

Gottfried August

# Homilius

---

Ausgewählte Werke

Reihe 4: Instrumentalwerke  
Band 2

herausgegeben von Uwe Wolf

In Zusammenarbeit  
mit dem Bach-Archiv Leipzig

Gottfried August

# Homilius

---

## 32 Praeludia

zu geistlichen Liedern  
für zwei Claviere und Pedal

Choralvorspiele für Orgel

herausgegeben von Uwe Wolf

Urtext

## Vorwort

Gottfried August Homilius wurde am 2. Februar 1714 in Rosenthal (Sachsen) als Sohn eines Pastors geboren. Bereits kurz nach seiner Geburt zog die Familie nach Porschendorf bei Pirna, wo Homilius die ersten Jahre seines Lebens verbrachte.<sup>1</sup> Nach dem Tod des Vaters wechselte er 1722 – wohl auf Betreiben seiner Mutter – an die von deren Bruder geleitete Annenschule nach Dresden. Gegen Ende seiner Schulzeit übernahm Homilius bereits vertretungsweise den Organistendienst an der Annen-Kirche.

Im Mai 1735 wurde Homilius als Jurastudent an der Universität Leipzig immatrikuliert. Auch dort war er musikalisch aktiv. So berichtet Christian Friedrich Schemelli (1713–1761) von sich, er habe seine „Fundamenta in der Music bey [...] Bach in Leipzig und bey [...] damaligem geschickten Musico in Leipzig Homilio gelegt“.<sup>2</sup> Die durch Johann Adam Hiller bezeugte Schülerschaft Homilius' bei Johann Sebastian Bach dürfte ebenfalls in diese Zeit fallen. Außer zu Bach bestand Kontakt zu dem Bachschüler und Nicolai-Organisten Johann Schneider, dessen Aufgaben Homilius vertretungsweise übernahm. Nach einer erfolglosen Bewerbung auf eine Organistenstelle in Bautzen wurde Homilius 1742 als Organist an der Dresdner Frauenkirche angestellt. 1755 trat Homilius schließlich die Nachfolge Theodor Christlieb Reinholds als Kreuzkantor und Musikdirektor der drei Dresdner Hauptkirchen an, ein Amt, das er bis zu seinem Tod am 2. Juni 1785 innehatte. Hauptwirkungsstätte war für Homilius jedoch nicht die Kreuz-, sondern die Frauenkirche, da die Kreuzkirche 1760 im Siebenjährigen Krieg durch preußische Artillerie gänzlich zerstört und der Nachfolgebau erst nach Homilius' Tod eingeweiht wurde (1792). Zu den Schülern Homilius' gehörten neben dem bereits erwähnten Christian Friedrich Schemelli auch Johann Adam Hiller, Johann Friedrich Reichardt, Christian Gotthilf Tag und Daniel Gottlob Türk.

Homilius hat ein umfangreiches Œuvre hinterlassen. Erhalten sind 67 Motetten, 178 Kirchenkantaten, ein Oster- und ein Weihnachtsoratorium sowie mindestens neun Passionsmusiken, vier unbegleitete *Magnificat*-Vertonungen, zwei umfangreiche Sammlungen mit Choralvorsätzen, etliche *Gesänge für Maurer*, zahlreiche Orgel-Choralvorspiele sowohl mit als auch ohne obligates Melodieinstrument sowie eine Oboensonate, ein Cembalo-Konzert und eine Generalbassschule. Etliches Weitere ist wohl fälschlicherweise unter seinem Namen überliefert bzw. in der Zuschreibung ungesichert.<sup>3</sup>

Die Kompositionen von Homilius waren zu ihrer Zeit sehr beliebt und außerordentlich verbreitet. Schon zu seinen Lebzeiten schrieb Johann Friedrich Reichardt, Homilius sei „jetzt wohl ausgemacht der beste Kirchenkomponist“.<sup>4</sup> Wenige Jahre nach Homilius' Tod kam der Lexikograph Ernst Ludwig Gerber zu der Einschätzung: „Er war ohne Widerrede unser größter Kirchenkomponist“ (1790).<sup>5</sup>

### Homilius als Orgelkomponist

[...] Indessen sind auch jetzt noch merkwürdige Männer hier, die Dich interessieren werden. Unter diesen ist Herr Homilius wohl der vornehmste, der hier Kantor bey der Kreuzkirche ist, jetzt wohl ausgemacht der beste Kirchenkomponist ist, und zugleich der größte Organist, den ich jemals gehört und vielleicht in meinem Leben hören werde.

Mit diesen überschwänglichen Worten beschreibt Reichardt<sup>6</sup> 1776 ein Privatkonzert des Kreuzkantors an der Silbermann-Orgel der Dresdner Frauenkirche. Schon 21 Jahre wirkte Homilius nicht mehr als Organist, hatte jedoch seine berufliche Laufbahn 1742 an eben dieser Orgel begonnen und bereits vorher in seiner Dresdner Schul- wie Leipziger Studienzeit vertretungsweise Organistendienste an verschiedenen Kirchen übernommen. Während seiner Jahre als Organist an der Dresdner Frauenkirche lag, wie sich der Homilius-Schüler Johann Adam Hiller Ende des Jahrhunderts erinnert, sein besonderes Augenmerk auf den sonntäglichen Nachmittagsgottesdiensten:

[...] Im nachmittäglichen Gottesdienste wurden 3 Lieder gesungen, und der seelige Mann hatte es sich zum Gesetz gemacht, allemal drey verschiedene Vorspiele, auf die er sich den Sonnabend vorher sorgfältig vorbereitete, zu den 3 Liedern zu machen. [...] Alle Musikkenner und Liebhaber versammelten sich Nachmittags in der Kirche, um diese Präludien zu hören, und Homilius erwarb sich damit den Ruhm eines großen, selbst des größten Organisten seiner Zeit, wenn man Erfindung und Geschmack mit in Anschlag bringt.<sup>7</sup>

Von Daniel Gottlob Türk, einem anderen Schüler Homilius', erfahren wir, dass die erwähnte sorgfältige Vorbereitung tatsächlich im schriftlichen Fixieren der Praeludien bestand, was Türk ihm hoch anrechnete.<sup>8</sup>

Diese von Hiller und Türk beschriebene Praxis deckt sich weitgehend mit Homilius' überliefertem Orgelwerk: Dieses beschränkt sich fast ausschließlich auf großangelegte Choral-Praeludien, teils auch mit Melodieinstrument,<sup>9</sup> wie es sehr gut zu jenen Nachmittagsvespern passt, in denen es – nicht nur in Dresden – Gelegenheit gab, der Musik mehr Raum zu geben. Darüber hinaus hat sich nur ein Orgelchoralbuch<sup>10</sup> sowie eine Anzahl kleinerer Sätze (choralgebunden wie frei) in einer Sammelhandschrift Dresdner Provenienz erhalten.<sup>11</sup>

### Die Breitkopf-Sammlung der 32 Praeludia

Im 18. Jahrhundert gehört der professionelle Handel mit Abschriften zu den wichtigsten Verbreitungsformen von Musik. Eine bedeutende Rolle kommt dabei im mitteldeutschen Raum dem Verlagshaus Breitkopf zu, das ab 1761 in unregelmäßig erschienenen gedruckten Katalogen Musikalien anbot, die „in richtigen Abschriften bey Joh. Gottlob Immanuel Breitkopf, in Leipzig [...] zu bekommen sind“.<sup>12</sup> Dieser von der Bach-Forschung ausführlich beleuchtete Handschriftenhandel<sup>13</sup> setzte jeweils eine sogenannte Stammhandschrift voraus,

<sup>1</sup> Zur Biografie und Rezeptionsgeschichte vgl. Ulrich Leisinger, Uwe Wolf, Art. „Homilius, Gottfried August“, in: *MGG*<sup>2</sup>, Bd. 9 (2003), Sp. 290–298. Dort auch weitere Literatur zu Homilius.

<sup>2</sup> *Bach-Dokumente, Band III: Dokumente zum Nachwirken Johann Sebastian Bachs 1750–1800*, vorgelegt und erläutert von Hans-Joachim Schulze, Leipzig bzw. Kassel 1984, S. 115, Dokument 686.

<sup>3</sup> *Gottfried August Homilius. Thematisches Verzeichnis der musikalischen Werke (HoWV)*, vorgelegt von Uwe Wolf, Stuttgart 2014.

<sup>4</sup> Johann Friedrich Reichardt, *Briefe eines aufmerksamen Reisenden die Musik betreffend*, Teil II, Frankfurt/Oder und Breslau 1776, Reprint Hildesheim 1977, S. 109f.

<sup>5</sup> *Historisch-Biographisches Lexicon der Tonkünstler*, 1. Teil, Leipzig 1790, Reprint Graz 1977, Sp. 665.

<sup>6</sup> Wie Fußnote 4, S. 109ff. (Bericht über einen Besuch in Dresden).

<sup>7</sup> Johann Adam Hiller, *Nachtrag zum allgemeinen Choral-Melodienbuche für Kirchen und Schulen*, Leipzig o.J., Reprint Hildesheim 1978, S. 10.

<sup>8</sup> Daniel Gottlob Türk, *Von den Pflichten eines Organisten*, Halle 1787, Reprint, hrsg. von Bernhard Billeter, Hilversum 1966 (Jahr des Nachworts), S. 127f.

<sup>9</sup> Vgl. zum Œuvre neben dem HoWV die Übersicht bei Uwe Wolf, „Orgelkomposition nach Bach – das Beispiel Homilius“, in: *„Diess herrliche, imponirende Instrument“*. Die Orgel im Zeitalter Felix Mendelssohn Bartholdys, hrsg. von Anselm Hartinger, Christoph Wolff und Peter Wollny, Wiesbaden 2011 (Beiträge zur Geschichte der Bach-Rezeption, 3), S. 111–132, bes. S. 113f. und 129f.

Die Choral-Praeludien mit obligatem Melodieinstrument sind bereits in der Auswahlgabe erschienen (G. A. Homilius, *Choralvorspiele für Orgel und 1–2 obligate Melodieinstrumente*, hrsg. von Ellen Exner; *Sonate für Oboe und Basso continuo*, hrsg. von Uwe Wolf, Stuttgart 2008).

<sup>10</sup> Choralbegleitsätze, notiert sind Melodie und bezifferter Bass, vgl. HoWV, Werkgruppe VII.

<sup>11</sup> Zu dieser Handschrift siehe Uwe Wolf, *Gottfried August Homilius: Studien zu Leben und Werk mit Werkverzeichnis (kleine Ausgabe)*, Stuttgart 2009, S. 32ff.

<sup>12</sup> Vollständiger Titel des Katalogs von 1761: *Verzeichnis Musicalischer Werke, allein zur Praxis, sowohl zum Singen als für alle Instrumente, welche nicht durch den Druck bekannt gemacht werden [...] welche in richtigen Abschriften bey Joh. Gottlob Immanuel Breitkopf, in Leipzig, um beystehende Preise in Loid'ors à 5 Thlr. zu bekommen sind*. Erste Ausgabe, Leipzig, in der Michaelismesse 1761.

<sup>13</sup> Siehe (u. a.) Ernest Dewey May, *Breitkopf's Role in the Transmission of J. S. Bach's Organ Chorales*, Diss. Princeton 1974; Yoshitake Kobayashi, „Breitkopfs Handel mit Bach-Handschriften“, in: *Beiträge zur Bachforschung* 1 (1982), S. 79–84 sowie den Sammelband *J. S. Bach, the Breitkopfs, and Eighteenth-century Music Trade*, hrsg. von G. B. Stauffer, Nebraska 1996 (Bach Perspectives, 2).

die im Verlagshaus verblieb und von der nach Bestellung Abschriften zum Verkauf angefertigt wurden. Werke von Homilius sind in Katalogen Breitkopfs der Jahre 1761, 1763, 1764 und 1770 vertreten.<sup>14</sup>

Am Anfang der Homilius-Angebote bei Breitkopf steht die vorliegende Sammlung mit 32 Choral-Praeludien, die gleich im ersten Katalog von 1761 angezeigt wurde.<sup>15</sup> Zu diesem Angebot ist die Stammhandschrift des Hauses Breitkopf erhalten geblieben (Kritischer Bericht, Quelle **A2**), in der Homilius selbst als Schreiber auftritt.<sup>16</sup> Das lässt den Schluss zu, dass Homilius an diesem Angebot aktiv beteiligt war und verleiht der hier vorliegenden Auswahl besonderes Gewicht. Offenbar wollte Homilius nach dem Ende seiner Laufbahn als Organist (1755) eine Auswahl seiner besten Choral-Praeludien einer breiten Öffentlichkeit zugänglich machen bzw. „vermarkten“.

Interessanterweise umfasst die Sammlung nicht nur Werke des reifen Organisten der letzten Jahre als Frauenkirchenorganist, sondern auch Kompositionen aus seiner Leipziger Studienzeit. Ganz gewiss ist das der Fall bei den Nummern 5 und 6 der Sammlung (HoWV VIII.2–3); beide Stücke sind unter den fünf Kompositionen, die Homilius 1741 von Leipzig aus zusammen mit einer Bewerbung auf die Organistenstelle an St. Petri nach Bautzen einsandte und die in autographischer Reinschrift noch heute im Stadtarchiv Bautzen verwahrt werden (Kritischer Bericht, Quelle **A1**).

Auf Leipzig verweist möglicherweise noch ein weiteres Praeludium: die Nummer 16 „Schmücke dich, o liebe Seele“. Dieses Praeludium ist auch unter dem Namen J. S. Bachs überliefert und wurde erstmals in *J. S. Bachs Choral-Vorspiele für die Orgel mit einem und mit zwey Klavieren und Pedal. Zweytes Heft*, Leipzig [1804] bei Breitkopf gedruckt und auch in die alte Bach-Gesamtausgabe<sup>17</sup> und das Bach-Werke-Verzeichnis aufgenommen, dort unter der Nummer BWV 759. Die (gedruckte) Breitkopf-Ausgabe geht offenbar ebenfalls auf eine Breitkopf'sche Stammhandschrift zurück.<sup>18</sup> Die Zuweisung an Bach reicht damit zwar nicht in dessen Lebenszeit zurück, ist aber doch relativ früh – und zudem am Wirkungsort Bachs – bezeugt.<sup>19</sup>

Schon früh wurde allerdings auch auf die Überlieferung unter dem Namen Homilius aufmerksam gemacht,<sup>20</sup> und vor allem in Folge eines Aufsatzes von Georg Feder<sup>21</sup> wurde die Komposition aus dem Kanon der echten Werke J. S. Bachs schließlich ausgeschlossen. In der Neuen Bach-Ausgabe wurde das Praeludium daher an einen der Schlussbände der Reihe IV (Orgelwerke) verwiesen und wird dort auch nicht abgedruckt, sondern nur im Kritischen Bericht besprochen.<sup>22</sup> Wie dort dargelegt, handelt es sich bei den beiden Überlieferungen um signifikant unterschiedliche Fassungen. Angesichts der Überlieferung innerhalb der 32 *Praeludia* kann Homilius' Autorschaft als sicher verbürgt gelten, die Fassungsdivergenzen hingegen laden zum Spekulieren ein. Es fällt schwer, eine der beiden Fassungen als Frühform der anderen zu bewerten;<sup>23</sup> beide scheinen an unterschiedlichen Stellen unterschiedlich weiterentwickelt worden zu sein, wie dies möglicherweise im Kompositionsunterricht exemplarisch erfolgen kann. Ob etwas in dieser Art Gegenstand des Unterrichtes bei Johann Schneider und/oder Bach war, wissen wir nicht, doch böte eine solche Unterrichtssituation vielleicht ein plausibles Szenario, wie es zu diesen parallelen Fassungen gekommen ist und ggf. auch, wie das Stück mit dem Namen Bach in Verbindung gekommen sein könnte (etwa durch eine Abschrift mit Einträgen Bachs).

### Zur Überlieferung der 32 *Praeludia*

Nur zwei Handschriften des 18. Jahrhunderts überliefern die 32 *Praeludia* als geschlossene Einheit (Kritischer Bericht, Quellen **A2** und **B**), darüber hinaus ist die Sammlung in einem Katalog des Verlagshauses Breitkopf von 1761 bezeugt (s. o.). Bei **A2** handelt es sich – wie oben dargelegt – um die Stammhandschrift jener 32 *Praeludia*, versehen mit Eintragungen des Verlagshauses auf jedem Bogen. Handschrift **B** ist die einzige vollständige Abschrift jener Sammlung; vermutlich geht sie direkt auf **A2** zurück. Die Abschriften **C1–4**

enthalten jeweils Praeludien aus den 32 *Praeludia* und zusätzlich (unterschiedliche) weitere Choralbearbeitungen von Homilius. Sie teilen die wenigen Fehler mit Quelle **A2** und dürften daher mit dieser zusammenhängen.<sup>24</sup> Die Quellen **D1–2** (nur Nummer 4) können mangels Sonderlesarten nicht eindeutig eingeordnet werden; bei **E1–5** handelt es sich um Abschriften der Nummer 16 in der unter dem Namen Bachs überlieferten Fassung.<sup>25</sup>

### Zur Edition

Unsere Edition beruht allein auf der unter Mitwirkung des Komponisten zusammengestellten Handschrift **A2**. Das frühe Autograph **A1** wurde vergleichsweise mit herangezogen; das Praeludium „Nun freut euch, liebe Christen g'mein“ HoWV VIII.1 in Anhang 1 beruht allein auf **A1**. Die Schlüssel wurden modernisiert, die Kompositionen sonst aber – auch hinsichtlich der Notation auf zwei oder drei Systemen – unangetastet gelassen. An unübersichtlichen Stellen wurde gelegentlich ein kursives *Ped.* ergänzt. Alternativ wurden die vier im Original auf nur zwei Systemen notierten Stücke im Anhang 3 auf drei Systeme umnotiert, um einen leichteren Zugang zu den Kompositionen zu ermöglichen.

Der Dank des Herausgebers gilt allen quellenbesitzenden Institutionen, die mir die Handschriften in Reproduktionen zugänglich machten und es mir ermöglichten, die meisten Quellen auch im Original einzusehen. Im Besonderen gedankt sei der Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, für die Genehmigung, zwei Seiten aus Quelle **A2** im Faksimile abzubilden. Zudem gilt mein Dank der Bibliothek des Leipziger Bach-Archivs, dessen große Sammlung von Quellenreproduktionen ich z. B. im Hinblick auf die Zweitfassung von Nr. 16 konsultieren konnte. Darüber hinaus gilt mein Dank Frau Dr. Christine Blanken, Bach-Archiv Leipzig, für vielfältigen Gedankenaustausch.

Stuttgart, Oktober 2014

Uwe Wolf

<sup>14</sup> Siehe HoWV (wie Fußnote 3), S. 621.

<sup>15</sup> Die Sammlung wird in diesem Katalog auf S. 35 angeboten: „Homilius, C. G. Cantors an der Kreuzkirche zu Dresden, XXX. Praeludia für zwey Claviere und Pedal, zu geistlichen Liedern. A 6 thl.“ Bei der Abweichung in der Zahl (XXX zu XXXII) handelt es sich offenbar um einen Fehler des Katalogs; zu den abweichenden Initialien siehe Kritischer Bericht, S. 111.

<sup>16</sup> Die Schrift von zwei der drei weiteren Schreiber ähnelt derjenigen von Homilius stark, was auf ein Schüler-Lehrer-Verhältnis deutet. Die Stammhandschrift der Choral-Praeludien hat eine Parallele in der ebenfalls erhaltenen Breitkopf-Stammhandschrift der Motetten von Homilius, an der dieser selbst ebenfalls beteiligt war und neben ihm wiederum Schreiber aus seinem Umfeld; in diesem Fall ist sogar einer der Schreiber namentlich bekannt (Gottlieb Friedrich Grahl, der 1758 als Alumne an der Kreuzschule aufgenommen wurde).

<sup>17</sup> *Johann Sebastian Bach's Werke*, Band 40, herausgegeben von Ernst Naumann (Datum des Vorwortes: 1893), S. 181f.

<sup>18</sup> May (wie Fußnote 13), S. 118f. Nach May handelt es sich bei der Vorlage zu der vierbändigen Breitkopf-Ausgabe um die Stammhandschrift zu einer im Katalog von 1764 angebotenen *Sammlung von 114 variirten u. fugierten Chorälen, vor 1 und 2 Claviere und Pedal* von Bach.

<sup>19</sup> Dies sollte freilich auch nicht zu hoch angesetzt werden; in den Breitkopf-Katalogen finden sich etliche Fehlzusweisungen.

<sup>20</sup> Schon in der alten Bach-Gesamtausgabe (siehe Fußnote 17) erschien das Stück unter Hinweis auf die Homilius-Überlieferung in der Abteilung „Compositionen, welche mangelhaft überliefert oder als ächt nicht sicher verbürgt sind“. Es folgten Erwähnungen der Homilius-Überlieferung bei Hermann Keller, „Unechte Orgelwerke Bachs“, in: *Bach-Jahrbuch* 1937, S. 72, und Karl Anton, „Neue Erkenntnisse zur Geschichte der Bachbewegung“, in: *Bach-Jahrbuch* 1955, S. 15, Fußnote 9.

<sup>21</sup> Georg Feder, „Bemerkungen über einige J. S. Bach zugeschriebene Werke“, in: *Die Musikforschung* XI (1958), S. 76–79.

<sup>22</sup> *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*, Serie IV, Band 10: *Orgelchoräle aus unterschiedlicher Überlieferung*, Krit. Bericht von Reinmar Emans, Kassel etc. 2008, S. 475ff.

<sup>23</sup> Siehe den konkordanten Abdruck der Fassungen in Anhang 2.

<sup>24</sup> **C3** erweist sich als Abschrift von **C2**; ansonsten sind die Hss. **C** voneinander unabhängig (vgl. Kritischen Bericht, S. 116).

<sup>25</sup> **E3–5** als Abschrift des Drucks von 1804.

## Foreword

Gottfried August Homilius, the son of a pastor, was born in Rosenthal (Saxony) on 2 February 1714. Shortly after his birth the family moved to Porschendorf near Pirna, where Homilius spent the first years of his life.<sup>1</sup> Probably on the initiative of his mother, after his father's death Homilius went in 1722 to the school directed by her brother, the St. Anne's school in Dresden. Towards the end of his studies Homilius had already begun to substitute as the organist at St. Anne's Church.

In May 1735 Homilius enrolled as a law student at Leipzig University, where he was also musically active. Thus Christian Friedrich Schemelli (1713–61) wrote that he, Schemelli, had "laid the foundations of [his] music with [...] Bach in Leipzig and with the [...] skillful musician of the day Homilio in Leipzig."<sup>2</sup> Homilius's period of study with Johann Sebastian Bach, documented by Johann Adam Hiller, may also have coincided with this time. As well as with Bach, Homilius also came into contact with Johann Schneider, who was both Bach's pupil and organist of the Nicolaikirche, and for whom Homilius sometimes deputized as organist.

After unsuccessfully applying for the post of organist in Bautzen, Homilius was appointed organist at the Frauenkirche in Dresden in 1742. In 1755 he finally succeeded Theodor Christlieb Reinhold as Kantor at the Kreuzkirche and music director of the three main Dresden churches, a position he held until his death on 2 June 1785. However, Homilius's main place of work was not the Kreuzkirche, but rather the Frauenkirche, since the Kreuzkirche had been completely destroyed in 1760 by the Prussian artillery during the Seven Years' War, and the replacement building was dedicated only after his death (1792). Homilius's pupils included Christian Friedrich Schemelli mentioned earlier, Johann Adam Hiller, Johann Friedrich Reichardt, Christian Gotthilf Tag and Daniel Gottlob Türk.

Homilius left an extensive oeuvre. His surviving works include 67 motets, 178 church cantatas, an Easter and a Christmas Oratorio and nine settings of Passion music, four unaccompanied *Magnificat* settings, two extensive collections with chorale settings, several *Gesänge für Maurer*, numerous chorale preludes for organ both with and without obbligato melody instrument, and an oboe sonata, a harpsichord concerto, and a thoroughbass method have been preserved. A number of further works have probably been wrongly attributed to Homilius, or their attribution is uncertain.<sup>3</sup>

Homilius's compositions were extremely popular during his day and were disseminated very widely. During his lifetime Johann Friedrich Reichardt wrote that Homilius was "probably now accepted as the best church music composer."<sup>4</sup> A few years after Homilius's death, the lexicographer Ernst Ludwig Gerber came to the conclusion that that "he was indisputably our greatest church composer." (1790)<sup>5</sup>

### Homilius as an organ composer

[...] Meanwhile there are still remarkable men here who will interest you. Amongst these the most distinguished is probably Herr Homilius, who is Kantor at the Kreuzkirche here, it is agreed he is probably the best church composer, and is at the same time the greatest organist that I have ever heard and perhaps ever will hear in my life.

