weis - heit und Dank und Preis und Kraft und Stär - ke, und

Tenore — A - men! Lob und Eh - re und Weis - heit und Dank und Preis und Kraft und Stär - ke, und

Basso — A - men! Lob und Eh - re und Weis - heit und Dank und Preis und Kraft und Stär - ke, und

CORO 2

Canto — A - men! Lob und Eh - re und Weis - heit und Dank und Preis und Kraft und Stär - ke, und

Alto — A - men! Lob und Eh - re und Weis - heit und Dank und Preis und Kraft und Stär - ke, und

Tenore — A - men! Lob und Eh - re und Weis - heit und Dank und Preis und Kraft und Stär - ke, und

Basso — A - men! Lob und Eh - re und Weis - heit und Dank und Preis und Kraft und Stär - ke, und

Violoncello

Organo

5

Vl. 1

Vl. 2

Va.

CORO 1

C. Preis und Kraft und Stär - ke sey un-serm Gott, Lob und Eh - re und Weis-heit und Dank und Kraft und Stär - ke sey

A. Preis und Kraft und Stär - ke sey un-serm Gott, Lob und Eh - re und Weis-heit und Dank und Kraft und Stär - ke sey

T. Preis und Kraft und Stär - ke sei un-serm Gott, Lob und Eh - re und Weis-heit und Dank und Kraft und Stär - ke sey

B. Preis und Kraft und Stär - ke sei un-serm Gott, Lob und Eh - re und Weis-heit und Dank und Kraft und Stär - ke sey

CORO 2

C. Preis und Kraft und Stär - ke sey un-serm Gott, Lob und Eh - re und Weis-heit und Dank und Kraft und Stär - ke sey

A. Preis und Kraft und Stär - ke sey un-serm Gott, Lob und Eh - re und Weis-heit und Dank und Kraft und Stär - ke sey

T. Preis und Kraft und Stär - ke sei un-serm Gott, Lob und Eh - re und Weis-heit und Dank und Kraft und Stär - ke sey

B. Preis und Kraft und Stär - ke sei un-serm Gott, Lob und Eh - re und Weis-heit und Dank und Kraft und Stär - ke sey

Vc.

Org.

9

Vl. 1

Vl. 2

Va.

CORO 1

C. un-serm Gott von E - wig - keit, von E - wig - keit zu E - - - - wig -

A. un-serm Gott von E - wig - keit, von E - wig - keit zu E - - - - wig -

T. un-serm Gott von E - wig - keit, von E - wig - keit zu E - - - - wig -

B. un-serm Gott von E - wig - keit, von E - wig - keit zu E - - - - wig -

CORO 2

C. un-serm Gott von E - wig - keit, von E - wig - keit zu E - - - - wig -

A. un-serm Gott von E - wig - keit, von E - wig - keit zu E - - - - wig -

T. un-serm Gott von E - wig - keit, von E - wig - keit zu E - - - - wig -

B. un-serm Gott von E - wig - keit, von E - wig - keit zu E - - - - wig -

Vc.

Org.

6/5 5 6 5 6 5 6 5 6 7/5

13

Vl. 1

Vl. 2

Va.

CORO 1

C. keit, von E - wig - keit zu E - wig - keit! A - - - - men.

A. keit, von E - wig - keit zu E - wig - keit! A - - - - men.

T. keit, von E - wig - keit zu E - wig - keit! A - - - - men.

B. keit, von E - wig - keit zu E - wig - keit! A - - - - men.

CORO 2

C. keit, von E - wig - keit zu E - wig - keit! A - - - - men.

A. keit, von E - wig - keit zu E - wig - keit! A - - - - men.

T. keit, von E - wig - keit zu E - wig - keit! A - - - - men.

B. keit, von E - wig - keit zu E - wig - keit! A - - - - men.

Vc.

Org.

BESÆTNING ORCHESTRA

oboe d'amore

violini

viole

canto solo

bassi

7. 'Ach wiederholt mir'

Christian Ludwig Brau

Adagio

Oboe d'amore

Violino 1 — con sord.

Violino 2 — con sord.

Viola — con sord.

Canto solo

Basso — con sord.

8

Ob. d'a.

Vl. 1

Vl. 2

Va.

C. solo

Ach

Bs.

p

15

Ob. d'a.

Vl. 1

Vl. 2

Va.

C. solo

wie - der - holt _ mir, wie-der - holt _ mir Je - su Lei-den, den To - des - kum - mer,

Bs.

22

Ob. d'a.

Vl. 1

Vl. 2

Va.

C. solo

sein Ver - schei-den, und wie sein Mund mit Myrr - hen floß, den

Bs.

28

Ob. d'a.

Vl. 1

Vl. 2

Va.

C. solo

letz - ten Kuß von sei - nen mü - den, schon halb - ge - schlo-ßnen Au - gen Lie - den, und wie sichs

Bs.

34

Ob. d'a.

Vl. 1

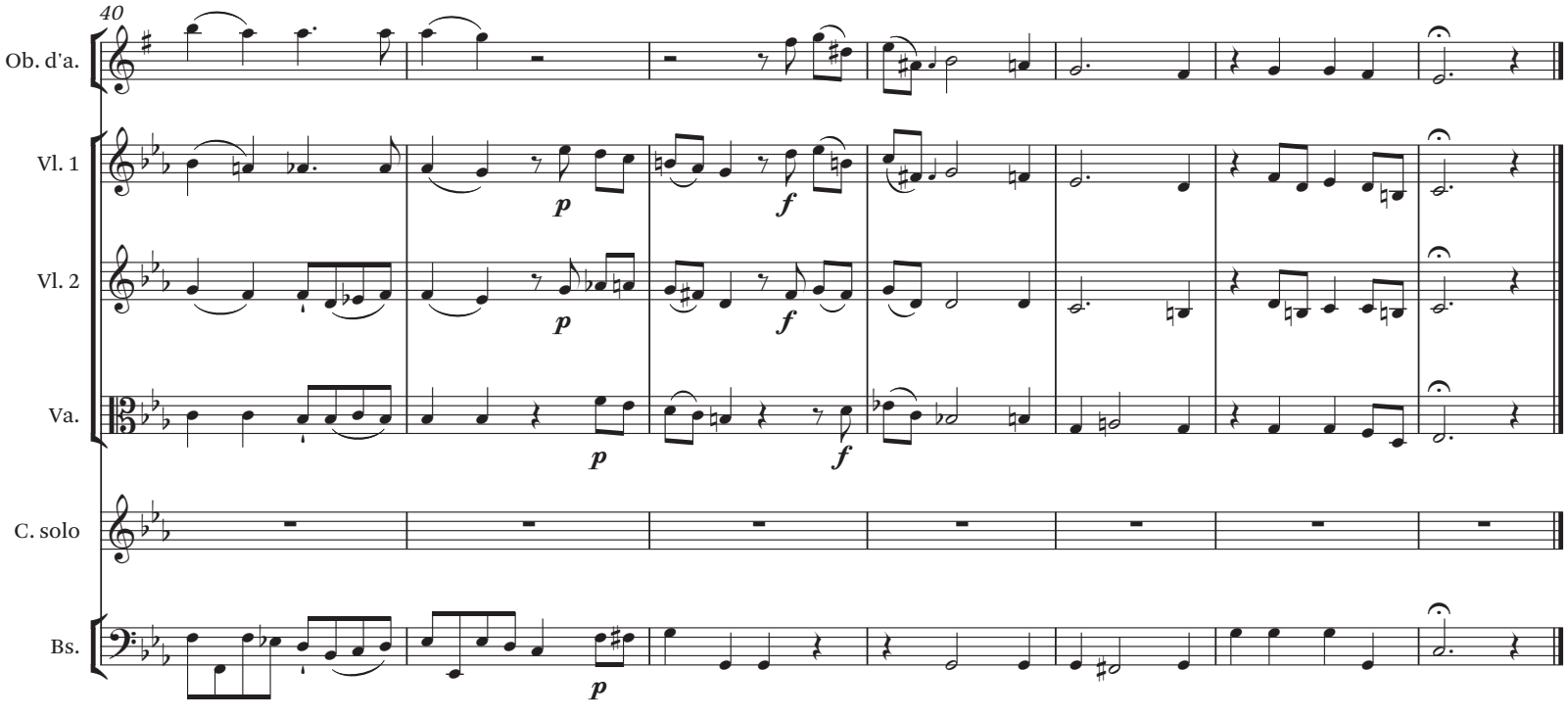
Vl. 2

Va.

C. solo

of - fne Herz er- goß.

Bs.


40
Ob. d'a.
Vl. 1
Vl. 2
Va.
C. solo
Bs.
p
f
p
f
p
f
p

BESÆTNING ORCHESTRA

2 clarini

2 oboi

violini

viole

coro

bassi

organo

8. 'Heil ihm! Dem Landesherrn'

Johann Heinrich Rolle

Vivace moderato

Clarino (C) 1

Clarino (C) 2

Oboe 1

Oboe 2

Violino 1

Violino 2

Viola

Canto

Alto

Tenore

Basso

Basso

Organo

7

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

A.

T.

B.

Bs.

Org.

12

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

Heil ihm, heil ihm, heil

A.

Heil ihm, heil ihm, heil

T.

Heil ihm, heil ihm, heil

B.

Heil ihm, heil ihm, heil

Bs.

Org.

17

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

ihm, heil ihm, dem Lan - des - herrn, heil ihm! dem Lan - des-herrn, dem

A.

ihm, heil ihm, dem Lan - des - herrn, heil ihm! dem Lan - des - herrn, dem

T.

ihm, heil ihm, dem Lan - des - herrn, heil ihm! dem Lan - des - herrn, dem

B.

ihm, heil ihm, dem Lan - des - herrn, heil ihm! dem Lan - des - herrn! dem

Bs.

Org.

22

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, dem

A.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, dem

T.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, dem

B.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, dem

Bs.

Org.

26

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, der fro - he Chor, der fro - he

A.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, der fro - he Chor, der fro - he

T.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, der fro - he Chor, der fro - he

B.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, der fro - he Chor, der fro - he

Bs.

Org.

31

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

p

Vl. 2

p

Va.

C.

Chor! Je - ho - va dir, Je - ho - va dir, dir dan-ken wir,

A.

Chor! Je-ho - va dir, Je - ho - va dir, dir dan-ken wir,

T.

Chor! Je - ho - va dir, Je-ho - va dir, dir dan-ken wir,

B.

Chor! Je-ho - va dir, Je-ho - va dir, dir dan-ken wir,

Bs.

Org.

37

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

der uns Ihn gab, der uns Ihn gab, dir, dir!

A.

der uns Ihn gab, der uns Ihn gab, dir, dir!

T.

dir dan - ken wir, der uns Ihn gab, der uns Ihn

B.

der uns Ihn gab, dir, dir! der uns Ihn gab, der uns Ihn

Bs.

Org.

41

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

Je - ho - va dir, Je-ho - va dir, dir dan - ken wir, dir dan - ken wir, dir dan - ken

A.

Je - ho - va dir, Je-ho - va dir, dir dan - ken wir, der uns Ihn gab, der uns Ihn

T.

gab, Je - ho - va dir, Je-ho - va dir, dir dan - ken wir, dir dan - ken wir, dir dan - ken

B.

gab, dir dan-ken wir, Je-ho - va dir, dir dan - ken wir, der uns Ihn gab, der uns Ihn

Bs.

Org.

46

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

f *p*

Vl. 2

f *p*

Va.

C.

wir! Heil ihm, heil ihm, heil ihm, heil ihm, dem Lan - des -

A.

gab! Heil ihm, heil ihm, heil ihm, heil ihm, dem Lan - des -

T.

wir! Heil ihm, heil ihm, heil ihm, heil ihm, dem Lan - des -

B.

gab! Heil ihm, heil ihm, heil ihm, heil ihm, dem Lan - des -

Bs.

Org.

51

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

herrn, heil ihm dem Lan - des - herrn, Je - ho - va dir, Je - ho - va

A.

herrn, heil ihm, dem Lan - des - herrn, Je-ho - va dir, Je - ho - va

T.

herrn, heil ihm, dem Lan - des - herrn, Je - ho - va dir, Je-ho - va

B.

herrn, heil ihm, dem Lan - des - herrn, heil ihm! Je-ho - va dir, Je-ho - va

Bs.

Org.

57

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. dir, dir dan-ken wir, dir dan-ken wir, der uns Ihn gab, dir dan-ken

A. dir, dir dan-ken wir, dir dan-ken wir, der uns Ihn gab, der uns Ihn

T. dir, dir dan-ken wir, dir dan-ken wir der uns Ihn gab,

B. dir, dir dan-ken wir, dir dan-ken wir, der uns Ihn gab,

Bs.

Org.

62

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

wir, dir, dir, dir dan - ken wir! Dem

A.

gab, dir, dir, dir dan - ken wir! Dem

T.

dir dan - ken wir, der uns ihn gab, der uns ihn gab! Dem

B.

dir dan - ken wir, dir dan - ken wir, der uns ihn gab! Dem

Bs.

Org.

66

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, dem

A.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, dem

T.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, dem

B.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, dem

Bs.

Org.

70

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, der fro - he

A.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, der fro - he

T.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, der fro - he

B.

Lan - des-herrn, dem Lan - des-herrn er - tönt der fro - he Chor, der fro - he

Bs.

Org.

Allegro, ma non troppo

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

Chor, der fro - he Chor. Du, wel-chen wir voll danks er -

A.

Chor, der fro - he Chor. Du, wel-chen wir voll danks er -

T.

Chor der fro - he Chor. Du, wel-chen wir voll danks er -

B.

Chor der fro - he Chor.

Bs.

Org.

78

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C. he - ben, du, wel-chen wir voll danks er - he - ben, er he - ben,

A. he - ben, du, wel-chen wir voll danks er - he - ben, er - he - ben,

T. he - ben, du, wel-chen wir voll danks er - he - ben, voll danks er - he - ben,

B. Du, wel-chen wir voll danks er - he - ben, du, wel-chen wir voll danks er - he - ben,

Bs.

Org.

82

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

gib un-serm Kö - nig Heil, gib un-serm Kö - nig Heil und lan-ges Le - ben!

A.

gib un-serm Kö - nig Heil, gib un-serm Kö - nig Heil und lan-ges Le - ben!

T.

gib un-serm Kö - nig Heil, und lan - ges, und lan-ges Le - ben!

B.

gib un - serm Kö - nig Heil, und lan - ges, und lan-ges Le - ben!

Bs.

Org.

86

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

Gib un-serm Kö - nig Heil, gib un - serm Kö - nig Heil und lan - ges, und lan-ges

A.

Gib un-serm Kö - nig Heil, gib un - serm Kö - nig Heil und lan - ges, und lan-ges

T.

Gib un-serm Kö - nig Heil, gib un-serm Kö - nig Heil und lan - ges Le - ben, und lan-ges

B.

Gib un -serm Kö - nig Heil, gib un-serm Kö - nig Heil und lan - ges Le - ben, und lan-ges

Bs.

Org.

90

Clrno. (C) 1

Clrno. (C) 2

Ob. 1

Ob. 2

Vl. 1

Vl. 2

Va.

C.

Le - ben!

A.

Le - ben!

T.

Le - ben!

B.

Le - ben!

Bs.

Org.

BESÆTNING ORCHESTRA

clarino

2 corni

flauto traverso

violini

viole

coro

bassi

organo

9. 'Hallelujah! Christus lebet'

Daniel Gottlob Türk

Allegro, con spirito

Clarino

Corno (D) 1

Corno (D) 2

Flauto traverso

Violino 1

Violino 2

Viola

Canto 1

Canto 2

Tenore

Basso

Basso

CORO

Organo

5

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

Vl. 1

Vl. 2

Va.

C. 1

C. 2

T.

B.

Bs.

CORO

Org.

p

(flauto)

6 6
– 5

10

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

Vl. 1

Vl. 2

Va.

C. 1

Hal-le - lu - jah! Chris-tus le - bet, Hal-le -

C. 2

Hal-le - lu - jah! Chris-tus le - bet, Hal-le -

T.

Hal-le - lu - jah! Chris-tus le - bet, Hal-le -

B.

Hal-le - lu - jah! Chris-tus le - bet, Hal-le -

Bs.

CORO

Hal-le - lu - jah! Chris-tus le - bet, Hal-le -

Org.

16

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

Vl. 1

Vl. 2

Va.

C. 1

lu - jah! Chris-tus le - bet, Chris-tus le - bet, Hal-le - lu - jah! Chris-tus

C. 2

lu - jah! Chris-tus le - bet, Chris-tus le - bet, Hal-le - lu - jah! Chris-tus

T.

lu - jah! Chris-tus le - bet, Chris-tus le - bet, Hal-le - lu - jah! Chris-tus

B.

lu - jah! Chris-tus le - bet, Chris-tus le - bet, Hal-le - lu - jah! Chris-tus

Bs.

CORO

lu - jah! Chris-tus le - bet, Chris-tus le - bet, Hal-le - lu - jah! Chris-tus

Org.

6 6 6
5 5

20

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

p *f*

Vl. 1

p *f*

Vl. 2

p *f*

Va.

p *f*

C. 1

solo

le - bet, preist und rüh-met, preist und rüh-met

tutti

und er-

C. 2

solo

le - bet, preist und rüh-met, preist und rüh-met

tutti

und er-

T.

le - bet,

und er-

B.

le - bet,

und er-

Bs.

p *f*

CORO

solo

le - bet, preist und rüh-met, preisst und rüh-met

tutti

und er-

Org.

(flauto)

p *f*

26

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

Vl. 1

Vl. 2

Va.

C. 1

he - bet, und er - he - bet Ihn mit fro - hem Lob - ge - sang! Preist und rüh - met und er -

C. 2

he - bet, und er - he - bet Ihn mit fro - hem Lob - ge - sang! Preist und rüh - met und er -

T.

he - bet, und er - he - bet Ihn mit fro - hem Lob - ge - sang! Preist und rüh - met und er -

B.

he - bet, und er - he - bet Ihn mit fro - hem Lob - ge - sang! Preist und rüh - met und er -

Bs.

CORO

he - bet, und er - he - bet Ihn mit fro - hem Lob - ge - sang! Preist und rüh - met und er -

Org.

6
5

31

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

Vl. 1

Vl. 2

Va.

C. 1

he - bet Ihn mit fro - hem Lob - ge - sang, Ihn mit fro - hem Lob - ge - sang, mit fro - hem

C. 2

he - bet Ihn mit fro - hem Lob - ge - sang, Ihn mit fro - hem Lob - ge - sang, mit fro - hem

T.

he - bet Ihn mit fro - hem Lob - ge - sang, Ihn mit fro - hem Lob - ge - sang, mit fro - hem

B.

he - bet Ihn mit fro - hem Lob - ge - sang, Ihn mit fro - hem Lob - ge - sang, mit fro - hem

Bs.

CORO

he - bet Ihn mit fro - hem Lob - ge - sang, Ihn mit fro - hem Lob - ge - sang, mit fro - hem

Org.

6 6 5 6 6 6 5
4 ♯ 4 ♯

36

Clrno.

Cor. (D) 1

solo

Cor. (D) 2

solo

Fl. trav.

Vl. 1

Vl. 2

Va.

C. 1

Lob - ge - sang, mit fro - hem Lob - ge - sang!

C. 2

Lob - ge - sang, mit fro - hem Lob - ge - sang!

T.

Lob - ge - sang, mit fro - hem Lob - ge - sang!

B.

Lob - ge - sang, mit fro - hem Lob - ge - sang!

Bs.

CORO

Lob - ge - sang, mit fro - hem Lob - ge - sang!

Org.

(clarino)

41

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

Vl. 1

Vl. 2

Va.

C. 1

C. 2

T.

B.

Bs.

CORO

Org.

46

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

Vl. 1

Vl. 2

Va.

C. 1

Dem, der in der Hö - - he thro - net, in der

C. 2

Dem, der in der Hö - - he thro - net, in der

T.

Dem, der in der Hö - - he thro - net, in der

B.

Dem, der in der Hö - - he thro - net, in der

Bs.

CORO

Dem, der in der Hö - - he thro - net, in der

Org.

p f *ff*

51

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

p

Vl. 1

p

Vl. 2

p

Va.

p

p

C. 1

Hö - - he thro - net, auch auf Er - den bey uns woh - net,

C. 2

p

Hö - - he thro - net, auch auf Er - den bey uns woh - net,

T.

p

Hö - - he thro - net, auch auf Er - den bey uns woh - net,

B.

p

Hö - - he thro - net, auch auf Er - den bey uns woh - net,

Bs.

p

CORO

p

Hö - - he thro - net, auch auf Er - den bey uns woh - net,

Org.

p

6 5 — 5 4 5 3

57

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

f

Vl. 1

f

Vl. 2

f

Va.

f

C. 1

f

auch auf Er - den bey uns woh - net, dem brin-gen wir heut un -sern

C. 2

f

auch auf Er - den bey uns woh - net, dem brin-gen wir heut un - sern

T.

f

auch auf Er - den bey uns woh - net, dem brin-gen wir heut un - sern

B.

f

auch auf Er - den bey uns woh - net, dem brin-gen wir heut un - sern

Bs.

f

f

CORO

f

auch auf Er - den bey uns woh - net, dem brin-gen wir heut un - sern

Org.

f

63

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav. — solo — *p* *p f* *p* *p f* *f*

Vl. 1 — *f* *f* *f*

Vl. 2 — *p* *p f* *p* *p f* *f*

Va. — *f* *f* *f*

C. 1 — solo — tutti

Dank, heut un - sern Dank, un - sern Dank, un-sern Dank, brin-gen wir heut un - sern Dank, brin-gen

C. 2 — tutti

Dank, heut un - sern Dank, brin-gen wir heut un - sern Dank, brin-gen

T. — solo — tutti

Dank, heut un - sern Dank, un - sern Dank, un-sern Dank, brin-gen wir heut un - sern Dank, brin-gen

B. — tutti

Dank, heut un - sern Dank, brin-gen wir heut un - sern Dank, brin-gen

Bs. — *f* *f* *f*

CORO — solo — tutti

Dank, heut un - sern Dank, un - sern Dank, un-sern Dank, brin-gen wir heut un - sern Dank, brin-gen

Org. — *p* *f* *p* *p f* *f*

69

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

f

Vl. 1

pf *ff*

Vl. 2

pf *ff*

Va.

ff

C. 1

wir heut un - sern Dank. Dem, dem, dem, der in der Hö - - he thro - net,

C. 2

wir heut un - sern Dank. Dem, dem, dem, der in der Hö - - he thro - net,

T.

wir heut un - sern Dank. Dem, dem, dem, der in der Hö - - he thro - net,

B.

wir heut un - sern Dank. Dem, dem, dem, der in der Hö - - he thro - net,

Bs.

p f *ff*

CORO

wir heut un - sern Dank. Dem, dem, dem, der in der Hö - - he thro - net,

Org.

p f *f*

75

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

Vl. 1

Vl. 2

Va.

