

O Traurigkeit, o Herzeleid!

Cantus Firmus

Orgel / Chor

T: Friedrich Spee , 1628

M: Mainz / Würzburg 1628

Satz: Sven Buschke
GL 295

Andante (♩ = 100)
CF

The musical score is written for a Cantus Firmus, likely for organ or choir. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The time signature is changed to common time (C) after the first measure. The melody is a sequence of eighth and quarter notes, with some rests. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It continues the melody from the first staff. The lyrics are written below the staves.

O Traurig-keit, o Her-ze-leid Ist das denn nicht zu kla -
gen: Gott des Va - ters ei - nigs Kind wird zum Grab ge - tra - gen.

O Traurigkeit, o Herzeleid!

Cantus Firmus, mit Akkorden und Bassbezeichnung

T: Friedrich Spee , 1628

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GL 295

Andante (♩ = 100)

O Trau-rig - keit, o Her - ze - leid Ist das denn

Am Em Am Em H Em Am Em Am Em H

nicht zu kla - gen: Gott des Va - ters ei - nigs Kind wird zum Grab ge - tra - gen.

G/h G/h Am G/h H Em/g D[♯]/fis Em Em H/dis Em

6 6 6 6 6 6 6 6

O Traurigkeit, o Herzeleid!

Cantus Firmus im Sopran, mit Intonation und Dux-Comes

T: Friedrich Spee , 1628

Orgel / Chor

M: Mainz / Würzburg 1628

Satz: Sven Buschke
GL 295

Andante (♩ = 100)

CF
A
S

Sopran
Alt

Tenor
Bass

O Trau - rig - keit, o Her - ze - leid

Em Em Em Dm H Em Am Dm

4

S.
A.

Ist das denn nicht zu kla - gen: Gott des

T.
B.

Em Em Em Am Em Am Em H Em

7

S.
A.

Va-ters ei-nigs Kind wird zum Grab ge-tra - gen. Komm, Trau-rig-keit,

T.
B.

Am Em Am Em H Em H Em Am H Em Em Em Em Dm

6

12

S.
A.

o Her-ze-leid Komm, Trau-rig - keit, o Her-ze-leid

T.
B.

H Em Am Dm Hm Hm Hm Am F# Hm Em Am

Bicinium S a Codetta I S a
Comes T a Codetta I T a

ad B Dux S a
Comes A a
ad A Comes S a
Codetta

S. A.
T. B.

Da da da da Komm, Trau - rigkeit, o Her - ze - leid Komm, Traurig-keit, o

ad B Dux T a
Dux B a
ad A Comes B a
ad A Comes T a
Codetta
Codetta

F# Am H Em Em G D/fis G/h Am G D#°/fis Hm Hm Hm Am F# Hm Em Am

24
S. A.
T. B.

ze - leid Da da da da Licht, das

A
Dux S b
B T

F# Am H Em Em Em Em

26
S. A.
T. B.

denn nicht zu kla-gen: Licht, das denn nicht zu kla-gen: Da

Bicinium S b
Codetta I S b
Comes T b
Codetta I T b
ad B Dux T b

Am Em Am Em Hm Hm Hm Em Hm Em Hm F# Am H Em D#°/fis

31
S. A.
T. B.

da da da Licht, das denn nicht zu kla-gen: Licht, das denn nicht

ad B Dux S b
Comes A b
ad A Comes S b
Codetta II A
Dux B b
ad A Comes T b
ad A Comes B b
Codetta II B
Codetta II T

Em/g Am G/h G/h Am G/h Hm Hm Hm Em Hm Em Hm F# Am H Em

37 Codetta II S b A Dux S c

S. A. zu kla - gen: Da da da da Quell,

T. B. H Em Am Em Am Em H

39 Bicinium S c Codetta I S c

S. A. des Va - ters ei - nigs Kind Quell, des Va - ters ei-nigs Kind Da

T. B. Comes T c Codetta I T c ad B Dux T c

F# Hm Em Hm Em Hm F# F# Am H Em H Em/g D#°/fis Em Em H/dis

6 6

44 ad B Dux S c Comes A c ad A Comes S c Codetta II A c

S. A. da da da Quell, des Va - ters ei - nigs Kind Quell, des Va - ters

T. B. Dux B c ad A Comes B c ad A Comes T c Codetta II B c Codetta II T c

Em F# Hm Em Hm Em Hm F# F# Am H Em

6 6 6 6

50 Codetta II S c

S. A. ei - nigs Kind Da

T. B.

O Traurigkeit, o Herzeleid!

Cantus Firmus im Tenor

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Orgel / Chor

M: Mainz / Würzburg 1628

Satz: Sven Buschke
GL 295

Andante (♩ = 100)

Sopran
Alt
Tenor
Bass

S
A
O
T
B

Trau - rig - keit, o Her - ze -

leid Ist das denn nicht zu kla - gen: Gott des Vaters ei - nigs

Em Em Em Dm H Em Am Dm

Em Em Em Am Em Am Em H Em Am Em Am Em H Em H Em Am H Em

6

The musical score is written for Soprano, Alto, Tenor, and Bass voices, with an organ or choir accompaniment. The tempo is marked 'Andante' with a quarter note equal to 100 beats. The key signature has one sharp (F#). The lyrics are in German. The organ/choir part is written in a single staff with a treble clef and a key signature of one sharp. The vocal parts are written in four staves, each with a different clef: Soprano (treble), Alto (treble), Tenor (bass), and Bass (bass). The lyrics are placed below the vocal staves. The organ/choir part is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are placed below the organ/choir staff. The score is divided into two systems. The first system contains the first two lines of the vocal parts and the organ/choir part. The second system contains the next two lines of the vocal parts and the organ/choir part. The organ/choir part is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are placed below the organ/choir staff. The score is divided into two systems. The first system contains the first two lines of the vocal parts and the organ/choir part. The second system contains the next two lines of the vocal parts and the organ/choir part.

O Traurigkeit, o Herzeleid!

Cantus Firmus im Bass

T: Friedrich Spee , 1628

Orgel / Chor

M: Mainz / Würzburg 1628

Satz: Sven Buschke
GL 295

Andante (♩ = 100)

Sopran
Alt

Tenor
Bass

O Traurig - keit, o Herze - leid Ist das denn nicht zu kla -

Em G D/fis G/h Am G D[°]/fis D[°]/fis Em/g Am G/h G/h Am G/h

6

6

6

6

6

6

6

S.
A.

T.
B.

gen: Gott des Va - ters ei - nigs

H Em/g D[°]/fis Em Em H/dis Em

6 6 6

O Traurigkeit, o Herzeleid!

Cantus Firmus im Alt

T: Friedrich Spee , 1628

Orgel / Chor

M: Mainz / Würzburg 1628

Satz: Sven Buschke
GL 295

Andante (♩ = 100)

Sopran
Alt

Tenor
Bass

leid Ist das denn nicht zu kla -

gen: Gott des Va - ters ei - nigs

Em Em Em Dm H Em Am Dm

Em Em Em Am Em Am Em H Em

Am Em Am Em H Em H Em Am H Em

6

The musical score is written for Soprano, Alto, Tenor, and Bass voices. It features a Cantus Firmus in the Alto part. The tempo is Andante (♩ = 100). The key signature has one sharp (F#). The lyrics are in German. The score is divided into three systems. The first system covers the first line of the hymn, the second system covers the second line, and the third system covers the third line. Chord symbols are provided below the vocal staves to indicate the harmonic accompaniment.