With these effusive words Reichardt<sup>6</sup> described a private concert given by the Kreuzkantor in 1776 on the Silbermann organ in the Frauenkirchen Dresden. He had not worked as an organist for 21 years, but his professional career had begun in 1742 on this very organ, after he had already deputized as organist at various different churches during his time at school in Dresden and as a student in Leipzig. During his years as organist at the Frauenkirche in Dresden, he paid particular attention to the Sunday afternoon services. Thus Homilius pupil Johann Adam Hiller points out at the end of the century:

[...] In the afternoon services 3 songs were sung, and the man of blessed memory had made it a rule that three different preludes which he carefully prepared on the preceding Saturday should always be made into the 3 songs. [...] All connoisseurs and lovers of music gathered on the afternoon in the church in order to hear these preludes, and with these, Homilius acquired the reputation of a great, even the greatest organist of his day, if you take invention and taste into consideration.<sup>7</sup>

From Daniel Gottlob Türk, another pupil of Homilius, we learn that the careful preparation mentioned above in fact consisted of writing out the preludes, something which Türk thought highly of.<sup>8</sup>

This practice, described by Hiller and Türk, largely corresponds with the surviving organ works of Homilius: these comprise almost entirely large-scale chorale preludes, sometimes also with melody instrument,<sup>9</sup> as suited those afternoon vespers very well. In this service – and not only in Dresden – there was opportunity to allow the music more space. In addition to these works, just a book of organ chorales<sup>10</sup> and a number of shorter movements (either based on chorales or free compositions) survive in a composite manuscript of Dresden provenance.<sup>11</sup>

### The Breitkopf collection of the 32 Praeludes

In the 18th century the professional trade in copies was one of the most important methods of circulating music. In central Germany the publisher Breitkopf developed an important role in this trade. From 1761 onwards, in occasional printed catalogs, it offered music which "can be obtained in accurate copies from Joh. Gottlob Immanuel Breitkopf, in Leipzig."<sup>12</sup> This trade in manuscripts, researched in detail by Bach scholars<sup>13</sup>, was based on a so-called master manuscript

<sup>1</sup> Concerning the composer's biography and the reception of his works, see Ulrich Leisinger, Uwe Wolf, article "Homilius, Gottfried August," in: *MGG*<sup>2</sup>, vol. 9 (2003), cols. 290–298. Also refer to this article for further literature on Homilius.

<sup>2</sup> *Bach-Dokumente, Vol. III: Dokumente zum Nachwirken Johann Sebastian Bachs 1750–1800*, presented and explained by Hans-Joachim Schulze, Leipzig and Kassel, 1984, p. 115, document 686.

<sup>3</sup> *Gottfried August Homilius. Thematisches Verzeichnis der musikalischen Werke (HoWV)*, presented by Uwe Wolf, Stuttgart, 2014.

<sup>4</sup> Johann Friedrich Reichardt, *Briefe eines aufmerksamen Reisenden die Musik betreffend*, part II, Frankfurt/Oder, Breslau, 1776, reprint Hildesheim, 1977, p. 109f.

<sup>5</sup> *Historisch-Biographisches Lexicon der Tonkünstler*, 1st part, Leipzig, 1790, reprint Graz, 1977, col. 665.

<sup>6</sup> See footnote 4, p. 109ff. (Report on a visit to Dresden).

<sup>7</sup> Johann Adam Hiller, *Nachtrag zum allgemeinen Choral-Melodienbuche für Kirchen und Schulen*, Leipzig n.d., reprint Hildesheim, 1978, p. 10.

<sup>8</sup> Daniel Gottlob Türk: *Von den Pflichten eines Organisten*, Halle, 1787, reprint, ed. Bernhard Billeter, Hilversum, 1966 (date of the afterword), p. 127f.

<sup>9</sup> On his output, see HoWV and the overview in Uwe Wolf, "Orgelkomposition nach Bach – das Beispiel Homilius," in: *Diess herrliche, imponirende Instrument". Die Orgel im Zeitalter Felix Mendelssohn Bartholdys*, ed. Anselm Hartinger, Christoph Wolff and Peter Wollny, Wiesbaden, 2011 (Beiträge zur Geschichte der Bach-Rezeption, 3), pp. 111–132, in particular p. 113ff. and 129ff. The chorale preludes with obbligato melody instrument are already published in a selected edition (G. A. Homilius, *Choralvorspiele für Orgel und 1–2 obligate Melodieinstrumente*, ed. Ellen Exner; *Sonate für Oboe und Basso continuo*, ed. Uwe Wolf, Stuttgart, 2008).

<sup>10</sup> Chorale accompaniment settings, notated melody and figured bass, see HoWV, Werkgruppe VII.

<sup>11</sup> For information on this manuscript see Uwe Wolf, *Gottfried August Homilius: Studien zu Leben und Werk mit Werkverzeichnis (kleine Ausgabe)*, Stuttgart, 2009, p. 32ff.

<sup>12</sup> The complete title of the catalog of 1761 is: *Verzeichnis Musicalischer Werke, allein zur Praxis, sowohl zum Singen als für alle Instrumente, welche nicht durch den Druck bekannt gemacht werden [...] welche in richtigen Abschriften bey Joh. Gottlob Immanuel Breitkopf, in Leipzig, um beystehende Preise in Luid'ors à 5 Thlr. zu bekommen sind. (Catalog of Musical Works, for practical use alone, both for singing and for all instruments, which will not be made available in print [...]) which can be obtained in accurate copies from Joh. Gottlob Immanuel Breitkopf, in Leipzig, at the prices listed in Luid'ors à 5 Thlr.)* Erste Ausgabe, Leipzig, in der Michaelismesse, 1761.

<sup>13</sup> See (et al.) Ernest Deway May, *Breitkopf's Role in the Transmission of J. S. Bach's Organ Chorales*, Diss. Princeton 1974; Yoshitake Kobayashi, "Breitkopfs Handel mit Bach-Handschriften", in: *Beiträge zur Bachforschung* 1 (1982), pp. 79–84 and the collection of essays *J. S. Bach, the Breitkopfs, and Eighteenth-century Music Trade*, ed. G. B. Stauffer, Nebraska, 1996 (Bach Perspectives, 2).

which remained in the publishing house and from which copies were prepared for sale upon the receipt of orders. Works by Homilius are listed in Breitkopf's catalogs of 1761, 1763, 1764, and 1770.<sup>14</sup>

At the top of the list of Homilius works offered by Breitkopf was the present collection of 32 chorale preludes which were announced in the very first catalog of 1761.<sup>15</sup> The master manuscript of this collection from the publisher Breitkopf has survived (Critical Report, Source **A2**), in which Homilius himself features as a copyist.<sup>16</sup> This leads to the conclusion that Homilius was actively involved in this offer and lends particular validity to the selection presented here. Evidently after the end of his career as an organist (1755), Homilius wanted to make a selection of his best chorale preludes available to a wider public, and to "market" these.

Interestingly enough the collection contains not only works by the mature organist from his last years as organist at the Frauenkirche, but also compositions from his time as a student in Leipzig. This is certainly the case with numbers 5 and 6 in the collection (HoWV VIII.2–3); both pieces are amongst the five compositions which Homilius sent from Leipzig in 1741 together with his application for the post of organist at St. Petri in Bautzen, and which are now preserved in an autograph fair copy in the Stadtarchiv Bautzen (Critical Report, Source **A1**).

A further prelude, number 16 "Schmücke dich, o liebe Seele," possibly relates to the Leipzig period. This prelude also survives under the name of J. S. Bach. It was first printed in *J. S. Bachs Choral-Vorspiele für die Orgel mit einem und mit zwey Klavieren und Pedal. Zweytes Heft*, Leipzig [1804] by Breitkopf and was also included in the old Bach Complete Edition<sup>17</sup> and the Bach-Werke-Verzeichnis, listed there under the number BWV 759. The (printed) Breitkopf edition is evidently based on a Breitkopf master manuscript.<sup>18</sup> Therefore, the attribution to Bach does not date from his lifetime, but nevertheless there is evidence for it relatively early on and even in the place of Bach's work.<sup>19</sup>

But early on people also became aware of the transmission of the piece under the name of Homilius,<sup>20</sup> and particularly after an article by Georg Feder<sup>21</sup> the composition was excluded from the canon of genuine works by J. S. Bach. In the New Bach Edition the prelude was therefore relegated to one of the final volumes of Series IV (organ works) and was not printed there, but was just discussed in the Critical Report.<sup>22</sup> As explained there, the copies from both traditions of transmission constitute significant different versions. In view of its transmission within the 32 Preludes Homilius's authorship can be authenticated with certainty, however, divergences in versions invite speculation. It is difficult to evaluate one of the two versions as an early form of the other;<sup>23</sup> both appear to have been developed differently in different passages, as might typically result during composition lessons. We do not know whether something like that was a subject in lessons with Johann Schneider and/or Bach, but such a teaching situation would have offered a plausible scenario leading to parallel versions and, if so, to how a connection with Bach might have arisen (such as through a copy with entries made by Bach).

### The transmission of the 32 Preludes

Only two manuscripts from the 18th century contain the 32 Preludes as a complete entity (Critical Report, Sources **A2** and **B**), but in addition to this the collection is documented in a 1761 catalog from the publisher Breitkopf (see above). **A2** is, as explained above, the master manuscript of the 32 Preludes, together with entries made by the publisher on every folio. Manuscript **B** is the sole complete copy of that collection; it is probably based directly on **A2**. The copies **C1–4** contain respectively preludes from the 32 Preludes and additional (different) further chorale settings by Homilius. These copies contain the same few mistakes as source **A2** and may therefore relate to it.<sup>24</sup> Sources **D1–2** (only number 4) cannot be definitively classified

because of a lack of relevant variant readings; **E1–5** are copies of the surviving versions of number 16 which bear Bach's name.<sup>25</sup>

### The edition

Our edition is based solely on manuscript **A2** which was compiled in collaboration with the composer. The early autograph **A1** was consulted for comparison; the prelude "Nun freut euch, liebe Christen g'mein" HoWV VIII.1 in Appendix 1 is based solely on **A1**. The clefs have been modernized, but otherwise the compositions – also with regard to the notation on two or three staves – have been left untouched. In unclear passages an italic *Ped.* has occasionally been added. As an alternative, the four pieces originally notated on just two staves have been re-notated on three staves in Appendix 3 in order to make the compositions easier to read.

The editor wishes to thank all institutions holding sources who have made the manuscripts available in reproductions, and also allowed him to consult most of the sources in the original. Special thanks are due to the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, for permission to reproduce two pages from source **A2** in facsimile. I am also grateful to the Library of the Bach Archive Leipzig, whose extensive collection of source reproductions I was able to consult, for example, in connection with the second version of no. 16. In addition I am very grateful to Frau Dr. Christine Blanken, Bach Archive Leipzig, for numerous discussions.

Stuttgart, October 2014

Uwe Wolf

Translation: Elizabeth Robinson

<sup>14</sup> Cf. HoWV (see footnote 3), p. 621.

<sup>15</sup> The collection was offered in this catalog on p. 35: "Homilius, C. G. Cantors an der Kreuzkirche zu Dresßden, XXX. Praeludia für zwey Claviere und Pedal, zu geistlichen Liedern. A 6 thl." Regarding the difference in the number of preludes (from XXX to XXXII) this is evidently a mistake in the catalog; for information on the different initials, see Critical Report, p. 111.

<sup>16</sup> The writing of two of the three other copyists strongly resembles that of Homilius, which indicates a teacher-pupil relationship. The master manuscript of the chorale preludes has a parallel in the Breitkopf master manuscript of the motets of Homilius, which also survives; Homilius himself was similarly involved in producing these, with copyists from his circle working alongside him. In this case one of the copyists is even named (Gottlieb Friedrich Grahl, who was recorded as an alumnus at the Kreuzschule in 1758).

<sup>17</sup> *Johann Sebastian Bach's Werke*, Vol. 40, edited by Ernst Naumann (date of the foreword: 1893), p. 181ff.

<sup>18</sup> May (see footnote 13), p. 118ff. According to May the source for the four-volume Breitkopf edition is based on the master manuscript for a *Sammlung von 114 variirten u. fugierten Chorälen, vor 1 und 2 Claviere und Pedal* by Bach offered in the 1764 catalog.

<sup>19</sup> However, not too much importance should be attached to this; in the Breitkopf catalogs there are a number of false attributions.

<sup>20</sup> As early as the old Bach-Gesamtausgabe (see footnote 17) the piece appeared with a reference to Homilius in the section "Compositionen, welche mangelhaft überliefert oder als ächt nicht sicher verbürgt sind." This was followed by mention of an attribution to Homilius in Hermann Keller, "Unehchte Orgelwerke Bachs," in: *Bach-Jahrbuch* 1937, p. 72, and Karl Anton, "Neue Erkenntnisse zur Geschichte der Bachbewegung," in: *Bach-Jahrbuch* 1955, p. 15, footnote 9.

<sup>21</sup> Georg Feder, "Bemerkungen über einige J. S. Bach zugeschriebene Werke," in: *Die Musikforschung* XI (1958), pp. 76–79.

<sup>22</sup> *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*, Serie IV, Band 10: *Orgelchoräle aus unterschiedlicher Überlieferung*, Critical Report by Reinmar Emans, Kassel etc. 2008, p. 475ff.

<sup>23</sup> See the parallel reprint of the versions in Appendix 2.

<sup>24</sup> **C3** proves to be a copy of **C2**; apart from that the **C** manuscripts are independent of each other (see Critical Report, p. 116).

<sup>25</sup> **E3–5** are a copy of the printed edition of 1804.

nom. 3-07 1

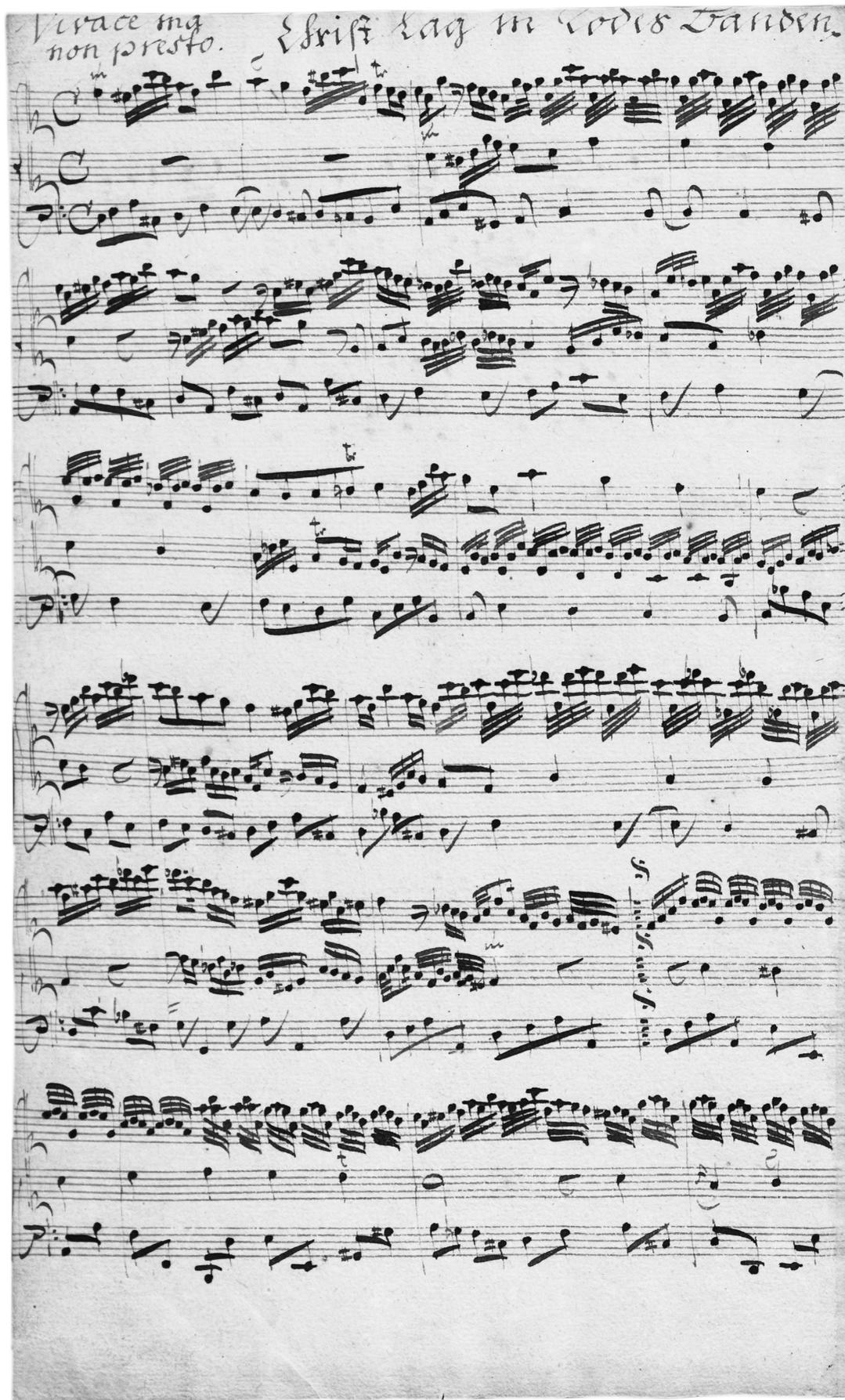
Christ lag in Todes Banden

*un poco allegro ma non molto*

Gottfried August Homilius, Choralpraeludium „Christ lag in Todes Banden“, Nr. 3 (HoWV VIII.6), Anfang / beginning.  
Autographe Reinschrift / autograph fair copy.

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Musikabteilung mit Mendelssohn-Archiv.

Signatur / shelf mark: *Mus.ms.autogr. Krebs 5 N*, fol. 22<sup>v</sup> (= Quelle / source **A2**)



Gottfried August Homilius, Choralpraeludium „Christ lag in Todes Banden“, Nr. 15 (HoWV VIII.16), Anfang / beginning.  
Abschrift eines häufig mit Homilius verwechselten Schreibers / copy by a scribe who has been often mistaken for Homilius („Dresden 1“).  
Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Musikabteilung mit Mendelssohn-Archiv.  
Signatur / shelf mark: *Mus.ms.autogr. Krebs 5 N*, fol. 28<sup>r</sup> (= Quelle / source **A2**)

# 1. Gelobet seist du, Jesu Christ

HoWV VIII.4

Gottfried August Homilius  
1714-1785

The first system of musical notation for the piece. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp. The first measure contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass staff provides a simple accompaniment with quarter notes G2, B1, and D2.

*Ped.*

The second system of musical notation, starting at measure 4. The treble staff continues the melodic line with eighth notes and quarter notes. The bass staff continues the accompaniment with quarter notes and eighth notes.

The third system of musical notation, starting at measure 7. The treble staff features a melodic line with eighth and quarter notes. The bass staff continues the accompaniment.

The fourth system of musical notation, starting at measure 10. The treble staff has a melodic line with eighth notes and quarter notes. The bass staff continues the accompaniment. A trill (tr) is indicated in the final measure of the treble staff.

The fifth system of musical notation, continuing from the previous system. The treble staff has a melodic line with eighth notes and quarter notes. The bass staff continues the accompaniment. Trills (tr) are indicated in the second and fourth measures of the treble staff.

16

Musical notation for measures 16-18. The piece is in G major (one sharp) and 4/4 time. The right hand features a continuous eighth-note pattern, while the left hand provides a simple harmonic accompaniment.

19

Musical notation for measures 19-21. The right hand continues with eighth-note patterns, and the left hand has a steady bass line.

22

Musical notation for measures 22-24. The right hand has a more complex eighth-note pattern with some slurs, and the left hand continues with a simple accompaniment.

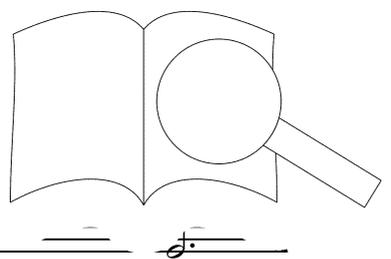
25

Musical notation for measures 25-27. The right hand features a sequence of eighth-note patterns, and the left hand has a consistent bass line.

28

Musical notation for measures 28-30. The right hand has a more intricate eighth-note pattern, and the left hand continues with a simple accompaniment.

Musical notation for measures 31-33. The right hand continues with eighth-note patterns, and the left hand has a simple accompaniment.



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

## 2. Hilf, Herr Jesu, lass gelingen

HoWV VIII.5

Musical notation for measures 1-3. The piece is in G major (one sharp) and common time (C). The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. A *Ped.* (pedal) marking is present below the first measure.

Musical notation for measures 4-6. Measure 4 begins with a *tr* (trill) marking above the first note. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

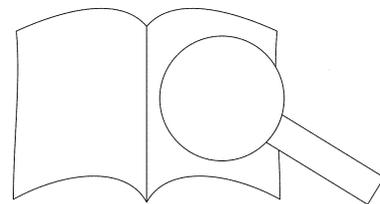
Musical notation for measures 7-9. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

Musical notation for measures 10-12. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

Musical notation for measures 13-15. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

Musical notation for measures 16-18. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

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



17

tr

20

23

26

29

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

### 3. Christ lag in Todesbanden

HoWV VIII.6

*Un poco allegro ma non molto*

Musical notation for measures 1-4. The piece is in G minor (one flat) and common time (C). The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady bass line. A 'Ped.' (pedal) marking is present below the first measure.

Musical notation for measures 5-7. The right hand continues with intricate rhythmic patterns, including some grace notes. The left hand maintains a consistent accompaniment.

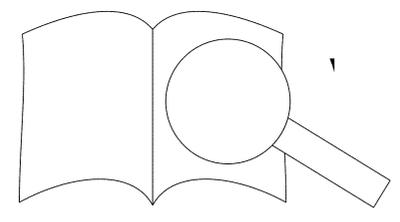
Musical notation for measures 8-11. The right hand has a more melodic line with some rests, while the left hand continues with a steady accompaniment.

Musical notation for measures 12-14. The right hand features a melodic line with some grace notes and a trill in measure 14. The left hand continues with a steady accompaniment.

Musical notation for measures 15-17. The right hand has a melodic line with some grace notes and a trill in measure 17. The left hand continues with a steady accompaniment.

Musical notation for measures 18-20. The right hand has a melodic line with some grace notes and a trill in measure 19. The left hand continues with a steady accompaniment.

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



# 4. Christ lag in Todesbanden

HoWV VIII.7

Musical notation for measures 1-8. The piece is in common time (C) and begins with a treble clef. The melody starts on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line consists of whole notes: G2, C3, F2, C3, G2.

Musical notation for measures 9-16. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line has whole notes: G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, C3, G2, C3.

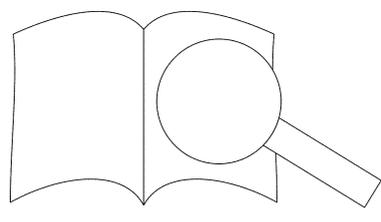
Musical notation for measures 17-24. The melody features a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line has whole notes: G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, C3, G2, C3. A piano (*P.*) dynamic marking is present at the end of the system.

Musical notation for measures 25-32. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line has whole notes: G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, C3, G2, C3. A mezzo-forte (*Man.*) dynamic marking is present at the end of the system.

Musical notation for measures 33-40. The melody features a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line has whole notes: G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, C3, G2, C3. A pedaling (*Ped.*) instruction is present at the end of the system.

Musical notation for measures 41-48. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line has whole notes: G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, C3, G2, C3. The system concludes with a double bar line and repeat dots.

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



# 5. Wer nur den lieben Gott lässt walten

HoWV VIII.3

Allegro

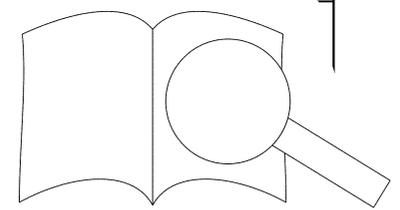
Musical notation for measures 1-5. The score is in 6/8 time and B-flat major. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

Musical notation for measures 6-10. The right hand continues with eighth-note patterns, and the left hand maintains the bass line.

Musical notation for measures 11-15. Measure 11 includes a trill (tr) in the right hand. The right hand has more complex rhythmic figures, and the left hand continues the bass line.

Musical notation for measures 16-20. The right hand features a series of eighth notes, and the left hand continues the bass line. A magnifying glass icon is present in the bottom right corner of this section.

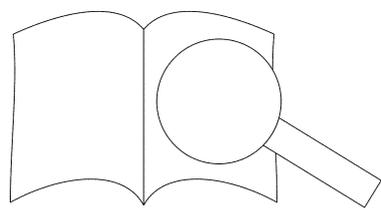
PROBEKOPPIERT  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



21

25b

30



# 6. Straf mich nicht in deinem Zorn

HoWV VIII.2

Adagio

Musical notation for measures 1-4. The score is in G major (one sharp) and common time (C). It features a piano accompaniment with a treble and bass clef. The melody is primarily in the right hand, with some bass line activity. A trill (tr) is marked at the end of measure 4.

Musical notation for measures 5-7. The score continues with the piano accompaniment. A trill (tr) is marked in measure 6. The bass line continues with a steady eighth-note pattern.

Musical notation for measures 8-10. The score continues with the piano accompaniment. Trills (tr) are marked in measures 8 and 9. The bass line continues with a steady eighth-note pattern.

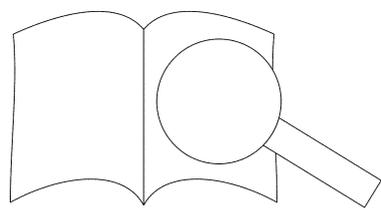
Musical notation for measures 11-12. The score concludes with two first endings (1. and 2.) in the right hand, both ending with a trill (tr). The bass line continues with a steady eighth-note pattern.