C. 1

auch auf Er - den bey uns woh - net, brin-gen wir_ heut un - sern

C. 2

auch auf Er - den bey uns woh - net, brin-gen wir heut un - sern

T.

auch auf Er - den bey uns woh - net, brin-gen wir heut un - sern

B.

auch auf Er - den bey uns woh - net, brin-gen wir heut un - sern

Bs.

CORO

auch auf Er - den bey uns woh - net, brin-gen wir_ heut un - sern

Org.

80

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

Vl. 1

Vl. 2

Va.

C. 1

Dank, brin-gen wir heut un-sern Dank, wir brin - gen un - sern Dank, wir brin - gen

C. 2

Dank, brin-gen wir heut un-sern Dank, wir brin - gen un - sern Dank, wir brin - gen

T.

Dank, brin-gen wir heut un-sern Dank, wir brin - gen un - sern Dank, wir brin - gen

B.

Dank, brin-gen wir heut un-sern Dank, wir brin - gen un - sern Dank, wir brin - gen

Bs.

CORO

Dank, brin-gen wir heut un-sern Dank, wir brin - gen un - sern Dank, wir brin - gen

Org.

6
5

85

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

Vl. 1

Vl. 2

Va.

C. 1

un - sern Dank, un-sern Dank, un-sern Dank.

C. 2

un - sern Dank, un-sern Dank, un-sern Dank.

T.

un - sern Dank, un-sern Dank, un-sern Dank.

B.

un - sern Dank, un-sern Dank un-sern Dank.

Bs.

CORO

un - sern Dank, un-sern Dank, un-sern Dank.

Org.

90

Clrno.

Cor. (D) 1

Cor. (D) 2

Fl. trav.

Vl. 1

Vl. 2

Va.

Bs.

Org.

p

(flauto)

6 6 6

5 5

95

f

tr

BESÆTNING ORCHESTRA

violini

viole

canto solo

bassi

organo

10. 'Jesu Christe! Deine Thränen'

Daniel Gottlob Türk

Larghetto

Violino 1

Violino 2

Viola

Canto solo

Basso

p

Organo

p

8

Vl. 1

p

Vl. 2

p

Va.

p

C. solo

Je - su _ Chri-ste! Dei - ne _

Bs.

p

Org.

p *f* *f* *p* *p*

Je - su _ Chri-ste! Dei - ne _

15

Vl. 1

Vl. 2

Va.

C. solo — Thrä - nen, dei - ne See - len= Angst und Stöh - nen, und dein Blut, zahlt für die Welt ein voll-

Bs.

Org. — Thrä - nen, dei - ne See - len= Angst und Stöh - nen, und dein Blut, zahlt für die Welt ein voll-

24

Vl. 1

Vl. 2

Va.

C. solo — gül - tigs, ein voll-gül - tigs Lö - se - geld. Uns zum

Bs.

Org. — gül - tigs, ein voll-gül - tigs Lö - se - geld. *f* *p* Uns zum

32

Vl. 1

Vl. 2

Va.

C. solo

Se- gen, uns ___ zum Frie - den, bist ___ Du an ___ dem Creutz ver - schie - den, und nach ü - ber-

Bs.

Org.

Se- gen, uns ___ zum Frie - den, bist Du _ an ___ dem Creutz ver - schie - den, und nach ü - ber-

41

Vl. 1

Vl. 2

Va.

C. solo

stand - ner Pein, legt man Dich, _ legt _ man Dich ins ___ Grab ___ hin - ein, ins Grab hin - ein.

Bs.

Org.

stand - ner Pein, legt man Dich ___ legt man Dich ins ___ Grab ___ hin - ein, ins Grab hin- ein.

49

Vl. 1

Vl. 2

Va.

C. solo

Ru - he

Bs.

Org.

Ru - he

57

Vl. 1

Vl. 2

Va.

C. solo

sanft, Ru - he sanft, Du Mann der Schmer-zen, nimm zum Loh-ne uns-re Her-zen, denn aus

Bs.

tenuto tenuto

Org.

sanft, Ru - he sanft, Du Mann der Schmer-zen, nimm zum Loh-ne uns-re Her-zen, denn aus

64

Vl. 1

Vl. 2

Va.

C. solo

gro-ßer Lieb und Huld lit - test Du für uns-re Schuld. Ru - he sanft, Ru - he sanft, sanft,

pp

Bs.

Org.

gro-ßer Lieb und Huld lit - test Du für uns-re Schuld. Ru - he sanft, Ru - he sanft, sanft,

pp

70

Vl. 1

Vl. 2

Va.

C. solo

sanft, Ru - he sanft, Ru - he sanft.

Bs.

Org.

sanft, Ru - he sanft, Ru - he sanft.

78

Vl. 1

Vl. 2

Va.

C. solo

Ach ___ Du

Bs.

Org.

Ach ___ Du

86

Vl. 1

Vl. 2

Va.

C. solo

hast dein theu - res Le-ben für ___ uns Sün-der hin - ge - ge-ben, uns da- durch mit Gott ___ ver-

Bs.

Org.

hast dein theu - res Le-ben für ___ uns Sün-der hin - ge - ge-ben, uns da- durch mit Gott ___ ver-

96

Vl. 1

Vl. 2

Va.

C. solo

söhnt, Se-lig- keit, Se - lig - keit und Heil ver - dient.

Bs.

Org.

söhnt, Se-lig- keit, Se - lig - keit und Heil ver - dient.

f

p

104

Vl. 1

Vl. 2

Va.

C. solo

Nimm für dei-ne gro - ße Lie-be die zum Dank ent- flamm - ten Trie - be; tau - send, tau - send

Bs.

Org.

Nimm für dei-ne gro - ße Lie-be die zum Dank ent- flamm - ten Trie - be; tau - send, tau - send

114

Vl. 1

Vl. 2

Va.

C. solo

mal ___ sey Dir, lieb-ster Je - su, lieb - ster Je - su, ___ Dank _ da - für, Dank, Dank sey dir!

Bs.

Org.

mal ___ sey Dir, lieb-ster Je - su, lieb - ster Je - su, ___ Dank _ da - für, Dank, Dank sey dir!

122

Vl. 1

Vl. 2

Va.

C. solo

Bs.

Org.

BESÆTNING ORCHESTRA

2 clarini

violini

viole

coro

violoncelli

organo

11. Coro ('Preise, Jerusalem, den Herrn')

Johann Ludwig Freydt

Munter und freudig

Clarino (D) 1

Clarino (D) 2

Violino 1

Violino 2

Viola

Canto 1

Canto 2

Alto

Basso

Violoncello

Organo

10

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

Vl. 2

Va.

C. 1

C. 2

A.

B.

Vc.

Org.

mf

Prei-se, Je-

18

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

Vl. 2

Va.

C. 1

ru - sa- lem, den Herrn, Je - ru-sa- lem, den Herrn, den Herrn, prei - se, Je - ru - sa - lem, den Herrn.

C. 2

ru - sa- lem, den Herrn, Je - ru-sa- lem, den Herrn, den Herrn, prei - se, Je - ru - sa - lem, den Herrn.

A.

ru - sa- lem, den Herrn, den Herrn, prei - se, Je - ru - sa - lem, den Herrn.

B.

ru - sa- lem, den Herrn, den Herrn, prei - se, Je - ru - sa - lem, den Herrn.

Vc.

Org.

ru - sa- lem, den Herrn, Je - ru - sa - lem, den Herrn, den Herrn, prei - se, Je- ru - sa - lem, den Herrn.

27

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

Vl. 2

Va.

C. 1

Lo - be, Zi - on, lo - be, Zi - on, lo-be, Zi-on, dei - nen Gott.

C. 2

Lo - be, Zi - on, lo - be, Zi - on, lo-be, Zi-on, dei - nen Gott.

A.

Lo - be, lo - be, Zi - on, lo-be, Zi-on, dei - nen Gott.

B.

Lo - be, lo - be, Zi - on, lo-be, Zi-on, dei - nen Gott.

Vc.

Org.

Lo - be, Zi - on, lo - be, Zi - on, lo-be, Zi-on, dei - nen Gott.

36

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

p *mf*

Vl. 2

p *mf*

Va.

p *mf*

C. 1

Denn Er macht vest die_ Rie - - - gel

C. 2

Denn Er macht vest die Rie-gel

A.

Denn Er macht vest die Rie-gel

B.

Denn Er macht vest die Rie-gel

Vc.

p *mf*

Org.

p *mf*

Denn Er macht vest die Rie - - - gel

45

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

p *mf*

Vl. 2

p *mf*

Va.

p *mf*

C. 1

dei - ner Tho - re und seg - net dei - ne_ Kin - der drin - nen. Er schaf - fet dei-nen Gren - zen, Er schaf - fet dei-nen

C. 2

dei - ner Tho - re, dei-ne Kin-der drin - nen. Er schaf - fet dei-nen Gren - zen, Er schaf - fet dei-nen

A.

dei - ner Tho - re, dei-ne Kin-der drin - nen. Er schaf - fet, Er schaf - fet dei-nen Gren - zen, Er

B.

dei - ner Tho - re, dei-ne Kin-der drin - nen. Er schaf - fet dei-nen Gren - zen, Er

Vc.

p *mf*

Org.

dei - ner Tho - re und seg - net dei - ne_ Kin - der dri - nen. Er schaffet deinen Grenzen, Er schaffet deinen

p *mf*

56

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

Vl. 2

Va.

C. 1

Gren - zen, Gren-zen Frie-den, Frie - den, Frie - den, Er schaf-fet dei - nen

C. 2

Gren - zen, Gren-zen Frie-den, Frie - den, Frie - den, Er schaf-fet dei - nen

A.

schaf-fet dei-nen Gren-zen Frie-den, Frie - den, Frie - den, Er schaf-fet dei - nen

B.

schaf-fet dei-nen Gren-zen Frie-den, Frie - den, Frie - den, Er schaf-fet dei - nen

Vc.

Org.

Grenzen, deinen Gren-zen Frie-den, Frie - den, Frie - den, Er schaf-fet dei - nen

65

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

Vl. 2

Va.

C. 1

Gren-zen Frie - den. Er schaf-fet dei - nen Gren - zen Frie - den.

C. 2

Gren - zen Frie - den. Er schaf-fet dei - nen Gren - zen Frie - den.

A.

Gren - zen Frie - den. Er schaf-fet dei - nen Gren - zen Frie - den.

B.

Gren - zen Frie - den. Er schaf-fet dei - nen Gren - zen Frie - den.

Vc.

Org.

Gren-zen Frie - den. Er schaf-fet dei - nen Gren - zen Frie - den.

74

adagio allegro

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

Vl. 2

Va.

C. 1

Er schaf-fet dei-nen Gren-zen Frie - den, Frie - - den.

C. 2

Er schaf-fet dei-nen Gren-zen Frie - den, Frie - - den.

A.

Er schaf-fet dei-nen Gren-zen Frie - den, Frie - - den.

B.

Er schaf-fet dei-nen Gren-zen Frie - den, Frie - - den.

Vc.

Org.

Er schaf-fet deinen Gren-zen Frie - den, Frie - - den.

83

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

Vl. 2

Va.

Vc.

Org.

88

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

Vl. 2

Va.

Vc.

Org.

BESÆTNING ORCHESTRA

2 clarini

violini

viole

coro

violoncelli

organo

12. Coro ('Gelobet sey der Herr')

Johann Ludwig Freydt

Munter und lebhaft

Clarino (D) 1

Clarino (D) 2

Violino 1

Violino 2

Viola

Canto 1

Ge - lo-bet sey der Herr, ge - lo - bet, ge - lo - bet, ge - lo-bet sey der Herr, der sei-nem Vol - ke

Canto 2

Ge - lo-bet sey der Herr, ge - lo - bet, ge - lo - bet, ge - lo-bet sey der Herr, der sei-nem Vol - ke

Alto

Ge - lo-bet sey der Herr, ge - lo-bet sey der Herr, der sei-nem Vol - ke

Basso

Ge - lo-bet sey der Herr, ge - lo-bet sey der Herr, der sei-nem Vol - ke

Violoncello

Organo

Ge- lo-bet sey der Herr, ge- lo - bet, ge -lo - bet, ge- lo-bet sey der Herr, der sei-nem Vol - ke

9

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

Vl. 2

Va.

C. 1

Ru - he ge - ge - ben hat. Ge-

C. 2

Ru - he ge - ge - ben hat. Ge-

A.

Ru - he ge - ge - ben hat. Ge-

B.

Ru - he ge - ge - ben hat. Ge-

Vc.

Org.

Ru - he ge - ge - ben hat. Ge-

17

Clrno. (D) 1

Clrno. (D) 2

Vl. 1

p

Vl. 2

p

Va.

p

C. 1

lo-bet sey der Herr, ge-lo - bet, ge-lo - bet, ge - lo - bet sey der Herr, der sei-nem Vol - ke,

C. 2

lo-bet sey der Herr, ge-lo - bet, ge-lo - bet, ge - lo - bet sey der Herr, der sei-nem Vol - ke,

A.

solo

lo-bet sey der Herr, ge - lo - bet sey der Herr, der sei - nem Vol - ke, der sei-nem Vol-ke

B.

solo

lo-bet sey der Herr, ge-lo - bet, ge-lo - bet, ge - lo - bet sey der Herr, der sei-nem Vol - ke, der sei-nem Vol-ke

Vc.

p

Org.

lobet der Herr, ge-lo-bet, ge-lo-bet, ge - lo - bet sey der Herr, der sei - nem Vol - ke, der sei-nem Vol-ke

p

26

Clrno. (D) 1

Clrno. (D) 2

Vl. 1 — *pp* *mf*

Vl. 2 — *pp* *mf*

Va. — *pp* *mf* *f*

C. 1 — *p* *f*

Ru - he ge - ge - ben hat, wie Er ge-re-det hat, wie Er ge-re-det hat. Ge-

C. 2 — *p* *f*

Ru - he ge - ge - ben hat, wie Er ge-re-det hat, wie Er ge-re-det hat. Ge-

A. — *p* *f*

Ru - he, Ru - he ge - ge - ben hat, wie Er ge-re-det hat, wie Er ge-re-det hat. Ge-

B. — *p* *f*

Ru - he, Ru - he ge - ge - ben hat, wie Er ge-re-det hat, wie Er ge-re-det hat. Ge-

Vc. — *pp* *mf* *f*

Org. — *pp* *mf* *f*

Ru - he, Ru - he ge- ge - ben hat, wie Er ge-re-det hat, wie Er ge-re-det hat. Ge-

35

Clrno. (D) 1

solo

Clrno. (D) 2

solo

Vl. 1

p *f*

Vl. 2

p *f*

Va.

p *f* *p*

C. 1

lo-bet sey der Herr, ge - lo - bet, ge - lo - bet, ge - lo-bet sey der Herr,

C. 2

lo-bet sey der Herr, ge - lo - bet, ge - lo - bet, ge - lo-bet sey der Herr,

A.

lo-bet sey der Herr, ge - lo-bet sey der Herr,

B.

lo-bet sey der Herr, ge - lo-bet sey der Herr,

Vc.

p *f* *p*

Org.

lo-bet sey der Herr, ge - lo - bet, ge - lo - bet, ge - lo-bet sey der Herr,

p *f*

43

Clrno. (D) 1

tutti

Clrno. (D) 2

tutti

Vl. 1

Vl. 2

Va.

C. 1

ge - lo-bet sey der Herr.

C. 2

ge - lo-bet sey der Herr.

A.

ge - lo-bet sey der Herr.

B.

ge - lo-bet sey der Herr.

Vc.

Org.

ge - lo-bet sey der Herr.

50

Clrno. (D) 1

Clrno. (D) 2

solo

tutti

Vl. 1

Vl. 2

Va.

C. 1

C. 2

A.

B.

Vc.

Org.

p

f

BESÆTNING ORCHESTRA

violini

viole

coro

violoncelli

organo

13. Coro ('Gott dein Stuhl')

Johann Ludwig Freydt

Alla breve

Violino 1
Violino 2
Viola
Canto 1
Canto 2
Alto
Basso
Violoncello
Organo

p *mf* *cresc.* *f*

bleibt im - mer und e - wig, bleibt im - mer und e - wig,

Gott, dein Stuhl bleibt im - mer und e - wig, bleibt im - mer und e - wig, bleibt im - mer und e - wig,

Basso: Gott, dein Stuhl bleibt im - mer und e - wig, bleibt im - mer und e - wig, bleibt im - mer und e - wig,

Vl. 1
Vl. 2
Va.
C. 1
C. 2
A.
B.
Vc.
Org.

solo

Gott, dein Stuhl bleibt im - mer und e - wig,

Alto: Gott, dein Stuhl bleibt im - mer und e - wig, bleibt im - mer und e - wig,

18

Vl. 1
Vl. 2
Va.
C. 1
C. 2
A.
B.
Vc.
Org.

das Scep - ter dei - nes Reichs, das Scep - ter

das Scep - ter dei - - nes Reichs, das Scep - ter

das Scep - ter dei - nes Reichs, das Scep - ter

das Scep - ter dei - nes Reichs, das Scep - ter

27

dei - - nes Reichs ist ein ge - ra - - des Scep - ter, ein ge-

dei - - nes Reichs ist ein ge - ra - - des Scep - ter, ein ge-

die - - nes Reichs ist ein ge - ra - - des Scep - ter, ein ge-

dei - - nes Reichs ist ein ge - ra - - des Scep - ter, ein ge-

36

Vl. 1

Vl. 2

Va.

C. 1
C. 2

ra - - des Scep - - - ter.

A.

ra - - des Scep - - - ter.

B.

ra - - des Scep - - - ter.

Vc.

Org.

ra - - des Scep - - - ter.

43

BESÆTNING ORCHESTRA

fagotto obligato

violini

viole

canto solo

violoncelli

organo

14. Aria ('Eins bitte ich vom Herrn')

Johann Ludwig Freydt

Grave

Fagotto obligato

Violino 1

Violino 2

Viola

Canto solo

Violoncello

Organo

p

mf

mf

mf

mf

mf

7

solo

Fg. obl.

Vl. 1

Vl. 2

Va.

C. solo

Vc.

Org.

p

p

p

p

p

Eins bit - te ich vom Herrn, das

14

Fg. obl.

Vl. 1

Vl. 2

Va.

C. solo

hät - te ich gern: daß ich im Hau - se_ des Herrn, ____

Vc.

Org.

20

Fg. obl.

Vl. 1

Vl. 2

Va.

C. solo

daß ich im Hau - se_ des Herrn, im Hau - se_ des Herrn _____ blei - ben,

Vc.

Org.

27

Fg. obl.

solo

Vl. 1

Vl. 2

Va.

C. solo

blei - ben mö-ge, blei - ben mö-ge mein Le - ben lang, daß ich

Vc.

Org.

35

Fg. obl.

Vl. 1

Vl. 2

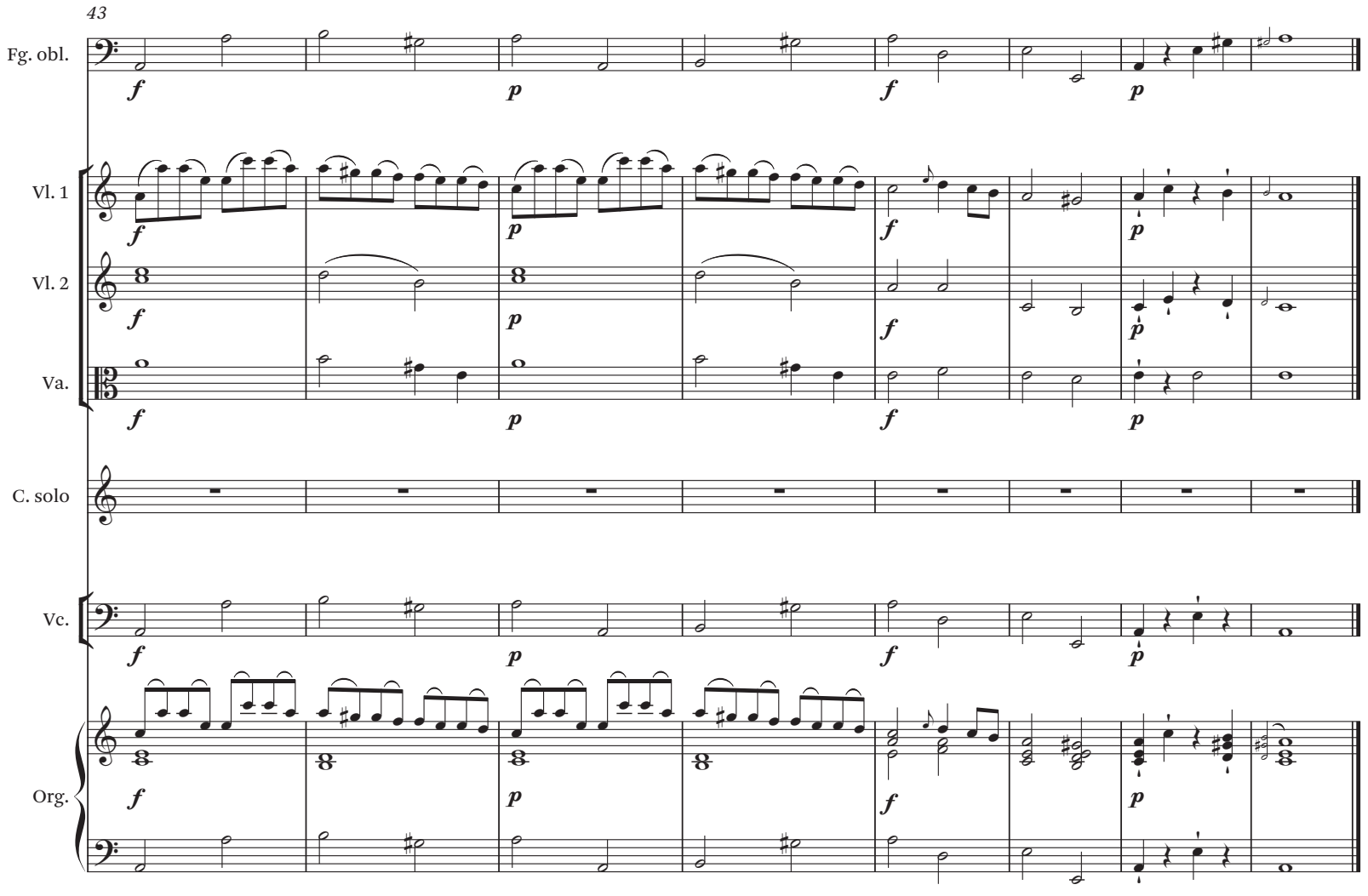
Va.

C. solo

blei - ben mö-ge im Hau - se des Herrn mein Le - ben lang, mein Le - ben lang.

Vc.

Org.


43
Fg. obl.
Vl. 1
Vl. 2
Va.
C. solo
Vc.
Org.

BESÆTNING ORCHESTRA

fagotto obligato

violini

viole

canto solo

violoncelli

organo

15. Aria ('O möcht sich mit lebendgen Farben')

Johann Ludwig Freydt

Langsam

Fagotto obligato

solo

Violino 1

Violino 2

Viola

Canto solo

O möcht sich mit le- bend- gen

Violoncello

Organo

O möcht sich mit le- bend-gen

8

Fg. obl.

