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Johann Sebastian Bach's Werke

Joh. Seb. Bach's Messe h-Moll

Bach, Johann Sebastian

Leipzig, 1856

Duetto. Andante

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DUETTO.
Andante.

Oboe d'amore I.

Oboe d'amore II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Continuo.

R.W.VI. +

Et in unum, in unum Do

Et in unum, in unum Do

piano

piano

piano

piano

minum Je - sum Christum, Je -

minum Je - sum Christum,

piano

piano

R. W. VL +

- sum, Je - - sum Chri - stum, Fi - lium De - i u - ni - genitum,
 Je - sum, Je - sum Cari - stum, Fi - lium De - i u - ni -

et in u - num Do - - - minum Je - - - sum Christum,
 genitum, et in u - num Do - - - minum Je - - - sum Christum,



Je - - - - - sum Christum, et in u - num Do - - - - - minum, in u - num Do - - - - -

Je - - - - - suan Christum, et in u - num Do - - - - - minum, in u - num

Detailed description: This system contains the first three measures of a musical score. It features a grand staff with treble and bass clefs, and a vocal line with lyrics. The lyrics are: "Je - - - - - sum Christum, et in u - num Do - - - - - minum, in u - num Do - - - - -". The vocal line is written in a tenor or alto clef. The piano accompaniment includes a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note bass line.



- minum Je - sum Chri - stum, Fi - - - - - lium De - - - - - i u - ni - ge - - - - - ni -

Do - - - - - minum Je - sum Christum, Fi - - - - - lium De - - - - - i u - ni - ge - - - - - ni -

Detailed description: This system contains the next three measures of the musical score. The lyrics continue: "- minum Je - sum Chri - stum, Fi - - - - - lium De - - - - - i u - ni - ge - - - - - ni -". The musical notation follows the same structure as the first system, with a grand staff and a vocal line. The piano accompaniment continues with similar rhythmic patterns.

B.W.VI +

The first system of the musical score consists of eight staves. The top four staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for vocal parts, both in bass clef. The vocal lines begin with the word "tum;" on a whole note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score also consists of eight staves. The piano accompaniment continues with similar rhythmic patterns. The vocal lines enter with the Latin lyrics "et ex Patre, ex Pa-tre na - tum,". The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

B. W. V. 14

et ex Patre, ex Patre na - tum ante o - mnia sae -
 - tum, et ex Patre, ex Patre na - tum ante o - mnia

- cula, an - te o - mnia sae - cu - la;
 sae - cula, an - te o - mnia sae - cu - la;

The first system of the musical score consists of seven staves. The top four staves are grouped together with a brace on the left, representing the piano accompaniment. The fifth staff is a single bass line. The sixth and seventh staves are empty, likely reserved for a vocal line. The music is in a key with one sharp (F#) and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of eight staves. The top four staves are piano accompaniment. The fifth and sixth staves contain vocal lines with Latin lyrics. The seventh staff is a bass line. The lyrics are: "Deum de Deo, lumen de lumine, Deum verum de Deo vero ge-ni-tum". The music continues with similar rhythmic patterns as the first system.

ro genitum, non fa - ctum, con - substanti - a - lem Pa - tri, per quem om - nia fa - cta
 tum, non fa - ctum, con - substanti - a - lem Pa - tri, per quem omnia fa - cta

sunt, De - um verum de De - o ve - ro, de De - o ve - ro,
 sunt, De - um verum de De - o ve - ro, de De - o ve - ro,

per quem o - - - mni - a fa - eta, fa - eta sunt;

per quem o - - - mai - a fa - eta sunt;

qui propter nos ho - - mi - nes et propter nostram sa-

qui propter nos ho - - mi - nes et propter nostram sa lu - tem, propter

B.W.VI. +

lu - tem, pro - pter no - stram sa - lu - tem de - scen - dit de coelis, qui propter
 no - stram sa - lu - tem de - scen - dit de coe - lis, qui propter nos et propter

nos et propter no - stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de
 no - stram sa - lu - tem de - scen - dit de coe - lis, qui propter nos de - scen -

B.W. VI. +

coe - - lis, et qui propter nostram sa - lu - - tem de - scen - - dit de coe - lis.