13

16

19

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



# 7. Herr Jesu Christ, du höchstes Gut

HoWV VIII.8

Adagio

Musical notation for measures 1-4. The score is in 6/8 time and B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Measure 3 contains a triplet of eighth notes in both hands.

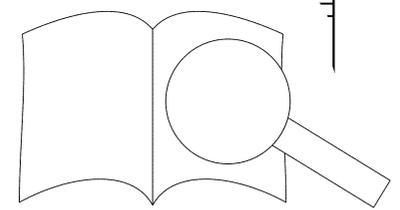
Musical notation for measures 5-8. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical notation for measures 9-12. Measures 9 and 10 feature a triplet of eighth notes in the right hand. The piano accompaniment continues with a steady eighth-note pattern.

Musical notation for measures 13-16. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical notation for measures 17-20. Measure 18 contains a triplet of eighth notes in the right hand. The piano accompaniment continues with a steady eighth-note pattern.

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



21

Musical score for measures 21-24. The score is written for piano in three staves (treble, middle, and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests.

25

Musical score for measures 25-28. The score continues with similar rhythmic complexity in three staves. The melody in the upper staves is highly active, while the bass line provides a steady accompaniment.

29

Musical score for measures 29-32. This section includes trills, indicated by 'tr' above notes in the upper staves. The rhythmic pattern remains consistent with the previous measures.

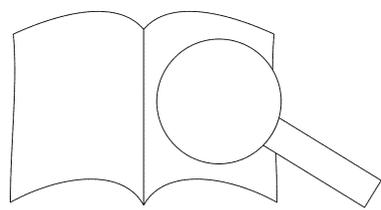
33

Musical score for measures 33-36. The music continues with intricate rhythmic figures across the three staves.

37

Musical score for measures 37-40. The score concludes with a final cadence in the three staves.

Musical score for measures 41-44. This section shows further development of the piece's rhythmic and melodic themes.



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

# 8. Wir Christenleut habn jetzund Freud

HoWV VIII.9

The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a 3/4 time signature. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. The music is in G major and 3/4 time. The first four measures show a rhythmic pattern of eighth and sixteenth notes in the bass clef staves, while the treble clef staves are mostly empty.

The second system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs). The middle staff is a bass clef staff. The bottom staff is a bass clef staff. The music continues with the same rhythmic pattern in the bass clef staves. Measure 8 ends with a double bar line.

The third system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs). The middle staff is a bass clef staff. The bottom staff is a bass clef staff. The music continues with the same rhythmic pattern in the bass clef staves. Measure 12 ends with a double bar line.

The fourth system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs). The middle staff is a bass clef staff. The bottom staff is a bass clef staff. The music continues with the same rhythmic pattern in the bass clef staves. Measure 16 ends with a double bar line. To the right of the staves is a logo of an open book with a magnifying glass over it.

15

Musical notation for measures 15-18. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex rhythmic pattern with many sixteenth notes in the bass clef staves and a more melodic line in the treble clef staff.

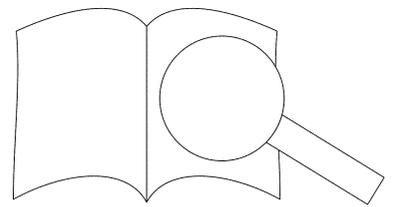
19

Musical notation for measures 19-21. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with similar rhythmic complexity and melodic development.

22

Musical notation for measures 22-25. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music concludes this section with a final melodic phrase in the treble clef staff.

Musical notation for measures 26-29. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with similar rhythmic complexity and melodic development.



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

30

Musical notation for measures 30-33. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex rhythmic pattern with eighth and sixteenth notes, and some rests.

34

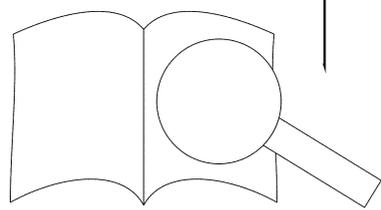
Musical notation for measures 34-37. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 34 includes a triplet of eighth notes in the treble clef. The music continues with eighth and sixteenth notes.

38

Musical notation for measures 38-41. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features eighth and sixteenth notes with various accidentals.

Musical notation for measures 42-45. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with eighth and sixteenth notes. A large watermark is overlaid on this section.

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



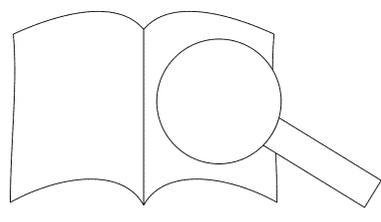
46

50

54

57

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



# 9. Sei Lob und Ehr dem höchsten Gut

HoWV VIII.10

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of musical notation consists of three staves. It begins with a measure number '4'. The top staff contains several trills, indicated by the 'tr' symbol. The music continues with intricate rhythmic patterns.

The third system of musical notation consists of three staves. It begins with a measure number '7'. The top staff features a trill marked with 'tr'. The notation is dense with many sixteenth notes.

The fourth system of musical notation consists of three staves. It begins with a measure number '10'. The top staff has a trill marked with 'tr'. The system concludes with a large graphic of an open book and a magnifying glass, symbolizing a search or evaluation.

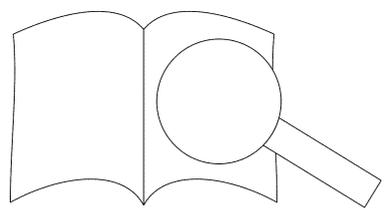
13

16

19

22

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



26

Musical notation for measures 26-28. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Measure 26 starts with a treble clef staff containing a quarter rest followed by eighth notes. Measure 27 continues with eighth notes in both treble and bass clefs. Measure 28 features a treble clef staff with eighth notes and a bass clef staff with a quarter note.

29

Musical notation for measures 29-31. The system consists of three staves. Measure 29 has a treble clef staff with eighth notes and two trills marked 'tr'. Measure 30 continues with eighth notes in both treble and bass clefs. Measure 31 features a treble clef staff with eighth notes and a bass clef staff with a quarter note.

32

Musical notation for measures 32-34. The system consists of three staves. Measure 32 has a treble clef staff with eighth notes and a bass clef staff with a quarter note. Measure 33 continues with eighth notes in both treble and bass clefs. Measure 34 features a treble clef staff with eighth notes and a bass clef staff with a quarter note.

35

Musical notation for measures 35-37. The system consists of three staves. Measure 35 has a treble clef staff with eighth notes and two trills marked 'tr'. Measure 36 continues with eighth notes in both treble and bass clefs. Measure 37 features a treble clef staff with eighth notes and a bass clef staff with a quarter note.

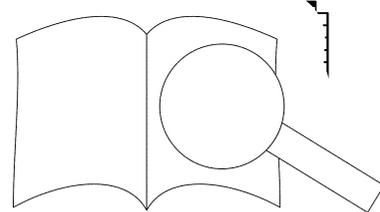
38

Musical notation for measures 38-40. The system consists of three staves. Measure 38 has a treble clef staff with eighth notes and a bass clef staff with a quarter note. Measure 39 continues with eighth notes in both treble and bass clefs. Measure 40 features a treble clef staff with eighth notes and a bass clef staff with a quarter note.

41

Musical notation for measures 41-43. The system consists of three staves. Measure 41 has a treble clef staff with eighth notes and three trills marked 'tr'. Measure 42 continues with eighth notes in both treble and bass clefs. Measure 43 features a treble clef staff with eighth notes and a bass clef staff with a quarter note.

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



44

Musical notation for measures 44-46. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). Measure 44 features a trill (tr) on the treble staff. Measure 45 has a fermata on the treble staff. Measure 46 has a trill (tr) on the treble staff.

47

Musical notation for measures 47-49. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). Measure 47 has a fermata on the treble staff. Measure 48 has a fermata on the bass staff. Measure 49 has a fermata on the bass staff.

50

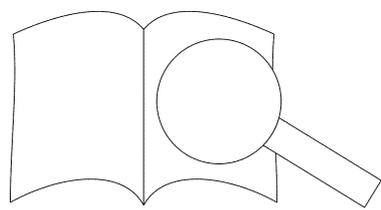
Musical notation for measures 50-52. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). Measure 50 features a trill (tr) on the treble staff. Measure 51 has a trill (tr) on the treble staff. Measure 52 has a fermata on the treble staff.

53

Musical notation for measures 53-55. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). Measure 53 has a fermata on the treble staff. Measure 54 has a fermata on the bass staff. Measure 55 has a fermata on the bass staff.

Musical notation for measures 56-58. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). Measure 56 has a fermata on the treble staff. Measure 57 has a fermata on the bass staff. Measure 58 has a fermata on the bass staff.

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



# 10. Meine Hoffnung steht auf Gott

HoWV VIII.11

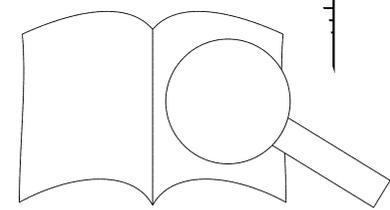
The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature, containing a piano accompaniment. The bottom staff is a bass clef with a key signature of two flats and a common time signature, containing a bass line.

The second system of the musical score starts at measure 4. It consists of three staves: a treble clef staff with a key signature of two flats and a common time signature, a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature, and a bass clef staff with a key signature of two flats and a common time signature. The notation continues with melodic and accompaniment lines.

The third system of the musical score starts at measure 6. It consists of three staves: a treble clef staff with a key signature of two flats and a common time signature, a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature, and a bass clef staff with a key signature of two flats and a common time signature. The notation continues with melodic and accompaniment lines.

The fourth system of the musical score consists of three staves: a treble clef staff with a key signature of two flats and a common time signature, a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature, and a bass clef staff with a key signature of two flats and a common time signature. The notation continues with melodic and accompaniment lines.

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



10

Musical notation for measures 10 and 11. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two flats and a 3/4 time signature. Measure 10 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 11 continues with similar rhythmic motifs.

12

Musical notation for measures 12 and 13. Measure 12 shows a melodic line in the upper staff with a trill (tr) and a flat (b) in the final measure. Measure 13 continues the melodic and harmonic development.

14

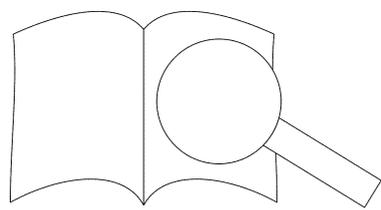
Musical notation for measures 14 and 15. Measure 14 features a dense texture with many sixteenth notes. Measure 15 shows a change in the bass line.

17

Musical notation for measures 17 and 18. Measure 17 has a more sparse texture with longer note values. Measure 18 continues with a steady bass line.

Musical notation for measures 19 and 20. Measure 19 features a melodic line with a sharp sign (#). Measure 20 concludes the system with a final chord.

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



22

Musical notation for measures 22-23, featuring a treble and bass clef system with various rhythmic patterns and accidentals.

24

Musical notation for measures 24-26, continuing the piece with complex rhythmic structures and dynamic markings.

27

Musical notation for measures 27-28, showing a continuation of the melodic and harmonic themes.

29

Musical notation for measures 29-30, featuring a prominent melodic line in the treble clef.

Musical notation for measures 31-32, concluding the section with a final cadence.

24

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

33

Musical notation for measures 33-34, featuring a treble and bass clef system with a grand staff. The music is in a minor key and includes various rhythmic patterns and slurs.

35

Musical notation for measures 35-36, continuing the piece with similar rhythmic and melodic structures.

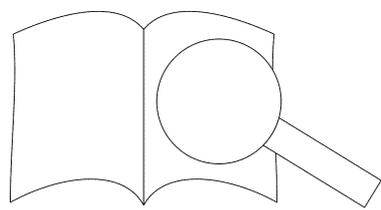
37

Musical notation for measures 37-38, showing further development of the musical themes.

39

Musical notation for measures 39-40, concluding the section with a final cadence.

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



# 11. Herzlich lieb hab ich dich, o Herr

HoWV VIII.12

The first system of the musical score, measures 1-4. It features a treble and bass clef with a 6/8 time signature. The music consists of a single melodic line in the treble clef and a supporting bass line in the bass clef.

The second system of the musical score, measures 5-7. It continues the melodic and bass lines from the first system. Measure 5 is marked with a '5' at the beginning.

The third system of the musical score, measures 8-11. It continues the melodic and bass lines. Measure 8 is marked with an '8' at the beginning.

The fourth system of the musical score, measures 12-15. It continues the melodic and bass lines. Measure 12 is marked with a '12' at the beginning.

The fifth system of the musical score, measures 16-19. It continues the melodic and bass lines. Measure 16 is marked with a '16' at the beginning.

20

Musical notation for measures 20-23, featuring a treble and bass clef system with various rhythmic patterns and accidentals.

24

Musical notation for measures 24-27, continuing the piece with similar rhythmic and melodic motifs.

28

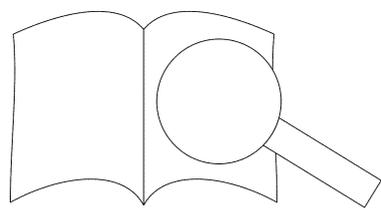
Musical notation for measures 28-31, including a dashed line above a note in the first staff, indicating a specific performance instruction.

32

Musical notation for measures 32-35, showing further development of the musical themes.

Musical notation for measures 36-39, concluding the section on this page.

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



38

Musical score for measures 38-41. The score is written for three staves: two treble clefs (right hand) and one bass clef (left hand). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A fermata is placed over a note in the first measure of the first staff.

42

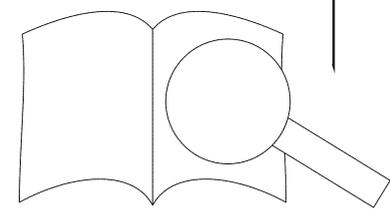
Musical score for measures 42-45. The score continues with the same three-staff format. It includes a trill (tr) in the first staff of the fourth measure.

12. O großer Gott, du reir  
HoWV VIII.13

Musical score for measures 46-49. The score is written for three staves. A dynamic marking 'Original evtl. gemindert' is present above the first staff.

Musical score for measures 50-53. The score continues with the three-staff format. A fermata is placed over a note in the first staff of the second measure.

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



7

Musical notation for measures 7-9. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a complex rhythmic pattern with many sixteenth notes and some slurs.

10

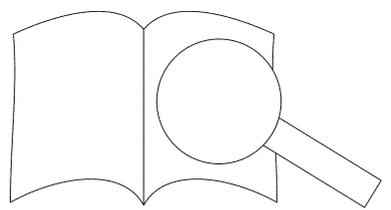
Musical notation for measures 10-12. This system includes trills (tr) in the upper staves. The notation continues with intricate rhythmic patterns.

13

Musical notation for measures 13-15. The notation includes a trill (tr) and continues with complex rhythmic structures.

Musical notation for measures 16-18. The system concludes with further complex rhythmic patterns across the three staves.

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



19

Musical score for measures 19-21. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, including trills and slurs.

22

Musical score for measures 22-24. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with similar rhythmic complexity, featuring slurs and dynamic markings.

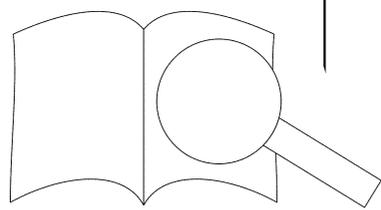
25

Musical score for measures 25-27. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. This section includes trills (marked 'tr') and slurs. A large watermark is overlaid on this section.

Musical score for measures 28-30. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music concludes with a final cadence. A large watermark is overlaid on this section.

30

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



30

Musical score for measures 30-31, featuring three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and accidentals.

32

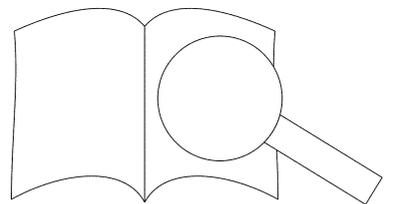
Musical score for measures 32-33, featuring three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and accidentals.

34

Musical score for measures 34-35, featuring three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and accidentals.

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

Musical score for measures 36-37, featuring three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and accidentals.



# 13. Komm, Heiliger Geist, Herre Gott

HoWV VIII.14

The first system of music (measures 1-5) is written for piano in G major and 3/4 time. The right hand features a melodic line with triplets and a trill in the final measure. The left hand provides a steady accompaniment. The word *simile* is written above the right hand in measure 4.

The second system (measures 6-10) continues the piece. It includes a triplet in the right hand and a trill in measure 8. The accompaniment in the left hand remains consistent.

The third system (measures 11-15) shows further development of the melodic and accompanimental parts. It features a triplet in the right hand and a trill in measure 14.

The fourth system (measures 16-20) concludes the piece. It features a long melodic line in the right hand and a final accompaniment in the left hand. A magnifying glass icon is present in the bottom right corner of this system.

21

Musical score for measures 21-25. The system consists of three staves: two treble clefs (upper and middle) and one bass clef (lower). The key signature has one sharp (F#). Measure 21 features a treble clef melody with a triplet of eighth notes. Measure 22 includes a trill (tr) in the middle treble staff. Measure 23 has a triplet of eighth notes in the middle treble staff. Measure 24 contains a triplet of eighth notes in the middle treble staff. Measure 25 features a triplet of eighth notes in the middle treble staff.

26

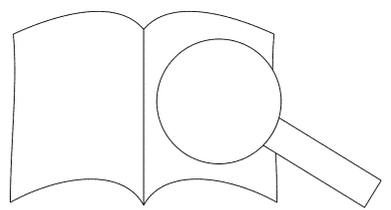
Musical score for measures 26-29. The system consists of three staves: two treble clefs (upper and middle) and one bass clef (lower). The key signature has one sharp (F#). Measure 26 features a trill (tr) in the upper treble staff. Measure 27 has a long melodic line in the upper treble staff. Measure 28 contains a melodic line in the upper treble staff. Measure 29 features a melodic line in the upper treble staff.

30

Musical score for measures 30-33. The system consists of three staves: two treble clefs (upper and middle) and one bass clef (lower). The key signature has one sharp (F#). Measure 30 features a melodic line in the upper treble staff. Measure 31 has a melodic line in the upper treble staff. Measure 32 contains a melodic line in the upper treble staff. Measure 33 features a melodic line in the upper treble staff.

Musical score for measures 34-37. The system consists of three staves: two treble clefs (upper and middle) and one bass clef (lower). The key signature has one sharp (F#). Measure 34 features a melodic line in the upper treble staff. Measure 35 has a melodic line in the upper treble staff. Measure 36 contains a trill (tr) in the upper treble staff. Measure 37 features a trill (tr) in the upper treble staff.

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



38

Musical score for measures 38-42. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has one sharp (F#). Measure 38 features a treble clef with a half note G4 and a bass clef with a half note E3. Measure 39 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 40 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 41 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 42 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3, followed by a trill (tr.) on G4.

43

Musical score for measures 43-47. The system consists of three staves. Measure 43 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 44 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 45 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 46 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 47 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3, followed by a trill (tr.) on G4.

48

Musical score for measures 48-52. The system consists of three staves. Measure 48 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 49 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 50 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 51 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 52 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3.

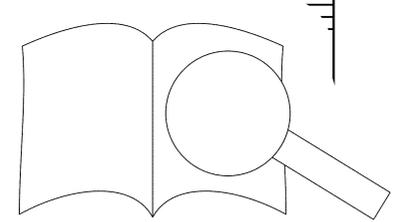
53

Musical score for measures 53-57. The system consists of three staves. Measure 53 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 54 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 55 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 56 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 57 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3.

58

Musical score for measures 58-62. The system consists of three staves. Measure 58 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 59 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 60 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 61 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3. Measure 62 has a treble clef with a quarter note G4 and a bass clef with a quarter note E3.

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



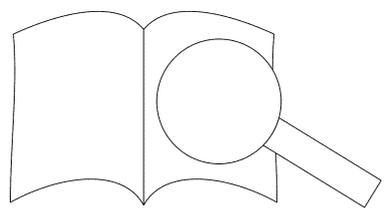
63

68

73

78

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



# 14. Meinen Jesum lass ich nicht

HoWV VIII.15

Vivace

The first system of musical notation consists of three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The music is in 3/4 time and B-flat major. It begins with a series of eighth and sixteenth notes in the treble and bass staves, with a more melodic line in the alto staff.

The second system of musical notation continues the piece. It features similar rhythmic patterns and melodic lines across the three staves. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

The third system of musical notation shows further development of the musical themes. The notation includes various note values and rests, maintaining the 'Vivace' tempo. The watermark and text are still present over the page.

The fourth system of musical notation concludes the piece. It features a final melodic flourish in the treble and bass staves. A graphic of an open book with a magnifying glass is positioned in the bottom right corner of the system.

11

Musical notation for measures 11-13, featuring a treble and bass clef system with various note values and rests.

14

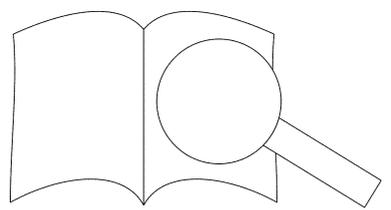
Musical notation for measures 14-16, continuing the piece with similar rhythmic patterns.

17

Musical notation for measures 17-19, showing further development of the musical theme.

Musical notation for measures 20-22, concluding the section on this page.

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



# 15. Christ lag in Todesbanden

HoWV VIII.16

Vivace ma non presto

First system of musical notation (measures 1-3). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in common time (C). Measure 1 features a treble clef with a sharp sign and a fermata. Measure 2 has a fermata and a trill (tr) above the staff. Measure 3 has a fermata and a sharp sign.

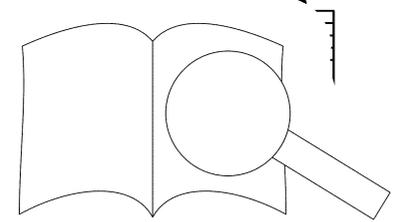
Second system of musical notation (measures 4-5). It consists of three staves. Measure 4 starts with a measure rest and contains a complex rhythmic pattern in the treble staff. Measure 5 continues the pattern.

Third system of musical notation (measures 6-7). It consists of three staves. Measure 6 features a treble clef with a sharp sign and a fermata. Measure 7 continues the melodic line.

Fourth system of musical notation (measures 8-9). It consists of three staves. Measure 8 features a treble clef with a sharp sign and a trill (tr) above the staff. Measure 9 continues the melodic line.

Fifth system of musical notation (measures 10-11). It consists of three staves. Measure 10 features a treble clef with a sharp sign and a fermata. Measure 11 continues the melodic line.

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



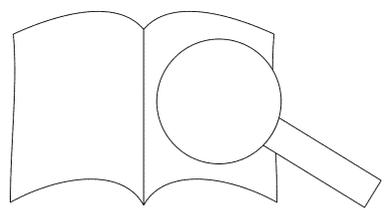
12

14

16

18

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



22

Musical notation for measures 22-23. The system consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. Measure 22 features a complex rhythmic pattern in the grand staff with many sixteenth notes. Measure 23 shows a continuation of the pattern with some rests and a trill (tr) in the upper treble staff.

24

Musical notation for measures 24-25. The system consists of three staves. Measure 24 has a dense sixteenth-note texture in the grand staff. Measure 25 continues with similar rhythmic intensity.

25

Musical notation for measures 25-26. The system consists of three staves. Measure 25 shows a continuation of the sixteenth-note texture. Measure 26 features a change in the grand staff with some longer note values and a trill (tr) in the upper treble staff.

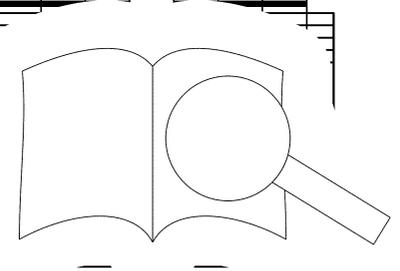
27

Musical notation for measures 27-28. The system consists of three staves. Measure 27 has a sixteenth-note texture in the grand staff. Measure 28 continues with similar rhythmic intensity.

29

Musical notation for measures 29-30. The system consists of three staves. Measure 29 has a sixteenth-note texture in the grand staff. Measure 30 continues with similar rhythmic intensity.

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



29

Musical notation for measures 29-30. Measure 29 features a complex piano accompaniment with sixteenth-note patterns in the right hand and a simple bass line in the left hand. Measure 30 continues with similar textures.

30

Musical notation for measures 31-32. Measure 31 shows a continuation of the piano accompaniment. Measure 32 begins with a melodic line in the right hand and a bass line in the left hand.

31

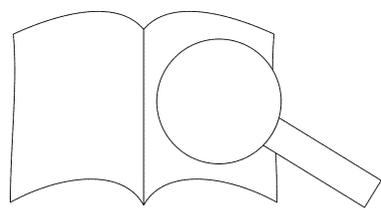
Musical notation for measures 33-34. Measure 33 features a melodic line in the right hand and a bass line in the left hand. Measure 34 continues with similar textures.

32

Musical notation for measures 35-36. Measure 35 features a melodic line in the right hand and a bass line in the left hand. Measure 36 continues with similar textures.

Musical notation for measures 37-38. Measure 37 features a melodic line in the right hand and a bass line in the left hand. Measure 38 continues with similar textures.