Vl. 1

Vl. 2

Va.

C. solo

Far-ben sein Lei - den, sein Lei-den (mit le-bend - gen Far- ben) mir ins

Vc.

Org.

Far-ben sein Lei - den, sein Lei-den (mit le - bend - gen Far-ben) mir ins

16

Fg. obl.

Vl. 1

Vl. 2

Va.

C. solo

Herz, ins Her - ze mah-len, so, daß die Au - gen, wie sie star-ben, wie sie star -

Vc.

Org.

Herz, ins Her - ze mah-len, so, daß die Au - gen, wie sie star-ben, wie sie star -

24

Fg. obl.

Vl. 1

Vl. 2

Va.

C. solo

ben, aus mei - nen Mie-nen, aus mei - nen Mie-nen könn-ten strah-len, die Au - gen, wie sie

Vc.

Org.

ben, aus mei - nen Mie-nen, aus mei - nen Mie-nen könn-ten strah-len, die Au - gen, wie sie

32

Fg. obl.

Vl. 1

Vl. 2

Va.

C. solo

star - - ben! Ach mei - ne Ar - muth, ach mei - ne Schwä - che, kennt nie-mand so ge - nau, kennt

Vc.

Org.

star - - ben! Ach mei - ne Ar - muth, ach mei - ne Schwä - che, kennt nie-mand so ge - nau, kennt

40

etwas geschwinder

Fg. obl.

Vl. 1

Vl. 2

Va.

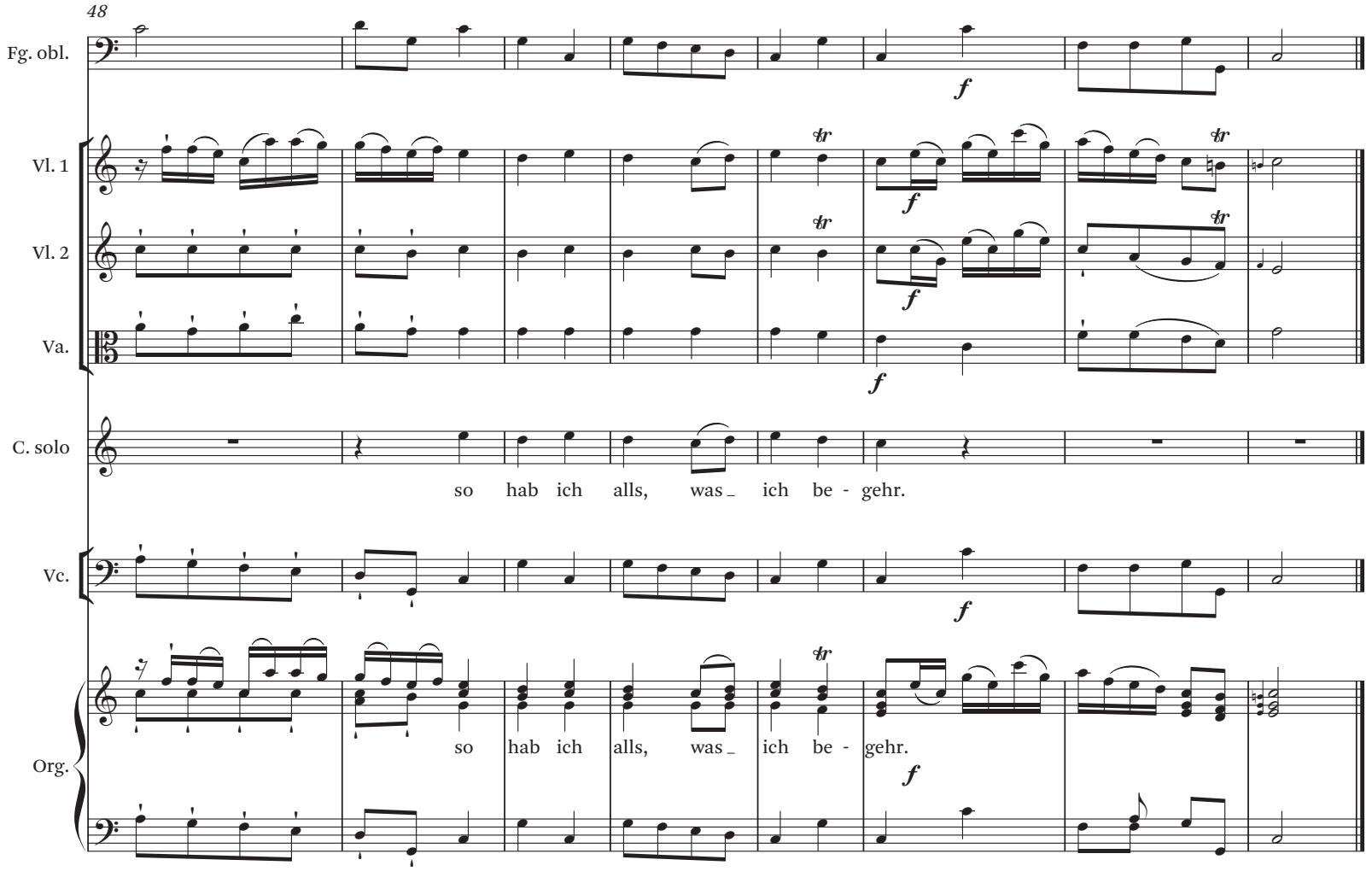
C. solo

nie - mand so, so ge - nau als er: doch wenn ich Ihn am Kreu - ze spre - che

Vc.

Org.

nie-mand so, so ge - nau als er: doch wenn ich Ihn am Kreu - ze spre - che


48
Fg. obl.
Vl. 1
Vl. 2
Va.
C. solo
so hab ich alls, was_ ich be - gehr.
Vc.
Org.
so hab ich alls, was_ ich be - gehr.

BESÆTNING ORCHESTRA

violini

viole

coro

violoncelli

organo

16. Coro ('Die Gemeine hatte Friede')

Johann Ludwig Freydt

Moderato

Violino 1
Violino 2
Viola
Canto 1
Canto 2
Alto
Basso
Violoncello
Organo

Die Ge - mei-ne hat-te Frie -

Vl. 1
Vl. 2
Va.
C. 1
C. 2
A.
B.
Vc.
Org.

de, die Ge - mei - ne hat-te Frie-de und bau - e - te sich, und wan - del-te in der Furcht des

16

Vl. 1
Vl. 2
Va.
C. 1
C. 2
A.
B.
Vc.
Org.

Herrn und ward er - fül - let mit dem Trost, mit dem Trost des hei - li - gen

cresc.

23

Gei - - stes. Die Ge-

30

Vl. 1

Vl. 2

Va.

C. 1
C. 2

mei - ne hat - te Frie - de und bau - e - te sich, und wan - del-te in der Furcht,

A.

mei - ne hat - te Frie - de und bau - e - te sich, und wan - del-te in der Furcht,

B.

mei - ne hat - te Frie - de und bau - e - te sich, und wan - del-te in der Furcht,

Vc.

mf

Org.

mei - ne hat - te Frie - de und bau - e - te sich, und wan - del-te in der Furcht,

37

Vl. 1

p

Vl. 2

p

Va.

und ward

p

C. 1
C. 2

p

in der Furcht des Herrn, und ward er - fül - let_ mit dem Trost, mit dem Trost des hei - li - gen

A.

p

in der Furcht des Herrn, und ward er - fül - let mit dem Trost, mit dem Trost des hei - li - gen

B.

p

in der Furcht des Herrn, und ward er - fül - let mit dem Trost, mit dem Trost des hei - li - gen

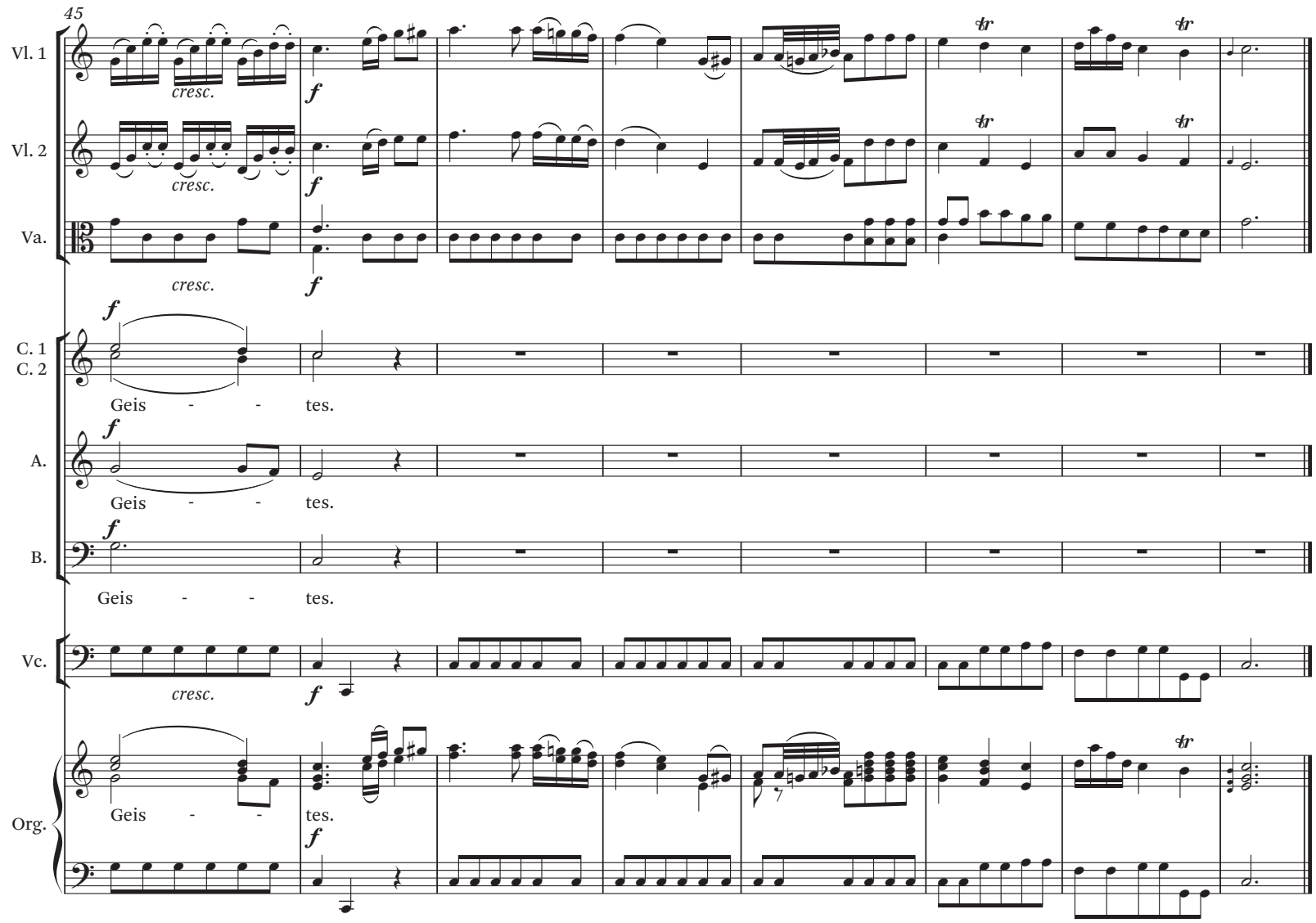
Vc.

p

Org.

in der Furcht des Herrn, und ward und ward er - fül - let_ mit dem Trost, mit dem Trost des hei - li - gen

p


45
Vl. 1
Vl. 2
Va.
C. 1
C. 2
A.
B.
Vc.
Org.
cresc.
f
tr
Geis - - tes.

BESÆTNING ORCHESTRA

violino o flauto obligato

violini

viole

canto solo

violoncelli

organo

17. Aria ('Dis Volk habe ich mir zugerichtet')

Johann Ludwig Freydt

Affettuoso

Violino o flauto obligato

Violino 1

Violino 2

Viola

Canto solo

Violoncello

Organo

4

Vl. o fl. obl

Vl. 1

Vl. 2

Va.

C. solo

Vc.

Org.

8

Vl. o fl. obl

Vl. 1

Vl. 2

Va.

C. solo

Dis ___ Volk ___ ha - be_ ich mir ___ zu - ge-rich-tet, dis

Vc.

Org.

Dis ___ Volk ___ ha - be_ ich mir ___ zu ___ ge-rich-tet, dis

13

Vl. o fl. obl

Vl. 1

Vl. 2

Va.

C. solo

Volk ha-be ich mir zu-ge-rich-tet, ha-be ich mir zu - ge- rich-tet; es soll ___ mei - nen

Vc.

Org.

Volk ha-be ich mir zu-ge-rich-tet, ha-be ich mir zu - ge-rich - tet; es soll ___ mei - nen

18

Vl. o fl. obl

Vl. 1

Vl. 2

Va.

C. solo

Ruhm er - zeh-len, er - zeh - len, es soll mei-nen Ruhm er - zeh - len.

Vc.

Org.

Ruhm er - zeh-len, er- zeh - len, es soll mei-nen Ruhm er - zeh - len.

23

Vl. o fl. obl

cresc.

Vl. 1

Vl. 2

Va.

cresc.

C. solo

Dis Volk ha-be ich mir

Vc.

Org.

Dis Volk ha-be ich mir

28

Vl. o fl. obl

Vl. 1

Vl. 2

Va.

C. solo

zu - ge - rich-tet, mir zu - ge - rich-tet; es soll mei-nen Ruhm er - zeh-len, es

Vc.

Org.

zu - ge - rich-tet, mir zu - ge - rich-tet; es soll mei-nen Ruhm er - zeh-len, es

32

Vl. o fl. obl

Vl. 1

Vl. 2

Va.

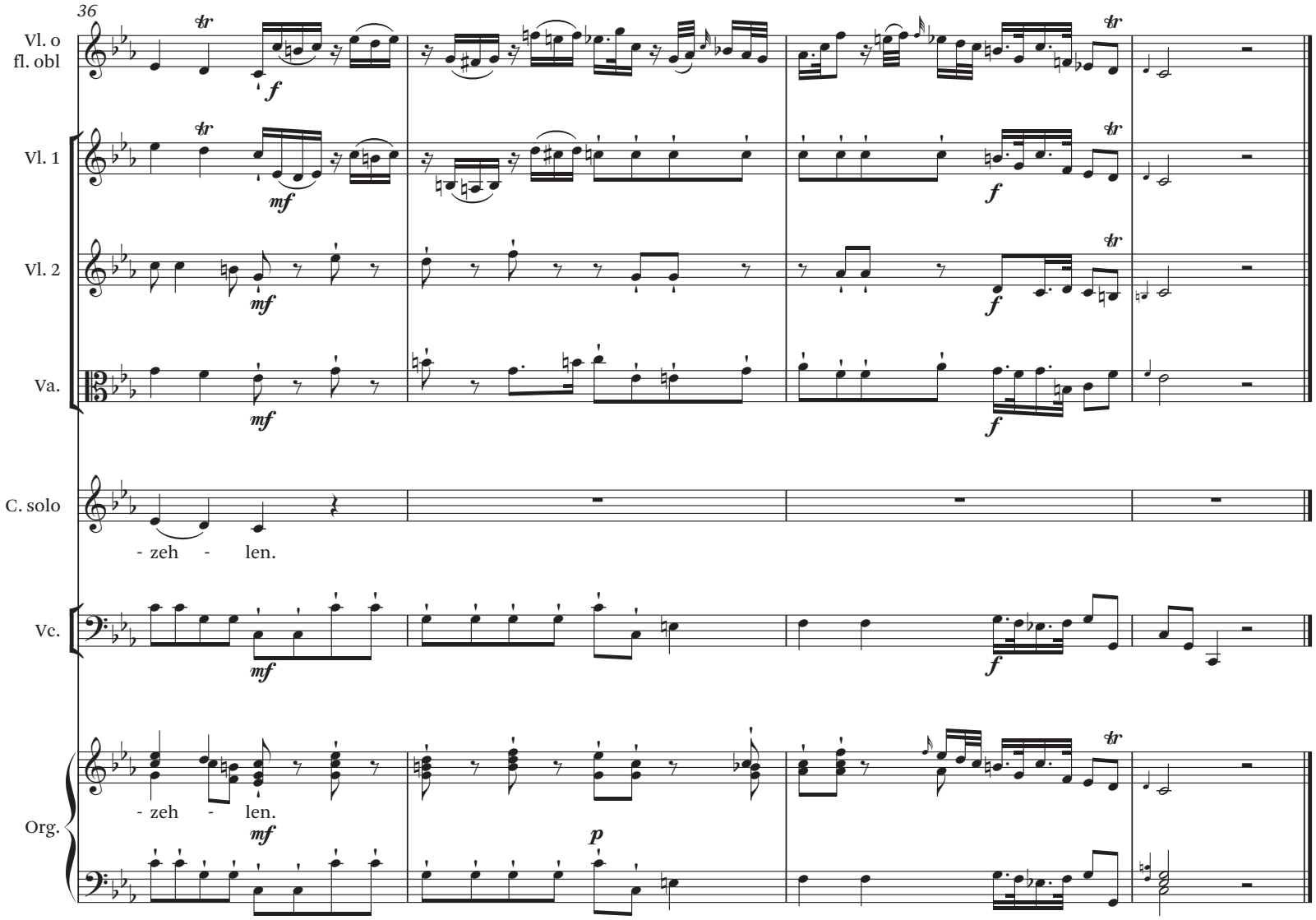
C. solo

soll, es soll mei - nen Ruhm er - zeh-len, er - zeh - len, es soll mei-nen Ruhm er -

Vc.

Org.

soll, es soll mei - nen Ruhm er - zeh-len, er - zeh - len, es soll mei-nen Ruhm er -


36
Vl. o fl. obl
Vl. 1
Vl. 2
Va.
C. solo
- zeh - len.
Vc.
Org.
- zeh - len.
tr
f
mf
p

BESÆTNING ORCHESTRA

violini

viole

coro

basso solo

violoncelli

organo

18. Coro ('Höret alle die ihr vom Hause des Herrn seyd')

Johann Ludwig Freydt

Grave

Violino 1

Violino 2

Viola

Canto 1

Canto 2

Alto

Basso

Basso solo

Violoncello

Organo

7

Vl. 1

Vl. 2

Va.

B. solo

Hö-ret al - le die ihr vom Hau-se des Herrn seyd,

Vc.

Org.

Hö-ret al - le die ihr vom Hau-se des Herrn seyd,

13

Vl. 1

Vl. 2

Va.

B.

duo

hö-ret al - le die ihr mit Ihm, mit Ihm im Bun - de ste - het, hört des Her-ren

B. solo

duo

hö-ret al - le die ihr mit Ihm, mit Ihm im Bun - de ste - het, hört, hört des Her-ren

Vc.

ten.

Org.

hö-ret al - le die ihr mit Ihm, mit Ihm im Bun - de ste - het, hört des Her-ren

Basso

18

Vl. 1

Vl. 2

Va.

C. 1

C. 2

A.

B.

B. solo

Vc.

Org.

mf *p* solo tutti

So spricht der Ho - he, so spricht der Ho - he und Er - ha - be - ne, der e - wig-lich

Wort:

Wort: So spricht der Ho - he und Er - ha - be - ne, der e - wig-lich

Wort: So spricht der Ho - he, und Er - ha - be - ne, der e - wig-lich

va. solo va. tutti

23

Vl. 1

Vl. 2

Va.

C. 1

hei - lig, des Na - me hei - lig ist:

C. 2

hei - lig, des Na - me hei - lig ist:

A.

woh-net, des Na - me hei - lig, hei - lig, des Na - me hei - lig ist:

B.

hei - lig, des Na - me hei - lig ist:

B. solo

f tutti

solo

woh-net, hei - lig, des Na - me hei - lig ist: Der ich in der

Vc.

Org.

woh-net, des Na-me hei-lig, hei - lig, des Na - me hei - lig ist:

28

Vl. 1

Vl. 2

Va.

B. solo

Hö - he, in der Hö - he und im Hei - lig-thum woh - ne und bey de-nen, die zer-schla-ge-nen und

Vc.

Org.

andante

33

Vl. 1

Vl. 2

Va.

C. 1

Dei - ne Mis-se - that, dei - ne Mis - se - that hat ein

C. 2

Dei - ne Mis - se - that hat ein

solo

A.

Dei - ne Mis-se - that, dei - ne Mis - se - that, dei - ne Mis - se - that hat ein

B.

hat ein

B. solo

de - mü-thi-gen Gei-stes sind: hat ein

Vc.

Org.

Dei - ne Mis-se - that, dei - ne Mis-se - that, dei - ne Mis - se - that hat ein

alto primo secondo basso

42

Vl. 1

Vl. 2

Va.

C. 1

En - de, ein En - de, du Toch-ter Zi - on, hat__ ein En - de, du Toch-ter Zi- on.

C. 2

En - de, ein En - de, du Toch-ter Zi - on, hat__ ein En - de, du Toch - ter Zi- on.

A.

solo

En - de, ein En - de, du Toch-ter Zi - on, dei - ne Mis - se - that hat__ ein En - de, du Toch - ter Zi- on.

B.

En - de, ein En - de, du Toch-ter Zi - on, hat ein En - de, du Toch - ter Zi- on.

B. solo

En - de, ein En - de, du Toch-ter Zi - on, dei - ne Mis - se - that hat ein En - de, du Toch - ter Zi- on.

Vc.

Org.

En - de, ein En - de, du Toch-ter Zi - on, dei - ne Mis - se - that hat__ ein En - de, du Toch - ter Zi- on.

alto

primo

Die Virtheile in voriger Bewegung
(Crotchets as in previous tempo)

52

Vl. 1

Vl. 2

Va.

C. 1

daß kei- ne, daß kei- ne, daß kei - ne zu

C. 2

daß kei- ne, daß kei- ne, daß kei - ne zu

A.

daß kei- ne, daß kei- ne, kei - ne zu

B.

daß kei- ne, daß kei- ne, kei - ne zu

B. solo

solo

Ich, ich til - ge die Sün - de mit mei-nem Blut, daß kei- ne, daß kei- ne, kei - ne zu

Vc.

Org.

daß kei- ne, daß kei- ne, daß kei - ne zu

61

Vl. 1

Vl. 2

Va.

f

C. 1
C. 2

die Scha - den
fin - den, die Scha - den thut.

A.

fin - den, die Scha - den thut.

B.

fin - den, die Scha - den thut.

B. solo

fin - den, die Scha - den thut.

Vc.

Org.

fin - den, die Scha - den thut.