- dit de coe - lis, propter nostram sa lu - - tem de - scen - dit de coe - - lis.

Violino I.

Violino II.

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

R.W.VI. ♪

ne, ex Ma - ri - a vir - gi - ne,
 ne, ex Ma - ri - a, Ma - ri - a vir - gi - ne,
 vir - gi - ne, ex Ma - ri - a vir - gi - ne, et in - car -
 vir - gi - ne, ex Ma - ri - a vir - gi - ne, et in - car - na - tus
 vir - gi - ne, ex Ma - ri - a vir - gi - ne,

et in - car - na - tus est de Spi - ri - tu san - cto
 et in - car - na - tus est, in - car - na - tus est de Spi - ri - tu san - cto ex Ma -
 na - tus est, in - car - na - tus est de Spi - ri - tu san - cto ex Ma -
 est, in - car - na - tus est, in - car - na - tus est de Spi - ri - tu san - cto
 et in - car - na - tus est de Spi - ri - tu san - cto

ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne,
 ri - a vir - gi - ne, ex Ma - ri - a, ex Ma - ri - a vir - gi - ne,
 ri - a vir - gi - ne, ex Ma - ri - a, Ma - ri - a vir - gi - ne,
 ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne,
 ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne,

et ho - mo fa - ctus est, et ho - mo fa - ctus est.
 et ho - mo factus est, et ho - mo, ho - mo fa - ctus est.
 et ho - mo fa - ctus est, et ho - mo, ho - mo fa - ctus est.
 et ho - mo, ho - mo fa - ctus est.
 et ho - mo fa - ctus est, ho - mo fa - ctus est.

Flauto traverso I.

Flauto traverso II.

Violino I.

Violino II.

Viola.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

eru - ei - fi - xus e - ti - am pro no - bis, eru - ei -
 fi - xus, eru - ei - fi - xus e - ti - am pro no - bis,
 eru - ei - fi - xus e - ti - am pro
 eru - ei - fi - xus, eru - ei - fi - xus e

fi - xus e - ti - am pro no - bis sub Pon - ti -
 e - ti - am pro no - bis sub Pon - ti - o Pi - la - to,
 no - bis, e - ti - am pro no - bis sub
 ti - am pro no - bis sub Pon - ti -

B. W. VI. +

o Pi - la - to, pas - sus et se - pul - tus est, pas -
 sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est, pas -
 Pon - ti - o Pi - la - to, pas - sus, pas - sus et se - pul - tus est, pas -
 o Pi - la - to, pas - sus et se - pul - tus est, pas -

sus et se - pul - tus est; eru - ei - fi - xus e - ti - am pro -
 sus et se - pul - tus est; eru - ei - fi -
 sus et se - pul - tus est; eru - ei -
 sus et se - pul - tus est; eru -

no - bis sub Pon - ti - o Pi - la - to, pas - sus et se -

- xus e - tiam pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se -

fi - xus e - tiam pro no - bis, pas - sus

- ei - fi - xus e - tiam pro no - bis,

- sus et se - pul - tus est, se - pul - tus est, se - pul - tus

pul - tus, se - pul - tus est, pas - sus et se - pul - tus est.

et se - pul - tus est, se - pul - tus, se - pul - tus est.

pas - sus et sepul - tus est, se - pul - tus est, et se - pul - tus est.

B. W. VI. ♪

Tromba I.

Tromba II.

Tromba III.

Timpani.

Flauto traverso I.

Flauto traverso II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

Et resur - re - xit, resur - re - xit,

Et resur - re - xit, resur - re - xit,

Et resur - re - xit, re - sur - re - xit,

Et resur - re - xit, re - sur - re - xit,

Et resur - re - xit, re - sur - re - xit,

B.W.VI.+

The image shows a page of musical notation for a piece in G major, BWV 1, Op. 1, No. 1. The score is arranged in two systems. The first system consists of a grand staff with two treble clefs and one bass clef. The second system consists of five treble clefs and one bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Notable ornaments include trills (marked 'tr') and triplets (marked '3'). The piece concludes with the text 'et resur.' in the final measure of the bass line.