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



# 16. Schmücke dich, o liebe Seele

HoWV VIII.17

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a complex texture with many sixteenth and thirty-second notes. A trill (tr) is marked above a note in the top staff.

The second system of musical notation consists of three staves. It continues the complex texture from the first system. A measure rest is indicated by the number '4' above the first staff.

The third system of musical notation consists of three staves. It continues the complex texture. A measure rest is indicated by the number '7' above the first staff.

The fourth system of musical notation consists of three staves. It continues the complex texture. A trill (tr) is marked above a note in the top staff. The system concludes with a double bar line.

13

Musical notation for measures 13-15. The system consists of three staves: a treble clef staff with a melody, a grand staff (treble and bass clefs) with a complex accompaniment, and a bass clef staff with a bass line. The key signature has one flat (B-flat).

16

Musical notation for measures 16-18. The system consists of three staves: a treble clef staff with a melody, a grand staff with accompaniment, and a bass clef staff with a bass line. The key signature has one flat.

19

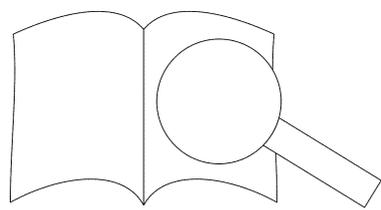
Musical notation for measures 19-21. The system consists of three staves: a treble clef staff with a melody, a grand staff with accompaniment, and a bass clef staff with a bass line. The key signature has one flat.

22

Musical notation for measures 22-24. The system consists of three staves: a treble clef staff with a melody, a grand staff with accompaniment, and a bass clef staff with a bass line. The key signature has one flat. A trill (tr) is marked above a note in measure 22.

Musical notation for measures 25-27. The system consists of three staves: a treble clef staff with a melody, a grand staff with accompaniment, and a bass clef staff with a bass line. The key signature has one flat. Trills (tr) are marked above notes in measures 25 and 26.

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



# 17. Erbarm dich mein, o Herre Gott

HoWV VIII.18

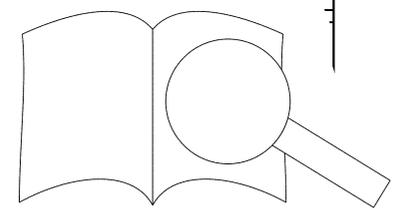
The first system of musical notation, measures 1-6, is written for piano. It features a treble clef and a 3/4 time signature. The melody is in the right hand, starting with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass line is in the left hand, starting with a half note G3, then a half note F3, and a half note E3. The key signature has one sharp (F#).

The second system of musical notation, measures 7-11, continues the piece. It features a treble clef and a 3/4 time signature. The melody is in the right hand, starting with a half note G4, then a quarter note A4, and a quarter note B4. The bass line is in the left hand, starting with a half note G3, then a half note F3, and a half note E3. The key signature has one sharp (F#).

The third system of musical notation, measures 12-16, continues the piece. It features a treble clef and a 3/4 time signature. The melody is in the right hand, starting with a half note G4, then a quarter note A4, and a quarter note B4. The bass line is in the left hand, starting with a half note G3, then a half note F3, and a half note E3. The key signature has one sharp (F#).

The fourth system of musical notation, measures 17-21, continues the piece. It features a treble clef and a 3/4 time signature. The melody is in the right hand, starting with a half note G4, then a quarter note A4, and a quarter note B4. The bass line is in the left hand, starting with a half note G3, then a half note F3, and a half note E3. The key signature has one sharp (F#).

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



22

Musical notation for measures 22-26. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

27

Musical notation for measures 27-31. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

32

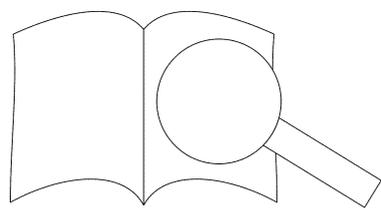
Musical notation for measures 32-36. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

37

Musical notation for measures 37-41. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

Musical notation for measures 42-46. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

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



# 18. Jesus, meine Zuversicht

HoWV VIII.19

The first system of musical notation consists of three staves. The top staff is the right hand of a grand piano, featuring a continuous eighth-note accompaniment. The middle staff is the left hand, which is mostly silent. The bottom staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a series of eighth notes.

The second system of musical notation consists of three staves. The piano accompaniment continues with eighth notes in the right hand and a simple bass line in the left hand. The vocal line continues with eighth notes.

The third system of musical notation consists of three staves. The piano accompaniment continues with eighth notes in the right hand and a simple bass line in the left hand. The vocal line continues with eighth notes.

The fourth system of musical notation consists of three staves. The piano accompaniment continues with eighth notes in the right hand and a simple bass line in the left hand. The vocal line continues with eighth notes.

15

Musical notation for measures 15-18. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key and features a complex, fast-moving melody in the upper staves and a more rhythmic bass line.

19

Musical notation for measures 19-22. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The melody continues with similar rhythmic patterns and chromatic movement.

23

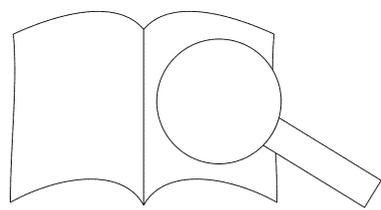
Musical notation for measures 23-26. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The piece begins to transition towards a new section.

27

Musical notation for measures 27-30. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a prominent sixteenth-note melody in the upper staves.

Musical notation for measures 31-34. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The piece concludes with a final melodic flourish in the upper staves.

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



35

Musical score for measures 35-38. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key and features a complex, flowing melody in the upper staves and a more rhythmic accompaniment in the lower staff.

39

Musical score for measures 39-42. The system consists of three staves. The upper staves continue the complex melodic line, while the lower staff provides a steady accompaniment.

43

Musical score for measures 43-46. The system consists of three staves. The melody in the upper staves shows some rhythmic variation, while the lower staff continues the accompaniment.

47

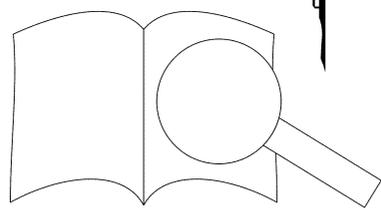
Musical score for measures 47-50. The system consists of three staves. The upper staves feature a more active melodic line, and the lower staff provides a consistent accompaniment.

51

Musical score for measures 51-54. The system consists of three staves. The upper staves continue the melodic development, and the lower staff provides the accompaniment. A large watermark is visible over this section.

48

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



# 19. Erschienen ist der herrlich Tag

HoWV VIII.20

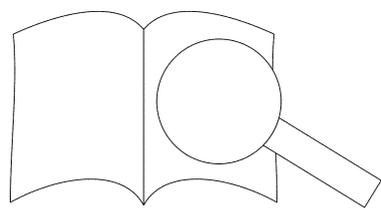
Musical notation for measures 1-4. The score is in 3/4 time and G major. The right hand features a trill (tr) on the first measure. The left hand provides a simple harmonic accompaniment.

Musical notation for measures 5-6. The right hand contains two triplet markings (3) over eighth notes. The left hand continues the accompaniment.

Musical notation for measures 7-8. The right hand has a dynamic marking of *dim.* (diminuendo). The left hand continues the accompaniment.

Musical notation for measures 9-12. The right hand includes trill (tr) markings. The left hand continues the accompaniment.

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



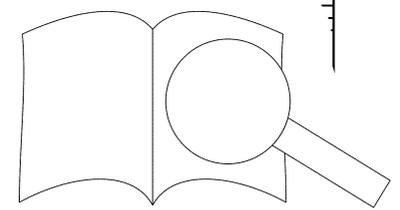
13

16

19

22

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



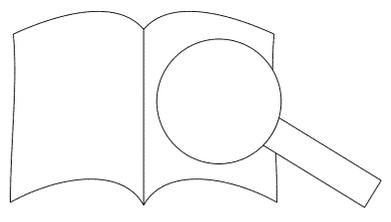
29

32

35

38

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



# 20. Mache dich, mein Geist, bereit

HoWV VIII.21

Musical notation for the first system, measures 1-3. It features a grand staff with treble and bass clefs. The right hand has a complex rhythmic pattern with sixteenth notes and rests, while the left hand has a simpler accompaniment. A star symbol is placed above the first measure.

Musical notation for the second system, measures 4-5. Similar to the first system, it shows the continuation of the piece with similar rhythmic patterns in both hands.

Musical notation for the third system, measures 6-7. The notation continues with consistent rhythmic motifs.

Musical notation for the fourth system, measures 8-9. The piece progresses through these measures with the established musical language.

Musical notation for the fifth system, measures 10-11. This system includes a first ending bracket and concludes with a double bar line.

\* Ausführung / execution: 

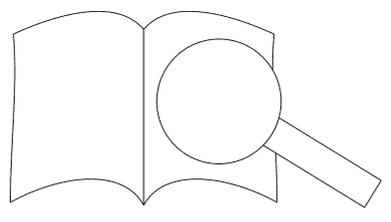
11b

14

16

19

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



# 21. Jesus, meine Zuversicht

HoWV VIII.22

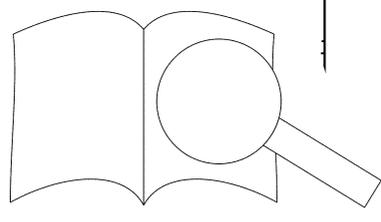
The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a 6/4 time signature. The middle staff is a treble clef staff with a 6/4 time signature. The bottom staff is a bass clef staff with a 6/4 time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a 6/4 time signature. The middle staff is a treble clef staff with a 6/4 time signature. The bottom staff is a bass clef staff with a 6/4 time signature. The music continues with similar rhythmic complexity. A trill (tr) is marked above a note in the middle staff.

The third system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a 6/4 time signature. The middle staff is a treble clef staff with a 6/4 time signature. The bottom staff is a bass clef staff with a 6/4 time signature. The music continues with similar rhythmic complexity. A trill (tr) is marked above a note in the middle staff.

The fourth system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a 6/4 time signature. The middle staff is a treble clef staff with a 6/4 time signature. The bottom staff is a bass clef staff with a 6/4 time signature. The music continues with similar rhythmic complexity. A trill (tr) is marked above a note in the middle staff.

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



12

Musical notation for measures 12-13. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 12 features a treble clef staff with a melodic line and a bass clef staff with a bass line. Measure 13 includes a trill (tr) in the treble clef staff.

14

Musical notation for measures 14-15. The system consists of three staves. Measure 14 features a trill (tr) in the treble clef staff. Measure 15 continues the melodic and bass lines.

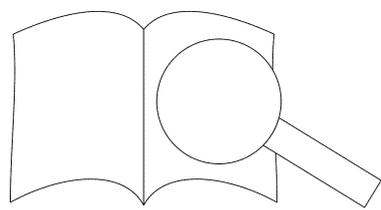
16

Musical notation for measures 16-17. The system consists of three staves. Measure 16 features a trill (tr) in the treble clef staff. Measure 17 continues the melodic and bass lines.

18

Musical notation for measures 18-19. The system consists of three staves. Measure 18 features a trill (tr) in the treble clef staff. Measure 19 continues the melodic and bass lines.

Musical notation for measures 20-21. The system consists of three staves. Measure 20 features a trill (tr) in the treble clef staff. Measure 21 continues the melodic and bass lines.



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

22

Musical notation for measures 22-23. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

23

Musical notation for measures 24-25. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with intricate rhythmic patterns and rests.

25

Musical notation for measures 26-27. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 26 includes a trill (tr) and a fermata. Measure 27 features a trill (tr) and a fermata.

27

Musical notation for measures 28-29. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music concludes with a final cadence and rests.

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

29

Musical notation for measures 29-30. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 29 features a treble clef staff with a whole rest, a bass clef staff with a melodic line, and a grand staff with a bass line. Measure 30 continues the melodic and bass lines.

31

Musical notation for measures 31-32. The system consists of three staves. Measure 31 has a treble clef staff with a whole rest, a bass clef staff with a melodic line, and a grand staff with a bass line. Measure 32 continues the melodic and bass lines.

33

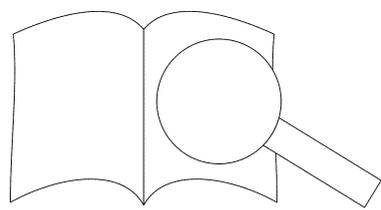
Musical notation for measures 33-34. The system consists of three staves. Measure 33 features a treble clef staff with a trill (tr) over a note, a bass clef staff with a melodic line, and a grand staff with a bass line. Measure 34 continues the melodic and bass lines.

35

Musical notation for measures 35-36. The system consists of three staves. Measure 35 has a treble clef staff with a trill (tr) over a note, a bass clef staff with a melodic line, and a grand staff with a bass line. Measure 36 continues the melodic and bass lines.

Musical notation for measures 37-38. The system consists of three staves. Measure 37 has a treble clef staff with a trill (tr) over a note, a bass clef staff with a melodic line, and a grand staff with a bass line. Measure 38 continues the melodic and bass lines.

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



# 22. Der am Kreuz ist meine Liebe

HoWV VIII.23

The first system of music consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. It contains a melodic line with a trill (tr) at the end. The middle staff is in treble clef and contains a piano accompaniment with triplets. The bottom staff is in bass clef and contains a bass line.

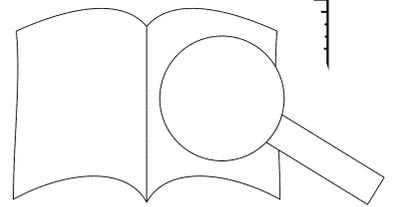
The second system of music consists of three staves. The top staff continues the melodic line with a trill (tr). The middle staff continues the piano accompaniment with triplets. The bottom staff continues the bass line.

The third system of music consists of three staves. The top staff continues the melodic line with a trill (tr). The middle staff continues the piano accompaniment. The bottom staff continues the bass line.

The fourth system of music consists of three staves. The top staff continues the melodic line with a triplet. The middle staff continues the piano accompaniment. The bottom staff continues the bass line.

The fifth system of music consists of three staves. The top staff continues the melodic line with a triplet. The middle staff continues the piano accompaniment. The bottom staff continues the bass line.

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



11

tr

3

13

3

3

15

3

tr

17

3

3

3

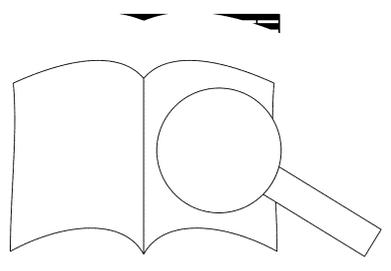
3

3

3

PROBEPARTITUR

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



21

Musical score for measures 21-22. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 21 features a melodic line in the treble clef with eighth-note patterns and triplets. Measure 22 continues the melodic line with similar rhythmic patterns. The bass clef staff provides a steady accompaniment with eighth notes.

23

Musical score for measures 23-24. The system consists of three staves. Measure 23 includes a trill (tr) in the treble clef. Measure 24 features a triplet in the treble clef. The bass clef staff continues with eighth-note accompaniment.

25

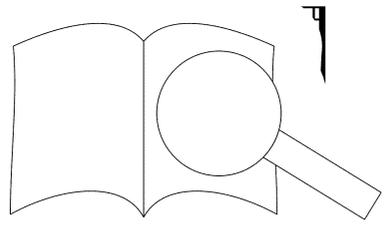
Musical score for measures 25-26. The system consists of three staves. Measure 25 includes a trill (tr) in the treble clef. Measure 26 features a triplet in the treble clef. The bass clef staff continues with eighth-note accompaniment.

27

Musical score for measures 27-28. The system consists of three staves. Measure 27 features a triplet in the treble clef. Measure 28 continues the melodic line in the treble clef. The bass clef staff continues with eighth-note accompaniment.

Musical score for measures 29-30. The system consists of three staves. Measure 29 features a triplet in the treble clef. Measure 30 continues the melodic line in the treble clef. The bass clef staff continues with eighth-note accompaniment.

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



# 23. Helft mir, Gottes Güte preisen

HoWV VIII.24

Musical notation for the first system, measures 1-2. The right hand features a continuous eighth-note pattern with triplets. The left hand has a simple bass line with rests.

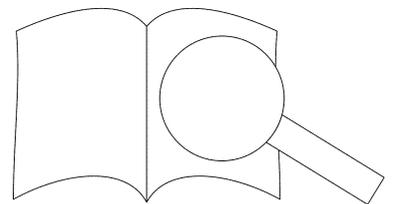
Musical notation for the second system, measures 3-4. Similar to the first system, with eighth-note triplets in the right hand and a bass line in the left.

Musical notation for the third system, measures 5-6. The right hand continues the eighth-note pattern, with some notes marked with flats.

Musical notation for the fourth system, measures 7-8. The right hand continues the eighth-note pattern, with some notes marked with flats.

Musical notation for the fifth system, measures 9-10. The right hand continues the eighth-note pattern, with some notes marked with flats.

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



11

Musical notation for measures 11-12. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key and features a complex melodic line in the upper staves and a more rhythmic bass line.

13

Musical notation for measures 13-14. The system consists of three staves. The upper staves show a dense melodic texture, while the lower staff continues the bass line with some rests.

15

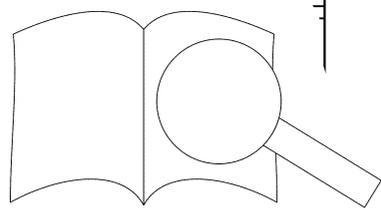
Musical notation for measures 15-16. The system consists of three staves. The upper staves feature a fast-moving melodic line, and the lower staff has a steady bass line.

17

Musical notation for measures 17-18. The system consists of three staves. The upper staves show a complex melodic pattern, and the lower staff has a rhythmic bass line.

Musical notation for measures 19-20. The system consists of three staves. The upper staves feature a fast-moving melodic line, and the lower staff has a rhythmic bass line.

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



21

Musical notation for measures 21-22. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key and features a complex, rhythmic melody in the upper staves.

23

Musical notation for measures 23-24. The system consists of three staves. The melody continues with a similar rhythmic pattern, showing some chromatic movement.

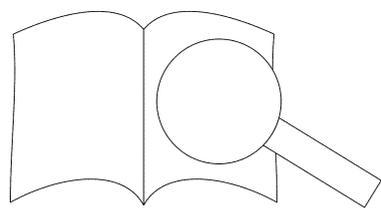
25

Musical notation for measures 25-26. The system consists of three staves. The melody becomes more active with sixteenth-note patterns.

27

Musical notation for measures 27-28. The system consists of three staves. The melody continues with a similar rhythmic pattern.

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



# 24. Mein Gott, das Herze bring ich dir

HoWV VIII.25

Musical notation for measures 1-4, featuring a treble and bass clef system with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef.

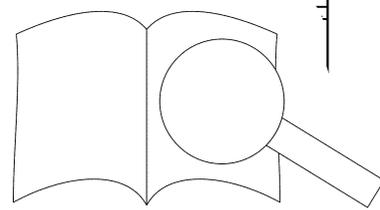
Musical notation for measures 5-9, featuring a treble and bass clef system with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. Trills (tr) are indicated above several notes.

Musical notation for measures 10-13, featuring a treble and bass clef system with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for measures 14-17, featuring a treble and bass clef system with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. Trills (tr) are indicated above several notes.

Musical notation for measures 18-21, featuring a treble and bass clef system with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. Trills (tr) are indicated above several notes.

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



23

Musical score for measures 23-27. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two flats and a 3/4 time signature. It features a complex melodic line in the right hand with many sixteenth and thirty-second notes, and a more rhythmic bass line.

28

Musical score for measures 28-32. This system continues the piece and includes several trills, indicated by 'tr' above notes in the right hand. The bass line remains active with eighth and sixteenth notes.

33

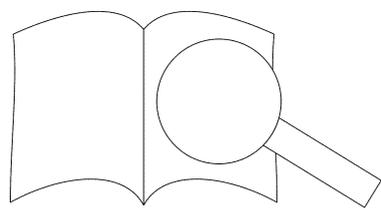
Musical score for measures 33-37. This system also features trills in the right hand. The overall texture is dense due to the rapid sixteenth-note passages.

38

Musical score for measures 38-42. The right hand continues with intricate melodic patterns, while the bass line provides a steady accompaniment.

Musical score for measures 43-47. This system concludes the piece with trills and a final melodic flourish in the right hand. The bass line ends with a few sustained notes.

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



# 25. Ach Herr, mich armen Sünder

HoWV VIII.26

First system of musical notation, measures 1-3. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music features a melodic line in the upper voice and a supporting bass line.

Second system of musical notation, measures 4-6. It consists of three staves. Measure 4 is marked with a '4'. The music continues with complex rhythmic patterns and melodic development.

Third system of musical notation, measures 7-9. It consists of three staves. Measure 7 is marked with a '7'. The music features intricate rhythmic figures and melodic lines.

Fourth system of musical notation, measures 10-12. It consists of three staves. Measure 10 is marked with a '10'. The music continues with complex rhythmic patterns and melodic development.

Fifth system of musical notation, measures 13-15. It consists of three staves. The music concludes with a final cadence and a decorative flourish.

15

Musical notation for measures 15-17. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

18

Musical notation for measures 18-20. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). The music continues with intricate rhythmic patterns.

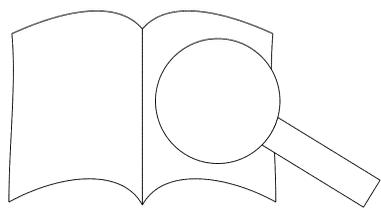
21

Musical notation for measures 21-22. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). The music continues with intricate rhythmic patterns.

23

Musical notation for measures 23-24. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature changes to two sharps (F#, C#). The music continues with intricate rhythmic patterns.

Musical notation for measures 25-26. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F#, C#). The music continues with intricate rhythmic patterns.



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

29

Musical score for measures 29-31. The score is written for piano in three staves: two for the right hand (treble and alto clefs) and one for the left hand (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes with some rests.

32

Musical score for measures 32-34. The score continues in the same three-staff format. It includes a fermata over a note in the right hand at the end of measure 34.

35

Musical score for measures 35-37. The score continues in the same three-staff format. It features a trill in the right hand at the end of measure 37.

68

Carus 37.107

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

# 26. Nun komm, der Heiden Heiland

HoWV VIII.27

The first system of musical notation consists of three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melodic line in the treble clef and a bass line in the bass clef.

The second system of musical notation consists of three staves, continuing from the first system. It includes treble, alto, and bass clefs. The notation continues with the same melodic and bass lines.

The third system of musical notation consists of three staves, starting with a measure number '11' at the beginning. It continues the musical composition with treble, alto, and bass clefs.

The fourth system of musical notation consists of three staves, continuing the piece. It includes treble, alto, and bass clefs. The notation concludes with a double bar line.

21

Musical score for measures 21-25. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The melody in the upper treble staff features eighth-note patterns, while the bass clef staff provides a steady accompaniment.

26

Musical score for measures 26-30. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The melody continues with eighth-note patterns in the upper treble staff, and the bass clef staff maintains the accompaniment.

31

Musical score for measures 31-34. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The melody in the upper treble staff shows some chromatic movement, and the bass clef staff continues the accompaniment.

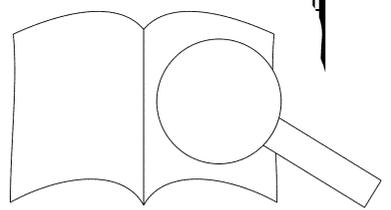
35

Musical score for measures 35-38. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The melody in the upper treble staff features a mix of eighth and sixteenth notes, while the bass clef staff provides a consistent accompaniment.

39

Musical score for measures 39-42. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The melody in the upper treble staff is more active, with frequent sixteenth-note runs, and the bass clef staff continues the accompaniment.

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



# 27. Gelobet seist du, Jesu Christ

HoWV VIII.28

First system of musical notation, measures 1-3. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes.

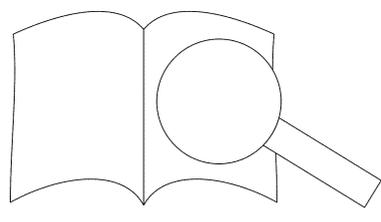
Second system of musical notation, measures 4-7. It consists of three staves: a grand staff and a separate bass clef staff. The notation continues with similar rhythmic patterns as the first system.

Third system of musical notation, measures 8-11. It consists of three staves: a grand staff and a separate bass clef staff. The notation continues with similar rhythmic patterns as the first system.

Fourth system of musical notation, measures 12-15. It consists of three staves: a grand staff and a separate bass clef staff. The notation continues with similar rhythmic patterns as the first system.

Fifth system of musical notation, measures 16-19. It consists of three staves: a grand staff and a separate bass clef staff. The notation continues with similar rhythmic patterns as the first system.

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



18

Musical score for measures 18-20. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the upper staves and a more rhythmic bass line.

21

Musical score for measures 21-23. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). The music continues with intricate melodic patterns and harmonic support.

24

Musical score for measures 24-26. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a mix of melodic and rhythmic elements.

27

Musical score for measures 27-29. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). The music concludes with a final melodic flourish.

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

30

Musical notation for measures 30-32. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the upper staves and a more rhythmic bass line.