6 4 6
3 4

66

BESÆTNING ORCHESTRA

violini

viole

coro

violoncelli

organo

19. Coro ('Ihm sey Ehre')

Johann Ludwig Freydt

Erhabenes Tempo

Violino 1

Violino 2

Viola

Canto 1

Ihm sey Eh - - re zu

Canto 2

Ihm sey Eh - - re zu

Alto

Ihm sey Eh - - re zu

Basso

Ihm sey Eh - - re zu

Violoncello

Organo

Ihm sey Eh - - re zu

mf

8

Vl. 1
Vl. 2
Va.
C. 1
C. 2
A.
B.
Vc.
Org.

al - ler Zeit, in der Ge - mei - ne, die auf Ihn war - tet, und

adagio

14

tr

die um Ihn her ist, von E - wig - keit zu E - wig - keit, A - men.

BESÆTNING ORCHESTRA

violini

viole

coro

violoncelli

organo

20. Coro ('Wo ist ein solcher Freund')

Johann Ludwig Freydt

Andante

Violino 1
Violino 2
Viola
Canto 1
Canto 2
Alto
Basso
Violoncello
Organo

10

Vl. 1
Vl. 2
Va.
C. 1
Vc.
Org.

cresc. *f* *p*

solo

Wo ist ein sol - cher Freund, ein sol-cher

Wo ist ein sol - cher Freund, ein sol-cher

18

Vl. 1

Vl. 2

Va.

C. 1

Freund der Ar - men und E - len-den, wo ist ein sol - cher Freund wie un-ser Herr?

Vc.

Org.

Freund der Ar-men und E - len-den, wo ist ein sol - cher Freund wie un-ser Herr?

26

Wer ist so gnä-dig, so gnä-dig wie Er? Und auf wen kön-ten wir in uns - rer Schwach - heit, in

allegretto

36

Vl. 1
Vl. 2
Va.
C. 1
C. 2
A.
B.
Vc.
Org.

mf
f
tutti
tr

uns-rer Schwach-heit uns si - che-rer ver - las-sen, uns si-che-rer ver-las-sen? Freu-e dich, freu - e

uns - rer Schwach - heit uns si - che-rer ver - las-sen, uns si-che-rer ver-las-sen? Freu-e dich, freu - e

45

p
mf
duo
tenuto

dich, o Ge-mei-ne, freu-e dich die-ses dei - nes

dich, freu - e, freu - e dich, o Ge - mei-ne, o Ge-mei-ne, freu-e dich die-ses dei - nes

54

Vl. 1

Vl. 2

Va.

C. 1
C. 2

A.

B.

Vc.

Org.

p mf

freu - e dich,

Hir - ten und Bi- schofs, freu - e dich, o Ge-mei - ne, o Ge-mei - ne,

Hir - ten und Bi - schofs, freu - e dich, o Ge-mei - ne, o Ge-mei - ne,

Hir - ten und Bi - schofs, freu - e dich, o Ge-mei - ne, o Ge-mei - ne,

Hir - ten und Bi - schofs, freu-e dich, freu - e dich, o Ge-mei - ne, o Ge-mei - ne,

62

f mf

o Ge-mei - ne, freu - e dich dei - nes Hir - ten, Bi-schofs und Ael - te-

o Ge-mei - ne, freu - e dich dei - nes Hir - ten, Bi-schofs und Ael - te-

o Ge-mei - ne, freu - e dich dei - nes Hir - ten, Bi-schofs und Ael - te-

o Ge-mei - ne, freu - e dich dei - nes Hir - ten, Bi-schofs und Ael - te-

70

andante

Vl. 1

Vl. 2

Va.

C. 1
C. 2

sten, freu-e dich, o Ge-mei - - ne, e - wig - lich!

A.

sten, freu-e dich, o Ge-mei - - ne, e - wig - lich!

B.

sten, freu-e dich, o Ge-mei - - ne, e - wig - lich!

Vc.

Org.

sten, freu-e dich, o Ge- mei - - ne, e - wig - lich!

78

BESÆTNING ORCHESTRA

2 flauti traversi

violini

viole

coro

violoncelli

organo

21. Coro ('Alle Gottes Verheissungen')

Johann Ludwig Freydt

Freudig

Flauto traverso 1

Flauto traverso 2

Violino 1 — *p* — *mf* — tr

Violino 2 — *p* — *mf* — tr

Viola — *mf*

Canto 1 — sind Ja in Ihm und sind A - men, A - men, A - men in

Canto 2 — sind Ja in Ihm und sind A - men, A - men, A - men in

Alto — sind Ja in Ihm und sind A - men, A - men, A - men in

Basso — Al - le Got - tes Ver - heis - sun-gen sind Ja in Ihm und sind A - men, A - men, A - men in

Violoncello — *mf*

Organo — Basso: Alle Gottes Verheissungen sind Ja in Ihm und sind A - men, A - men, A - men in — *mf*

9

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

Ihm, Gott zu Lo - be, Gott zu Lo - be, Gott zu Lo - be, Gott zu

C. 2

Ihm, Gott zu Lo - be, Gott zu Lo - be, Gott zu Lo - be, Gott zu

A.

Ihm, Gott zu Lo - be, Gott zu Lo - be, Gott zu Lo - be, Gott zu

B.

Ihm, Gott zu Lo - be, Gott zu Lo - be, Gott zu

Vc.

Org.

Ihm, Gott zu Lo - be, Gott zu Lo - be, Gott zu Lo - be, Gott zu

17

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

tenuto

C. 1

Lo - be, zu Lo - be durch uns. Al - le Got - tes-ver- heis - sun-gen sind

C. 2

Lo - be, zu Lo - be durch uns. sind

A.

Lo - be, zu Lo - be durch uns. sind

B.

Lo - be, zu Lo - be durch uns. sind

Vc.

tenuto

Org.

Lo - be, zu Lo - be durch uns. Al - le Got - tes-ver- heis - sun-gen sind

25

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

Ja in Ihm, sind Ja in Ihm und sind A - men, Gott zu

C. 2

Ja in Ihm, sind Ja in Ihm und sind A - men, Gott zu

A.

duo

Ja in Ihm, sind Ja in Ihm und sind A - men, A - men in Ihm, Gott zu

B.

duo

Ja in Ihm, sind Ja in Ihm und sind A - men, A - men in Ihm, Gott zu

Vc.

Org.

Ja in Ihm, sind Ja in Ihm und sind A - men, A - men in Ihm, Gott zu

Alto

33

andante

Fl. trav. 1

Fl. trav. 2

Vl. 1

p

tr

Vl. 2

p

Va.

p

C. 1

Lo - be, Gott zu Lo - be, zu Lo - be durch uns. Was Er ver - spricht, dem

C. 2

Lo - be, Gott zu Lo - be, zu Lo - be durch uns. Was Er ver- spricht, dem

A.

Lo - be, Gott zu Lo - be, zu Lo - be durch uns. dem

B.

Lo - be, Gott zu Lo - be, zu Lo - be durch uns. Was Er ver-spricht, dem

Vc.

p

Org.

Lo - be, Gott zu Lo - be, zu Lo - be durch uns.

p

tr

40

Fl. trav. 1

p

Fl. trav. 2

p

Vl. 1

tr

mf

Vl. 2

mf

Va.

mf

C. 1

kan man si - cher, si - cher trau-en; die That stimmt mit den Wor-ten ü - ber - ein, man

C. 2

kan man si - cher, si - cher trau-en; die That stimmt mit den Wor-ten ü - ber - ein, man

A.

kan man si - cher, si - cher trau-en; die That stimmt mit den Wor-ten ü - ber - ein, man

B.

kan man si - cher, si - cher trau-en; die That stimmt mit den Wor-ten ü - ber - ein, man

Vc.

mf

Org.

mf

48

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

kan mit gan-zem Her - zen, mit gan - zem Her - zen dar - auf bau - en,

C. 2

kan mit gan-zem Her - zen, mit gan - zem Her - zen dar - auf bau - en,

A.

kan mit gan-zem Her - zen, mit gan - zem Her - zen dar - auf bau - en, duo mit gan - zem

B.

kan mit gan-zem Her - zen, mit gan - zem Her - zen dar - auf bau - en, duo mit gan - zem

Vc.

p

Org.

p

55

Fl. trav. 1

Fl. trav. 2

Vl. 1

Vl. 2

Va.

C. 1

dar - auf baun.

C. 2

dar - auf baun.

A.

Her-zen dar - auf baun.

B.

Her-zen dar - auf baun.

Vc.

Org.

BESÆTNING ORCHESTRA

violini

viole

coro

violoncelli

organo

22. Coro ('Ihr seyd theuer erkauft')

Johann Ludwig Freydt

Allegro

Violino 1
Violino 2
Viola
Canto 1
Canto 2
Alto
Basso
Violoncello
Organo

p cresc. f p f

p mf f p f

5

Vl. 1
Vl. 2
Va.
C. 1
C. 2
A.
B.
Vc.
Org.

Ihr seyd theu - er er - kauft, ihr seyd theu - er, theu - er er-kauft,

duo

Ihr seyd theu - er er - kauft, Ihr seyd theu - er, theu - er er-kauft,

duo

Ihr seyd theu - er er - kauft, ihr seyd theu - er, theu - er er-kauft,

Ihr seyd theu - er er - kauft,

Ihr seyd theu - er er - kauft, Ihr seyd theu - er, theu - er er - kauft,

10

Vl. 1

Vl. 2

Va.

C. 1
C. 2

A.

B.

Vc.

Org.

mf *pp* *cresc.*

ihr seyd, ihr seyd theu - er er-kauft, da-rum so prei-set Gott,

ihr seyd, ihr seyd theu-er er-kauft, da - rum so prei-set

ihr seyd, ihr seyd theu - er er-kauft,

da-rum so prei-set Gott,
da - rum so prei-set
tasto solo

14

prei - set Gott an eu - rem Lei-be und in eu - rem Gei-ste,

Gott, prei - set Gott, Gott an eu - rem Lei-be und in eu - rem Gei-ste,

da-rum so prei-set Gott, prei - set Gott an eu - rem Lei-be und in eu - rem Gei-ste,

Gott, prei - set Gott an eu - rem Lei-be und in eu - rem Gei-ste,

18

Vl. 1

Vl. 2

Va.

C. 1
C. 2

A.

B.

Vc.

Org.

f *p*

duo

wel - che sind Got - tes. Ihr seyd

wel - che sind Got - tes.

wel - che sind Got - tes.

wel - che sind Got - tes. Ihr seyd

p tasto

22

p *mf*

f

theu - er, theu - er er - kauft, da - rum so prei - set Gott, prei - set

prei - set Gott,

prei - set Gott,

theu - er, theu - er er - kauft, da - rum so prei - set Gott, prei - set

solo

25

Vl. 1

Vl. 2

Va.

C. 1
C. 2

Gott, prei - set Gott, prei-set Gott, prei - set Gott, ihr seyd theu - er,

A.

prei-set Gott, prei-set Gott, prei - set Gott, prei - set Gott, ihr seyd theu - er,

B.

prei - set Gott, prei - set Gott, prei - set Gott, prei - set Gott, ihr seyd theu - er,

Vc.

Org.

Gott, prei - set prei-set Gott, prei - set Gott, prei - set Gott, ihr seyd theu - er,

29

Vl. 1

Vl. 2

Va.

C. 1
C. 2

theu - er er - kauft, da - rum so prei - set, prei - set Gott,

A.

theu - er er - kauft, prei - set Gott,

B.

theu - er er - kauft, prei - set Gott,

Vc.

Org.

theu - er er - kauft, da - rum, so prei - set, prei - set Gott,

33

Vl. 1

Vl. 2

Va.

C. 1
C. 2

A.

B.

Vc.

Org.

f *sf* *sf* *p* *mf*

theur er - kauft,

duo

ihr seyd theu - er, theu - er er- kauft, theur er - kauft,

duo

ihr seyd theu - er, theu - er er- kauft, theur er - kauft,

ihr seyd theu - er, theu - er er- kauft, theur er - kauft,

p *mf*

tasto solo

38

p *mf*

da-rum so prei- set _ Gott, prei - set _ Gott, prei - set _ Gott, prei - set _ Gott an eu - rem Lei - be

prei - set _ Gott, prei - set _ Gott, prei - set _ Gott, Gott an eu - rem Lei - be

prei - set _ Gott, prei - set _ Gott, prei - set _ Gott, Gott an eu - rem Lei - be

da-rum so prei- set _ Gott, prei- set _ Gott, prei- set _ Gott, prei- set _ Gott an eu - rem Lei - be

p *mf*

prei- set _ Gott prei - set _ Gott prei - set _ Gott

41

Vl. 1

Vl. 2

Va.

C. 1
C. 2

und in eu - rem Gei - ste, wel - che sind Got - tes, sind Got - tes, sind Got -

A.

und in eu - rem Gei - ste, wel - che sind Got - tes, sind Got - tes, sind Got -

B.

und in eu - rem Gei - ste, wel - che sind Got - tes, sind Got - tes, sind Got -

Vc.

Org.

und in eu - rem Gei - ste, wel - che sind Got - tes, sind Got - tes, sind Got -

45

-tes.

ABBREVIATIONS

ApG	Apostlenes Gerninger
1 Cor.	1 Corinthians
1 Kor	Paulus' Første Brev til Korintherne
2 Cor.	2 Corinthians
2 Kor	Paulus' Andet Brev til Korintherne
A.	Alto
Acts	Acts of the Apostles
B.	Basso
b.	bar
bb.	bars
bc.	basso continuo
bs.	basso
C.	Canto
clrno.	clarino
cor.	corno
D-HER	Unitätsarchiv der Evangelischen Brüder-Unität, Germany
DK-Ch	Brødremenigheden, Christiansfeld, Denmark
DK-Kk	Det Kongelige Bibliotek, Copenhagen, Denmark
Es	Esajas' Bog
fg.	fagotto
fl.	flauto traverso
fol.	folio
fols.	folios
fond.	fondamento
Isa.	Isaiah
Jer	Jeremias' Bog
Jer.	Jeremiah
Kgs.	Book of Kings
Kong	Kongebog
Klages	Klagesangene
Lam.	Lamentations
l.h.	left hand
ob.a.	oboe d'amore
obl.	obligato
org.	organo
p.	page
pp.	pages
Ps.	Book of Psalms
r.h.	right hand
RISM	*Rèpertoire International de Sources Musicales*
Sl	Salmernes Bog
stacc.	staccato
T.	Tenor
US-WS	Moravian Music Foundation, Peter Memorial Library, Winston-Salem, NC
va.	viola
vl.	violino
vc.	violoncello

CRITICAL COMMENTARY

The following elements have been modernized tacitly: 1) C1, C2 and C4 have been transcribed in treble clef or transposing treble clef; 2) 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; 3) original note values, time- and key-signatures, and beam practice have been retained, and the notation of brass including oboe d'amore has also been kept. Interpunctuation in melismas (text repeats) has been added and changes of spelling and errors are listed.

1. Christian Gregor, 'Groß ist der Herr' (R243)

DESCRIPTION OF SOURCE

A transcript

A transcript, part material.
DK-Ch, R243.
Title page (continuo part): 'N. 3. | Zum 4ten May 1763 | Groß ist der Herr u. hochberühmt | à 4 <2.> Voci | 4 Stromenti | con Cembalo | di Gregor.'
Dating: 4 May 1763 on title page, most likely referring to the event to which the work was composed.
c. 23.8x18 cm; one bifolio (org.) with title on fol. 1r, used as cover or folder for the other parts, no staves on title page and fol. 2v; six folios in all, of which cantos 1 and 2 have no staves on verso. Music written in black ink.
Paper type: 10 hand-ruled staves, 8 mm, single rastrum used, in light brownish ink. Watermark though faint may be described as follows: circle, presumably with text, top embellished with a tree or plant and the lettering 'PAP[ ]ER', presumably German; paper of a fair dense quality.
The parts are clean copies with only a single addition in pencil (a missing pause in vl. 2); no changes or additions in ink.

EVALUATION OF SOURCE

The part material, which most likely was produced in Germany, is chosen as the principal source; no score appears to have been part of the material. The source contains only a few inconsistencies in terms of music as well as text which mostly may be emended by internal analogy between parts.

It is apparent that dynamics in the instrumental parts are subdued (***p***) when the vocal parts enter and ***f*** when only the ensemble plays; the revision of the dynamics thus takes its point of departure from the structure of the piece as well as being emended by analogy with the other parts. Slurring has also been emended by analogy, often with vl.1, 2, and trills have been added by analogy between vl. 1, 2 and the vocal parts. Only very few emendations were necessary in the revision of the text: spelling and punctuation has been normalized.

Bar	Part	Comment
1	vl.1	slur added by analogy with b.11
3	vl.1	notes 1–3, 10–11: slur added by analogy with vl.2
4	vl.1	notes 12–13: slur added by analogy with vl.2
4	vl.2	**A**: note 15: *f′* changed to *d′* in ink
5, 6	vl.1	notes 1–2: slur added by analogy with vl.2
9	vl.2	note 7: *tr.* added by analogy with vl.1
11	vl.2	***f*** and ***p*** added by analogy with vl.1; note 8: beam emended to flag by analogy with vl.1
11	C.1	*Herr* emended to *Herr,*
11	org.	note 3: *g* emended to *f* by analogy with fond. and in accordance with the harmonic structure
14	vl.2	emended to by analogy with vl.1
14	C.1	notes 6–7: slur added by analogy with C.2
16	vl.2	slur added by analogy with vl.1
16	C.1	**A**: bar line between second and third crotchet cancelled in ink
16	C.2	note 5: *tr.* added by analogy with C.1
17	vl.1,2 fond.	***f*** added by analogy with va., org. and because of tacet in C.1,2
18	vl.2	note 9: ' added by analogy with vl.1; notes 5–9: emended to by analogy with vl.1
18	org.	note 4: *c* emended to *d* by analogy with fond. and in accordance with the harmonic structure
19	vl.1	slur added by analogy with vl.2
22	C.2	note 1: *Herr!* emended to *Herr,* by analogy with C.1
25	C.1	*tr.* added by analogy with vl.1
26	C.2	*Herr* emended to *Herr,*
26	org.(l.h.)	8 / 6 emended to 8
28	org.	**A**: 6 added in light ink
29	vl.1,2	***f*** added by analogy with b.30 (va., fond., org.) and because of tacet in C.1,2; slur added by analogy with bb.16 (vl.1,2), 37 (vl.1,2) and by analogy with C.1,2
30	vl.1	notes 1–2: slur added by analogy with vl.2
30	vl.2	note 10: *e♭′* emended to *d′* in accordance with the harmony
30	fond.	***f*** added by analogy with vl.1,2, va., org.
31	vl.1	notes 1–2: slur added by analogy with vl.2
32	va.	note 5: end of tie omitted; **A**: tie incomplete
34	vl.1	***p*** added by analogy with org. and because of the entering of the vocal parts; note 3: *f′* emended to *e♭′* by analogy with C.1 and in accordance with the harmonic structure
34	vl.2	***p*** added by analogy with org. and because of the entering of the vocal parts; **A**: note 1: 𝄐 added in pencil
34	va.	𝄐 added by analogy with vl.1,2, C.2, fond., org.; ***p*** added by analogy with org. and because of the entering of the vocal parts
34	C.1	𝄐 added by analogy with vl.1,2, C.2, fond., org.
34	fond.	***p*** added by analogy with org. and because of the entering of the vocal parts
35	C.1	*Herr* emended to *Herr,*
36	C.2	notes 2–3: slur added by analogy with C.1
37	vl.1 va.	slur added by analogy with vl.2
38	vl.1	note 5: ' added by analogy with vl.2; notes 5–8: beginning of slur emended to note 6 by analogy with vl.2
38	vl.1,2 va.	***f*** added by analogy with fond., org. and because of tacet in the vocal parts
38	vl.2	*tr.* added by analogy with vl.1
38	C.1,2	*-ten* emended to *-ten,*
38	fond.	note 4: *B♭* emended to *c* by analogy with org. and in accordance with the harmonic structure
38	org.	***f*** added by analogy with str.

39	vl.1	emended to by analogy with b.34 (vl.2)
39	vl.1,2 va. fond.	***p*** added by analogy with org. and because of tacet in the vocal parts
39	C.2	**A**: rest 1: 𝄻 changed to 𝄾 in pencil
40	va.	notes 3–6: emended to by analogy with fond., org.
43	va.	slur added by analogy with vl.1,2
43	C.1	*tr.* added by analogy with vl.1
43	C.1,2	*Zeiten.* emended to *Zeiten:*
43	fond. org.	***f*** moved from third crotchet by analogy with va. and by analogy with b.50 (fond., org.)
44–45	vl.2	***f*** added by analogy with str.
44	fond.	note 9: *G* emended to *F* by analogy with org. and in accordance with the harmonic structure
45	vl.1	notes 1–3: slur added by analogy with vl.2
45	vl.2	note 4: ' added by analogy with vl.1
45	fond.	emended to by analogy with va., org.
45	fond. org.	***p*** added by analogy with vl.1,2, va. and because of the entering of the vocal parts
47	C.1	*- keit* emended to *- keit,*
48	va.	notes 6–7: slur omitted by analogy with fond., org.
48	fond.	notes 6–8: emended to by analogy with va., org.; **A**: notes 5–9: changed to in ink
49	C.2	*deiet* emended to *deyt* by analogy with C.1
49	org.	note 6: *g* emended to *e♭* by analogy with va., fond. and in accordance with the harmonic structure
50	vl.1,2 va.	***f*** added by analogy with fond., org. and by analogy with b.43 (va.)
50	vl.2	slur added by analogy with bb.16 (vl.1,2), 37 (vl.1,2) and by analogy with C.1,2
52	fond.	note 3: *g* emended to *f* by analogy with org.
52	org.	note 4: *b♭* emended to *a* by analogy with fond.
54	vl.2	note 15: *tr.* added by analogy with vl.1

2. Christian Gregor, 'So spricht der Herr' (R542)

DESCRIPTION OF SOURCE

A transcript

A **see Brau (R6)**

EVALUATION OF SOURCE

The part material, which most likely was produced in Germany, is chosen as the principal source; no score appears to have been part of the material.

Bar	Part	Comment
2	va.	chord 2: double stems emended to a single stem
5	vl.1 va.	' added by analogy with vl.2
7	C.1	*- men* emended to *- men,*
7	vc.	note 1: ' added by analogy with vl.1,2, va.
8	va.	notes 1–4: ' added by analogy with vc.
9	vl.1	' added by analogy with vl.2
9	va.	' added by analogy with vc.; note 1: ♯ added by analogy with vc.
10	vl.2	between notes 4 and 5: *g″* omitted; **A**: cancelled in pencil
10	va. vc.	***p*** added by analogy with vl.1,2
11	vc.	**A**: note 4: *d* changed to *g* in pencil
13	vl.1	slur added
14	C.1	note 6: *wohl* emended to *wohl,*
16	vl.2	note 4: ♯ added in accordance with the harmonic structure
17	vc.	' added by analogy with vl.1,2, va.
18	vl.1	slur added
20	va.	note 1: emended to by analogy with vl.1,2, C., vc.
20	C.1	*wol.* emended to *wohl,*
21	vl.2	*con sord.* added by analogy with vl.1, va., vc.
21	vc.	***pp*** emended to ***p*** by analogy with vl.1,2, va.
24	C.1,2	*- dens* emended to *- dens,*
28	C.1,2	*wol* emended to *wohl*
34	vl.2	♭ added
35, 37	va.	slurs added by analogy with the other instr.
39	vl.1 vc.	emended to by analogy with vl.2, va.
39	C.1,2	𝄐 added by analogy with the instr.

