

Jesu, meines Lebens Leben

Dietrich Buxtehude

Sinfonia & Aria a 9: C.A.T.B. è 5 Viole (Strom.) (BuxWV 62)

ca.1637-1707

Sinfonia

[illegible]

6

musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The piano part includes a 'piano' dynamic marking. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The piano accompaniment features a steady eighth-note bass line and chords that support the melody. The key signature has one sharp (F#), and the time signature is 2/4.

Aria

1. Jesu, meines Lebens Leben (Soprano)

Soprano

Je - su, mei - nes Le - bens Le - ben, Je - su, mei - nes To - des Tod, der du dich vor mich ge - ge - ben in die tief - ste See - len - not,

6 7 6 # (7 6) 7 6 # 6 7 6 # 7 6 (#)

5

in das äü - ßer - ste Ver - der - ben, nur daß ich nicht möch - te ster - ben: Tau - send, tau - send - mal sei dir, lieb - ster Je - su, Dank _____ da -

6 6 # 6 7 6 (#) 6 # (6 6) (#)

strom

9 **A** strom.
Violino I
für.

13 2. Du, ach! (à 3) (3) (3)

Alto

Du, ach! Du hast aus-ge-stan-den Läs-ter-re-den, Spott und Hohn, Spei-chel, Schlä-ge, Strick und Ban-den, du ge-rech-ter Got-tes-sohn,

(6) 7 6 # (4) (3) (6) 5 6(b) (4) # (2) (6) 7 6 6 5 # 6 (7) 6 (5b) (4) (3)

17

nur mich Ar - men zu er - ret - ten von des Teu - fels Sün - den - ket - ten; Tau - send, tau - send - mal sei dir, lieb - ster Je - su, Dank da -

(6) 6 # 6 (7) (5b) 6 (4) (3) # (6) 7 6) # 6 6 (5) 4 #

21 **B** strom.
Violino I
für.

für.

5 6(b) 6 7 6 # 6 5 6 6 # (7b 6) 7 6 (6 5) 7 6 7 6 (4 #)

((4) (3) (4#) (3) 4 #)

25 3. Du hast lassen Wunden schlagen (Tenor)

Tenor

Du hast las - sen Wun - den schla - gen, dich er - barm - lich rich - ten zu, um zu hei - len mei - ne Pla - gen, um zu set - zen mich in Ruh;

6 7 6 # 6 7 6 # 6 7 6 # 6 5 6 (6b) #

(4) (3) (4) (2)

29

Ach! Du hast zu mei - nen Se - gen las - sen dich mit Fluch be - le - gen; Tau - send, tau - send - mal sei dir, lieb - ster Je - su, Dank da -

6 6 # 7 6 7 6 # 6 7 6 # 6 (7) (5) #

(4) (3) 4 #

33 **C** strom.
Violino I
für.

für.

(6 6 6 5) (6 6b 5 #) (6 6 6 5) (6 6 6b 5 #)

(h) (4 #) (4 #)

37 4. Man hat dir sehr hart (à 3)

Soprano

Man hat dir sehr hart ver - höh - net, dich mit gro - ßem Schimpf be - legt, gar mit Dor - nen an ge - krö - net: was hat dich da - zu be - wegt?

(6) 7 6 (#) (6) (5 6) # 6 7 6 (5) # (6) 6 #

(4) (3) (4) (3) b 4 #

41

Daß du möch - test mich er - göt - zen, mir die Eh - ren - kron auf - set - zen; Tau - send, tau - send - mal sei dir, lieb - ster Je - su, Dank da -

(7b 6) (6) 6 6 7 6 (6b) 7(b) 6 7 6 # (6) (6b) (5) #

((4) (3) (4) (3) (4) (3) 4 #

45 **D** strom.
Violini
für.

für.

6 7 6 6 (6) 6 (6) (h) # 6 6 (6) 6 4 #

(4) ((5))

3

EDITORIAL NOTES:

Edition: Version 27-6-2021 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

This edition is based on a scan of the parts in the manuscript (ca.1671-1676) (RISM ID no.: 190006930), which can be found at the Düben Collection of the Uppsala Universitetsbibliotek, item vmhs 006:013. Item vmhs 082:037 holds also two tablatures, of which the second one is a corrected ('Corrigieret') version of the first one.

The manuscript contains four basso continuo parts: a) With 41 repeats; b) Crossed out; the Sinfonia is missing 2.5 bars of piano repeats; repeats are written out with differentiating bass figures until bar 66; c) With 41 repeats; d) With 41 repeats.

Clefs are modernised. In the score, the clef for Viola II is changed from tenor clef to alto clef.

Key signatures, time signatures and note values are as in the source.

Missing barlines in a part that do appear in other parts, are filled.

The bass figures are combined from all continuo parts in the source.

In deviation to the source, notes are altered (corrected) in:

- Sinfonia bar 4, Basso Continuo, beat 1-3: To quarter note + half note as in the Violone part and source d). Sources a) and c) show a half note + quarter note. Source b) and the first tablature shows three quarter notes low-high-high.
- Sinfonia bar 6-7, Viola I, beat 4+1: From e to d. See the bass figure (the 6 is in sources a), c) and d)) and bar 9.
- Sinfonia bar 7, beat 3+4, bass figures: Sources a) and c) show '# 4 #' instead of 'n #'.
- Sinfonia bar 7, beat 3+4, bass figures: Sources c) and d) show '# 4 #' instead of 'n #'.
- Sinfonia bar 11, Basso Continuo, last note: Sources b) and the first tablature show a middle d.
- Aria bar 32, Tenor, 4th note: From d to c#. See the bass figure (and bar 50).
- Aria bar 63, Flute, note 2+3: The source show two eighth notes instead of two sixteenth notes.
- Aria bar 71, Violino I, second beat: In the source, the quarter rest after the note is missing.
- Aria bar 39-50, Violone: The source is missing 12 bars. Bars 15-26 are copied to bars 39-50.

Accidentals:

- In the bass figures, flats or sharps in the source that mean a natural sounding note, are replaced by natural symbols.
- Accidentals in the source that are not needed in modern notation, are mostly placed as small accidentals above the notes.
- In the bass figures, the accidentals are placed behind the figures. Sharps could be represented by + or \.
- Suggestions by the editor are placed in brackets.

Lyrics:

- Some spelling is modernised.
- Some punctuation marks and capitals are adjusted.

Slurs are as in the source as much as possible. At (long) syllables over multiple notes, dotted slurs are added when missing.

Suggestions by the editor are bracketed, dotted or small.