33

Musical notation for measures 33-35. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has three sharps (F#, C#, G#). The music continues with similar melodic and rhythmic patterns.

36

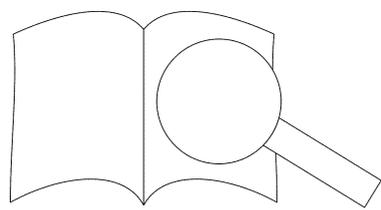
Musical notation for measures 36-38. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has three sharps (F#, C#, G#). The music continues with similar melodic and rhythmic patterns.

39

Musical notation for measures 39-41. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has three sharps (F#, C#, G#). The music continues with similar melodic and rhythmic patterns.

Musical notation for measures 42-44. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has three sharps (F#, C#, G#). The music continues with similar melodic and rhythmic patterns.

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



# 28. Wo soll ich fliehen hin

HoWV VIII.29

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes, including a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F7, a quarter note G7, a quarter note A7, a quarter note B7, and a quarter note C8. The lower staff is in bass clef and contains a series of notes, including a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note B6, and a quarter note C7.

The second system of musical notation starts at measure 9. It consists of two staves. The upper staff is in treble clef and contains a series of notes, including a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F7, a quarter note G7, a quarter note A7, a quarter note B7, and a quarter note C8. The lower staff is in bass clef and contains a series of notes, including a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note B6, and a quarter note C7.

The third system of musical notation starts at measure 16. It consists of two staves. The upper staff is in treble clef and contains a series of notes, including a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F7, a quarter note G7, a quarter note A7, a quarter note B7, and a quarter note C8. The lower staff is in bass clef and contains a series of notes, including a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note B6, and a quarter note C7.

30

Musical score for measures 30-36. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. Measure numbers 30, 31, 32, 33, 34, 35, and 36 are indicated above the first staff.

37

Musical score for measures 37-43. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef. Measure numbers 37, 38, 39, 40, 41, 42, and 43 are indicated above the first staff.

44

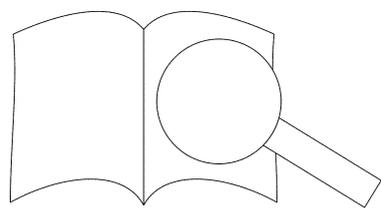
Musical score for measures 44-49. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef. Measure numbers 44, 45, 46, 47, 48, and 49 are indicated above the first staff.

50

Musical score for measures 50-56. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef. Measure numbers 50, 51, 52, 53, 54, 55, and 56 are indicated above the first staff.

Musical score for measures 57-63. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated above the first staff.

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

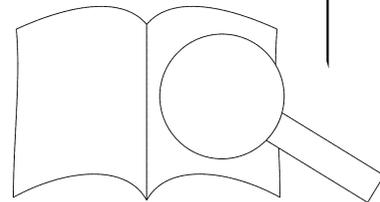


62

68

74

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



86

92

97

103

# 29. Dies sind die heiligen Zehn Gebot

HoWV VIII.30

Musical notation for the first system, measures 1-7. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 4/4 time and G major. The grand staff contains a vocal line with a whole rest in the first measure and a melodic line starting in the second measure. The bass staff contains a bass line with a whole rest in the first measure and a rhythmic accompaniment starting in the second measure.

Musical notation for the second system, measures 8-13. The system consists of three staves: a grand staff and a separate bass staff. The music continues from the first system. The grand staff contains a vocal line with a melodic line starting in the eighth measure. The bass staff contains a bass line with a rhythmic accompaniment.

Musical notation for the third system, measures 14-19. The system consists of three staves: a grand staff and a separate bass staff. The music continues from the second system. The grand staff contains a vocal line with a melodic line starting in the fourteenth measure. The bass staff contains a bass line with a rhythmic accompaniment.

Musical notation for the fourth system, measures 20-25. The system consists of three staves: a grand staff and a separate bass staff. The music continues from the third system. The grand staff contains a vocal line with a melodic line starting in the twentieth measure. The bass staff contains a bass line with a rhythmic accompaniment. The system concludes with a graphic of an open book and a magnifying glass.

27

Musical notation for measures 27-33. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a melody with eighth and quarter notes, while the left hand provides a bass line with quarter notes. A watermark 'PROBEPARTITUR' is visible across the page.

34

Musical notation for measures 34-39. The system consists of a grand staff with a treble clef and a bass clef. The right hand continues the melody with eighth and quarter notes, and the left hand plays a bass line with quarter notes. A watermark 'PROBEPARTITUR' is visible across the page.

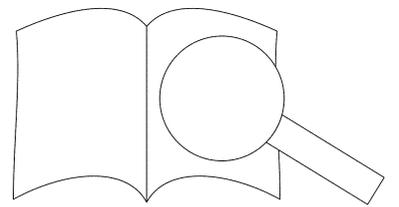
40

Musical notation for measures 40-46. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a melody with eighth and quarter notes, and the left hand plays a bass line with quarter notes. A watermark 'PROBEPARTITUR' is visible across the page.

47

Musical notation for measures 47-53. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a melody with eighth and quarter notes, and the left hand plays a bass line with quarter notes. A watermark 'PROBEPARTITUR' is visible across the page.

Musical notation for measures 54-60. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a melody with eighth and quarter notes, and the left hand plays a bass line with quarter notes. A watermark 'PROBEPARTITUR' is visible across the page.



61

Musical notation for measures 61-66. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a melody in the treble clef with various note values and rests, and a bass line in the lower staves.

67

Musical notation for measures 67-73. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with a melody in the treble clef and a bass line in the lower staves.

74

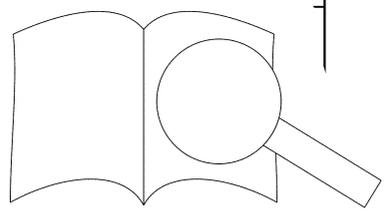
Musical notation for measures 74-80. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with a melody in the treble clef and a bass line in the lower staves.

81

Musical notation for measures 81-86. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with a melody in the treble clef and a bass line in the lower staves.

Musical notation for measures 87-92. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with a melody in the treble clef and a bass line in the lower staves.

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



95

Musical score for measures 95-100. The system consists of a grand staff with a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

101

Musical score for measures 101-107. The right hand continues the melodic development with various rhythmic patterns, and the left hand maintains a steady accompaniment.

108

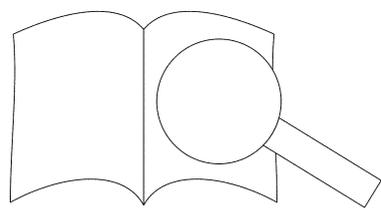
Musical score for measures 108-113. The right hand features a more active melodic line with frequent sixteenth notes, while the left hand provides a consistent bass line.

114

Musical score for measures 114-120. The right hand plays a series of chords and moving lines, and the left hand provides a simple accompaniment.

Musical score for measures 121-127. The right hand has a melodic line with some slurs, and the left hand has a bass line with some slurs. A large watermark 'PROBEPARTITUR' is overlaid on this section.

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



# 30. Der am Kreuz ist meine Liebe

HoWV VIII.31

Musical notation for measures 1-7, featuring a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for measures 8-14, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for measures 15-21, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef.

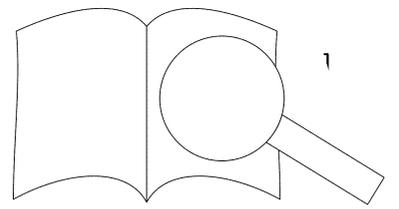
Musical notation for measures 22-28, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for measures 29-35, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for measures 36-42, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for measures 43-49, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef.

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



50

Musical notation for measures 50-56. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex melodic line in the right hand with many beamed notes and slurs, and a more rhythmic accompaniment in the left hand.

57

Musical notation for measures 57-63. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The right hand continues with intricate melodic patterns, while the left hand provides harmonic support with sustained notes and moving lines.

64

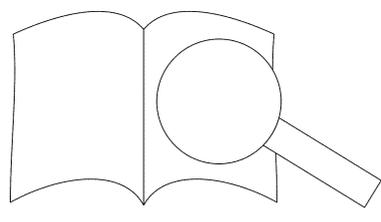
Musical notation for measures 64-70. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The melodic line in the right hand shows some chromatic movement and slurs, with the left hand maintaining a steady accompaniment.

71

Musical notation for measures 71-76. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The right hand features a series of beamed eighth notes, and the left hand has a more active accompaniment.

Musical notation for measures 77-82. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The right hand continues with a melodic line of beamed notes, while the left hand has a more sustained accompaniment.

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



# 31. Wachet auf, ruft uns die Stimme

HoWV VIII.32

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are bass clefs with the same key signature and time signature. The music begins with a rest in the treble staff, followed by a series of eighth and sixteenth notes in the bass staves.

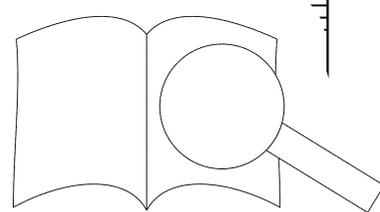
The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are bass clefs with the same key signature and time signature. The music continues with eighth and sixteenth notes in the bass staves.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are bass clefs with the same key signature and time signature. The music continues with eighth and sixteenth notes in the bass staves.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are bass clefs with the same key signature and time signature. The music continues with eighth and sixteenth notes in the bass staves.

The fifth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are bass clefs with the same key signature and time signature. The music continues with eighth and sixteenth notes in the bass staves.

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



12

Musical notation for measures 12 and 13. The system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has two sharps (F# and C#). Measure 12 shows a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measure 13 continues the melodic line and accompaniment.

14

Musical notation for measures 14 and 15. The system consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The key signature has two sharps. Measure 14 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measure 15 continues the melodic line and accompaniment.

16

Musical notation for measures 16 and 17. The system consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The key signature has two sharps. Measure 16 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measure 17 continues the melodic line and accompaniment.

19

Musical notation for measures 19 and 20. The system consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The key signature has two sharps. Measure 19 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measure 20 continues the melodic line and accompaniment.

Musical notation for measures 21 and 22. The system consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The key signature has two sharps. Measure 21 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measure 22 continues the melodic line and accompaniment. To the right of the notation is a graphic of an open book with a magnifying glass over it.

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

25

Musical notation for measures 25-26. The system consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and two bass clef staves. The music features a melodic line in the treble and a complex accompaniment in the bass.

27

Musical notation for measures 27-28. The system consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and two bass clef staves. The music continues with a melodic line in the treble and a complex accompaniment in the bass.

29

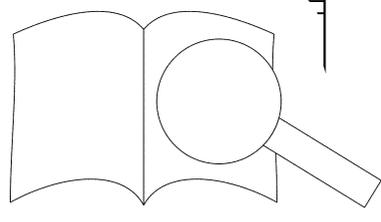
Musical notation for measures 29-30. The system consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and two bass clef staves. The music continues with a melodic line in the treble and a complex accompaniment in the bass.

31

Musical notation for measures 31-32. The system consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and two bass clef staves. The music continues with a melodic line in the treble and a complex accompaniment in the bass.

Musical notation for measures 33-34. The system consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and two bass clef staves. The music continues with a melodic line in the treble and a complex accompaniment in the bass.

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



36

Musical notation for measures 36-37. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. Measure 36 shows a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Measure 37 continues the melodic and rhythmic patterns.

38

Musical notation for measures 38-39. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues from the previous system. Measure 38 features a more active melodic line in the treble clef. Measure 39 shows a continuation of the accompaniment and melodic motifs.

40

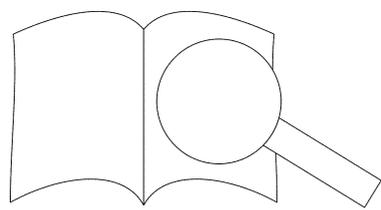
Musical notation for measures 40-41. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 40 shows a melodic phrase in the treble clef. Measure 41 continues the accompaniment and melodic motifs.

42

Musical notation for measures 42-43. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 42 shows a melodic phrase in the treble clef. Measure 43 continues the accompaniment and melodic motifs.

Musical notation for measures 44-45. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 44 shows a melodic phrase in the treble clef. Measure 45 continues the accompaniment and melodic motifs.

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



# 32. Wie soll ich dich empfangen

HoWV VIII.33

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including some accidentals. The lower staff is in bass clef and contains a few notes, mostly rests.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff contains a few notes, mostly rests.

The third system of musical notation consists of three staves. The upper staff continues the melodic line. The middle staff is in bass clef and contains a few notes, mostly rests. The lower staff is in bass clef and contains a few notes, mostly rests.

The fourth system of musical notation consists of three staves. The upper staff continues the melodic line. The middle staff is in bass clef and contains a few notes, mostly rests. The lower staff is in bass clef and contains a few notes, mostly rests.

The fifth system of musical notation consists of three staves. The upper staff continues the melodic line. The middle staff is in bass clef and contains a few notes, mostly rests. The lower staff is in bass clef and contains a few notes, mostly rests.

11

Musical notation for measures 11-12. Treble clef with a key signature of one flat. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand has a few notes in the bass line.

13

Musical notation for measures 13-14. Treble clef with a key signature of one flat. The right hand continues the rhythmic pattern from the previous system. The left hand has a few notes in the bass line.

15

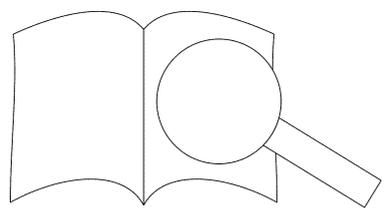
Musical notation for measures 15-16. Treble clef with a key signature of one flat. The right hand continues the rhythmic pattern. The left hand has a few notes in the bass line.

17

Musical notation for measures 17-18. Treble clef with a key signature of one flat. The right hand continues the rhythmic pattern. The left hand has a few notes in the bass line.

Musical notation for measures 19-20. Treble clef with a key signature of one flat. The right hand continues the rhythmic pattern. The left hand has a few notes in the bass line.

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



18b 2.

20b

21

25

Musical score for measures 25-26. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key and features a complex melodic line in the right hand with many sixteenth notes.

27

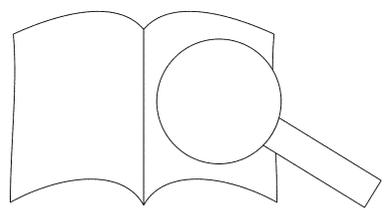
Musical score for measures 27-28. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a complex melodic line in the right hand.

29

Musical score for measures 29-30. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a complex melodic line in the right hand.

Musical score for measures 31-32. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a complex melodic line in the right hand.

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



33

Musical notation for measures 33-34. The system consists of three staves: a grand staff (treble and alto clefs) and a bass staff. The music is in a minor key and features a complex melodic line in the right hand with many sixteenth notes.

35

Musical notation for measures 35-36. The system consists of three staves: a grand staff (treble and alto clefs) and a bass staff. The music continues with a complex melodic line in the right hand.

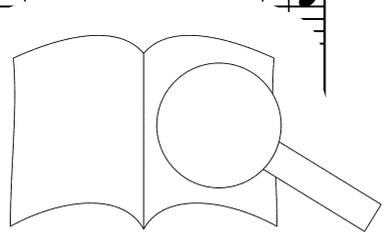
37

Musical notation for measures 37-38. The system consists of three staves: a grand staff (treble and alto clefs) and a bass staff. The music continues with a complex melodic line in the right hand.

39

Musical notation for measures 39-40. The system consists of three staves: a grand staff (treble and alto clefs) and a bass staff. The music continues with a complex melodic line in the right hand.

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



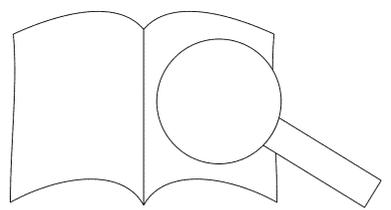
41

43

45

47

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



# Anhang 1:

## Nun freut euch, lieben Christen g'mein

HoWV VIII.1

Measures 1-6 of the piano accompaniment for 'Nun freut euch, lieben Christen g'mein'. The music is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

Measures 7-11 of the piano accompaniment. The right hand continues the melodic line with more complex rhythmic patterns, including sixteenth-note runs. The left hand maintains a steady accompaniment.

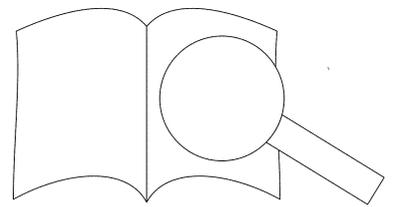
Measures 12-15 of the piano accompaniment. The right hand features a prominent sixteenth-note figure. The left hand continues with a simple accompaniment.

Measures 16-19 of the piano accompaniment. The right hand has a melodic line with a long note in measure 16. The left hand continues with a simple accompaniment.

Measures 20-23 of the piano accompaniment. The right hand features a melodic line with a long note in measure 20. The left hand continues with a simple accompaniment.

Measures 24-27 of the piano accompaniment. The right hand features a melodic line with a long note in measure 24. The left hand continues with a simple accompaniment.

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



29

*Ped.*

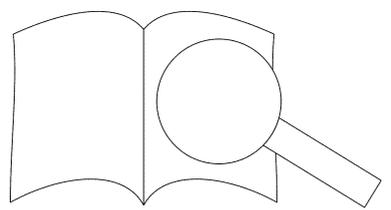
33

37

41

45

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



## Anhang 2:

### Schmücke dich, o liebe Seele

in den unter Homilius und unter Bach überlieferten Versionen

HoWV VIII.17

Musical score for HoWV VIII.17, featuring three staves (treble, middle, and bass clefs) in common time. The piece includes a trill (tr) in the first measure of the treble staff.

BWV 759

Musical score for BWV 759, featuring three staves (treble, middle, and bass clefs) in common time. The piece includes trills (tr) in the first and third measures of the treble staff.

4

Musical score for BWV 759, measure 4, featuring three staves (treble, middle, and bass clefs). The piece includes a trill (tr) in the first measure of the treble staff.

Musical score for BWV 759, measure 5, featuring three staves (treble, middle, and bass clefs). The piece includes a trill (tr) in the first measure of the treble staff.

7

Musical score for measures 7-8. The score is written for piano and includes a vocal line. The key signature has one flat (B-flat). Measure 7 features a vocal line with a trill (tr) on the final note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 8 continues the piano accompaniment and includes another trill in the vocal line.

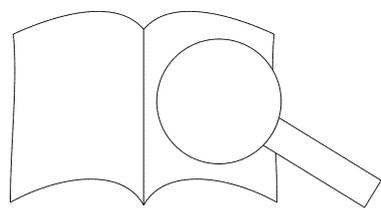
9

Musical score for measures 9-10. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. The vocal line is mostly silent in these measures, with some notes appearing in measure 10.

11

Musical score for measures 11-12. The piano accompaniment continues. The vocal line has a melodic phrase in measure 11 and a final note in measure 12. The score concludes with a double bar line.

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



13

Musical score for measures 13-14. It consists of two systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

15

Musical score for measures 15-16. It consists of two systems of piano accompaniment. The notation continues with similar rhythmic patterns and melodic lines as the previous measures.

17

Musical score for measures 17-18. It consists of two systems of piano accompaniment. The final system includes a graphic of an open book with a magnifying glass over it, located in the lower right corner of the page.

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

19

Musical score for measures 19-21. It consists of two systems of three staves each. The first system includes a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The second system includes a piano accompaniment line (treble clef) and two piano accompaniment staves (treble and bass clefs). A trill (tr) is marked above the vocal line in measure 20.

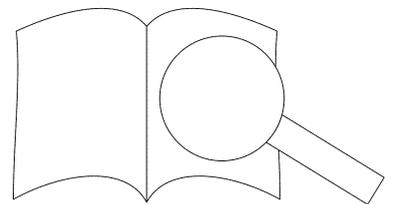
22

Musical score for measures 22-23. It consists of two systems of three staves each. The first system includes a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The second system includes a piano accompaniment line (treble clef) and two piano accompaniment staves (treble and bass clefs). Trills (tr) are marked above the vocal line in measure 22 and above the piano accompaniment line in measure 23.

24

Musical score for measures 24-25. It consists of two systems of three staves each. The first system includes a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The second system includes a piano accompaniment line (treble clef) and two piano accompaniment staves (treble and bass clefs). Trills (tr) are marked above the vocal line in measure 24 and above the piano accompaniment line in measure 25.

Musical score for measures 26-27. It consists of two systems of three staves each. The first system includes a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The second system includes a piano accompaniment line (treble clef) and two piano accompaniment staves (treble and bass clefs).



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

# Anhang 3: Notation der Nummern 1–4 auf drei Systemen

## 3.1. Gelobet seist du, Jesu Christ

HoWV VIII.4

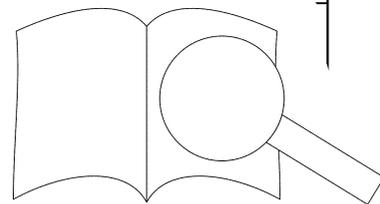
First system of musical notation for measures 1-3. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation for measures 4-6. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

Third system of musical notation for measures 7-9. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

Fourth system of musical notation for measures 10-12. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

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



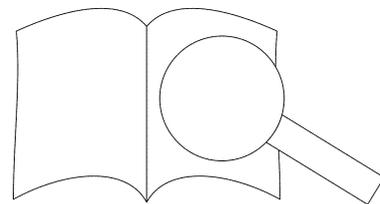
13

15

18

21

tr



26

Musical notation for measures 26-27. The system consists of three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a complex accompaniment, and a bass clef staff with a bass line. The key signature has one sharp (F#).

28

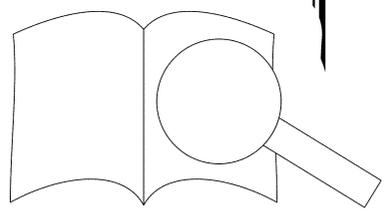
Musical notation for measures 28-29. The system consists of three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a complex accompaniment, and a bass clef staff with a bass line. The key signature has one sharp (F#).

30

Musical notation for measures 30-31. The system consists of three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a complex accompaniment, and a bass clef staff with a bass line. The key signature has one sharp (F#).

Musical notation for measures 32-33. The system consists of three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a complex accompaniment, and a bass clef staff with a bass line. The key signature has one sharp (F#).

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



# 3.2. Hilf, Herr Jesu, lass gelingen

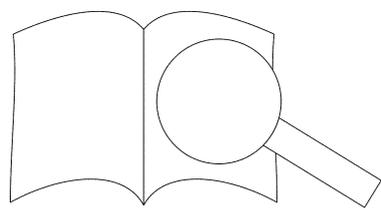
HoWV VIII.5

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature and time signature, containing a bass line with quarter notes.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including a trill (tr) on the second measure. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature and time signature, containing a bass line with quarter notes.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature and time signature, containing a bass line with quarter notes.

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



10

13

15

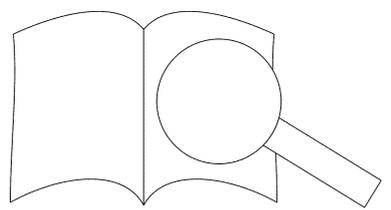
20

23

26

29

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



### 3.3. Christ lag in Todesbanden

HoWV VIII.6

Un poco allegro ma non molto

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests.

The second system of musical notation consists of three staves. It begins with a measure rest of 4 measures. The notation continues with eighth and sixteenth notes across the treble, alto, and bass staves.

The third system of musical notation consists of three staves. It begins with a measure rest of 6 measures. The notation continues with eighth and sixteenth notes across the treble, alto, and bass staves.

The fourth system of musical notation consists of three staves. It begins with a measure rest of 7 measures. The notation continues with eighth and sixteenth notes across the treble, alto, and bass staves. A large watermark 'PROBE' is overlaid on this system.

12

Musical notation for measures 12-13. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with one flat (B-flat) and a 2/4 time signature. Measure 12 features a complex melodic line in the treble clef with many accidentals, while the bass clef has a simple accompaniment. Measure 13 continues the melodic development.

14

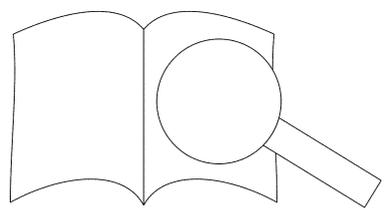
Musical notation for measures 14-15. The system consists of three staves: a grand staff and a separate bass clef staff. Measure 14 shows a melodic line in the treble clef with a slur over several notes. Measure 15 continues the melodic line with a sharp sign indicating a key change or modulation.

16

Musical notation for measures 16-17. The system consists of three staves: a grand staff and a separate bass clef staff. Measure 16 features a melodic line in the treble clef with a slur. Measure 17 concludes the system with a double bar line and repeat dots.

Musical notation for measures 18-20. The system consists of three staves: a grand staff and a separate bass clef staff. Measure 18 has a sharp sign above it. Measure 19 continues the melodic line. Measure 20 concludes the system with a double bar line and repeat dots.

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



### 3.4. Christ lag in Todesbanden

HoWV VIII.7

The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a common time signature (C). It contains a series of chords and single notes. The middle and bottom staves are empty.

The second system of musical notation consists of three staves. The top staff continues the melody with various note values and rests. The middle and bottom staves are empty.