3., 4., 5. Johann Gottfried Weber, 'Mein Herz dichtet' (R408.1), 'Die Gottes Seraphim' (R408.2), and 'Du bist meine Zuversicht' (R115)

DESCRIPTION OF SOURCE

A transcript

A transcript, part material.
DK-Ch, R408.
Titel page (organ part): 'No. 79. [cancelled in ink; 'N.3.' added in ink in a different hand, later changed to '4.' in light brownish ink] | Mein Herz dichtet ein feines Lied etc. | Zion, dein Gott ist König etc. | Du bist meine zuversicht, HErr, HErr, etc. | Violino Primo et. Secondo | Viola | Flauto Traverso Primo et Secondo | Corno Primo. et Secondo. | Violoncelle | et | Canto. Primo. et. Secondo. Alto | et Basso. Organo. | die Weber.'
c. 24.5x19 cm; twelve bifolios and two single folios (cor.) which originally were as one bifolio; org. part consists of two bifolios sewn together of which fol. 1r is title page; no page numbering.
Paper: 10 hand-ruled staves (vocal parts have 9 staves), 8 mm and single rastrum used, in light brownish ink.
Same copyist throughout; music notated in black ink with few additions in pencil. The source contains three different sections: R408.1 ('Mein Herz dichtet'), a chorale ('Die Gottes Seraphim'; R408.2) and 'Du bist meine Zuversicht' (R115). The organ part does not include the chorale and the vocal parts, but only music and no text.

EVALUATION OF SOURCE

The part material, which most likely was produced in Germany, has been chosen as the principal source; no score appears to have been part of the material. R408.1: dynamics have not been added in org. or fl. as markings only appear in str. R408.2: text added using *Gesangbuch* (1778).

3. 'Mein Herz dichtet'

Bar	Part	Comment
6	fl.2	slur added by analogy with vl.2
8	cor.2 va.	
	C.1 org.	𝄐 added
10	C.1	- *tet* emended to - *tet,*
14	C.2 A. B.	rest 1: 𝄐 added; 𝄻 emended to 𝄼 by analogy with cor.
18	C.1	- *ge* emended to - *ge,*
19	vl.1	note 3: 𝅗𝅥 emended to 𝅘𝅥 by analogy with fl., vl.2, C.1, org.
20	C.1,2	- *on* emended to - *on,*
20	C.1	note 1: 𝅗𝅥 emended to 𝅘𝅥
21	C.1	- *nig* emended to - *nig,*
21	A. B.	- *on* emended to - *on,*
22	C.1,2	- *on* emended to - *on,*
22	B.	- *nig* emended to - *nig,*
23	fl.	note 2: ♯ omitted by analogy with vl.2, C.2, org.
23	C.1,2	- *nig* emended to - *nig,*
23	A. B.	- *on* emended to - *on,*
24	vl.1	stacc. emended to ' by analogy with vl.2
24	C.1,2	- *nig,* emended to - *nig.*
24	A. B.	note 2: - *nig* emended to - *nig,*; note 5: - *nig,* emended to - *nig.*
25	coro	- *on* emended to - *on,*
26	C.2 A.	- *nig* emended to - *nig!*
26	B.	- *nig.* emended to - *nig!*
26	org.(l.h.)	chord 1 note 1: ♭ added
27	vl.2	stacc. and slur added by analogy with vl.1
27	coro	𝄐 added; 𝄻 emended to 𝄼 by analogy with the instr.
29	fl.1	slur added by analogy with fl.2 and by analogy with b.31
29	va. vc.	***f*** added by analogy with vl.1,2 and by analogy with b.31 (vl.1,2, va.)
30	va. vc.	***p*** added by analogy with vl.1,2
31	fl.2	slur added by analogy with fl.1 and by analogy with b.29
31	vl.1	notes 1–2: slur added by analogy with vl.2
31	C.2	- *ste,* emended to - *ste*
31	vc.	***f*** added by analogy with vl.1,2, va.
32	vc.	***p*** added by analogy with vl.1,2, va.
35	fl.2	slur added by analogy with fl.1, vl.1,2, va.
35	C.1,2	- *lig* emended to - *lig,*
36	fl.1	note 1: ♯ added
37	fl.1	notes 1–3: slur added by analogy with fl.2, vl.1,2, va.
37	C.2	- *lig* emended to - *lig,*
40	vl.2	stacc. added by analogy with va.
41	C.2	- *pen* emended to - *pen.*
43	fl.	notes 1–3: slur added by analogy with vl.1,2; notes 4–5: slur added by analogy with vl.1
43	vl.2	
	org.(l.h.)	notes 4–5: slur added by analogy with vl.1
45	fl.	slurs added by analogy with vl.1,2
45	va.	***p*** moved from b.44 note 6 by analogy with vc.
46	fl.	slurs added by analogy with vl.1
46	vl.2	notes 4–5: slur added by analogy with vl.1
46	C.1,2 B.	*sich* emended to *sich,*
48	C.2 A. B.	- *lich* emended to - *lich,*
51	C.2 A. B.	*hat* emended to *hat,*
52	C.1 B.	*hat,* emended to *hat*
53	C.2 A. B.	*Lust* emended to *Lust,*
53	org.(r.h.)	fourth crotchet: slur added by analogy with the other instr.
55	A. B.	*Lust* emended to *Lust,*
58	vl.2	notes 1–3: slur added by analogy with vl.1
59	vl.2	third to fourth crotchet: 𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮 emended to 𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮 by analogy with vl.1
60	va.	stacc. and slurs added by analogy with vl.2 and by analogy with b.57 (vl.2)
62	coro	- *zet* emended to - *zet,*
62–66	vc.	' and slurs added by analogy with va.
63–65	fl.2	**A**: an extra bar
64	coro	*dich* emended to *dich,*
65–67	vl.2	slurs added by analogy with bb.62–64
65	coro	- *de* emended to - *de,*
67	coro	- *ge* emended to - *ge,*
67	vc.	' and slur added by analogy with bb.62–66 (va.)
68	coro	- *zen* emended to - *zen,*
69	C.2	- *zen,* emended to - *zen.*
69	A.	- *zen:* emended to - *zen.*
72		𝄀 𝅗𝅥 𝅘𝅥 𝅘𝅥 𝄀 emended to 𝄁 𝅗𝅥 𝅘𝅥 𝅘𝅥 𝅘𝅥 𝄀
72	cor.1 B.	𝄐 added
75	coro	- *tet* emended to - *tet,*
76	fl.2 vl.1 C.1	
	org.(r.h.)	♮ added
76	B.	- *tet* emended to - *tet,*
78	vl.1 org.	♭ added
78	C.1	♭ added
78	C.1,2 A.	- *tet* emended to - *tet,*
79	va.	stacc. and slur added by analogy with vl.1,2
81	coro	- *met* emended to - *met,*
84	vl.1	stacc. and slurs added by analogy with vl.2 and by analogy with bb.57, 60
84	vl.2	notes 4–5, 6–7: stacc. and slur emended to stacc. and slur notes 4–7 by analogy with va. and by analogy with b.57
85	C.1	- *den,* emended to - *den.*
86	va.	slur, and stacc. and slur added by analogy with vl.1
86	A.	note 5: ♮ added
87	vl.1	𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮 emended to 𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮 by analogy with vl.2
87	C.1	- *tet,* emended to - *tet*
88–89	vl.1	slurs emended to stacc. and slurs in accordance with notational practice
88–89	vl.2 va.	stacc. and slurs added by analogy with vl.1 and in accordance with notational practice
88	coro	- *met* emended to - *met,*
90	va.	notes 4–7: stacc. and slurs added by analogy with vl.2
93	vl.2	notes 1–2: slur added by analogy with vl.1; notes 8–9: stacc. added in accordance with notational practice
93	va.	slurs added by analogy with vl.2

4. 'Die Gottes Seraphim'

Bar	Part	Comment
	coro	**A**: no text
5	A. B.	third to fourth crotchets: slur added
7	vl.1	slur added by analogy with bb.9–10 and by analogy with C.1
8	vl.1	note 1: 𝅝 emended to 𝅝.
8	coro	*Licht* emended to *Licht,*

5. 'Du bist meine Zuversicht'

Bar	Part	Comment
2	vl.1	notes 3–4, 5–6: slurs emended to ' and slur by analogy with vl.2
7	vl.2	notes 1–2: slur added by analogy with vl.1
9–10	va.	stacc. added by analogy with vl.2

11	vl.2	notes 5–8: ' emended to stacc. by analogy with vl.1
14	vl.2	**A**: note 1: $b^{\flat\prime}$ changed to g' in ink
15	vl.2	notes 1–2, 3–4, 7–8: slurs added by analogy with vl.1
20	vl.2	slur added by analogy with vl.1
22	vl.1	slurs added by analogy with vl.2
26	fl.2	missing bar added
29	org.(r.h.)	second crotchet: ♮ added
31	vl.1	' added by analogy with vl.2
37	fl.2	slur added by analogy with fl.1
39	C.1,2	*Ruhms* emended to *Ruhms,*
40	C.1	
	org.(r.h.)	note 1: ♭ added
42	vl.1	
	org.(r.h.)	♭ added
42	org.(r.h.)	notes 10–13: slur added by analogy with fl.1,2
43	va. vc.	stacc. and slurs added by analogy with vl.2
48	vl.1	slurs added by analogy with vl.2
48	C.1,2	- *keit* emended to - *keit,*
49	vl.1	stacc. and slurs added in accordance with notational practice
49	vl.2	notes 5–8: stacc. added by analogy with notes 2–4 and in accordance with notational practice
49	va.	stacc. and slurs added in accordance with notational practice and in accordance with vl.2
52	C.1	slurs added by analogy with C.2, A.
53	va. vc.	slur, ' and slur added by analogy with vl.2
56	vl.1	notes 1–2, 3–4: slur added by analogy with vl.2
56	coro	*Gott* emended to *Gott,*
58	coro	*auf* emended *auf,*
62	coro	*ich* emended to *ich,*
63	coro	*Herr* emended to *Herr,*; - *ne* emended to - *ne,*
65	fl.1	notes 4–6: slur added by analogy with fl.2
65	va.	stacc. and slurs added by analogy with vl.1,2
66	fl.1	notes 2–3: slur added by analogy with vl.1
67	fl.1	notes 2–3: slur added by analogy with vl.1; notes 8–9: slur added by analogy with vl.1 and by analogy with b.66
66, 67	vc.	stacc. and slur added by analogy with va.
68	vc.	' and slur added by analogy with fl.1, vl.1, va.
68	org.(r.h.)	top part note 7: ♮ added
69	vl.1	♮ added
72	coro	- *le* emended to - *le,*
75	fl.1	slurs added by analogy with b.76 (fl.2)
75	fl.2	notes 1–3: slur added by analogy with b.76
75	va.	***f*** and ***p*** added by analogy with vc.
75	C.1 A. B.	- *lich* emended to - *lich,*
76	fl.1	slurs added by analogy with fl.2; **A**: note 3: *b* added above in ink
76	va.	***f*** and ***p*** added by analogy with vc.
76	A. B.	- *lich* emended to - *lich,*
77–78	cor.1,2	one bar (rest) removed as piece contains one bar too many
77	cor.2	𝄽 𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘 𝄾 emended to 𝄽 𝅗𝅥𝅘𝅥𝅘𝅥𝅘 𝄽
78	vl.2	notes 2–3, 4–5: slur added by analogy with vl.1
78	va.	***f*** and ***p*** added by analogy with vc.
78	A. B.	*dir* emended to *dir,*
78	org.(r.h.)	**A**: first and second crotchet cancelled in ink due to error on second crotchet and new added in ink
80	vl.1	slur added by analogy with vl.2
82	org.	**A**: fourth crotchet: 𝄽

6. Johann Christian Geisler, 'Die Gottes Seraphim' (R289)

DESCRIPTION OF SOURCE

A transcript

A transcript, part material.
DK-Ch, R289.
Title page: 'Nº 11. | Die Gottes Seraphim | Heilig, Heilig, Heilig ist der | Herr Zebaoth. | 2 Chörig. | <Amen Lob und Ehre>[in pencil in a different] | von J: C: Geisler. | <Amen, Lob und Ehre | Kom[m]t laß uns | anbeten> [in ink in a different hand]
c. 22x17.4 cm; title page is a folded bifolio; vocal parts: 10 folios; instrumental parts: 4 bifolios, and organ part 2 bifolios sewn.
Paper type: between 8–10 hand-ruled staves, 7 mm, single rastrum used, light brownish ink. Watermark: crown with monogram (the combination of C and C in mirror image) and the lettering 'HRS' which suggests Danish paper from the paper mill in Horsens produced between 1777 and the beginning of the nineteenth century.[1]
The handwriting might be from the beginning of the nineteenth century and thus made in Christiansfeld from an earlier copy. Organ part contains some changes in ink, presumably due to misreadings of bar numbers and the transcription of vocal parts into the short score. Canto primo of '1rstes Chor' has been provided with a new text: 'Amen, Amen, Amen, der Herr thue also ihm sei Preis u. Dank, sei Dank u. Lob u. Ehre, in Ewigkeit. Preis u. Lob u. Ehre. Preis u. Dank und Ehre, ja Preis u. Dank von Ewigkeit von Ewigkeit zu Ewigkeit von Ewigkeit zu Ewigkeit Amen'; another text version also appears on a different folio containing the canto primo (coro 1); added above the lyric line in pencil is '[Amen,] Lob u. Ehre'.

EVALUATION OF SOURCE

The part material, which most likely was produced in Christiansfeld using an older source, has been chosen as the principal source; no score appears to have been part of the material. Text in organ part has been revised in accordance with vocal parts, that is, punctuation added and abbreviations written out in full.

[Aria] (Allegro, non troppo)

Bar	Part	Comment
1	va.	***p*** added by analogy with the other instr.
1–2	vc.	**A**: b.1 note 1 to b.2 note 4: ' added in light ink
3	va.	stacc. and slurs added by analogy with vl.1,2, org.
3	org.(l.h.)	note 1: *poco* ***f*** moved from b.2 by analogy with str.
4	vl.2 va. vc.	
	org.	' added by analogy with vl.1
5	va.	***ff*** added by analogy with the other instr.
6	org.(r.h.)	slurs added by analogy with vl.1
8	vl.2	notes 14–16: beginning of slur emended from note 15 by analogy with vl.1, org.(r.h.)
8	org.(r.h.)	notes 10–12: beginning of slur emended from note 9 by analogy with vl.1,2

1 T. Lassen, *Danske og norske historiske Vandmærker* (Odense, 1922), no. VII, 6.

8–9	org.(l.h.)	***p***, *poco* ***f*** and ***f*** added by analogy with str.
9	org.(r.h.)	notes 2–4: slur added by analogy with vl.1,2
10	vl.1	rest 1: 𝄾 emended to 𝄾𝄾; note 22: 𝅘𝅥𝅯 emended to 𝅘𝅥.
10	org.(r.h.)	slurs added by analogy with vl.1
12	vl.1	notes 4–8: slurs added by analogy with first and second to third quavers
12	vl.2	notes 12–13: slur added by analogy with vl.1
12	vc.	***p*** moved from note 10 by analogy with vl.1,2, va.
12–13	org.(r.h.)	slurs added by analogy with vl.1
12	org.(l.h.)	***p*** added by analogy with vl.1,2, va.
13	va.	**A**: *cresc. - il*
13	org.(l.h.)	*cresc.* added by analogy with va., vc.
14	vl.1	note 10: 𝅘𝅥𝅯. emended to 𝅘𝅥𝅯
14	va.	***f*** added by analogy with vl.1,2, vc.
14	coro 1,2	𝄐 added
14	org.(l.h.)	***f*** moved from b.13 note 6
15	vl.1	***p*** added by analogy with vl.2, va., vc., org.
15	org.(r.h.)	slurs added by analogy with vl.1
16	vl.1	***f*** added by analogy with vl.2, va., vc.
16	va.	***ff*** moved from note 5 by analogy with vl.1,2, vc., org.
16	org.	***ff*** emended to ***f*** by analogy with vc. and because of ***ff*** on note 9
17	coro 1	
	(T.)	*solo* added
18	vl.2	**A**: *Accompagnamento* missing
18	vl.2 vc.	***p*** added by analogy with vl.1, va., org.
18	coro 1	
	(T.)	*- phim,* emended to *phim*
18	org.	**A**: *Recit*
20	vl.2	notes 9–10: stacc. added
20	coro 1	
	(T.)	*Stimm,* emended to *Stimm*
21	vl.1	notes 3–5: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
23	coro 1	
	(T.)	*Chor* emended to *Chor,*
23	org.(r.h.)	note 6: 𝅘𝅥𝅯 emended to 𝅘𝅥𝅯
24	va.	***f*** added by analogy with vl.1,2, vc., org.
24	coro 1	
	(T.)	*Licht* emended to *Licht,*
25	coro 1	
	(T.)	*bedeckten* emended to *bedecktem*
26–101	coro 1,2	
	(C.)	**A**: each bar has been numbered in pencil
26–35	org.	**A**: bar numbers (1–10) added in pencil
29	org.(r.h.)	**A**: 𝅝 erased and 𝄻 added in ink
30	org.(r.h.)	**A**: 𝅗𝅥. 𝄽 where rest has been cancelled in ink
31	coro 1	*- lig* emended to *- lig,*
31–32	vc.	**A**: b.30 note 1 to b.32 note 4: notes transposed up an octave in ink, lower part erased
31	org.(r.h.)	𝅗𝅥. emended to 𝅗𝅥. 𝄽 by analogy with b.35 and by analogy with vocal part
32–33	org.(r.h.)	**A**: *1* and *2* added in ink
33	coro 2	*- lig* emended to *- lig,*
33	org.(r.h.)	𝅗𝅥. emended to 𝅗𝅥. 𝄽 by analogy with b.35 and by analogy with vocal part; **A**: 𝅝 changed to 𝅗𝅥. in ink
34	org.(r.h.)	**A**: 𝅗𝅥. 𝄽 where rest has been cancelled in ink
35	coro 1	*- lig* emended to *- lig,*
36–101	org.	**A**: bar numbers (11–76) added in pencil
36–37	org.(r.h.)	**A**: *1* and *2* added in ink
37	coro 2	*- lig* emended to *- lig,*
37	org.(r.h.)	𝅗𝅥. emended to 𝅗𝅥. 𝄽; **A**: 𝅝 changed to 𝅗𝅥. in ink
38	org.(r.h.)	𝅗𝅥. emended to 𝅝 by analogy with vocal parts; **A**: 𝅗𝅥. 𝄽 where rest has later been cancelled in ink
39	coro 1	*- lig* emended til *- lig,*
39	coro 1	
	(A.)	♯ added
40–41	org.(r.h.)	**A**: *1* and *2* added in ink
41	coro 2	*- lig* emended to *- lig,*
41	coro 2	
	(A.)	♯ added
41	org.(r.h.)	**A**: $d^{\sharp\prime\prime}$ changed to $f^{\sharp\prime\prime}$ in ink
42–46	org.(r.h.)	**A**: erasures and changes made in ink, presumably due to faulty bar numbering
45	coro 1	
	(T.)	*b* emended to *a* by analogy with coro 2 (T.)
45	coro 1	
	(T. B.)	
	coro 2	
	(C.)	*- oth* emended to *- oth,*
45	coro 2	
	(T. B.)	*- oth.* emended to *- oth,*
47	coro 1	
	(C.)	note 1: 𝄐 moved to the following bar
47	coro 1	
	(B.)	*- oth,* emended to *- oth!*
48	coro 1	𝄐 added
48	coro 2	
	(A. B.)	*- oth* emended to *- oth!*
48	coro 2	
	(T.)	*- oth.* emended to *- oth!*
49	coro 1	
	(A.)	notes 1–2: slur added by analogy with str. and in accordance with text
49–50	vc. org.	slurs added by analogy with vl.1,2, va. and by analogy with vocal parts
50	coro 1	
	(T.)	notes 1–2: slur added by analogy with str., coro 1 (C., A., B.), coro 2
51	coro 2	
	(B.)	notes 1–2: end of slur emended to note 3 in accordance with text syllable
53	coro 1	
	(A.)	*voll* emended to *voll,*
53	coro 1	
	(T.)	*voll.* emended to *voll,*
53	coro 2	
	(T.)	*voll* emended to *voll,*
55	coro 2	
	(B.)	*voll.* emended to *voll,*
60	coro 1	*- re* emended to *- re,*
60	coro 2	
	(C. A. T.)	*- ner* emended to *- ner,*
61	org.(r.h.)	beginning of slur emended from note 2 to note 1 by analogy with vl.1, coro 1,2 (C.)
63	coro 1	
	(C.)	*voll* emended to *voll.*
63	coro 1 (B.)	
	coro 2	
	(A.)	*voll,* emended to *voll.*
68	vl.1 va.	***mf*** added by analogy with vl.2, vc., org.
69	coro 1	*- lig* emended to *- lig,*
69	org.(r.h.)	♯ added
71	coro 2	*- lig* emended to *- lig,*
71	coro 2	
	(C.)	♯ added
73	vl.1	𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅗𝅥.𝅘𝅥𝅯
73	coro 1	*- lig* emended to *- lig,*
75	coro 2	*- lig* emended to *- lig,*

75	coro 2	
	(A.)	♯ added
77	coro 1	- *lig* emended to - *lig,*
79	coro 2	- *lig* emended to - *lig,*
80	org.(r.h.)	lower part: 𝅝 emended to 𝅗𝅥 𝅗𝅥; **A:** 𝅝 𝅗𝅥
81	coro 1	
	(T. B.)	- *oth* emended to - *oth,*
81	coro 2	
	(C. T. B.)	*Herr* emended to *Herr,*
83	coro 2	
	(B.)	- *oth* emended to - *oth,*
86	coro 1	
	(C.)	- *oth* emended to - *oth!*
86	coro 1	
	(A.)	- *oth,* emended to - *oth!*
86	coro 1	
	(T. B.)	- *oth.* emended to - *oth!*
86	org.(r.h.)	𝄽 *e″-d″-c″* (𝅗𝅥 𝅗𝅥 𝅗𝅥) cancelled in ink and changed to 𝅗𝅥 (*f″*) 𝄐
89	coro 1	
	(A.)	- *le* emended to - *le,*
91–101	org.(r.h.)	**A:** due to transcription error phase has been emended and bar numbers added in pencil
94	coro 2	*voll.* emended to *voll,*
95	coro 1	
	(A.)	note 2: end of slur emended to note 3 by analogy with vl.1 and by analogy with b.96
97	org.	**A:** note 1: 𝄐
98–99	vl.2	tie added by analogy with coro 1 (T.)
101	vl.1	
	coro 2	
	(C.)	𝅝 𝄐 emended to 𝅝
101	vl.1,2 va.	
	coro 2	
	(A. T. B.)	
	org.(r.h.)	𝄐 added
101	org.	**A:** 𝄀