The third system of musical notation consists of three staves. The top staff features a melodic line with some slurs. The middle and bottom staves are empty.

The fourth system of musical notation consists of three staves. The top staff has a melodic line with slurs. The middle and bottom staves are empty.

27

Musical score for measures 27-32. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a melodic line in the upper voice and a supporting bass line. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

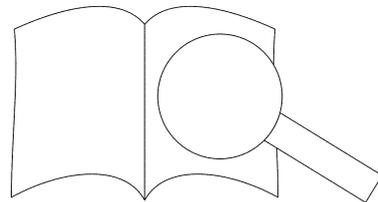
33

Musical score for measures 33-38. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a melodic line and a bass line. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

39

Musical score for measures 39-44. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a melodic line and a bass line. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

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



# Kritischer Bericht

## Abkürzungen

B-Bc	Bruxelles, Conservatoire Royal de Musique, Bibliothèque
D-B	Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung
D-BAUs	Bautzen, Stadtarchiv
D-BEU	Beuron, Bibliothek der Benediktiner-Erzabtei
D-DI	Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek
D-Mbs	München, Bayerische Staatsbibliothek, Musikabteilung
D-MT	Metten, Abtei, Bibliothek
D-WRha	Weimar, Hochschule für Musik Franz Liszt, Hochschularchiv, Thüringisches Landesmusikarchiv
John 1980	Hans John, <i>Der Dresdner Kreuzkantor und Bach-Schüler Gottfried August Homilius. Ein Beitrag zur Musikgeschichte Dresdens im 18. Jahrhundert</i> , Tutzing 1980
US-Nh	New Haven (Conn.), Yale University, Music Library
US-Nsc	Northampton (Mass.), Smith College, Werner Josten Music Library
Weiß	<i>Katalog der Wasserzeichen in Bachs Originalhandschriften</i> , von Wisso Weiß unter musikwissenschaftlicher Mitarbeit von Yoshitake Kobayashi, Kassel und Leipzig 1985 (= J. S. Bach: <i>Neue Ausgabe sämtlicher Werke</i> , IX:1), 2 Bde.

## I. Die Quellen

### A. Autographe und Teilautographe

**A1.** Autographe Abschrift von fünf Choralbearbeitungen, beiliegend den Bewerbungsunterlagen auf die Organistenstelle an St. Petri, Bautzen (1741). D-BAUs, *Rep. VIII. VII. A.h.2.*

Enthält nur die Nummern 5, 6 und Anhang I (HoWV VIII.1–3) sowie zwei Choralbearbeitungen für Orgel und Melodieinstrument (HoWV X.1–2).

Homilius reichte diese Kompositionen 1741 als Anlagen zu einer – erfolglosen – Bewerbung auf die Organistenstelle an der St.-Petri-Kirche in Bautzen ein. Die Handschrift besteht aus vier ineinander gelegten Bögen, gefolgt von drei einzelnen Blättern. Alle Bögen mit Noten sind als sogenannte Auflagebögen beschriftet; dabei erfolgt die Beschriftung des Bogens mit zweiseitigen Musikstücken jeweils so, dass ohne Wenden musiziert werden kann. Ein Stück steht auf den beiden Innenseiten des aufgeschlagenen Bogens, das andere auf den Außenseiten. Man kann aus solchen Bögen nur musizieren, wenn sie nicht eingebunden sind. Im heutigen Zustand sind die Bögen so zusammengebunden, dass die zusammengehörigen Seiten der einzelnen Stücke teilweise weit auseinander liegen. Wir beschreiben daher zunächst die einzelnen Bögen und geben anschließend eine Übersicht über den heutigen Zustand.

Beschreibung der ursprünglichen Bögen (in Klammern die Blattzählung des heutigen Zustands):

## Bogen (Blattzählung)

1. Bogen (Bl. 1r-v + 8r-v)	<b>Inhalt</b> Homilius' Bewerbungsschreiben (Bl. 1 und 8r) sowie die Versandadresse (Bl. 8v). Dieser Bogen diente als Umschlag für die Bögen 2–4. Das Bewerbungsschreiben von Homilius ist im Wortlaut wiedergegeben bei John 1980, S. 15.
2. Bogen (Bl. 2r-v + 7r-v)	Außenseiten (Bl. 2r und 7v): leer Innenseiten: <i>Nun freut euch lieben Christen</i> , Choralvorspiel für Orgel HoWV VIII.1 (Edition Anhang 1)
3. Bogen (Bl. 3r-v + 6r-v)	Außenseiten (3v und 6r): <i>Wer nur den lieben Gott läßt walten</i> , Choralvorspiel für Orgel HoWV VIII.3 (Edition Nr. 5) Innenseiten: (Bl. 3v und 6r): <i>Straf mich nicht in deinem Zorn</i> , Choralvorspiel für Orgel HoWV VIII.2 (Edition Nr. 6)
4. Bogen (Bl. 4r-v + 5r-v)	Außenseiten: <i>Kom̄ heiliger Geist.</i> , Choralvorspiel für unbezeichnetes Melodieinstrument und Orgel HoWV X.1. Innenseiten: <i>O Heiliger Geist   kehr bey uns ein</i> , Choralvorspiel für Horn und Orgel HoWV X.2

Diese vier Bögen sind durchweg autograph.

Ferner umfasst das Konvolut folgende Einzelblätter:

<b>Blatt</b>	<b>Inhalt</b>
1. (Bl. 9)	Empfehlungsschreiben des Leipziger Nikolai-Organisten Johann Schneider (Konzeptschrift); der Wortlaut dieses Schreibens ist wiedergegeben bei John 1980, S. 15f.
2. (Bl. 10)	Empfehlungsschreiben Schneiders (Reinschrift, Text wie oben)
3. (Bl. 11)	Empfehlungsschreiben von Abraham Kästner, Professor an der Universität Leipzig; der Wortlaut dieses Schreibens ist wiedergegeben bei John 1980, S. 16

Der heutige Zustand stellt sich wie folgt dar:

Bl.	alte Z.	Inhalt
1r	5	Beginn des Bewerbungsschreibens
1v	–	Fortsetzung des Briefes
2r	–	Leer
2v	–	HoWV VIII.1, Anfang
3r	7	HoWV VIII.3, Fortsetzung
3v	–	HoWV VIII.2, Anfang
4r	8	HoWV X.1, Fortsetzung
4v	–	HoWV X.2, Anfang
5r	9	HoWV X.2, Fortsetzung
5v	–	HoWV X.1, Anfang
6r	10	HoWV VIII.2, Fortsetzung
6v	–	HoWV VIII.3, Anfang
7r	11	HoWV VIII.1, Fortsetzung
7v	–	Leer
8r	12	Fortsetzung von Homilius' Brief
8v	–	Briefadresse, ferner Kommentare in einer anderen Handschrift (wohl Bautzener Amtsperson)
9r	13	Empfehlungsschreiben von Johann Schneider (Konzeptschrift)
9v	–	Leer
10v	14	Empfehlungsschreiben von Johann Schneider (Reinschrift mit Wachssiegel)
11r	15	Empfehlungsschreiben von Abraham Kästner
11v	–	Fortsetzung von Kästners Schreiben

Die Nummerierung der Seiten von 5 bis 15 stammt wohl überwiegend noch aus dem 18. Jahrhundert.

Alle Bautzener Vorspiele sind schon seit geraumer Zeit bekannt und mehrfach veröffentlicht (siehe unter den Einzelanmerkungen). Alle Blätter sind als Hochformat beschrieben (Papiergrößen 30–33,5 cm x 19–20,5 cm). Es lassen sich folgende Wasserzeichen (meist undeutlich) erkennen:

<b>Bg. bzw. Bl.</b>	<b>Wasserzeichen</b>
1. Bg.	a) Wappen mit Posthorn und mit angehängter Vierermarke, darunter ICH b) Gegenmarke aber DH. Dieses Wasserzeichen ähnelt Weiß Nr. 94. Die hier vorliegende Variante ist bei Weiß beschrieben (Textband, S. 72)
2. Bg.	Adler, ohne Gegenmarke
3.–4. Bg.	Kein Wasserzeichen
1. Bl. (9)	Kreisförmiges Wasserzeichen
2. Bl. (10)	Posthorn, ähnlich Weiß Nr. 80
3. Bl. (11)	Kleiner Adler mit Herzschild

**A2.** Teilautographes Konvolut, heute gemeinsam mit Kompositionen von Johann Ludwig Krebs (1713–1780) und Christian David Graff (1700–1774) eingebunden. D-B, *Mus. ms. autogr. Krebs 5 N*. Enthält alle 32 Praeludien.

Die 17 Faszikel unseres Konvoluts sind heute Bestandteil eines insgesamt 38 Faszikel umfassenden Konvoluts. Den Homilius-Faszikeln gehen Orgelwerke von Johann Ludwig Krebs voran, und am Ende des Konvoluts sind noch zwei Choralbearbeitungen von C. D. Graff angebunden.

Zumindest bei den Krebs- und Homilius-Faszikeln handelt es sich um die Stammhandschrift des Hauses Breitkopf, wie an den Verlageintragungen auf den Faszikeln zu sehen ist.

Wahrscheinlich gehörte zu den 32 Choralbearbeitungen von Homilius ursprünglich ein Titelblatt, das im Wortlaut dem Angebot im Breitkopf-Katalog von 1761 sowie dem Titelblatt von Hs. **B** (vgl. auch Titelblatt **C1–2**) entsprochen haben dürfte. Später diente zunächst Faszikel 37 als Umschlag; auf dessen letzter Seite steht der Bleistifteintrag „C. C. Homilius. N<sup>o</sup>. 1–32 inclus.“ [?]. Über Nr. 1 steht anstelle eine Kopftitels lediglich „C. G. Homilius“ (ebenfalls Bleistift). Die falschen Initialen finden sich auch im Breitkopf-Katalog von 1761 sowie anderen Abschriften der Praeludien (siehe unten **C1–2**)

Die Faszikel sind als Auflagebogen beschriftet (siehe Quelle **A1**), sodass beide Stücke ohne Blättern gespielt werden können. Dem trägt auch die heutige Bindung im Großformat Rechnung (Bindung der aufgeschlagenen Blätter).

Die Homilius-Faszikel (jeweils ein Bg.) im Einzelnen:

Fasz.	Nr.	Überschriften	HoWV	Schreiber	Verlagsvermerk
21	1	Gelobet seist du, Jesu Christ pp <sup>1</sup>	VIII.4	Homilius	nom. 1. et. 2. <sup>a</sup>
	2	Hilff, Herr Jesu, laß gelingen p	VIII.5	Homilius	nom. 2.
22	3	Christ lag in Todes Banden pp	VIII.6	Homilius	nom. 3. [Nachtrag:] et 4.
	4	Christ lag in Todes Banden p	VIII.7	Homilius	nom. 4., auf der rastrierten, aber sonst unbeschrifteten letzten Seite des Bogens: nom. 3. et 4. <sup>a</sup>
23	5	Wer nur den lieben Gott läst [sic] walten p	VIII.3	Dresden 2	nom. 5. et 6.
	6	Straf mich nicht in deinem Zorn p	VIII.2	Dresden 2	
24	7	Herr Jesu Christ, du höchstes Gut pp	VIII.8	Homilius	nom. 7.
25	8	Wir Christenleut p	VIII.9	Dresden 1	nom. 8. & 9.
	9	Sey Lob und Ehr dem höchsten Gut p	VIII.10	Dresden 1	
26	10	Meine Hoffnung steht auf Gott p	VIII.11	Dresden 1	nom. 10. e. 11.
	11	Herzlich lieb hab ich dich o H.	VIII.12	Dresden 1	

27	12	O großer Gott, du reines Wesen.	VIII.13	Dresden 3	nom. 12. & 13
	13	Kōm̄ Heiliger Geist.	VIII.14	Dresden 3	
28	14	Meinen Jesum lass ich nicht p	VIII.15	Dresden 1	nom. 14. é. 15.
	15	Christ lag in Todes Banden p	VIII.16	Dresden 1	
29	16	Schmücke dich o liebe Seele p	VIII.17	Dresden 1	nom. 16. ê. 17.
	17	Erbarm dich mein, o Herre pp	VIII.18	Dresden 1	
30	18	Jesus meine Zuversicht p	VIII.19	Dresden 1	nom. 18. & 19
	19	Erschienen ist der herrlich Tag p	VIII.20	Dresden 1	
31	20	Mache dich mein Geist bereit p	VIII.21	Dresden 1	nom. 20. ê. 21.
	21	Jesus meine Zuversicht p	VIII.22	Dresden 1	
32	22	Der am Kreuz ist meine Liebe p	VIII.23	Dresden 1	nom. 22. ê. 23.
	23	Helfft mir, Gottes Güte preißen p	VIII.24	Dresden 1	
33	24	Mein Gott, das Hertze bring ich dir p	VIII.25	Dresden 1	nom. 24. ê. 25.
	25	Ach Herr mich armen Sünder p	VIII.26	Dresden 1	
34	26	Nun kōm̄ der Heyden Heyland p	VIII.27	Dresden 1	nom. 26. ê. 27.
	27	Gelobet seist du, Jesu Christ p	VIII.28	Dresden 1	
35	28	Wo soll ich fliehen hin	VIII.29	Dresden 1	nom. 28. ê. 29.
	29	Dies sind die heiligen zehn Gebot p	VIII.30	Dresden 1	
36	30	Der am Kreuz ist meine Liebe p	VIII.31	Dresden 1	nom. 30. ê. 31.
	31	Wachet auf, ruft uns die Stime p	VIII.32	Dresden 1	
37	32	Wie soll ich dich empfangen p	VIII.33	Dresden 1	32.

Schreiber Dresden 1 wurde häufig mit Homilius verwechselt, ein Irrtum, der sich bis in die neuere Literatur fortsetzt.<sup>2</sup> Von seiner Hand sind noch eine Kantate von Homilius (HoWV II.181)<sup>3</sup> sowie verschiedene Werke anderer Komponisten bekannt, darunter auch Abschriften von Klavierwerken J. S. Bachs.<sup>4</sup> Tatsächlich sieht seine Schrift in Vielem der von Homilius sehr ähnlich, unterscheidet sich von dieser aber auch in manchem Detail. Am einfachsten kann man diesen Schreiber anhand des gänzlich anderen Bassschlüssels von Homilius unterscheiden (vgl. die Handschriften von Homilius und Dresden 1 auf den Faksimilenseiten VIII und IX des vorliegenden Bandes).

<sup>1</sup> „p“ oder „pp“ (meist zu einer kleinen Schleife stilisiert) steht für „perge“ („und so fort“).

<sup>2</sup> Annegret Rosenmüller, *Die Überlieferung der Clavierkonzerte in der Königlichen Privatmusikaliensammlung zu Dresden im letzten Drittel des 18. Jahrhunderts*, Eisenach 2002 (= Schriften zur Mitteldeutschen Musikgeschichte, 5), S. 134; Christoph Henzel, *Graun-Werkverzeichnis. Verzeichnis der Werke der Brüder Johann Gottlieb und Carl Heinrich Graun*, Beeskow 2006, Bd. II, S. 128 (nur die beiden oberen Faksimiles stammen von jenem Schreiber, das untere von einer weiteren, unbekanntem Hand).

<sup>3</sup> Abbildung der 1. Notenseite in MGG, Band 6 (1957), Sp. 677f.; auch dort als Autograph bezeichnet.

<sup>4</sup> Auch in älteren Bänden der *Neuen Bach-Ausgabe* wird er als „Homilius“ geführt, siehe NBA, Krit. Bericht IV/5–6, S. 89, V/4, S. 65 (mit „?“) und V/6.2, S. 88.

Schreiber Dresden 2 und 3 sind bislang nur aus dieser Hs. bekannt. Die Schrift von Dresden 2 ist fast nicht von derjenigen Homilius' zu unterscheiden. Sie wirkt etwas ungelinker, manche Zeichen etwas gemalt, und wieder ist am Bassschlüssel der Unterschied am deutlichsten (wenn auch bei weitem nicht so deutlich wie bei Schreiber Dresden 1). Am Ende von Nr. 6 findet sich eine Verzierung des Schlussschließstriches, wie wir sie auf Homilius-Autographen nicht finden. Dieser Schreiber schreibt die beiden Choralvorspiele, die bereits in den Bautzener Bewerbungstücken enthalten waren.<sup>5</sup> Die Schrift von Schreiber Dresden 3 (Faszikel 28) hingegen unterscheidet sich sehr deutlich von den anderen drei Schreibern. Die Schreiber verwenden jeweils unterschiedliche Papiere, wobei die Wasserzeichen der Papiere von Homilius und Dresden 3 kaum zu erkennen sind. Dresden 2 benutzt sächsisches Papier: a) kleines Schönburger Wappen, b) WCB (Weiß Nr. 40). Dresden 1 hingegen verwendet böhmisches Papier (ES im Kreis: Wasserzeichen der Papiermühle Nedereinsiedel [heute Dolny Poustevna]), welches in Sachsen ebenfalls häufig anzutreffen ist.

**B. Sammelhandschrift mit allen 32 Praeludien. D-DI, Mus.3031-U-1**  
Die Handschrift **B** ist mit Hs. **A2** inhaltsgleich, allerdings als fortlaufende Sammelhandschrift angelegt. Auch die Nummerierungen der Hs. **A2** finden sich wieder, nun aber bezogen auf das einzelne Stück und nicht auf den Inhalt des jeweiligen Faszikels; nur bei der ersten Nummerierung übernimmt der Kopist auch die – in der Sammelhandschrift sinnlose – Doppelnummer („Nom. 1. et 2.“), streicht dann aber offenbar sofort das „et 2.“ wieder aus und notiert vor dem 2. Stück „Nom. 2“ und setzt so die Nummerierung innerhalb der ganzen Handschrift fort.  
Der Titel lautet *32 | Praeludia | zu geistlichen Liedern | vor | zwey Claviere u. Pedal | von Homilius | Cantor an der Creuz Kirche | zu Dreßden*. Darunter ist ein Inhaltsverzeichnis der Hs. notiert.  
Der Inhalt der Hs. im Einzelnen (die Paginierung beginnt mit der ersten Notenseite):

Seite	Nr.	Titel	HoWV
[0 = 1r]		Titel (s.o.), darunter Inhaltsverzeichnis	
1 [= 1v]	1	Nom. 1. -et-2: Gelobet seyst du Jesu Christ pp	VIII.4
3	2	Nom. 2.   Hilff Herr Jesu laß gelingen pp	VIII.5
5	3	Nom. 3.   Christ lag in Todes Banden. pp	VIII.6
7	4	Nom. 4.   Christ lag in Todes Banden pp	VIII.7
9	5	Nom. 5. Wer nur den lieben Gott läßt pp	VIII.3
11	6	Nom. 6. Straf mich nicht in deinen pp	VIII.2
13	7	Nom: 7. Herr Jesu Christ du höchstes pp	VIII.8
15	8	Nom. 8. Wir Christenleut pp	VIII.9
19	9	Nom. 9. Sey Lob u. Ehr dem höchsten pp	VIII.10
23	10	Nom. 10. Meine Hoffnung steht auf. pp	VIII.11
27	11	Nom: 11. Herzlich lieb hab ich dich pp	VIII.12
31	12	Nom. 12. O großer Gott du reines pp	VIII.13
35	13	Nom: 13. Kom [sic] heiliger Geist pp	VIII.14
39	14	Nom. 14. Meinen Jesum lass ich nicht pp	VIII.15
41	15	Nom. 15. Christ lag in Todes Banden pp	VIII.16
45	16	Nom. 16. Schmücke dich o liebe Sele [sic] pp	VIII.17
47	17	Nom. 17. Erbarm dich mein o Herre pp	VIII.18
49	18	Nom: 18. Jesus meine Zuversicht pp	VIII.19
53	19	Nom: 19. Erschienen ist der herrliche Tag pp	VIII.20
57	20	Nom: 20. Mache dich mein Geist bereit pp	VIII.21
59	21	Nom. 21. Jesus meine Zuversicht pp	VIII.22
63	22	Nom. 22. Der am Creutz ist meine pp	VIII.23
67	23	Nom. 23. Helfft mir Gottes Güte preißen pp	VIII.24
71	24	Nom: 24. Mein Gott das Herze bring pp	VIII.25
75	25	Nom: 25. Ach Herr mich armen Sünder. pp	VIII.26
79	26	Nom. 26. Nun koñ der Heyden Heyland pp	VIII.27
83	27	Nom: 27. Gelobet seyst du, Jesu Christ pp	VIII.28
87	28	Nom: 28. Wo soll ich fliehen hin pp	VIII.29
91	29	Nom. 29. Dieß sind die heiligen zehen Gebot. pp	VIII.30
95	30	Nom: 30. Der am Creutz ist meine Liebe pp	VIII.31
99	31	Nom. 31. Wachtet auf ruft uns die pp	VIII.32
103	32	Nom. 32. Wie soll ich dich empfangen. pp	VIII.33

Die Handschrift ist durchweg von einem Schreiber sauber, wenn auch recht fehlerhaft geschrieben. Möglicherweise handelt es sich um eine Breitkopf'sche Verkaufsabschrift. Sie gelangte über die Sammlung des Marburger Arztes und Sammlers Guido Richard Wagener (1822–1896; siehe auch **C1**) in die heutige Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden.

**C. Sammelhandschriften, unter anderem Praeludien aus den 32 Praeludia** enthaltend

**C1. Sammelhandschrift mit 28 Choralbearbeitungen von Homilius, z. T. aus den 32 Praeludia. B-Bc, 26.573.**

Enthält die Nummern 10–32 (HoWV VIII.11–33), sowie weitere Choralbearbeitungen von Homilius.

Die Handschrift trägt in einem Rahmen den Titel *XXVIII | PRAELUDIA | zu geistlichen Liedern | vor | zwey Claviere u. Pedal | componirt | von C. G. [!] Homilius | Cantor | an der Creutzkirche | zu | Dreßden*. Zu den falschen Initialen siehe oben unter **A2**.

Es sind zwei Paginierungen vorhanden, deren eine das Titelblatt unberücksichtigt lässt. Wir folgen der älteren, mit der ersten Notenseite beginnenden Paginierung, da sich auch das Inhaltsverzeichnis der Hs. selbst darauf bezieht.

Seite	Nr.	Titel	HoWV
0 [= 1r]		[Titelblatt, s.o.]	
1 [= 1v]	27	Gelobet seyst du Jesu Christ p	VIII.28
3	14	Meinen Jesum laß ich nicht p	VIII.15
5	20	Mache dich mein Geist bereit	VIII.21
7	17	Erbarm dich mein o Herre Gott p	VIII.18
9	16	Schmücke dich, o liebe Seele p	VIII.17
11	11	Herzlich lieb hab ich dich o Herr	VIII.12
13	26	Nun komm der Heyden Heyland	VIII.27
15	24	Mein Gott das Herze bring ich dir p	VIII.25
17	31	Wachtet auf ruft uns die Stime p	VIII.32
19	30	Der am Creutz ist meine Liebe p	VIII.31
21	32	Wie soll ich dich empfangen p	VIII.33
25	–	Nun komm der Heyen-Heyland p.	VIII.38
27	–	Gelobet seyst du Jesu Christ p	VIII.36
29	–	Wer nur den lieben Gott läßt walten p	VIII.40
31	–	Weg mein Herz mit den Gedanken p	VIII.39
33	13	Komm Heiliger Geist p	VIII.14
35	12	O großer Gott, du reines Wesen	VIII.13
37	19	Erschienen ist der herrliche Tag p	VIII.20
39	18	Jesus meine Zuversicht p	VIII.19
41	25	Ach Herr mich armen Sünder p	VIII.26
43	23	Helfft mir Gottes Güte preisen p	VIII.24
45	27	Wo soll ich fliehen hin p	VIII.29
47	21	Jesus meine Zuversicht p	VIII.22
49	22	Der am Creutz ist meiner Liebe p	VIII.23
51	29	Dieß sind die Heiligen zehñ Geboth p	VIII.30
53	10	Meine Hoffnung steht auf Gott p	VIII.11
55	–	Christ lag in Todes Banden p	VIII.35
59	15	Christ lag in Todes-Banden p	VIII.16
62		[Inhaltsverzeichnis]	

Nr. 23 ist hier eine kleine Terz nach unten transponiert. Die Handschrift stammt aus der Hand eines Schreibers und ist sorgfältig ausgeführt. Sie gehörte – wie viele der Handschriften- der Konseruatoriumsbibliothek in Brüssel – zu der Sammlung des Marburger Arztes und Sammlers G. R. Wagener (siehe auch **B**).

<sup>5</sup> Man könnte in dem größeren Alter der Stücke (und damit möglicherweise der Abschriften) die Ursache für die Schriftunterschiede sehen, doch unterscheiden sich die Bautzener Autographe nicht von denen im vorliegenden Konvolut.

**C2.** Sammelhandschrift mit Choralbearbeitungen von Homilius als Teil eines größeren Konvoluts. D-B, *Mus. ms. 30190*.

Enthält die Nummern 12–14, 16, 17, 19, 20, 21, 27 und 31 (HoWV VIII.13–15, 17–18, 20–22, 28 und 32) sowie weitere Choralbearbeitungen von Homilius.

Zum Inhalt des umfangreichen Konvoluts siehe unter [www.bach-digital.de](http://www.bach-digital.de).