Recitativo - Duetto (Andante)

Bar	Part	Comment
5	org.	beginning of bar: **C** omitted
6	C.	*tönt* emended to *tönt,*
7	org.(r.h.)	fifth to sixth, seventh to eighth, ninth to tenth, thirteenth to fourteenth, fifteenth to sixteenth semiquaver: slur added by analogy with b.6
7–8		double bar-line added
8	vl.2	note 1: 𝅗𝅥 emended to 𝅗𝅥.
8	vc.	
	org.(l.h.)	***p*** added by analogy with vl.1,2
8–9	A.	slurs added by analogy with vl.1,2, C.
9	C.	*dem* emended to *dem,*
10, 12	C.	slur added by analogy with A.
11	A.	- *söhnt* emended to - *söhnt,*
12	vl.1	tie added by analogy with b.10 and by analogy with org.(r.h.)
12	C.	slur added by analogy with A.
13	C. A.	- *söhnt,* emended to *söhnt.*
15	A.	*dank* emended to *dank,*
18	vl.2 A.	notes 1–2: slur added by analogy with vl.1, C., org.(r.h.)
18	C.	note 1: 𝅗𝅥. emended to 𝅗𝅥
18	A.	note 1: 𝅘𝅥𝅮 emended to 𝅘𝅥𝅮; - *söhnt* emended to - *söhnt.*
19	vl.2	notes 3–4, 5–6: slur added by analogy with vl.1, org.(r.h.)
19	C.	- *söhnt,* emended to - *söhnt.*
23	A.	notes 2–3: *ver-söhnt,* added by analogy with C.
24	org.(r.h.)	𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅗𝅥 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅗𝅥
25	C. A.	- *söhnt;* emended to - *söhnt.*

Coro, troppo moderato

Bar	Part	Comment
2	coro 1,2	
	(C.)	*Lamm* emended to *Lamm,*
6	coro 1	
	(A.1)	
	coro 2	
	(A.1)	*stamm.* emended to *stamm,*
8, 10	coro 1,2	
	(A.1)	slurs added by analogy with the phrasing in the other vocal parts
14	vl.2	slur added by analogy with vl.1, org.(r.h.)
14	coro 1,2	
	(A.1,2)	*Lamm,* emended to *Lamm*
17	vl.1	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅮 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 by analogy with vl.2
17	vc.	***pp*** added by analigy with vl.1,2, va., org.
18	va.	note 1: 𝄐 moved from note 2; note 1: 𝅘𝅥𝅮 emended to 𝅗𝅥 by analogy with vl.1,2, coro 1, 2, vc., org.(r.h.)
21	coro 1	
	(C.)	note 5: *den* emended to *dem*
27	coro 1,2	
	(A.1,2)	*Lamm* emended to *Lamm!*
28	org.(r.h.)	slur added by analogy with vl.1,2
29	coro 1 (C.)	
	coro 2	
	(C. A.1,2)	notes 1–2: slur added by analogy with vl.1,2, va., coro 1 (A.)
30	coro 1	
	(A.1,2)	*Lamm,* emended to *Lamm!*
30	coro 1,2	
	(B.)	*Lamm* emended to *Lamm!*
30	coro 2	
	(C. A.1,2)	*Lamm,* emended to *Lamm!*
30–31	coro 1	
	(C.)	tie added by analogy with coro 2 (C.) and syllable moved from b.31 note 1 to b.30 note 1 by analogy with coro 2 (C.)
32	coro 1	
(B.)	notes 1–2: slur added and *Eh-re* postioned by analogy with the other vocal parts	
32	coro 2	
	(C.)	slur added by analogy with coro 1 (C.)
32	vc. org.	***mf*** added by analogy with vl.1,2, va.
33	coro 1	
	(C.)	*den* emended to *dem*
33	coro 1,2	
	(C.)	slur added by analogy with vl.1,2, va., coro 1 (A.1,2), coro 2 (A.1,2), org.(r.h.)
34	coro 1,2	
	(A.1)	*Lamm!* emended to *Lamm,*
36	org.(l.h.)	♮ added

Coro, finale maestoso

Bar	Part	Comment
1	coro 1	
	(A.)	**A:** C1-clef
1	coro 1,2	
	(A. T.)	- *men* emended to - *men!*
2–9	coro 2	
	(C.1)	**A:** new text added in black ink, see Description of Source

2–13	coro 1	
	(T. B.)	**A**: new text added in black ink and a few changes in the music due to the different text setting, see Description of Source
3	coro 1,2	
	(A.)	*Dank,* emended to *Dank*
4	coro 1,2	
	(T. B.)	*Stärke* emended to *Stärke,*
6	coro 1,2	
	(C.)	*Gott* emended to *Gott,*
7	coro 1 (B.)	
	coro 2	
	(C.)	notes 4–5: slur omitted
8	coro 1,2	
	(C.)	*Stärke,* emended to *Stärke*
8	coro 1,2	
	(T. B.)	*sei* emended to *sey*
8	coro 1,2	
	(B.)	note 6: ♮ added
9	coro 1,2	
	(A. T. B.)	*Gott,* emended to *Gott*
11	coro 1,2	
	(C. A. T.)	- *keit,* emended to - *keit*
13	va.	emended to by analogy with vl.1,2
13	coro 1,2	
	(T.)	- *keit!* emended to - *keit,*
15–16	vl.1 va.	**A**: original bars cancelled in ink and new bars added below
15–16	coro 1,2	
	(A.)	slur added by analogy with coro 1,2 (T.)
15–16	coro 1,2	
	(T.)	tie added by analogy with the other vocal parts
15–16	vc.	**A**: bars as org.(l.h.), later cancelled in ink and changed
16	coro 1,2	
	(C.1)	**A**: *d″-c♯″* ( ) cancelled in ink
16	coro 1,2	
	(A.)	**A**: *g′* ( ) cancelled in ink
16	coro 1,2	
	(T.)	**A**: original phrase cancelled in ink and new bar added below

7. Christian Ludwig Brau, 'Ach wiederholt mir, Jesu Leiden' (R6)

DESCRIPTION OF SOURCE

A transcript

A transcript, part material.
DK-Ch, R6.
Title page: 'N. 9. | Ach wiederholt mir Jesu Leiden etc. | a. Voce | 4 Stromenti. | Oboe d'Amore. | & Basso | di C. L. Brau | [in ink in a different hand:] So spricht der HErr: dis Volk hab ich mir selbst | zugerichtet etc. | a 2 Voci | & 4 Stromenti | di Gregor.'
23.1x17.4 cm; cover is a folded bifolio with title on fol. 1r; 6 folios (parts); ob. d'amore part (R6) includes the canto 2 on verso of R542.
Paper type: 8–9 hand-ruled staves, 9 mm single rastrum used, in light brownish ink; music in black ink. Watermark: eagle (or phoenix) with the lettering 'CAMMER PAPIER'.

EVALUATION OF SOURCE

The part material, which most likely was produced in Germany, has been chosen as the principal source; no score appears to have been part of the material.

Bar	Part	Comment
	vl.2	**A**: *flauto* added in pencil
3	va.	' added by analogy with bs.
4	va.	notes 6–8: slur added by analogy with vl.1,2
5	va.	' added by analogy with b.3 (bs.)
8–9	ob.a.	b.8 note 3 to b.9 note 1: slur added by analogy with vl.1,2, va.
8	bs.	slur added by analogy with b.9
10–11	vl.2	notes 1–2: tie removed by analogy with., vl.1, va.; notes 2–3: slur added by analogy with ob.a., vl.1; notes 3–4: slur removed
11–12	vl.2	b.11 note 4 to b.12 note 1: slur added by analogy with ob.a., vl.1, va.
12	ob.a. va.	slur added by analogy with vl.1,2
12–13	vl.2	**A**: b.12 note 4 to b.13 note 2: *e♭′-e♭′-d′* added in pencil
14	C.solo	𝄐 added by analogy with the other instr.
15	vl.2	notes 2–4: slur added by analogy with vl.1
15	bs.	note 1: ♮ by analogy with va. and by analogy with b.1
16	C.solo	notes 3–5: slur added
16	bs.	note 1: ♮ added by analogy with va. and by analogy with b.2; note 5: ♭ added
20–21	ob.a.	tie added by analogy with vl.1,2
21	C.solo	- *mer* emended to - *mer,*
21	bs.	♭ added
22	vl.1	stacc. and ties added by analogy with vl.2, va.
22	vl.2	**A**: note 1: *e♭′* ( ) added in pencil
23	vl.2	**A**: note 1: *d′* () added in pencil
25	ob.a	slurs added by analogy with vl.1
25	vl.2	notes 5–8: slur added by analogy with va. and by analogy with b.35; notes 1–4: slur emended to two by analogy with va.
25	C.solo	notes 1–2: slur added in accordance with placement of syllables
25	bs.	slur added by analogy with vl.2, va.
26	vl.1	note 1: emended to by analogy with b.35; note 1: ♮ added
26	vl.2	slur added by analogy with b.36
26	va.	***f*** added by analogy with vl.1,2 and because of C.solo
26	C.solo	*floß.* emended to *floß,*
26	bs.	***f*** moved from note 1 because of C.solo
27	vl.1	***p*** moved from b.28 note 1 by analogy with vl.2, bs.
27	va.	***p*** added by analogy with vl.2, bs.
27	C.solo	*Den* emended to *den*
29	va.	slurs emended from notes 1–2, 3–4, 5–6, 7–8 by analogy with vl.2, bs.
29	C.solo	note 3: end of slur emended from note 2 in accordance with placement of syllable
30	va.	stacc and slur added by analogy with vl.2
31	vl.1	slur added by analogy with vl.2, bs.
31, 32	va.	notes 1–2, 3–4, 5–6, 7–8: slurs emended to notes 1–4, 5–8 by analogy with vl.2, bs.
33	C.solo	- *dern* emended to - *den*
34	vl.1	note 1: ♮ added
34	va. bs.	notes 1–2, 3–4, 5–6, 7–8: slurs emended to notes 1–4, 5–8 by analogy with bb.31–32 (vl.2, bs.)
34	C.solo	note 3: end of slur emended from note 2 in accordance with placement of syllable
34	bs.	stacc. and slurs added by analogy with bb.29, 31–32

35	va.	slur added by analogy with vl.2 and by analogy with b.25
36	vl.1	note 1 added by analogy with b.26 note 4
36	C.solo	𝄐 added
36	bs.	***f*** added by analogy with vl.1,2, va.
37	ob.a	slur added
38	vl.2	𝄽 added; **A**: bar incomplete
38	va.	**A**: note 1: *a′* changed to $g^{\sharp\prime}$ and *gis* added in ink
39, 40	vl.2	' added by analogy with va.
39, 40	bs.	' and slur added by analogy with va.
40	ob.a vl.2	notes 1–2: slur added by analogy with vl.1
41	ob.a vl.2	slur added by analogy with vl.1
41	va.	***p*** added by analogy with vl.1,2
41	bs.	***p*** moved from b.42 note 1 by analogy with vl.1,2
42	ob.a vl.1	fourth crotchet: slur added by analogy with vl.2
42	vl.1 va.	notes 1–2: slur added by analogy with vl.2
43	ob.a vl.1	
	va.	notes 1–2: slur added by analogy with vl.2
45–46	C.solo	**A**: two bars with rest added in pencil
46	vl.1 va.	
	bs.	𝄐 added

8. Johann Heinrich Rolle, 'Heil ihm! Dem Landesherrn' (R291)

DESCRIPTION OF SOURCE

A transcript

A transcript, part material.
DK-Ch, R291.
Title page (vl. 1 part): 'Violino 1mo | N° 12. | Coro | Heil ihm! dem Landesherrn etc. | 2 Violino | Viola | Basso | 2 Corni | 2 Oboe et Organo'.
22.3x17.8 cm; 15 parts with extra copies of ob.1, 2; bifolios and folios; clrno.1, 2 and one set of ob.1, 2 seem to be of an earlier date, presumably the orginal transcripts; the other parts were produced in Christiansfeld, probably in the early nineteenth century.
Paper type: 10 hand-ruled staves, 7 mm, single (?) rastrum used, in light brownish ink (the earliest parts) and brown ink (later parts).

EVALUATION OF SOURCE

It seems likely that the earliest parts were produced in Germany whereas the later transcripts were made in Christiansfeld. The complete set parts has been chosen as principal source. Dynamics only appear in the violin parts. In some instances Rolle has octave parallels in the choir parts – these have not been emended.

Bar	Part	Comment
1	vl.1	***f*** added by analogy with vl.2
4	ob.2	slur added by analogy with ob.1
5	org.(r.h.)	notes 7, 10: *tr.* added by analogy with vl.1,2
9–11	vl.1	' added by analogy with vl.2
9	bs.	' and slurs added by analogy with va.
10, 11	bs.	note 2: beginning of slur emended to note 3; ' and remaining slurs added by analogy with va.
11	va.	notes 1–2: ' added by analogy with bb.9–10
11	org.	*tr.* added by analogy with vl.1,2
14	clrno.2	𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅯𝅘𝅥𝅯
15	va. bs.	notes 1–2: ' added by analogy with b.31
15	bs.	note 2: beginning of slur emended to note 3 by analogy with va.; second crotchet: ' and slur added by analogy with va.
15	org.	**A**: bar numbers added in pencil
16	org.	*tr.* added by analogy with vl.1
17	C.	note 4: *ihm* emended to *ihm,*
17	T. B.	note 4: *ihm!* emended to *ihm,*
17	B.	slur added by analogy with C., A., T.
18	org.	*tr.* added by analogy with vl.1
19	ob.	slur added by analogy with b.17 (ob.1)
19	A. T. B.	slur added by analogy with C.
19	T. B.	*ihm* emended to *ihm!*
19	B.	- *herrn* emended to - *herrn,*
20	org.	*tr.* added by analogy with vl.1
21	clrno.2	note 5: note added by analogy with clrno.1
22	A. T. B.	- *herrn* emended to - *herrn,*
23	clrno.1	bar added by analogy with clrno.2
24	vl.2	' added; notes 2–4: slur added
26	coro	- *herrn* emended to *herrn,*
28	vl.2	' added; notes 2–4: slur added by analogy with vl.1
28	T.	slur added by analogy with C.
29	vl.2	*tr.* added by analogy with vl.1
30	coro	*Chor* emended to *Chor,*
30	B.	slur added by analogy with C.
31	C.	*Chor.* emended to *Chor!*
31	bs.	note 2: beginning of slur emended to note 3 by analogy with va.; second crotchet: slur and ' added by analogy with va.
31	org.	**A**: bar numbers added in pencil
33	ob.2	note 3: missing, note added by analogy with vl.2
33	C. T.	*dir* emended to *dir,*
34	vl.1	' added by analogy with vl.2
36	ob.1	slurs added by analogy with ob.2
36	ob.2	tie added by analogy with ob.1
36	C. A. T.	*wir* emended to *wir,*
36	org.(r.h.)	note 3: ♯ added
37	ob.1	slurs added by analogy with b.36 and by analogy with notes 1–3 (ob.2) and by analogy with vl.1,2
37	ob.2	notes 4–6, 7–9, 10–12: slurs added by analogy with notes 1–3 and by analogy with b.36 and by analogy with vl.1,2
37	ob. org.(r.h.)	note 2: ♯ added
37	vl.1	note 17: ♯ added
38–40	vl.1,2	' added by analogy with bb.9–11
38	va.	notes 6, 12, 13: ' added by analogy with bb.9, 41; notes 10–11: slur added by analogy with bb.9, 39, 40, 41
38	B.	slur added by analogy with b.40 (C., A.)
38, 39	bs.	note 2: beginning of slur emended to note 3 by analogy with va. and by analogy with bb.9–11; ' and slurs added by analogy with b.41 (va.) and by analogy with bb.9–11
38	org.	*tr.* added by analogy with vl.1
39	ob.2	slur added by analogy with ob.1
39, 40	va.	note 6: ' added by analogy with bb.10, 41
39	T.	*gab* emended to *gab,*
39	org.	*tr.* added by analogy with vl.1
40	ob.	slur added by analogy with bb.10–11 and by analogy with b.39 (ob.1)
40	C. A.	note 3: *dir* emended to *dir!*
40	bs.	note 2: beginning of slur emended to note 3 by analogy with va. and by analogy with bb.9–11; ' and slurs added by analogy with b.41 (va.) and by analogy with bb.9–11

40	org.	*tr.* added by analogy with vl.1
40	org.(r.h.)	end of slur added; **A**: slur incomplete
41–46		**A**: text changed from *dir danken wir der uns gab, der uns gab, der uns ihn gab!* in ink
41	ob.2	slur added by analogy with ob.1
41	bs.	note 2: beginning of slur emended to note 3 by analogy with va.; ' and slurs added by analogy with va.
41	org.	*tr.* added by analogy with vl.1
42	C.	note 1: 𝅗𝅥. emended to 𝅗𝅥𝅷 by analogy with A., T., B.
42	C. A. T.	notes 1, 5: *dir* emended to *dir,*
42	A.	**A**: text changed from *dir danken wir* to *Iehovah dir*
43	vl.1	slur added by analogy with vl.2
43	C. T. B.	slur added by analogy with A.
44	vl.2	notes 12–14: slur added by analogy with vl.1
44	C. T.	*wir* emended to *wir,*
44	A.	*gab* emended to *gab,*
45	T.	*wir* emended to *wir,*
45	org.	**A**: bar numbers added in pencil
46	vl.1,2	notes 1–2: beam emended to flag by analogy with b.3 (vl.1)
46	vl.2	***f*** added by analogy with vl.1
46	bs.	note 2: beginning of slur emended to note 3 by analogy with va.; ' and slurs added by analogy with va.
48	vl.2	***p*** added by analogy with vl.1
48	org.	*tr.* added by analogy with vl.1
49	C.	note 1: *ihm* emended to *ihm,*
49	T. B.	slur added by analogy with C., T.
15	org.	**A**: bar numbers added in pencil
50	org.	*tr.* added by analogy with vl.1
51	A. T. B.	slur added by analogy with C.
52	org.	*tr.* added by analogy with vl.1; **A**: bar numbers added in pencil
53	vl.2	***f*** added by analogy with vl.1; notes 1–2: beam emended to flag by analogy with vl.1
53	va.	notes 1, 2, 12, 13: ' added by analogy with the b.46; notes 10–11: slur added by analogy with b.46
53	A. T.	- *herrn!* emended to - *herrn,*
53	bs.	note 2: beginning of slur emended from note 3 by analogy with va. and by analogy with b.46 (va.); notes 1, 2, 8, 9, 12, 13: ' added partly by analogy with va. and partly b.46 (va.); notes 6–7, 10–11: slur added partly by analogy with va. and partly b.46 (va.)
54	vl.1	' added by analogy with vl.2
54	vl.2	***p*** added by analogy with vl.1
54	org.	**A**: bar numbers added in pencil
55	ob.2	slur added by analogy with ob.1
55	T. B.	*dir* emended to *dir,*
56	ob.2	note 1: *d′* emended to *e′* by analogy with ob.1, vl.1,2, va.; notes 3–6: *c″-d″-d″-b′* emended to *b′-c″-d″-b′* by analogy with vl.2 and the extra ob.2 part (see Description of Source)
57	ob.2	' added by analogy with ob.1
57	va.	' added by analogy with vl.1,2
57	org.	**A**: *g′-b′/d″* (𝅗𝅥𝅘𝅥) where 𝅘𝅥 has been cancelled in pencil
58	ob.1	**A**: third crotchet: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 changed to 𝅘𝅥 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 and *3* added in pencil
58–59	ob.2	slurs added by analogy with ob.1, vl.1,2
58	C. T.	*wir* emended to *wir,*
59	ob.1	**A**: |𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅗𝅥𝅘𝅥 𝅗𝅥𝅘𝅥 𝅗𝅥𝅘𝅥𝅯𝅘𝅥𝅯|; ob.1 of the second set of ob. parts has changed the quavers to semiquavers
59	ob.2	' added by analogy with ob.1; **A**: fourth quaver: *b′-g″* (𝅘𝅥𝅯𝅘𝅥) emended to *g″* (𝅘𝅥)
59	va.	' added by analogy with vl.1,2
59	org.(r.h.)	notes 7–9: slur added by analogy with ob., vl.1,2, and by analogy with notes 1–3, 4–6
60	ob.1	**A**: note 1: ♯ added in pencil
60	ob.1 vl.1,2	
	org(r.h.)	note 8: ♮ added
60	org.	*tr.* added by analogy with vl.1
61	vl.1	*tr.* added by analogy with vl.2
61–64	vl.1,2	' added by analogy with bb.9–11 (vl.2)
61	va.	' added by analogy with bb.9–11, 38–41
61	A.	*gab* emended to *gab,*
61	bs.	note 2: beginning of slur emended to note 3 by analogy with bb.9–11, 38–41 (va.); ' and slurs added by analogy with bb.9–11, 38–41 (va.)
61–64	org.	*tr.* added by analogy with vl.1,2
62–65	va.	notes 1–2: ' added by analogy with bb.9–11, 38–41
62–65	bs.	note 2: beginning of slur emended to note 3 by analogy with va.; ' added by analogy with bb.9–11 (va.), 38–41 (va.)
62–64	bs.	slurs added by analogy with va. and by analogy with bb.9–11 (va.), 38–41 (va.)
63	A.	slur added by analogy with C.; *dir* emended to *dir,*
63	B.	*wir* emended to *wir,*
64	clrno.2	note 4: *f′* emended to *e′* by analogy wth clrno.1; slur added by analogy with clrno.1
64	vl.2	*tr.* added by analogy with vl.1
65	ob.2	note 2: *c″* emended to *b′* by analogy with vl.2, org.(r.h.)
65	C.	*wir* emended to *wir!*
66	A. B.	- *herrn* emended to - *herrn,*
68	vl.1	slur added by analogy with vl.2
69–72	vl.1	**A**: missing bars added below on an empty stave in ink (same hand)
69	A.	*Chor!* emended to *Chor,*
70	va.	slurs addded by analogy with vl.1,2
70	C. T.	- *herrn* emended to - *herrn,*
72	ob.1	slur added by analogy with ob.2
72	vl.1	notes 5–7: slur added by analogy with vl.2
72	vl.2	notes 2–4: slur added
73	ob.1	note 5 added by analogy with ob.2, vl.1, org.
73	B.	*Chor* emended to *Chor,*; slur added by analogy with C.
74	vl.2	notes 2–3: slur added; ' added by analogy with vl.1
74	org.	**A**: bar numbers added in pencil
75	vl.2	notes 1–2: beam emended to flag by analogy with vl.1
75	va.	notes 1–2, 12–13: ' added by analogy with bb.46, 53; notes 10–11: slur added by analogy with bb.46, 53
75	A. T.	*Chor!* emended to *Chor.*
75	bs.	note 2: beginning of slur emended from note 3 by analogy with va.; ' and slurs added by analogy with b.46, 53 (va.)
76	org.	*tr.* added by analogy with ob., vl.1,2
77	vl.1	**A**: cue notes for C. added
77–78	vl.1	**A**: text added in pencil, faded
77	vl.2 va.	**A**: *ma non troppo* added in pencil
77	C. T.	*Du* emended to *Du,*
77	coro	**A**: *Allegro* in ink
77	bs.	**A**: *Allegro ma non troppo* in ink (same hand)
77	org.	**A**: bar numbers added in pencil
79	C. A.	*du* emended to *du,*
80	C. A. T.	- *ben* emended to - *ben,*
80	A.	**A**: ♯ added in pencil
80	T. B.	*dank* emended to *danks*
81	T.	- *ben:* emended to - *ben,*
82	vl.1	' added by analogy with vl.2 and by analogy with b.84
82	C.	*Heil!* emended to *Heil,*