Das Faszikel beginnt mit einem Titelblatt mit der Aufschrift: *Praeludia | zu geistlichen Liedern | vor | zwey Claviere und Pedal | componirt | von | C. G. [korrigiert in Gottfr. August] Homilius, | Cantor | an der Creutzkirche zu | Dresden. (vgl. die Titelformulierungen der Quellen B und C1, zu den falschen Initialen siehe oben unter A2).* Unten auf der Seite steht der Kopiervermerk *d. 25 8br. 1781. Von H. G. in Trp (?)*.

Die rechten Seiten sind mit Blei foliiert, die Kompositionen nummeriert.

Seite	Nr.	Überschrift	HoWV
112v	–	Trio. I 1. Weg mein Herz mit den Gedanken p: Freu dich sehr o meine Seele p:	VIII.39
113v	–	2. Wer nur den lieben Gott läßt walten pp	VIII.40
114v	14	3. Meinen Jesum laß ich nicht pp.	VIII.15
115v	13	4. Komm Heiliger Geist pp	VIII.14
116v	12	5. O großer Gott du reines Wesen p Wer nur den lieben Gott p   läßt [sic] walten	VIII.13
117v	17	6. Erbarm dich mein o Herre Gott p	VIII.18
118v	16	7. Schmücke dich o liebe Seele p	VIII.17
119v	19	8. Erschienen ist der herrl. Tag p	VIII.20
120v	21	9. Jesus meine Zuversicht p	VIII.22
121v	20	10. Mache dich mein Herz bereit p. Straf mich nicht in deinem Zorn p	VIII.21
122v	27	11. Gelobet seyst du Jesu Christ p	VIII.28
123v	31	12. Wacht auf, ruft uns die Stimme p	VIII.32
124v	–	13. Ach Herr mich armen Sünder p	VIII.Anh.23
127r	–	[Inhaltsverzeichnis]	

Die Handschrift wurde durchweg von einem Schreiber geschrieben. Sie gelangte über die Sammlung der Grafen von Voß-Buch 1863 in die Königliche Bibliothek, die heutige Staatsbibliothek zu Berlin.<sup>6</sup>

**C3.** Sammelhandschrift mit Choralbearbeitungen von Homilius. D-BEU, *Mus.Ms. 156*

Die Handschrift stammt aus dem Besitz von August Gottfried Ritter (1811–1885). Das formgeschnittene Etikett auf dem Umschlag trägt die Aufschrift *XII. Choral-Vorspiele | von | Homilius*. Vom Besitzvermerk Ritters sind nur noch die letzten Buchstaben zu erkennen. Der Rest ist verdeckt von einem auf den Umschlag aufgeklebten Zettel mit biographischen Angaben zum Komponisten. Die Seiten sind paginiert, die erste Notenseite trägt die Zahl 3.

Seite	Nr.	Überschrift	HoWV
3	–	I. Freu dich sehr o meine Seele. [rechts:] Homilius	VIII.39
4	–	II. Wer nur den lieben Gott läßt walten	VIII.40
5	14	III Meinem Jesum laß ich nicht.	VIII.15
6	13	IV. Komm Heiliger Geist.	VIII.14
7	12	V. O großer Gott du reines Wesen	VIII.13
8	17	VI. Erbarm dich mein, o Herre Gott	VIII.18
9	16	VII. Schmücke dich, o liebe Seele	VIII.17
10	19	VIII. Erschienen ist der herrliche Tag.	VIII.20
11	21	IX. Jesus meine Zuversicht.	VIII.22
12	20	X. Straf mich nicht in deinem Zorn.	VIII.21
13	27	XI. Gelobet seyst du, Jesu Christ.	VIII.28
14	31	XII. Wacht auf, ruft uns die Stimme. (Canon zwischen Discant und Bass.)	VIII.32
15	–	XIII. Ach Herr mich armen Sünder.	VIII.Anh.23

Nach der Überschrift des letzten Stückes ist ein Hinweis auf die Zuschreibung an J. L. Krebs eingetragen („Eine ältere Handschrift aus

Kluges Nachlass nennt, u. wohl mit Recht, L. Krebs als den Autor dieses Stückes. Auch erwähnt Gerber in A. Lex. nur XII Trios.“); die noch auf S. 15 befindlichen Akkoladen sind durchgestrichen (nicht aber die Fortsetzung auf S. 16).

Alle Kompositionen sind in „moderne“ Schlüssel übertragen (Violin- und Bassschlüssel, wenige Stellen auch im Tenorschlüssel). Bei den Fehlern der Überlieferung sind mehrfach im Umfeld Anpassungen vorgenommen worden, um diese Fehler auszugleichen; selten sind auch Fehler selbst durch Konjekturen beseitigt. Schreiber ist Ritter selbst.

Am Ende der Kompositionen ist jeweils ein Schlussdatum eingetragen (unter der ersten das Datum 27.9., unter der letzten 5.10.1841). Hinter dem letzten Stück steht „Durch die Güte des Herrn Schullehrers Böhmel in [unleserlich?]“. Wie schon an der Inhaltsübereinstimmung sichtbar, handelt es sich bei dieser Handschrift um eine Kopie aus der Handschrift **C2**.

**C4.** Sammelhandschrift mit Choralbearbeitungen für Orgel und für Orgel und Melodieinstrument. US-Nsc, *VZOR H753*.

Enthält die Nr. 4, 8, 9, 15, 20, 26, 27, 30–32 (HoWV VIII.7, 9, 10, 16, 21, 27, 28, 31–33) sowie weitere Choralbearbeitungen von Homilius.

Diese Sammelhandschrift, die überwiegend Choralbearbeitungen mit obligatem Melodieinstrument enthält, ist bereits in Band 4:1<sup>8</sup> ausführlich beschrieben.

Die originale Titelseite der Handschrift lautet [Nachtrag: 42] *Praeludia | di | Signore Homilius | Music Director | in | Dresden*. Die Choralbearbeitungen ohne Melodieinstrument befinden sich – von einer Ausnahme abgesehen – am Anfang der Handschrift. Die Handschrift ist paginiert; die erste Notenseite trägt die Seitenzahl 2. Die Sammlung zeichnet sich durch charakteristische Akkoladenvorsätze aus, die wir ebenfalls mitteilen:

Seite	Nr.	Überschrift	Akkoladenvorsatz	HoWV
2	–	Wer nur den lieben Gott läßt walten	Preludium.	VIII.40
4	–	Ich ruf zu dir, Herr Jesu Christ p	Mesto.	VIII.36
6	4	Christ lag in Todes Banden p	Allabreve.	VIII.7
8	–	Nun kom̄ der Heyden Heyland p	Pre℄.	VIII.37
11	–	Gelobet seystu Jesu Christ p	Preludiū	VIII.35
14	32	Wie soll ich dich empfangen p	Choral	VIII.33
20	8	Wir Christenleut p	Choral   Pre℄:   Choral	VIII.9
24	30	Der am Creutz ist meine Liebe p	zu System I und II: Pre℄.; zu System III: Choral.	VIII.31
28	20	Mache dich mein Geist bereit p	Pre℄:   Choral.   Pre℄:	VIII.21
31	9	Sey Lob und Ehr dem höchsten Gut p	zu System I und II: Preludium, zu System III: Choral.	VIII.10
37	27	Gelobet seystu Jesu Christ p	Pre℄:   Choral.   Pre℄:	VIII.28

<sup>6</sup> B. Faulstich, *Die Musikaliensammlung der Familie von Voß. Ein Beitrag zur Berliner Musikgeschichte um 1800*, Kassel 1997 (= *Catalogus musicus XVI*), S. 107ff. sowie S. 342, Nr. 1821.

<sup>7</sup> NBA V/10, S. 307, liest „Schweinheim [?]“, zu erwarten wäre aber eher ein Ort im heutigen Thüringen.

<sup>8</sup> G. A. Homilius, *Choralvorspiele für Orgel und Melodieinstrument. Sonate für Orgel und Basso continuo*, hrsg. von Ellen Exner und Uwe Wolf, Stuttgart 2008 (Homilius, *Ausgewählte Werke*, Reihe 4, Band 1), S. 118ff.

41	26	Nun Kom̄t [!] der Heyden Hey-land p	Preℓ:   Choral.   Preℓ:	VIII.27
44	31	Wachet auf, ruft uns die St̄ime p	Choral.   Preludium   Choral.	VIII.32
49	15	Christ lag in Todes Banden p	Preludium	VIII.16
54–151		[Choralbearbeitungen für Orgel und Melodieinstrument]		X.3–20, X.2
152	–	Trio à 2. Claviere col Pedal.   Ach bleib mit deiner Gnade.	8. Fuß.   4. Fuß.   col affetto	VIII.34
156		[Choralbearbeitungen für Orgel und Melodieinstrument]		X.21–28
199–206				fehlen
207f.				leer

Die Handschrift wurde zur Gänze von dem Dresdner Organisten und Hofkopisten Christian Gottlieb Dachselt (1737–1804) geschrieben. Der erste bekannte Nachbesitzer ist der Hassfelder, später Fellbacher Pfarrer Adolf Auberlen (1834–1902), der die Handschrift 1880 erworben hatte. 1904 kam sie in den Besitz von George B. Weston (1874–1959). Westons Nachlass wird heute in Cambridge (Mass.) aufbewahrt, doch diese Handschrift hatte er 1944 verliehen, womit sich ihre Spur verlor, bis sie 1948 im Smith College in Northampton (Mass.) inventarisiert und dort erstmals 2003 von Ellen E. Exner wissenschaftlich untersucht wurde.

#### D. Abschriften der Nr. 4 (HoWV VIII.7)

**D1.** Abschrift in einer umfangreichen Sammelhandschrift des 19. Jahrhunderts. D-Mbs, *Mus.ms.* 16577.

Die Handschrift enthält überwiegend die mutmaßliche Druckvorlage der *Vorspiele zu den gebräuchlichsten Chorälen der evang. Kirche*, Essen [1833] von Johann Christian Heinrich Rinck (1770–1846). Dazwischen sind später auf freigebliebenen Seiten zwei Choralbearbeitungen von Johann Sebastian Bach (1685–1750) und eine von Friedrich Mergner (1818–1891) eingetragen worden. Am Ende der Handschrift folgen acht später hinzugefügte Blätter mit weiteren Orgelwerken von Rinck und Bach sowie Orgelwerken von František Matěj Hilmar (1803–1881), Victor Klauss (1805–?), Friedrich Wilhelm Marpurg (1718–1795) und Friedrich Traugott Rohleder (1789 bis ca. 1850). Unter den Bach zugeschriebenen Choralbearbeitungen findet sich auch HoWV VIII.7. Ganz am Ende der Handschrift folgen nochmals zwei Blätter mit einem Te Deum von Rinck und einigen Choralen Bachs. Der Eintrag von HoWV VIII.7 dürfte um die Mitte des 19. Jhs. erfolgt sein.

Die Choralbearbeitung ist überschrieben mit *Fughette nach der Melodie: Christ lag in Todesbanden p. von Seb. Bach. Mit 8. u. 16. Fußg. St.*

**D2.** Abschrift in einer Sammelhandschrift des 19. Jahrhunderts. D-MT, *Mus.ms.* 973.

Das Vorspiel von Homilius steht in dieser Handschrift im Anschluss an die *Sechste Phantasie für die Orgel | nebst zwei Vorspielen komponiert von Adolph Hesse* (Adolph Friedrich Hesse, 1809–1863; Druckabschrift) auf der 12. und letzten Seite der Handschrift, geschrieben vom selben Schreiber wie die Hesse-Stücke. Der Kopftitel lautet [links:] *Fugato* [mittig:] *Mit 16 u. 8 füß. kräftigen Stimmen* [rechts:] v. *Homilius*. Das obere System ist im Violinschlüssel notiert. Da der Platz auf der Seite nicht ganz reichte, stehen die letzten 7 Takte von HoWV VIII.7 unten auf der Titelseite.

**E.** Abschriften von Nr. 16 (HoWV VIII.17) als Komposition von J. S. Bach

**E1.** Sammelhandschrift mit Choralbearbeitungen J. S. Bachs. D-B, *Am. B.* 72a.

Der Titel der Handschrift lautet: *Sammlung | von variirten und fugierten | Choraelen | vor 1. und 2. Claviere. | und Pedal. von J. S. Bach.* Zum vollständigen Inhalt siehe [www.bach-digital.de](http://www.bach-digital.de). Nach Ernest May<sup>9</sup> handelt es sich bei der Handschrift um eine Kopie der Breitkopf-Stammhandschrift der *Sammlung von 114 variirten u. fugierten Chorälen, für 1 und 2 Claviere und Pedal* von Bach, die im Breitkopf-Katalog von 1764 angeboten wurde (siehe Quelle **F3**). Eine Bestellung Johann Philipp Kirnbergers (1721–1783) vom 10.9.1777<sup>10</sup> ist dokumentiert; allerdings kann es sich bei der erhaltenen Handschrift nicht um eine Breitkopf'sche Verkaufshandschrift handeln, da diese von einem Berliner Schreiber der Amalienbibliothek angefertigt wurde. Vermutlich handelt es sich also um eine Kopie der von Kirnberger bestellten Verkaufsabschrift, es kann jedoch auch nicht ausgeschlossen werden, dass Kirnberger die Stammhandschrift hat ausleihen können.

Die Abschrift von HoWV VIII.17 steht auf S. 38f.; der Kopftitel lautet *Schmücke dich o liebe Seele pp*. Die Choralbearbeitung ist in der unter Bach überlieferten Fassung eingetragen, allerdings hier unabhängig von (und früher als) Druck **G1**. Schreiber ist der Kopist Anonymus J. S. Bach 1 (nach Blechschmidt<sup>11</sup>), möglicherweise ist er identisch mit dem Kopisten „Kühn“.

**E2.** Sammelhandschrift mit Choralbearbeitungen J. S. Bachs. D-B, *Mus.ms.* Bach P 1115.

Der Titel der Handschrift lautet: *35 | Orgeltrio's | von | Sebastian Bach | Kühnel*. Zum vollständigen Inhalt siehe [www.bach-digital.de](http://www.bach-digital.de). Die Abschrift von HoWV VIII.17 steht auf S. 51f.; der Kopftitel lautet *Schmücke dich, o liebe Seele pp*. Von späterer Hand wurde rechts [v. *Homilius*] ergänzt. Die Choralbearbeitung ist in der unter Bach überlieferten Fassung eingetragen, allerdings hier unabhängig von (und früher als) Druck **G1**. Schreiber ist der Leipziger Verleger Ambrosius Kühnel (1770–1813).

**E3.** Sammelhandschrift mit Choralbearbeitungen J. S. Bachs. D-B, *Mus.ms.* Bach P 424.

Die Handschrift trägt den Titel *J. S. Bach's | Choral-Vorspiele | für | die Orgel | mit einem und zwei Klavieren und Pedal | Erstes, zweites, drittes und viertes Heft | Leipzig | bei Breitkopf und Härtel | Preis jedes Heftes 16 Gr.* Rechts unten steht *Nitsche | Berlin Febr. 1836*. Schon im Titel gibt sich diese Handschrift als Abschrift der Breitkopf-Ausgaben (siehe **G1**) zu erkennen. Bei jenem „Nitsche“ handelt es wahrscheinlich um den Organisten Johann Karl Gottfried Nitsche (1808–1870) in Sprottau (Szprotawa, Polen).

<sup>9</sup> Ernest Dewey May, *Breitkopf's Role in the Transmission of J. S. Bach's Organ Chorales*, Diss. Princeton 1974, S. 118f.

<sup>10</sup> Ebenda, S. 119.

<sup>11</sup> Nach Eva Renate Blechschmidt, *Die Amalien-Bibliothek. Musikbibliothek der Prinzessin Anna Amalia von Preußen (1723–1787)*, Berlin 1965 (Berliner Studien zur Musikwissenschaft, 8); Abbildungen diese Schreibers bei Eva Renate Wutta (geb. Blechschmidt), *Quellen der Bach-Tradition in der Berliner Amalien-Bibliothek*, Tutzing 1989, S. 153.

**E4.** Sammelhandschrift mit Choralbearbeitungen J. S. Bachs. D-WRha, *NJK 1.1.1*.

Auf fol. 1r steht lediglich der Besitzvermerk *Dittberner* (wahrscheinlich: Johannes Dittberner, 1869–1920, Organist, Chordirigent und Gesangslehrer); auf fol. 3r folgt der Titel: *Choral-Vorspiele. I für die Orgel I mit einem und zwei Clavieren und Pedal I von J. S. Bach.* (vgl. Druck **G1**). Darunter ist ein Inhaltsverzeichnis eingetragen. HoWV VIII.17 steht auf fol. 19r–v, der Kopftitel lautet *Nº: 26. Schmücke dich, o liebe Seele p. p. I Il Canto fermo nella Parte acuta. a 3 voci.*

Es handelt sich hierbei höchstwahrscheinlich um eine Abschrift nach dem Druck **G1**. Die Hs. wurde nicht eingesehen. Datierung laut RISM: 1845 (Quelle nicht angegeben). RISM ID no.: 250009079.

**E5.** Sammelhandschrift mit Choralbearbeitungen J. S. Bachs. US-NH, *Ma21.Y11.B12* (olim: *LM 4840*).

Das Titelblatt lautet: *J. S. Bachs I Choral-Vorspiele I für I die Orgel I mit einem oder zwei Klavieren I und Pedal.* (vgl. Druck **G1**). Die Abschrift stammt aus der Sammlung von J. C. H. Rinck. Die Abschrift von HoWV VIII.17 steht auf S. 30f.; der Kopftitel lautet: [links:] *No. 17* [mittig:] *Schmücke dich, o liebe Seele*. Es handelt sich hier bei um eine Abschrift nach dem Druck **G1**.

**F.** Verschollene Abschriften (ohne lediglich erschlossene Quellen)

**F1.** Abschrift von Praeludien aus Besitz von Johann Gottfried Schicht (1753–1823)

Im *Versteigerungs-Katalog der von dem verstorbenen Herrn J. G. Schicht, Cantor an der Thomasschule zu Leipzig hinterlassenen Musikaliensammlung*, Leipzig [1832], S. 34, findet sich unter der Losnummer 1 der Eintrag „Homilius. Praeludia zu geistlichen Liedern.“ Über den Verbleib der Handschrift ist nichts bekannt.

**F2.** Abschrift der 32 Praeludien aus Besitz Ludwig Christian Erk (1807–1883)

In der Erstausgabe von Nr. 8 befindet sich der Quellennachweis: „Aus einer handschriftlichen Sammlung von 32 Präludien zu geistlichen Liedern, für zwei Claviere und Pedal, componiert von Gottfr. Aug. Homilius, Cantor der Creutzkirche zu Dresden. Im Besitz von Seminarlehrer L. Erk in Berlin.“ Über den Verbleib der Hs. ist nichts bekannt.

**F3.** Breitkopf-Stammhandschrift der *Sammlung I von 114 variirten u. fugierten I Chorälen I für 1. und 2. Claviere. I und Pedal. Von J. S. Bach.*

Diese Handschrift war höchstwahrscheinlich Vorlage von **G1**. Friedrich Smend zufolge befand sie sich 1935 in der Sammlung der Hochschule für Musik in Berlin.<sup>12</sup> Demnach wäre dies die in der alten Bachausgabe (Band 40, S. LII) als „Schicht-Spitta“ geführte Handschrift. Diese hatte Philipp Spitta (1841–1894) 1885 erworben und vermerkt in seinem Bücher-Verzeichnis,<sup>13</sup> dass diese Hs. „aus Schichts Besitz“ stammt.<sup>14</sup> Es dürfte sich um die im Versteigerungs-Katalog (siehe Quelle **F1**) auf S. 33 unter der Losnummer 73 angebotene Handschrift handeln („[Bach, J. S.] Sammlung von Choralvorspielen, defect.“). Mit Spittas Nachlass gelangte die Handschrift in die Bibliothek der Hochschule für Musik, Berlin (heute Universität der Künste) und ist seit 1945 verschollen.

**F4.** Abschrift der Nummer 16 als Komposition von J. S. Bach in Sammelhandschrift aus Besitz Johann Nepomuk Schelbles (1789–1837).

In der alten Bachausgabe, Bd. 40, wird als Quelle zu Nr. 16 eine Handschrift aus der Sammlung von J. N. Schelble, später Franz Xaver Gleichauf (1801–1856) angegeben. Diese Sammlung mit zahlreichen Werken J. S. Bachs sowie diesem zugeschriebenen Kompositionen befand sich zuletzt in der Mozart-Stiftung in Frankfurt/Main und ist wahrscheinlich im 2. Weltkrieg verbrannt.

**G.** Drucke des 19. Jahrhunderts

**G1.** *J. S. Bachs Choral-Vorspiele für die Orgel mit einem und mit zwey Klavieren und Pedal. Zweytes Heft*, Leipzig [1804]

Enthält auf S. 8 unter der Nummer 17 (bezogen auf alle Hefte der Sammlung) HoWV VIII.17 in der unter dem Namen J. S. Bachs überlieferten Fassung. Gegenüber den Handschriften **E1–2** ist der Notentext einer gründlichen Revision unterzogen und vor allem mit zahlreichen Aufführungsbezeichnungen versehen worden. Diese ermöglichen es auch, die Hs. **E3–5** leicht als Abschriften aus **G1** zu erkennen.

**G2.** *Neues Orgel-Journal. Auswahl von Compositionen aller Art für die Orgel*, hrsg. von G. W. Körner, Langensalza: Körner [1846].

Die Ausgabe enthält die Nr. 8 [dort Nr. 18], als Quelle ist die Handschrift **F2** angegeben. Später erschien mit demselben Druckbild die Einzelausgabe *Der Orgel-Virtuos. Auswahl von Tonstücken aller Art für die Orgel der berühmtesten Orgel-Componisten älterer und neuerer Zeit zum Studium und zum Gebrauche bei Orgel-Concerten*, hrsg. v. G. W. Körner, Leipzig: G. W. Körner Verlag o. J., Heft 142.

Ausgaben des 20. Jahrhunderts

Signle	Ausgabe	Inhalt
Feder 1957a	G. A. Homilius, <i>Fünf Choralbearbeitungen</i> , hrsg. von Georg Feder, Köln 1957 (Die Orgel, II/1)	Nr. 6, 9, 28, ferner HoWV VIII.35, VIII.40
Feder 1957b	G. A. Homilius, <i>Sechs Choralbearbeitungen</i> , hrsg. von Georg Feder, Köln 1957 (Die Orgel, II/2)	Nr. 4, 12, 17, 24, 30 und VIII.38
Kooiman 1978	<i>Repro Organo</i> , Band 3, hrsg. von Ewald Kooiman, Muiden 1978	Nr. 8
Kooiman 1984	G. A. Homilius, <i>Acht Koraalbewerkungen</i> , hrsg. von Ewald Kooiman, Hilversum 1984 (Incognita organo, 27)	Nr. 2, 3, 5, 11, 16, 20, 31 und HoWV VIII.39
Kraus 1981	Orgelmusik zum deutschen Kirchenlied II, hrsg. von Eberhard Kraus, Wilhelmshaven 1981 (Cantantibus organis, Heft 21)	Nr. 27
Albrecht 1988	G. A. Homilius, <i>Choralvorspiele für Orgel</i> , hrsg. von Christoph Albrecht, Leipzig 1988	Nr. 1–32, Anhang Nr. 1 sowie ferner HoWV VIII. 35, 36 und 38–40

<sup>12</sup> Siehe Friedrich Smend, „Bachs Kanonwerk über »Vom Himmel hoch, da komm ich her«“, in *Bach-Jahrbuch* 1932, S.2.

<sup>13</sup> Siehe dazu Peter Sühling, Krystyna Bielska, *Katalog der Sammlung Spitta / Katalog zbirów Spitty*, Berlin 2005 (Schriften aus dem Archiv der Universität der Künste Berlin, Inventare, Bd. 3), S. XIV und S. 2, Nr. 14 (zur Hs.).

<sup>14</sup> Ebenda, S. 2.

## II. Zur Edition

### 1. Zur Abhängigkeit der Quellen

Quellenabhängigkeiten sind bei Musik für Tasteninstrumente oft schwer zu ermitteln, da Fehler von den Schreibern meist leicht erkannt und korrigiert werden können. Auch in den vorliegenden Handschriften gibt es immer wieder Lesarten, die gegen die festgestellten Abhängigkeiten zu sprechen scheinen, indem einzelne Handschriften einen Bindefehler nicht teilen. Da es aber immer wieder andere Quellen sind, die wider Erwarten eine richtige Lesart haben, kann hier von Konjekturen ausgegangen werden.

#### **A1 und A2**

Eine Abhängigkeit der beiden Hss. untereinander ist schon aus chronologischen Gründen auszuschließen. **A1** entstand bereits in Leipzig und wurde von dort nach Bautzen gesandt, wo es bis heute verblieb. Homilius hatte also, als er um 1760 (?) das Konvolut **A2** zusammenstellte, keinen Zugriff mehr auf diese Handschrift. Vermutlich gehen beide auf eine gemeinsame, autographe Vorlage zurück. Lesartenunterschiede sind nicht auszumachen. Allerdings stehen die Verzierungen der Melodie in Nr. 5 (HoWV VIII.3) nur in **A2**.