83	vl.1	' added by analogy with vl.2 and by analogy with b.84
85	vl.2	' added by analogy with vl.1
85	T.	- *ben,* emended to - *ben!*
86	vl.1	' added by analogy with vl.2
86	T.	*Heil* emended to *Heil,*
87	vl.1	notes 6–9: slur emended to notes 6–7 by analogy with vl.2; ' added by analogy with vl.2
87	C. A.	*Heil* emended to *Heil,*
88	clrno.1	second crotchet: emended to
88	vl.2	note 4: *f′* emended to *d″* by analogy with b.86
89	ob.1 org.	*tr.* added by analogy with ob.2
89	C. A.	fifth quaver: - *ges* emended to - *ges,*
89	T. B.	- *ben* emended to - *ben,*
90	B.	- *ben* emended to - *ben!*
91	vl.2	notes 5–6, 9–10, 13–14: slur and notes 6–7, 11–12, 15–16: ' added analogy with first crotchet and by analogy with vl.1
92	va.	stacc. and slurs added by analogy with vl.1,2
92	bs.	' and slurs added by analogy with b.91 (vl.1)
93	ob.coro	emended to by analogy with str., org.
93	vl.2	emended to
93	va. coro	
	bs. org.	added
93	org.	emended to

9. Daniel Gottlob Türk, 'Hallelujah! Christus lebet' (R285)

DESCRIPTION OF SOURCE

A transcript

A transcript, part material.
DK-Ch, R285 and *DK-Ch*, R328.
Title page: 'N° 3. | Hallelujah! Christus lebet. etc. | 4. Voci | 4. Stromenti | et Organo. | Flauto | Clarinetto | Cornu 1mo| [cornu] ii^{do} | di Türk. | [added in ink in a different hand?:] Jesu Christe deine ~~Versuhnen~~ <Thränen> etc. | Türk.'
R285: various paper sizes but mainly *c.* 25x20 cm; (fol. 1): 16.6x10.3 cm; (fol. 2): 17.8x21 cm (landscape); (a) cover (bifolio) with fol. 1r as title page and folder for both works; (b) org.: 2 bifolios, previously sewn; (c) vocal parts: 4 fols.; (d) str., fl.: 5 fols.; (e) clrno., cor.: 3 fols.; (f) one cutting (flute, score) and one extra canto 1 in folio.
R328: 23.8x18.7cm; 1 bifolio (org.), 5 folios (parts).
Paper type: R285: (b–e): 5–13 hand-ruled staves, 9 mm (org.); 8 mm (vocal parts and str., fl.); 10 mm (clrno., cor.); 7 mm (cutting) and 8 mm (canto 1); single rastrum used throughout, in light brownish ink and music in black ink. R328: different copyists; 7, 10, 8, 9, hand-ruled staves; org.: 8 mm; canto: 10 mm; str.: 8 mm; single rastrum used throughout, in light brownish ink and music in black ink. Watermark is visible in various parts: an eagle and the lettering 'D & J C B[ ]auw' and 'CAMMER PAPIER'; some of the material has parts of a fleur-de-lis. Paper is of a fair dense quality.
R285: all parts by same copyist except clrno. and cor. which might indicate that they were added at a later stage; the cutting (fl. 1) seems to be a correction or a reworking of the introductory phrase.
R328: different copyists.

EVALUATION OF SOURCE

The part material, which most likely was produced in Germany, has been chosen as principal source; no score appears to have been part of the material.

Bar	Part	Comment
	clrno.	**A**: *Allegro con Spiritu Clarnetto*
	fl. vl.1,2	
	va. bs.	**A**: *Vivace*
	C.1,2	**A**: *Lebhaft*
	T.	**A**: no tempo designation
	B.	**B**: *Munter*
	cor.1	**A**: *Allegro con Spirito. Cornu. 1.*
	cor.2	**A**: *Allegro con Spiritu Cornu 2.*
	org.	**A**: *Allegro, con spirito*
1	va.	**A**: incomplete and a added in pencil; it more likely that note 1 should be a , not
2	org.(r.h.)	' added by analogy with vl.2 and by analogy with b.3
4	cor.2	slur added by analogy with cor.1
6	vl.2	note 1: emended to by analogy with vl.1
6	va.	**A**: note 3: *a′* changed to *c♯* in ink and *cis* added in ink
6	va. bs.	
	org.(l.h.)	' added by analogy with vl.1,2 and by analogy with b.92
9	org.(l.h.)	' added by analogy with va. and by analogy with bb.6–9
10	vl.2 va.	***f*** added by analogy with cor., fl., vl.1, bs., org.
12	vl.2	slur added by analogy with vl.1
13	clrno.	
	cor.2 fl.	
	vl.1,2 bs.	**A**: added in pencil
13	coro org.	added
14	fl.	***p*** moved from b.14 note 3 by analogy with clrno.; **A**: ***p*** added in pencil
14	cor.2	***p*** added by analogy with cor.1
14	C.2 T.	- *jah,* emended to - *jah!*
14	B.	- *jah* emended to - *jah!*
14	org.(r.h.)	' added by analogy with vl.2 and by analogy with b.15
16	C.1 B.	- *jah,* emended to - *jah!*
16	C.2 T.	- *jah* emended to - *jah!*
17	C.1	- *bet* emended to - *bet,*
17	org.	' added by analogy with str.
19	C.2 T. B.	- *jah,* emended to - *jah!*
20	B.	- *bet* emended to - *bet,*
22	va.	***p*** moved from b.23 rest 1 by analogy with bs.
23	C.1	- *met,* emended to - *met*
24	bs.	**A**: changed to *e′-e′-e′* () in ink
24	org.	**A** (r.h.): corrections including cancellation made in ink
26	C.1	- *bet!* emended to - *bet,*
26	C.2	- *bet* emended to - *bet,*
26–27	org.(r.h.)	' added by analogy with vl.1,2, bs.
27–28	clrno.	**A**: b.27 fourth crotchet to b.28 second crotchet: cancelled in ink due to error and correction added in ink (same hand)
27–29	fl.	b.27 note 2 to b.29 note 1: *8va*--- changed to actual pitch; **A**: b.26 note 3 to b.28 note 1: *o*----*o* changed to *8va*--- in light ink and *octava* and a bracket including the phrase added in pencil below stave changed to actual pitch
27	va.	' added by analogy with vl.1,2 and by analogy with b.26

27	coro	- *bet* emended to - *bet!*
29	B.	- *sang.* emended to - *sang!*
29	org.(r.h.)	' added by analogy with vl.1
30	C.2	**A**: notes 1–2: *e′-e′* changed to *a′-a′* in ink
30	B.	- *met,* emended to - *met*
31	C.1 C.2	- *bet* emended to - *bet!*
31	B.	- *bet,* emended to - *bet!*
33	org.(r.h.)	' added by analogy wioth vl.1,2, va.
33	org.(l.h.)	notes 1–4: emended to by analogy with bs.
35–37	fl.	b.35 note 2 to b.37 note 1: *8va*--- changed to actual pitch; **A**: *8va*--- added in light ink
35	C.2 T.	- *sang* emended to - *sang,*
37	vl.2	notes 5–8: changed from *a″* to *c♯‴* and *(cis)* in ink
37	C.1,2 T.	- *sang* emended to - *sang,*
39–40	vl.1	**A**: cue notes to cor.1 added in light ink
39–40	bs.	**A**: first and second crotchet: cue notes added in ink
41	fl.	**A**: notes 2–7: notes a third higher erased and transposed down
42	fl.	**A**: notes 9–10: notes a third higher erased and transposed down
43	fl.	**A**: notes 6, 7: *o* (indicating *octava*, see above b.27–29)
43–44	bs.	**A**: first and second crotchet: cue notes added in ink
44	fl.	**A**: notes 1, 6, 8: *o*, see previous bar
44	vl.1 va.	' added by analogy with vl.2
47	vl.1	note 7: *a* emended to *b* by analogy with vl.2
48	C.1,2	*Dem* emended to *Dem,*
49	va. org.	***ff*** added by analogy with vl.1,2, vc.
53–61	fl.	*8va*--- changed to actual pitch; **A**: b.53 note 1 to b.61 note 1: *8va*--- added in light ink
53–55	vl.1	slurs added by analogy with vl.2, va.
53	coro	***p*** added by analogy with the other parts
56	vl.1	notes 1–3: slur added by analogy with vl.2, va.; notes 4–6: slur added by analogy with vl.2
56	va.	notes 4–6: slur added by analogy with vl.2
56	T.	**A**: note 2: *a♯′* changed to *b′* in ink and *h* added in ink
57–59	vl.1	slurs added by analogy with vl.2, va.
57	org.(r.h.)	slurs added by analogy with bb.53–56, 59
60	vl.1,2	slurs added by analogy with va.
60	C.2 B.	- *net* emended to - *net,*
60	org.(r.h.)	notes 4–6: slur added by analogy with bb.53–55, 59
64–66	vl.1	**A**: b.64 fourth crotchet to b.66 first quaver: cue notes including dynamics to fl. added in light ink
64–66	coro	b.64 note 2 to b.66 note 1: text added
64	C.1	*solo* added by analogy with T.
65	va. bs.	rest 1: ***p*** omitted due to rest
65	org.	***f*** added by analogy with fl., str.
66	va. bs.	note 1: ***f*** added by analogy with fl., vl.1,2 and by analogy with b.65
66	org.	note 1: ***p*** added by analogy with fl., vl.2; note 2: ***f*** added by analogy with fl., vl.2, and by analogy with b.65
69	fl.	**A**: slurs added in light ink; notes 2–3: slur added by analogy with b.67 and by analogy with vl.1
70	va. bs.	
	org.	' added by analogy with vl.2
72	C.1,2 T.	*dem* emended to *dem,*
73	vl.2	***ff*** added by analogy with vl.1, va., bs.
74	org.(l.h.)	note 5: added
75–78	fl.	*8va*--- changed to acutal pitch; **A**: b.75 note 1 to b.78 note 2: *8va*--- added in light ink
75–78	vl.1	slurs added by analogy with vl.2, va.
75	org.(r.h.)	notes 4–6: slur added by analogy with notes 1–3 and by analogy with bb.53–56, 59, 78
76	org.(r.h.)	slurs added by analogy with bb.53–56, 59, 78
77	org.(r.h.)	notes 4–6: slur added by analogy with notes 1–3 and by analogy with bb.53–56, 59, 78
79	org.	notes 1–4: emended to by analogy with fl., vl.1, va., bs.
80	vl.1	**A**: notes 3, 6: ' in ink, erased
80	va.	**A**: notes 1–4: original pitches erased and changed to *f♯* in ink and *fis* added in ink
81	fl.	notes 1–4: slur emended to two by analogy with b.79 and by analogy with vl.1
85	vl.2	**A**: notes 5–8: *e″* changed to *a″* ink and *(a)* added in ink
86	vl.1 va.	
	bs. org.	' added by analogy with vl.2
87	C.2	**A**: note 1: *b′* changed to *a′* in ink and *a* added in ink
88	vl.1	note 1: ' added by analogy with fl.
88	C.2	**A**: note 1: *b′* changed to *a′* in ink and *a* added in ink
88	B.	*Dank!* emended to *Dank*.
88	bs. org.	note 3: ' added by analogy with va.
89, 90	cor.2	slur added by analogy with cor.1
89–90	fl.	**A**: alternative version *a″-g″-g″-f″* ( ) of which the top part notated in light ink
91–92	cor.1	**A**: eight bars cancelled in ink
92	vl.1	**A**: note 1: *Flauto* added in ink indicating that the instruments enters
92	vl.1	' added by analogy with vl.2
92	bs.	' added by analogy with va.
92	org.(r.h.)	' added by analogy with fl.
92	org.(l.h.)	' added by analogy with va.
93–95	bs.	' added by analogy with bb.6–9 (va.)
94, 95	va.	notes 2–3: ' added by analogy with bb.6–9
96–97	vl.2	**A**: b.96 note 3 to b.97 note 1: *d″-d″* changed to *e″-f″* in pencil
97–100	fl.	**A**: *octave höher* and brackets around the phrase added in dark ink
99	org.(r.h.)	**A**: fifth crotchet: chord erased, copying error
100	clrno.	note 1: emended to by analogy with the other parts
100	cor.2	**A**: note 1: note changed from *e′* to *c″* in ink
100	coro	emended to by analogy with the instr.

10. 'Jesu Christe! Deine Thränen'

Bar	Part	Comment
2	vl.2	note 3: emended to by analogy with vl.1, org.(r.h.)
2	org.(l.h.)	slur added by analogy with bs.
3	vl.2	notes 1–2: tie added by analogy with vl.1, org.(r.h.)
5	va.	emended to by analogy with bs.
11–12	vl.1,2 va.	
	bs.	**A**: 𝄋 added in pencil
12	vl.2	tie added by analogy with vl.1; **A**: note 1: ***p*** added in pencil
12	bs.	***p*** added by analogy with the other parts
21	vl.2	slur added by analogy with vl.1
22	org.(r.h.)	slurs added by analogy with C.solo
23	org.(l.h.)	note 3: *f♭* emended to *e♮* by analogy with bs.
24	vl.1	emended to by analogy with C.solo
27	vl.2	' and slurs added by analogy with vl.1
27	org.(l.h.)	emended to by analogy with bs.
28	vl.2	tie added by analogy with vl.1
34	C.solo	- *den* emended to - *den,*
34	org.(r.h.)	slurs added by analogy with C.solo
41	org. (r.h.)	slur added by analogy with C.solo
42	C.solo	*Pein,* emended to *Pein*
44	vl.1	
	C.solo	final semiquaver: ♭ added
44	C.solo	notes 5–6: slur added

44	org.(r.h.)	slur added by analogy with C.solo
46	vl.2	note 1: ♩ emended to ♪ by analogy with vl.1
48	bs.	slur added by analogy with bb.2, 4, 13
50–52	vl.2	dynamics added by analogy with vl.1
51	vl.2	slurs added by analogy with vl.1
55	vl.2	
	C.solo	
	org.(l.h.)	𝄐 added
55–56	va. bs.	**A**: 𝄐 on double bar line
56	va.	***p*** emended to ***pp*** by analogy with vl.1,2, bs.
56	org.	***pp*** added by analogy with vl.1,2, bs.
60	va. bs.	slur added added by analogy with vl.2
61	vl.1	note 1: ♪ emended to ♪
61	org.	note 3: $e^{\flat\prime}$ emended to $d^{\flat\prime}$ by analogy with bs.
62	org.(r.h.)	slurs added by analogy with C.solo
63	C.solo	*Hert -* emended to *Her -*
64, 66	C.solo	**A**: third and fourth quaver: ♫ changed to ♪♪ (c''-$b^{\flat\prime}$)
68	vl.1	slur added by analogy with vl.2, va., bs.
69	va.	slur added by analogy with vl.2 and by analogy with bb.56–59
70–73	C.solo	**A**: originally ♪ 𝄾 𝄿 ♫ in ink but changed on a new stave at the bottom of the page
72–73	vl.2	**A**: b.72 note 1 to b.73 note 1: end of slur emended to b.72 note 8
73	str.	**A**: *von Anfang bis zum* 𝄐
74–128		**A**: due to text setting issues the score has been written out in full rather than repeating *Da capo*
74	org.	**A**: *Da Capo*
75	vl.2	note 3: ♪ emended to ♩ by analogy with vl.1, org.(r.h.)
76	vl.2	notes 1–2: tie added by analogy with vl.1, org.(r.h.)
78	va.	♩ 𝄾 ♫ emended to ♩ 𝄾 ♫ by analogy with vc.
85	vl.2	♫ ♫ emended to ♬ by analogy with vl.1; tie added by analogy with vl.1
85	bs.	***p*** added by analogy with the other parts
87	org.(r.h.)	slur added by analogy with C.solo
88	org.(l.h.)	slur added by analogy with b.86, and by analogy with b.88 (bs.)
94	vl.2	slur added by analogy with vl.1
95	org.(r.h.)	slur added by analogy with C.solo
96	org.(l.h.)	note 3: $f^{\flat}$ emended to $e^{\natural}$ by analogy with bs.
97	vl.1	see b.24; however due, to text, C.solo has a different rhythm and hence vl.1 has been emended to ♩ ♪ 𝄾 in accordance with C.solo
97	C.solo	*- keit* emended to *- keit,*
100	vl.2	' and slurs added by analogy with vl.1
100	org.(l.h.)	♫ ♫ emended to ♬ by analogy with bs.
101	vl.2	tie added by analogy with vl.1
105, 107	org.(r.h.)	slur added by analogy with C.solo
107	C.solo	*- be,* emended to *- be*
114, 117	org.(r.h.)	slurs added by analogy with C.solo
117	C.solo	*- su* emended to *- su,*; note 8: ♭ added
119	C.solo	*- für* emended to *- für,*
123–125	vl.2	dynamics added by analogy with vl.1
124	vl.2	slurs added by analogy with vl.1
128	vl.2	
	C.solo	
	org.	𝄐 added

11.–22. Johann Ludwig Freydt, *12 Gemeinstükke. 3te Samml.*

DESCRIPTION OF SOURCE

A transcript

A transcript, part material.

DK-Ch, R475, R216, R229, R152, R454, R99, R111, R279, R319, R205, R9 and R338.

Title page (organ part): '12 Gemeinstükke. | 3te Sam[m]l. | 4 Voci, & | Viol. Primo, Secondo. & | Viola, Violoncello & | Organo. | Comp. par Freydt.'

Datings: vl. 1 contains various datings suggesting that the pieces were composed in Niesky during *c.* 1778–80; see also Introduction, pp. xvi–xviii, xxx–xxxii.

1: *c.* 23.7x18.5 cm; strings and organ in a bluish folder, sewn;

2: 23.7x18.5 cm; vocal parts and choir in a folder (titled 'N=5.'), each vocal part sewn;

3–4: *c.* 23.6x18.5 cm; 1–3: same copyist; 4: instrumental part (fl. obl.) by a different copyist;

5: 21.1x16.6 cm (Andante solo) and 22.5x19.3 cm ('flöte. par Freydt.'): cut from another manuscript (verso of fol.);

6: 20.6x17.8 cm; '2. Flöten.' by a different copyist;

7: 23.3x18.3 cm; 'Flauto 1.mo.' and 'Flauto 2.do' by a different copyist.

Paper types:

1: 10–11 hand-ruled staves, 9 mm, single rastrum used, light brownish ink;

2: 9 hand-ruled staves, 9 mm, single rastrum used, light brownish ink;

3: 9 hand-ruled staves (instr.) and 8 hand-ruled staves (vocal parts, only fol.r), 8–9 mm, single rastrum used, in light brownish ink;

4: 8/9 hand-ruled staves, 8 mm, single rastrum used, in light brownish ink;

5: 7/8 hand-ruled staves, 10/11 mm, single rastrum used, in light brownish ink;

6: 8 hand-ruled staves, 10 mm, single rastrum used, in light brownish ink;

7: 8 hand-ruled staves, 9 mm, single rastrum used, in light brownish ink (only fol.r).

Watermark: faint but similar to the 'Pro Patria' paper with a woman holding a pole with a hat and surrounded by a fence; no lettering but similar to Heawood, nos. 3696–99.[2] Paper of a fair dense quality.

Music notated in black ink; final page includes text for no. 11 ('Preise Jerusalem den Herrn'); at the bottom of page 'di Freydt' added in ink, later 'Dieses Ihr seÿd theuer erkauft | ist auch in dem Stück – Kindlein bleibet beÿ Ihm | enthalten, ist auch beßere Musik.' added in ink; rest of page trimmed.[3]

2 Edward Heawood, *Watermarks: mainly of the 17th and 18th Centuries* (Hilversum, 1950), vol. 1.

3 According to Reventlow, 'Musikken i de herrnhutiske brødremenigheder i det 18. og 19. århundrede', p. 85, it reads '(In No. 2 di Geisler)'.

Clrno.1, 2 have also survived as parts transposed for fl.1, 2 (contemporary).

It is likely that the manuscript was produced by a copyist in Niesky (if indeed not an autograph) and sent to Christiansfeld shortly after *c.* 1780 when Freydt had finished the twelve pieces.

EVALUATION OF SOURCE

The part material, which most likely was produced in Germany, is chosen as the principal source; no score appears to have been part of the material.

11. 'Preise, Jerusalem, den Herrn'

Bar	Part	Comment
	vl.1	**A**: top right-hand corner: *Zum Friedensfest | d 6te Juny 1779.*
1	clrno.	**A**: no indication of tuning, notation in C implying D (see also clrno.2)
1	va.	note 1: ' added by analogy with the other instr. and by analogy with b.18
2	vl.1	note 4: ' added by analogy with other instr.
3	clrno.2	***p*** added by analogy with clrno.1, str.
5	clrno.2	
	org.	***f*** added by analogy with clrno.1, str.
17	org.	***mf*** added by analogy with the other instr.
19	clrno.	' added by analogy with va., vc., org.
20	clrno.	
	org.	***p*** added by analogy with vl.1,2, va.
20	C.2	**A**: notes 2–3: slur added in pencil
21	clrno.	
	org.	***mf*** added by analogy with vl.1,2, va.
21	vc.	***mf*** moved from b.22 note 1 by analogy with vl.1,2, va.
28	org.(r.h.)	top part notes 7–8: slur added by analogy with vl.1 and by analogy with notes 1–2, 3–4, 5–6
31	clrno.	***mf*** added by analogy with vl.1,2, vc.
33	coro	- *on* emended to - *on,*
33	C.1	**A**: bar missing added at bottom of page in ink (same hand)
34	org.(r.h.)	slur added by analogy with vl.1,2
40	vl.2 va. vc.	' added by analogy with vl.1
41–65	coro	**A**: b.41 note 3 to b.65: new text added in ink: *wohnt selbst bey Dir in deinen Hütten, u. segnet dich und deine Kinder. Er ist dein Schutz u. Friede, ist dem Schutz u. großer, großer* in ink
43	org.	***mf*** added by analogy with vl.1,2, va., vc.
46	vl.1	to by analogy with the other instr.
47–48	A.	**A**: cue text in ink
58	C.1	- *de.* emended to - *den,*
58	C.2 A. B.	- *de,* emended to - *den,*
58	org.	***f*** added by analogy with str.; emended to by analogy with vc.
60, 62	C.1 A. B.	- *de,* emended to - *den,*
60, 62	C.2	- *de* emended to - *de,*
63	org.(l.h.)	' added by analogy with org.(r.h.)
65	vl.2	note 1: beginning of slur emended to note 2 by analogy with vl.1
67	org.	***f*** added by analogy with clrno., str.
69	vl.1 org.	***mf*** added by analogy with clrno., vl.2, va., vc.
73	A.	- *de,* emended to - *den.*
74	clrno.	***f*** emended to ***p*** by analogy with the other instr.
79	A.	note 1: note added by analogy with va., org.
79	B.	𝄐 added
80–81	org.(r.h.)	lower part: slur added by analogy with top part and by analogy with the vocal parts
80–82	B.	**A**: phrase also added below on last stave in pencil
84–85	va.	' added by analogy with vc., org.