#### **A2, B und die Quellen C1–4**

Vermutlich gehen alle diese Handschriften auf **A2** zurück. Jedenfalls finden sich die wenigen charakteristischen Fehler von **A2** fast alle in allen Quellen und undeutliche Lesarten von **A2** haben ebenfalls in diesen Handschriften ihren Niederschlag gefunden (Belege a; siehe Tabelle auf S. 117). Die Handschriften **C1–3** und gehen offenbar aber über eine gemeinsame Zwischenquelle auf **A2** zurück; in dieser Zwischenquelle hatte wohl eine Redaktion stattgefunden, was zu etlichen Bindelesarten von **C1–3** führt (Belege b). **C3** ist eine Abschrift von **C2** (Belege c). Etliche Sonderlesarten der Hs. **C1** auf der einen und **C2–3** auf der anderen Seite belegen allerdings hinreichend, dass **C1–2** voneinander unabhängig auf diese Zwischenquelle zurückgehen (Belege d). **C4** teilt die Fehler von **A2** (Belege a), jedoch nicht diejenigen von **B** und von **C1–3**, dürfte also unabhängig von diesen auf **A2** zurückgehen (Belege e).

#### **D1 und D2**

Die beiden Abschriften von Nr. 4 (HoWV VIII.7) geben sich durch etliche Details als verwandt, aber voneinander unabhängig zu erkennen. Auffälligstes gemeinsames Merkmal ist die übereinstimmende Registerangabe, auffälligster Unterschied die Zuweisung an Bach in **D1** und an Homilius in **D2**. Der Notentext weicht hingegen in der Homilius-Überlieferung **D2** stärker von der übrigen Überlieferung ab als in **D1** (z. B. **D2**, T. 44, oberes System, 2. Stimme: Viertel  $f^1 e^1 f^1 g^1$  mit Bg. zu T. 45; alle anderen Quellen haben eine Ganze  $f^1$ ). Wegen der geringen Unterschiede zwischen **A2**, **B** und **C4** bei HoWV VIII.7 ist es nicht möglich, die Vorlage von **D1–2** zu bestimmen.

#### **E1–5**

Die Abschriften der J. S. Bach zugewiesenen Fassung von Nr. 16 (HoWV VIII.17) **E3–5** geben sich in vielen Details, meist schon im Titel der jeweiligen Sammlungen, als Abhängig von **G1** zu erkennen. **E1–2** gehen vermutlich unabhängig voneinander auf die Vorlage der Breitkopf-Handschrift **F3** zurück (Belege für die Unabhängigkeit in den Einzelanmerkungen zu der „Bach-Fassung“ von Nr. 16); **F3** hingegen dürfte die Vorlage von **G1** gewesen sein.

### 2. Zur Textgewinnung und Darstellung des Notentextes

Hauptquelle für die Edition ist **A2** als mutmaßliche Mater der ganzen Überlieferung. Lediglich zu den Nummern 5 und 6 wurde zusätzlich das frühe Autograph **A1** mit herangezogen, bei Unterschieden aber in der Regel **A2** gefolgt.

Der Notentext der Ausgabe lehnt sich eng an **A2** an. Dies gilt auch für die Notation auf zwei (Nr. 1–4) bzw. auf drei Systemen (der Rest), die offenbar sehr bewusst geschah und ihre Ursache in der jeweiligen Faktur der Stücke hat. Um der leichteren Lesbarkeit willen geben wir die Nr. 1–4 zusätzlich in Umnotation auf drei Systemen in Anhang 3 wieder. Nicht beibehalten wurde die Schlüsselung (Sopranschlüssel statt des Violinschlüssels; weitere Abweichungen von der Schlüsselung der Ausgabe werden in den Einzelanmerkungen mitgeteilt). Modernisiert wurde das Zeichen für den Doppelschlag (in der Quelle stehend statt liegend); vereinheitlicht wurde die Notation der Vorschläge (in der Quelle mal mit, mal ohne Bg., in der Ausgabe immer ohne Bg.). Die wenigen Zusätze des Herausgebers sind durch Kleinstich gekennzeichnet. Werden im Notentext Konjekturen vorgenommen, die auch in einzelnen Abschriften zu finden sind, wird dies jeweils mitgeteilt.



### III. Einzelanmerkungen

Römische Zahlen bezeichnen das System, mit Komma abgetrennte arabische Zahlen die Stimme im System, mit Leerstelle abgetrennte arabische Zahl das Zeichen im Takt (II,1 2 heißt 2. System, 1. Stimme, 2. Zeichen).

#### 1. Gelobet seist du, Jesu Christ HoWV VIII.4

Quellen: **A2, B**; Editionsgrundlage: **A2**  
Erstausgabe: Albrecht 1988

13 I,1 Im Grunde überflüssige Angabe zur Handverteilung: *Rechte*

#### 2. Hilf, Herr Jesu, lass gelingen HoWV VIII.5

Quellen: **A2, B**; Editionsgrundlage: **A2**  
Erstausgabe: Albrecht 1988

11 I,2 1 Im Grunde überflüssige Angabe zur Handverteilung: *l.* (= linke Hand)

16 I,2 2 Mit nicht deutbarer Schlangenlinie am Notenhals

19 I,1 13 Im Grunde überflüssige Angabe zur Handverteilung: *l.* (= linke Hand)

25 I 13 Im Grunde überflüssige Angabe zur Handverteilung: *l.* (= linke Hand)

#### 3. Christ lag in Todesbanden HoWV VIII.6

Quellen: **A2, B**; Editionsgrundlage: **A2**  
Erstausgabe: Albrecht 1988

Keine weitere Anmerkung.

#### 4. Christ lag in Todesbanden HoWV VIII.7

Quellen: **A2, B, C4, D1, D2**; Editionsgrundlage: **A2**  
Erstausgabe: Feder 1957b

Aufführungsanweisung in **C4**: „Wen[n] das *Pedal*, worin[n]en der *Choral* befindlich, nicht biß ins *D* gehet, muß dies daselbst befindliche bißgen *Melodie* eine *Octave* tiefer gespielt werden.“ Ferner findet sich in **C4** in den Takten 20 und 40 die Beischrift „Choral *Pedal*“. Keine weiteren Anmerkungen.

#### 5. Wer nur den lieben Gott lässt walten HoWV VIII.3

Quellen: **A1–2, B**; Editionsgrundlage: **A1–2**

Erstausgabe: Albrecht 1988

In **A1** fehlen fast alle Verzierungen der Melodie (II); vorhanden sind nur der Doppelschlag in T. 18 und der *tr* in T. 35.

2 I 7 **A2**: Mit überzähligen Haltebg. zu T. 3

#### 6. Straf mich nicht in deinem Zorn HoWV VIII.2

Quellen: **A1–2, B**; Editionsgrundlage: **A1–2**

Erstausgabe: Feder 1957a

1 I 5–6 **A1**: ohne Bg.

5 I **A1**: ganzer T. ohne Bg.

7 I 1 **A2**: ohne Vorschlag, siehe aber auch T. 2

15 II 2 **A1**: ohne *tr*

17 I 1–4 **A1**: ohne Bg.

25 I 1 **A1**:  $\overline{\text{f}}$  statt  $\overline{\text{f}}$

25 II 10 **A1**: ohne *tr*

#### 7. Herr Jesu Christ, du höchstes Gut HoWV VIII.8

Quellen: **A2, B**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

Keine Anmerkung.

#### 8. Wir Christenleut habn jetzund Freud HoWV VIII.9

Quellen: **A2, B, C4**; Editionsgrundlage: **A2**

Erstausgabe: **G2**

54 II 8–9  $\overline{\text{f}}$  statt  $\overline{\text{f}}$

62 I Ohne Taktangabe 9/8

64 Schlusakkord in allen Systemen nur punktierte Halbe

#### 9. Sei Lob und Ehr im höchsten Gut HoWV VIII.10

Quellen: **A2, B, C4**; Editionsgrundlage: **A2**

Erstausgabe: Feder 1957a

8, 44 I 16 Ohne  $\text{♩}$  (nach den Regeln der Zeit nicht zwingend erforderlich)

#### 10. Meine Hoffnung steht auf Gott HoWV VIII.11

Quellen: **A2, B, C1**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

20 I 3–4  $\text{♩}$ , vgl. aber umliegende Takte; unsere Edition folgt **C1**

26 II 2 Notenkopf sehr tief, in **B** als  $c^2$  gedeutet

43 II 8 Ergänzter *tr* in **C1** vorhanden

#### 11. Herzlich lieb hab ich dich, o Herr HoWV VIII.12

Quellen: **A2, B, C1**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

23 II 6 Das sonst entstehende übermäßige Intervall legt  $fis^1$  zwingend nahe

23 III 2 Das  $gis$  des Vortaktes sowie der melodische Verlauf sprechen für  $gis$ , **C1** hat hingegen ein  $g$  mit  $\text{♩}$

#### 12. O großer Gott, du reines Wesen HoWV VIII.13

Auch: *Wer nur den lieben Gott lässt walten* (Quelle **C2**)

Quellen: **A2, B, C1–3**; Editionsgrundlage: **A2**

Erstausgabe: Feder 1957b

4f. I Ergänzter Haltebogen vorhanden in **C1–2**

30 I 3  $\sharp$  ergänzt in Analogie zu T. 5

36 I Ergänzter Haltebogen zu T. 37 vorhanden in **C1**

#### 13. Komm, Heiliger Geist, Herre Gott HoWV VIII.14

Quellen: **A2, B, C1–3**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

14 I 2  $g^2$ , vgl. aber T. 16

15 II 6  $g^1$ ; vgl. T. 13

20 I 4–5  $a^2$   $\overline{a^2}$

26 III 1–2  $\text{♩}$   $e f$ , dazwischen nachgetragen Halbe  $g$ , **C1–3**: nur Halbe  $g$ , wir folgen der Lesart **A2** ante correcturam, so auch T. 22

70 II 3 Kleingestochenes  $\text{♩}$  in **C1–3** vorhanden

73 II Bg. zu T. 74 in nachgetragen

#### 14. Meinen Jesum lass ich nicht HoWV VIII.15

Quellen: **A2, B, C1–3**; Editionsgrundlage: **A2**

Erstausgabe: Feder 1957c

17 II 7 Undeutlich, ganz am Innenrand der Seite, eher  $c^2$ , dafür sprechen auch die umliegenden Takte; **C1–3** lesen  $d^2$

20 II 2–3 Alle Hs.: Rhythmus  $\text{♩}$ , wir gleichen an T. 19 an

#### 15. Christ lag in Todesbanden HoWV VIII.16

Quellen: **A2, B, C1**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

Das Zeichen  $\text{♩}$  ist in **A2** un deutlich geschrieben; es könnte auch als  $\text{♩}$  gelesen werden. In T. 23 wäre dann aber dieselbe Verzierung (Triller mit Nachschlag) direkt hintereinander auf zwei unterschiedliche Arten notiert worden; dies erscheint äußerst unwahrscheinlich.

7 I 3  $\text{♩}$  schwer zu erkennen; **C1**: mit  $\text{♩}$

#### 16. Schmücke dich, o liebe Seele HoWV VIII.17, BWV 759

Unter Homilius überlieferte Fassung

Quellen: **A2, B, C1–3**; Editionsgrundlage: **A2**

Erstausgabe: Kooiman 1984

22 I 5 *tr* versehentlich eine Note zu früh gesetzt und wieder getilgt; gültiger *tr* auf der letzten Note

23 II 21 Alle Quellen:  $c^2$

Überlieferung unter dem Namen J. S. Bachs (Notentext S. 96–99)

Quellen: **E1–5**; Editionsgrundlage: **E1–2**

Erstausgabe: **G1**

10 I **E2**: *tr* erst auf 4. Note

12 II 5 **E1**: ohne  $\text{♩}$

15 II 5 **E1**:  $f^1$

20 II 3 **E1–2**: ohne  $\sharp$ , in **E2** nachgetragen

22 I 5–9 **E1**: mit Bg.

#### 17. Erbarm dich mein, o Herre Gott HoWV VIII.18

Quellen: **A2, B, C1–3**; Editionsgrundlage: **A2**

Erstausgabe: Feder 1957b

4 III 1  $\sharp$  nur schwach zu erkennen; ausgewischt? Harmonisch aber unerlässlich

21 I 4 Alle Quellen:  $a^1$ , dies ist jedoch melodisch unwahrscheinlich (vgl. vor allem T. 3, 7 und 35)

38 II 3–4  $\text{♩}$ , **C1–2**:  $\text{♩}$ ; Lesart **C1–2** wohl bedingt durch undeutliche Niederschrift in **A2**; unsere Edition folgt den Parallelstellen T. 10 und T. 12

39 III 3 # ergänzt in Analogie zu T. 30 (allerdings keine echte Parallelstelle)

**18. Jesus, meine Zuversicht** HoWV VIII.19

Quellen: **A2, B, C1**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

Schlüsselkombination: Sopranschlüssel – Altschlüssel – Bassschlüssel

Keine Anmerkungen.

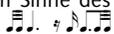
**19. Erschienen ist der herrlich Tag** HoWV VIII.20

Quellen: **A2, B, C1–3**; Editionsgrundlage: **A2**

Erstausgabe: Kooiman 1984

Schlüsselkombination: Sopranschlüssel – Tenorschlüssel – Bassschlüssel

Die Triolen sind stets ohne „3“ notiert und nur durch Balkung zu je drei Noten als Triolen zu erkennen (in **A2** lediglich in T. 6 Balkungen zu je sechs Noten). In **C2** Sextolen statt der Triolen.

10–12 I Rhythmus im Sinne des variablen Punktgebrauchs wie folgt notiert: 

**20. Mache dich, mein Geist, bereit** HoWV VIII.21

Quellen: **A2, B, C1–4**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

In **A2, C1–3** ist der Cantus firmus im Tenorschlüssel im obersten System notiert, die beiden hohen Gegenstimmen im mittleren. In **C4** ist der Schlüssel zum ersten System (dort Cantus firmus) undeutlich korrigiert; offenbar von Sopran- in Tenorschlüssel, die Tonhöhen sind allerdings entsprechend dem Sopranschlüssel eingetragen (Oktave höher). Die Tonfolge  ist doppelponktiert auszuführen. Die  in T. 6, 1,2 2 und 1,1 6 sind in den Hs. angeordnet wie in unserer Edition.

2	I,2	Ergänzter Haltebogen vorhanden in <b>C1–4</b>
9	I,2 9	Alle Quellen: ohne zu erwartende Wiederholung des $\flat$
9	II 1	$\flat$ ergänzt nach <b>C1–4</b>
10	I,2	Ergänzter Haltebogen vorhanden in <b>C1–4</b>
14	I,2	Ergänzter Haltebogen vorhanden in <b>C1–4</b>
15	I,2	Ergänzter Haltebogen vorhanden in <b>C1–4</b>
16	I,2 10	Undeutlich korrigiert; <b>C2</b> : $as^1$
19	I,2	Ergänzter Haltebogen vorhanden in <b>C1, C4</b>

**21. Jesus, meine Zuversicht** HoWV VIII.22

Quellen: **A2, B, C1–3**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

Zum Zeichen  $\curvearrowright$  siehe oben unter Nr. 15.

5	II,2 1	$\flat$ genau zwischen System II und III, nur anhand der Parallelstellen II zuzuweisen
22	II 22 und 24	$h$ statt $g$
27	II,2 und III	Im letzten Taktviertel Töne zwischen den Systemen vertauscht

**22. Der am Kreuz ist meine Liebe** HoWV VIII.23

Quellen: **A2, B, C1**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

Der triolische Rhythmus wird in den Hss. allein durch Dreierbalkung angezeigt.

2	III 4	Augmentationspunkt fehlt
15	I	$\flat$ ergänzt nach T. 5, 7 etc.

**23. Helft mir, Gottes Güte preisen** HoWV VIII.24

Quellen: **A2, B, C1**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

Der triolische Rhythmus wird in den Hss. allein durch Dreierbalkung angezeigt. In **C1** ist dieser Satz ein kleine Terz tiefer notiert (a-Moll statt c-Moll). Dafür mussten die Töne C und D (in a-Moll A und H) im Pedal umgangen werden (Hochoktavierung in T. 2, 6, 10, 14, 15 und 20). Keine weiteren Anmerkungen.

**24. Mein Gott, das Herze bring ich dir** HoWV VIII.25

Quellen: **A2, B, C1**; Editionsgrundlage: **A2**

Erstausgabe: Feder 1957b

Nach dem letzten Takt ist in den Systemen I und II wohl von anderer Hand folgender Vorschlag für die Ausführung des Trillers T. 47, letztes Taktviertel, eingetragen:



Dabei ist die Punktierung als Doppelpunktierung zu deuten.

2	I 4	Notenkopf sehr tief, die Abschriften lesen $c^2$
18	II 7	Kein $\flat$ vorgezeichnet, Vorzeichnung hier nicht zwingend erforderlich, Lesart $b^1$ zudem durch T. 17 bestätigt

**25. Ach Herr, mich armen Sünder** HoWV VIII.26

Quellen: **A2, B, C1**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

18	I 4	Lediglich einfaches $\flat$
18	II 4	Lediglich einfaches $\sharp$
35f.	II	Die beiden letzten Noten in T. 35 und die erste in T. 36 unleserlich (verwischt); offenbar im 18. Jh. noch entzifferbar; wir folgen den Abschriften

**26. Nun komm, der Heiden Heiland** HoWV VIII.27

Quellen: **A2, B, C1, C4**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

Keine Anmerkung.

**27. Gelobet seist du, Jesu Christ** HoWV VIII.28

Quellen: **A2, B, C1–4**; Editionsgrundlage: **A2**

Erstausgabe: Kraus 1981

33	II 3	In allen Hs. außer <b>C4</b> $a^1$ , dadurch ergibt sich aber eine Quintparallele II zu I. Die Lesart $h^1$ wird bestätigt durch die Chormelodie in den Choralätzen HoWV VI.33 und VII.4; in der Dresdner Quelle <b>C4</b> wohl selbstständige Anpassung an die in Dresden übliche Melodie
----	------	--

**28. Wo soll ich fliehen hin** HoWV VIII.29

Quellen: **A2, B, C1**; Editionsgrundlage: **A2**

Erstausgabe: Feder 1957a

9	I,2 2	In allen Hs. $d^1$ , vgl. aber T. 19
54		Schroffe Harmonie so in allen Quellen; Sopran und Tenor durch Imitation wahrscheinlich, Pedal durch c.f. gesichert
75	III	Halbe statt Ganze (aber keine folgende Pause)
87	II	Ergänzte Note vorhanden in <b>C1</b>
105		Stimmtausch so auch in den Hss. (ohne Verweisstriche)

**29. Dies sind die heiligen Zehn Gebot** HoWV VIII.30

Quellen: **A2, B, C1**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

Keine Anmerkung.

**30. Der am Kreuz ist meine Liebe** HoWV VIII.31

Quellen: **A2, B, C1, C4**; Editionsgrundlage: **A2**

Erstausgabe: Feder 1957b

In **A2** wird versucht, den Satz mit Pausen annähernd durchgehend fünfstimmig zu notieren, was **C4** anfangs zu imitieren versucht. Die komplexe Notation stellte die Kopisten offenbar vor hohe Anforderungen, denn **C1** und **C4** sind bei diesem Satz ungewöhnlich fehlerhaft; in beiden Abschriften fehlen (jeweils an unterschiedlichen Stellen) immer wieder einzelne Töne.

21f.	II,1	Ergänzter Bg. vorhanden in <b>C1</b> und <b>C4</b>
34	II,2	<b>A2</b> : Augmentationspkt. fehlt (auch in <b>C4</b> , vorhanden in <b>C1</b> )
59	I,2	Ergänzter Bg. vorhanden in <b>C4</b> (als Nachtrag erkennbar)
73	I,2	Ergänzter Bg. vorhanden in <b>C1</b> und <b>C4</b>

**31. Wachet auf, ruft uns die Stimme** HoWV VIII.32

Quellen: **A2, B, C1–4**; Editionsgrundlage: **A2**

Erstausgabe: Kooiman 1984

Keine Anmerkung.

**32. Wie soll ich dich empfangen** HoWV VIII.33

Quellen: **A2, B, C1, C4**; Editionsgrundlage: **A2**

Erstausgabe: Albrecht 1988

Die Vorzeichensetzung ist in diesem Stück in **A2** relativ modern, indem zwar die Vorzeichen nicht für den ganzen Takt gelten, aber zu erwartende Vorzeichenwiederholungen innerhalb einer Takthälfte häufig weggelassen wurden. Während in T. 4 das  $\sharp$  zur 2. Note des letzten Taktviertels noch gesetzt ist, fehlt dies in den Folgetakten mit dieser Figur meist. Ein gelegentlich gesetztes  $\flat$  im Folgetakt bestätigt aber die Gültigkeit des  $\sharp$  über die ganze Takthälfte (z. B. T. 10, letztes Taktviertel, 3. Note ohne  $\sharp$ , aber T. 11, 3. Note mit  $\flat$ ). Die Wiederholung ist in **A2** wie folgt notiert: T. 17a: Segno, T. 20a Wiederholungszeichen :II, danach ebenfalls Segno.

**Anhang**

1. Die dritte Choralbearbeitung für Orgel allein aus der Bewerbung für Bautzen (1741): Nun freut euch, liebe Christen g'mein

Quellen: **A1**

Erstausgabe: Albrecht 1988

Keine Anmerkung.

2. Schmücke dich, o liebe Seele HoWV VIII.17 in der unter J. S. Bach überlieferten Fassung

Kritischer Bericht siehe oben, S. 118, unter HoWV VIII.17

# Inhalt

Vorwort .....	IV
Foreword .....	VI

## 32 Praeludia zu geistlichen Liedern für zwei Claviere und Pedal

<i>Nr.</i>	<i>Titel</i>	<i>HoWV</i>	<i>EG</i>	<i>GL</i>	<i>Seite</i>
1.	Gelobet seist du, Jesu Christ .....	VIII.4	23	252	2
2.	Hilf, Herr Jesu, lass gelingen .....	VIII.5			4
3.	Christ lag in Todesbanden .....	VIII.6	101		6
4.	Christ lag in Todesbanden .....	VIII.7	101		7
5.	Wer nur den lieben Gott lässt walten .....	VIII.3	369	424	8
6.	Straf mich nicht in deinem Zorn .....	VIII.2	(387)*		10
7.	Herr Jesu Christ, du höchstes Gut .....	VIII.8	219		12
8.	Wir Christenleut habn jetzund Freud .....	VIII.9			14
9.	Sei Lob und Ehr dem höchsten Gut .....	VIII.10	(179)	(170)	18
10.	Meine Hoffnung steht auf Gott .....	VIII.11			22
11.	Herzlich lieb hab ich dich, o Herr .....	VIII.12	397		26
12.	O großer Gott, du reines Wesen .....	VIII.13	369	424	28
13.	Komm, Heiliger Geist, Herre Gott .....	VIII.14	125		32
14.	Meinen Jesum lass ich nicht .....	VIII.15			36
15.	Christ lag in Todesbanden .....	VIII.16	101		38
16.	Schmücke dich, o liebe Seele .....	VIII.17	218		42
17.	Erbarm dich mein, o Herre Gott .....	VIII.18			44
18.	Jesus, meine Zuversicht .....	VIII.19			46
19.	Erschienen ist der herrlich Tag .....	VIII.20	106		49
20.	Mache dich, mein Geist, bereit .....	VIII.21	387		52
21.	Jesus, meine Zuversicht .....	VIII.22			54
22.	Der am Kreuz ist meine Liebe .....	VIII.23	(475)		58
23.	Helft mir Gottes Güte preisen .....	VIII.24	(365)		61
24.	Mein Gott, das Herze bring ich dir .....	VIII.25	(478)		64
25.	Ach Herr, mich armen Sünder .....	VIII.26	(85)	(289)	66
26.	Nun komm, der Heiden Heiland .....	VIII.27	4		69
27.	Gelobet seist du, Jesu Christ .....	VIII.28	23	252	71
28.	Wo soll ich fliehen hin .....	VIII.29	(345)		74
29.	Dies sind die heiligen Zehn Gebot .....	VIII.30	231		78
30.	Der am Kreuz ist meine Liebe .....	VIII.31	(475)		82
31.	Wachet auf, ruft uns die Stimme .....	VIII.32	147	554	84
32.	Wie soll ich dich empfangen .....	VIII.33	(85)	(289)	88

### Anhang 1

Nun freut euch, lieben Christen g'mein .....	VIII.1	(141)	94
--	--------	-------	----

### Anhang 2

„Schmücke dich, o liebe Seele“ in den unter Homilius und unter Bach überlieferten Versionen .....	VIII.17/BWV 759	218	96
--	-----------------	-----	----

### Anhang 3

Notation der Nummern 1–4 auf drei Systemen:

3.1. Gelobet seist du, Jesu Christ .....	VIII.4	23	252	100
3.2. Hilf, Herr Jesu, lass gelingen .....	VIII.5			103
3.3. Christ lag in Todesbanden .....	VIII.6	101		106
3.4. Christ lag in Todesbanden .....	VIII.7	101		108

Kritischer Bericht .....	110
--------------------------	-----

HoWV = Homilius-Werkverzeichnis; EG = Evangelisches Gesangbuch (Stammteil); GL = Katholisches Gebet- und Gesangbuch *Gotteslob* (Stammteil)  
\* Liednummern in Klammern = nur Melodie