12. 'Gelobet sey der Herr'

Bar	Part	Comment
2–6	vc.	dynamics moved from the following bars by analogy with vl.1,2, va., org.
	vl.1	**A**: top right-hand corner: *Zum Friedensfest* in ink
11	clrno.1	***f*** added by analogy with clrno.2 and by analogy with str., org.
11	coro	*hat,* emended to *hat.*
20	vl.2 C.2	
	org.(l.h.)	note 1: ♮ added
21	B.	♮ added
24	C.1 B.	- *ke* emended to *ke,*
26	va.	***pp*** moved from b.27 note 1 by analogy with vl.1,2 and by analogy with b.36
26	A.	- *he* emended to - *he,*
27	vl.1	note 1: stacc. omitted by analogy with vl.2
27–28	C.1	slur omitted in accordance with placement of syllables and by analogy with the other vocal parts
28	B.	***f*** added by analogy with C.1,2, A.
29	org.	***mf*** moved from b. 28 by analogy with str.
34	org.	***f*** added by analogy with vc.
35	vl.2 va.	
	vc. org.	' added by analogy with vl.1
36	vl.2	***p*** added by analogy with vl.1, va., vc., org.
40–43	vl.1,2	**A**: cue notes to clrno.solo
40	C.2	*Herr* emended to *Herr,*
40	org.(l.h.)	emended to
41	va.	' added by analogy with vc.
44	vl.2 org.	***f*** added by analogy with vl.1, va.
46	org.(l.h.)	emended to
47	clrno.2	
	vl.1	***f*** added by analogy with clrno.1, vl.2, va., vc., org.
49	org.(l.h.)	emended to
51	org.(r.h.)	emended to by analogy with vl.1
52	vl.1 org.	***f*** moved from b.51 note 5 by analogy with vl.2, va., vc.
52	org.(l.h.)	emended to
53–54	vl.1,2	**A**: cue notes to clrno.solo

13. 'Gott dein Stuhl'

Bar	Part	Comment
		Allabræve emended to *Alla breve*
	vl.1	**A**: top right-hand corner: *Zum Fr*[iedens]*fest*
1	B.	*Gott* emended to *Gott,*
1	org.	***p*** added by analogy with other instr.
4	vc.	***mf*** moved from b.5 note 3 by analogy with vl.1,2, va. and in accordance with coro
4	org.	***mf*** added by analogy vl.1,2, va.
9	vl.1,2	***f*** moved from b.8 note 1 by analogy with va., vc. and in accordance with coro
9	C.1 A.	- *wig* emended to - *wig,*
9	org.	***f*** added by analogy with va., vc.
10–11	B.	**A**: *Gott dein Stuhl* notated as cue text in ink
11	A.	*Gott* emended to *Gott,*
11	vc.	***f*** moved from note 1 by analogy with vl.1,2, org.
12	org.	' added by analogy with bb.13–14 (org.(l.h.)) and by analogy with bb.4–5

13–14	org.(r.h.)	' added by analogy with org.(l.h.)
15	vl.2	note 2: end of slur emended to note 3 by analogy with vl.1, va., vc., org.
23	vl.2	𝅗𝅥 𝄽 emended to 𝅗𝅥. by analogy with vl.1, C.2
23	C.1,2 A.	*Reichs* emended to *Reichs,*
25	org.	***mf*** added by analogy with str.
26	B. vc. org.	note 1: ♯ added
34	B.	slur added in accordance with placement of syllables
35	A. B.	- *ter* emended to - *ter,*
38–40	C.1	**A**: *Sce-pter*
38–39	org.(r.h.)	tie added; b.38 chord 1, bottom note to b.39 chord 1 bottom note: slur added
39	vl.1	notes 2–3: slur added by analogy with vl.2
46	vl.1	notes 2–3: slur added by analogy with b.39 (vl.2)

14. 'Eins bitte ich vom Herrn'

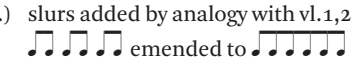
Bar	Part	Comment
	vl.1	**A**: top right-hand corner: *Zum Fr*[iedens]*fest*
12	vl.2	
	org.(l.h.)	slur added by analogy with va., vc.
12	C.solo	*Herrn* emended to *Herrn,*
15	C.solo	*gern* emended to *gern:*
26	org.(l.h.)	slur added by analogy with fg.obl.
27	va.	note 1: stacc. emended to ' by analogy with vl.1,2, vc.
28	C.solo vl.	
	org.(r.h.)	note 1: ♭ added
32	C.solo	*lang.* emended to *lang,*
33	va.	***p*** added by analogy with vl.2
38	org.(l.h.)	note 2: ' added by analogy with str.
41	vl.1	note 1: ' added by analogy with vl.2, va., vc.
42	vl.2 vc.	note 1: ' added by analogy with va. and in accordance with phrase bb.41–42
49	vl.1,2 va.	
	org.	' added by analogy with vc.
50	fg.obl.	note 1: ♯ added
50	org.(r.h.)	chord 1: ♯

15. 'O möcht sich mit lebendgen Farben'

Bar	Part	Comment
	vl.1	**A**: top right-hand corner: *Zum A*[bend]*m*[ah]*l. L*[iebes] *m*[ah]*l* | *der led*[igen] *Br*[üde]*r*
6	va.	
	org.(l.h.)	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 by analogy with vl.1,2
8	fg.obl.	notes 5–6: slur added by analogy with notes 3–4 and by analogy with b.9
8	vl.1	*tr.* added by analogy with fg.obl., vl.2
8	vl.2 org.	notes 1–2: ' added by analogy with vl.1, va., vc.
11	va.	' added by analogy with vl.2, vc., org.(l.h.)
12	vl.1 va.	
	org.	' added by analogy with vl.2
12	C.solo	- *den, mit* emended to - *den (mit*
12	vc.	' added by analogy with vl.2 and by analogy with b.11 (org.)
12–13	org.	***f*** and ***p*** added by analogy with str.
14	C.solo	- *ben,* emended to - *ben)*
14	vc. org.	' added by analogy with va.
15	va.	' added by analogy with vl.2 and by analogy with b.14
15	vc. org.	' added by analogy with vl.2
18	fg.obl.	*tr.* added by analogy with vl.1,2
18	C.solo	- *len* so emended to - *len, so,*
20	fg.obl.	' added by analogy with b.19 and by analogy with vl.2, va., vc., org.
20	C.solo	- *gen* emended to - *gen,*
22	vl.2	tie added by analogy with slur in vl.1
24	vl.2	note 1: ♭ added
25	org.	***p*** moved from b.24 third crotchet by analogy with vl.1,2, va.
26	va.	note 1: ♮ added
26	org.	***mf*** added by analogy with vl.1,2, va., vc.
27	org.(l.h.)	slur added by analogy with va., vc.
30	C.solo	- *gen* emended to - *gen,*
33	vl.2	note 1: ♮ added
33	org.	chord 1: ♮ added
37	fg.obl.	' added by analogy with vl.1,2, vc.
37	vc.	note 3: ♮ added
37	org.	note 2: ♮ added
37	org.(l.h.)	' added by analogy with vl.1,2, va., vc.
39	vl.1	' added by analogy with with the phrase as a whole
39	fg.obl.	
	org.(l.h.)	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
40–42	vl.2	stacc. emended to ' by analogy with vl.1, va., vc.
41	fg.obl.	
	org.	' added by analogy with vl.2, va., vc.
42	vl.2	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
48–49	org.(r.h.)	lower part: ' added by analogy with vl.2, va., vc., org.(l.h.); lower part: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 by analogy with vl.2, va., vc., org.(l.h.)
54	va.	' added by analogy with vl.2
55	org.	chord 1: ♮ added

16. 'Die Gemeine hatte Friede'

Bar	Part	Comment
	vl.1	**A**: top right-hand corner: *zum Gem*[ein]*fest in Niesky*| *d. 8te Aug. 1779*
1	vl.1,2 vc.	
	org.	***f*** added by analogy with va.
1	org.(l.h.)	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 by analogy with va., vc.
2	vl.1	note 1: ***mf*** emended to ***p*** by analogy with vl.2; *cresc.* added by analogy with vl.2
2	va. vc.	***p*** and *cresc.* added by analogy with vl.2
2	org.	***p*** added by analogy with str.
3	va. vc.	***f*** added by analogy with vl.1,2
4	org.(r.h.)	notes 9–10: slur added by analogy woith vl.1,2 and by analogy with bb.3–4 (org.(r.h.))
6	vl.2	note 1: 𝅘𝅥𝅰 emended to 𝅘𝅥𝅯 by analogy with vl.1, org.
8	vl.1	***f*** moved from note 4
8	vl.2	***f*** moved from note 1
8	org.	***f*** added by analogy with str.
9	org.	***mf*** added by analogy with str.
10	vl.2 vc.	
	org.(l.h.)	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
11	org.	***f*** added by analogy with str.; ***mf*** added
14	org.(l.h.)	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
15	org.(l.h.)	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
19	va. A.	♯ added
20	va. A.	♯ added
21	vc.	
	org.(l.h.)	slur added by analogy with vl.1,2, org.(r.h.)
25	org.(r.h.)	eleventh to twelfth semiquaver: slur added by analogy with vl.1,2
28	org.(r.h.)	chord 2: ♯ added by analogy with vl.2
34	org.(l.h.)	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
38	A.	*Herrn.* emended to *Herrn,*
39	vl.2	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 emended to 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
43	vc.	
	org.(l.h.)	slur added by analogy with vl.1,2, org.(r.h.)

45	A. B.	***f*** added by analogy with C.1,2
46	org.(r.h.)	slurs added by analogy with vl.1,2
50	vc.	 emended to
50	org.(l.h.)	emended to

17. 'Dis Volk habe ich mir zugerichtet'

Bar	Part	Comment
	vl.1	**A**: top right-hand corner: *zum 8te Aug. 1779.*
1	vl.obl.	**A**: **C**
1	vl.1,2 va. C.solo vc. org.	**A**: **¢**
1	vl.1	rest 1: 𝄾 emended to 𝄽
2	vl.1	second crotchet: emended to
2	vl.2	' added by analogy with va.
2	vc.	' added by analogy with va., org.
2	org.(l.h.)	' added by analogy with va., vc.; notes 1–4: emended to by analogy with vc.
3	org.	***mf*** added by analogy with b.4
6	vl.1	note 11: ' added by analogy with vl.2, va.
7	vl.2	note 6: ' added by analogy with vl.1 and by analogy with the phrase as a whole
8	vl.obl.	slur added by analogy with vl.1
10	org.(l.h.)	notes 1–4: emended to by analogy with vc.
12	vl.obl.	slur added by analogy with vl.1
13	vl.2	note 1: ♮ added
16–17	vc.	**A**: bars cancelled in ink
16	org.(r.h.)	first to second semiquaver: slur omitted
18	C.solo	- *len* emended to - *len,*
18	org.(l.h.)	notes 1–2: notes added by analogy with vc.
21	vl.obl.	note 4: emended to by analogy with vl.1,2, org.
22	vl.1,2	notes 9–10: slur added by analogy with vl.obl.
23	vl.obl.	*cresc.* added by analogy with va.
24	org.(r.h.)	chords 5–6: slur added by analogy with vl.1,2
26	vl.2	note 2: emended to by analogy with vl.obl., vl.1, org.
27	vc.	slur added by analogy with vl.1,2, va., org.(l.h.)
31	vl.2	note 7: ♮ added
31	org.	***mf*** added by analogy with str.
32	org.	***p*** added by analogy with str.
32	org.(r.h.)	third crotchet: ' added by analogy with vl.obl.
34	org.	third crotchet: grace note added by analogy with vl.obl., vl.1,2
35	org.(r.h.)	top part notes 6–7: slur added by analogy with vl.obl., vl.1
36	org.(l.h.)	notes 5–8: emended to by analogy with vc.
37	vl.1	note 7: ♮ added
37	va.	notes 4–7: emended to ; notes 4–5: ' added by analogy with vl.1, org.
37	vc.	notes 5–6: ' added by analogy with org.(l.h.)

18. 'Höret alle die ihr vom Hause des Herrn seyd'

Bar	Part	Comment
	vl.1	**A**: top right-hand corner: *Zum led*[igen] *Br*[üde]*r Feste, | d. 29te Aug. 1779. in | Niesky.*
1	vl.1	**A**: cue notes for vl.2 in ink
1	vl.1,2 va.	***f*** added by analogy with vc.
4	org.(r.h.)	emended to
7	va.	***p*** added by analogy with vl.1,2, vc., org.
9	vl.2	***p*** added by analogy with vl.1, va., vc., org.
9–10	org.(r.h.)	**A**: top part added in lighter ink
11–12	vl.1	slurs added by analogy with vl.2 and by analogy with bb.4–8
13	B. B.solo	- *le,* emended to - *le*
14	va.	**A**: note 7: $f^{\sharp'}$ changed to e' in ink and *e* added above in ink
16	vl.2	
	org.(r.h.)	note 1: ♯ added
16	org.(r.h.)	chord 1: ♯ added
19	vl.1	***f*** added by analogy with vl.2, vc.
21	org.	*tutti* added by analogy with va. and becasue of *solo* in b.19
24	C.1,2	
	B.solo	- *lig* emended to - *lig,*
24	B.	***f*** added by analogy with C.1,2, A., B.solo
26	coro	*ist,* emended to *ist:*
26	org.(r.h.)	chord 1: ♯ added
32	B.solo	- *nes* emended to - *nen*
33	org.(r.h.)	chord 1: ♯ added
34	B.solo	*sind.* emended to *sind:*
44	B.	note 3: ♮ emended to ♯
45	C.1,2	- *on.* emended to - *on,*
49	org.(r.h.)	slur added by analogy with vl.1,2
51	A.	- *on,* emended to - *on.*
52	C.1	**A**: *Ich tilge die Sünden*
52	A.	**A**: *in voriger Bewegung*
52	vc.	**A**: *Die Viertheile in voriger Bewegung*
57	vl.2	note 1: ♯ added
57	org.(r.h.)	chord 1: ♯ added
58	vc.	***mf*** added by analogy with vl.1,2, va., org.
61	coro	- *den* emended to - *den,*
63	vc. org.	***f*** added by analogy with vl.1,2, va.
69	vl.1	note 1: ♯ added
69	vc. org.	emended to by analogy with vl.1,2, va.
69	org.(r.h.)	note 1: ♯ added

19. 'Ihm sey Ehre'

Bar	Part	Comment
3	org.(l.h.)	' added by analogy with vc.
4	vl.1	note 1: ' added by analogy with notes 2–6 and by analogy with vc.
4	vl.2 va.	' added by analogy with vl.1 (notes 2–6), vc.
4	org.(r.h.)	notes 2–6: ' added by analogy with vl.1, vc.
4	org.(l.h.)	' added by analogy with vl.1 (notes 2–6), vc.
11	coro	- *ne* emended to - *ne,*
13	coro	- *tet* emended to - *tet,*
13	vc.	**A**: note 2: 𝄐 added in pencil
16–20	vl.1,2 va.	
	vc.	**A**: Adagio section includes cue text in ink
16	A. B.	*ist.* emended to *ist,*
18	C.1 A.	- *keit.* emended to - *keit,*
18	C.2 B.	- *keit,* emended to - *keit,*
18	C.2	
	org.(l.h.)	𝄐 added

20. 'Wo ist ein solcher Freund'

Bar	Part	Comment
3	org.(r.h.)	first crotchet: ' added by analogy with vl.1
9–10	org.(l.h.)	slurs added by analogy with org.(r.h.)
13	vl.2	**A**: note 1: changed to in ink below stave
16	org.	*tr.* added by analogy with vl.1
17	org.(r.h.)	upper part note 1: ' added by analogy with vl.1
18	va.	
	org.(l.h.)	emended to by analogy with vc.
21	va.	emended to by analogy with vl.1,2
23	org.(r.h.)	note 2: ' added by analogy with str., org.(l.h.)
24	C.1	*Herr!* emended to *Herr?*

25	va.	' added by analogy with vc.
28	org.(l.h.)	slur added by analogy with vc.
30	C.1	*Er!* emended to *Er?*
34	org.(r.h.)	𝄾 emended to 𝄽
35	C.2 A. B.	𝄐 added
36	org.(r.h.)	slurs added by analogy with vl.1,2, C.1,2
37	vl.1	emended to by analogy with vl.2, va.
37	vl.2	♯ added
39	org.	***mf*** moved from b.42 by analogy with str.
39	org.(l.h.)	' added
41	vl.2	note 2: ' added by analogy with the other instr.
42	B.	*tutti* added by analogy with C.1,2, A.
43, 45	va.	' added by analogy with vc., org.(l.h.)
45	org.(r.h.)	chord 1: ' added by analogy with org.(l.h.)
46	vc.	***p*** added by analogy with vl.1,2, org.
49	B.	- *ne* emended to - *ne,*
49	vc.	***mf*** added by analogy with vl.1,2, va., org.
50	C.1	- *ne* emended to - *ne,*
55	C.1	- *schofs* emended to - *schofs,*
56	org.(l.h.)	' added by analogy with vc.
58	coro	*dich* emended to *dich,*
59	C.1	- *ne* emended to - *ne,*
68	C.1	emended to by anology with the instr.
71	vl.2	emended to by analogy with vl.1, va., vc.
71	coro	*dich* emended to *dich,*
75	va. vc.	**A**: *Tempo primo*
76	va.	***f*** added by analogy with vc. and by analogy with b.75 (vl.1,2)
77	org.(r.h.)	slur added by analogy with org.(l.h.)
80	va.	chord 2: ' added by analogy with vl.1,2, org.(r.h.)

21. 'Alle Gottes Verheissungen'

Bar	Part	Comment
	vl.1,2 va.	𝄵 emended to $\frac{3}{2}$
1	vl.1	**A**: *a-a′-d″* emended to *a-f♯′-d″* in ink
7	A.	- *men* emended to - *men,*
9	fl.1	note 3 added by analogy with fl.2, vl.1,2, org.
9	fl.2	note 3: 𝅗𝅥 emended to 𝅗𝅥 by analogy with vl.1,2, org.
13	fl.2	slur added by analogy with fl.1
13	B.	- *be* emended to - *be,*
15	C.2 A.	- *be* emended to - *be,*
18	org.	***f*** moved from b.17 third minim by analogy with fl.1, str.
19	org.	third minim: ' omitted by analogy with the other instr.
21	C.1,2	*uns* emended to *uns.*
31	A.	*Ihm* emended to *Ihm,*
31	B.	*Ihm!* emended to *Ihm,*
31	org.	***mf*** added by analogy with va., vc.
39	B.	- *spricht* emended to - *spricht,*
41	vl.2	♯ added
41	C.2	♯ added
41	org.(r.h.)	chord 1: ♯ added
43	fl.2	***p*** added by analogy with fl.1
43	vl.2 C.2	note 1: ♯ added
43	org.(r.h.)	chord 1: ♯ added
47–48	vc.	' added by analogy with org.(l.h.)
53	B.	*duo* added by analogy with A.
57	B.	𝅗𝅥 𝄻 emended to 𝅗𝅥. 𝄽 by analogy with fl., vl.1,2, va., C.1,2, A.
61	vl.1	**A**: at bottom of page: a hymn notated on two staves in pencil and below *was höret alle Welt*;[4] 𝅗𝅥 emended to 𝅗𝅥.

22. 'Ihr seyd theuer erkauft'

Bar	Part	Comment
1	C.1	**A**: 𝄵
	vl.1	**A**: top right-hand corner: *Zum Knabenfest | d. 9ten Jan. 1780*
2	va.	notes 6–7: stacc. and slur added by analogy with vl.2
2	org.(l.h.)	articulation and slurs added by analogy with vc.
3–4	vl.1,2 va.	
	vc. org.	**A**: between bb.3 and 4: four bars cancelled ink
5	va.	***p*** added by analogy with vl.1,2 vc., org.
5–6	org.(l.h.)	' added by analogy with vc.
6	vl.1	fourth crotchet: emended to 𝄾 by analogy with vl.2
6	va.	notes 3–4: ' added by analogy with bb.5–6
7	va.	note 2: ♮ added
7	vc.	***mf*** moved from note 6 by analogy with with va., org.
9	C.1	- *kauuft* emended to - *kauft,*
13	va.	stacc. and slur added by analogy with vl.1,2
13	C.1,2	*Gott* emended to *Gott,*
13	vc.	*cresc.* added by analogy with vl.1,2, va.
14	vl.1	***mf*** added by analogy with vl.2, va., vc., org.
16	C.1	emended to by analogy with vl.1 and in accordance with placement of syllables in the other vocal parts
18	vl.2	slur added by analogy with va.
19	vl.1	notes 8–9: slur added by analogy with vl.2
21	C.2	*duo* added by analogy with C.1
23	va.	***f*** moved from note 7 by analogy with vc., org.
23	C.2	- *kauft* emended to - *kauft,*
24, 26	C.2	*Gott* emended to *Gott,*
26	vl.1	note 7: ♮ added
26	org.(r.h.)	top part notes 5–8: slur added by analogy with vl.1,2
27	org.(r.h.)	emended to 𝅗𝅥
28	C.1	- *er* emended to - *er,*
29	vl.1	note 7: ♮ added
31	org.	***f*** added by analogy with str.
33	vl.2 va.	second crotchet: *sf* added by analogy with vc.
33	vc.	***f*** added by analogy with vl.1,2, va.
36	org.	***p*** added by analogy with vc.
37	vl.1 org.	***mf*** added by analogy with vl.2, va., vc.
37	C.2	- *kauft* emended to - *kauft,*
39	C.1	note 5: *Gott* emended to *Gott,*
40	A. B.	- *be,* emended to - *be*
42	org.(r.h.)	emended to
43	vl.1	note 1: beam emended to flag by analogy with vl.2; ***f*** added by analogy with vl.2; ***p*** added by analogy with vl.2, va., vc.
43	org.	***p*** added by analogy with vl.2, va., vc.
44	vl.1	***f*** added by analogy with vl.2
44	C.1	***f*** added by analogy with C.2, A., B.
44	org.	***f*** added by analogy with va., vc.
46	org.(r.h.)	emended to

4 *Evangelisches Gesangbuch… der Gemeine in Ebersdorf* (Ebersdorf, 1742), p. 679, no. 159.