B.W.V. 1. +

et resur -

et resur - re - - - - - xit, resur -

et resur - re - - - - - xit, resur -

et resur - re - - - - - xit, resur -

re - - - - - xit, resur - re_xit, re - sur - re_xit, et resur.

re - xit, resur - re - - xit ter - - ti - a di - e, re - sur - re - xit ter - ti - a

re - xit, resur - re - - xit ter - - ti - a di - e, resur - re - xit ter - ti - a

re - xit, resur - re - - xit ter - ti - a di - e, et resur - re - - xit ter - ti - a

re - xit, resur - re - - xit ter - - ti - a di - e, re - sur - re - - xit ter - ti - a

re - xit, resur - re - - xit ter - ti - a di - e, et resur - re - - xit ter - ti - a

B.W.VI. +

The musical score consists of 14 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The bottom ten staves are for piano accompaniment, including two grand staves (treble and bass clef) and two bass clef staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in Latin and are written below the vocal staves.

re - - -
 re - - -
 rexit ter-ti-a di-e, ter-ti-a di-e, re-sur-re-xit, resur-re-xit,
 rexit ter - - ti-a di - - e, re-sur-rexit, re-sur-rexit ter-ti-a
 rexit ter-ti-a di-e, ter-ti-a di - - e, re-sur-re-xit, resur-re-xit

B.W.VI.+

...xit se - cun - dum scri - ptu - ras;
 ...xit ter - ti - a di - e se - cun - dum scri - ptu - ras;
 re - sur - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras;
 di - e, resur - rexit ter - ti - a di - e se - cun - dum scri - ptu - ras;
 ter - ti - a di - e, resur - rexit se - cun - dum scri - ptu - ras;

B.W.VI. ♪

The image shows a page of musical notation for a piece identified as B.W.V. 4. The score is arranged in a grand staff format, consisting of two systems of staves. The first system includes a grand staff with three treble clefs and one bass clef, and a separate bass line with a bass clef. The second system includes a grand staff with three bass clefs and one treble clef, and a separate bass line with a bass clef. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some markings such as '2' and '3' above notes, possibly indicating fingerings or articulation. The paper shows signs of age, with some discoloration and a decorative border on the right edge.

B.W.V. 4

The image shows a page of a musical score, numbered 198. It features a grand staff with five staves. The top two staves are for the right hand (treble clef), and the bottom three staves are for the left hand (bass clef). The key signature is two sharps (F# and C#). The music consists of several staves of notes and rests. A triplet of eighth notes is marked with a '3' in the third staff. The score is written in a clear, professional hand.

B.W.VI. +

The image shows a page of musical notation, numbered 199 in the top right corner. The score is arranged in two systems. The first system consists of four staves: three treble clefs and one bass clef. The second system consists of ten staves: five treble clefs and five bass clefs. The notation includes various note values, rests, and ornaments. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is identified as B.W.V. 64 at the bottom center.

B.W.V. 64

et a - - scen - - dit in coe - lum, se - det ad dex - - teram Dei Pa - tris, ad dextram

et a - - scen - dit in coe - lum, sedet ad dex - teram De - i Pa - tris, ad dextram

et a - scen - - dit in coe - - lum, sedet ad dex - teram De - i Pa - tris, ad dextram

et a - scen - dit in coe - - lum, sedet ad dex - tram De - i Pa - tris, ad dextram

et a - - scen - dit in coe - - lum, se - det ad dex - tram De - i Pa - tris, ad dex -

De - - i Pa - tris, a - scen - dit, ascendit in

De - - i Pa - tris, a - scendit, a - scendit in

De - - i Pa - tris, a - scendit in

De - - i Pa - tris, a - scendit in coelum, a - scendit in

- tram De - i Pa - tris, a - scen - - dit in

B. W. VI. +

coe lum, a - seen - dit in coe lum, se - det ad dexteram Dei Pa -

coe - lum, a - seen - dit in coe - lum, se - det ad dex - - -

coe - lum, a - seen - dit in coe - lum, se - det, se - det ad

coe - lum, a - seen - dit in coe - lum, se - - - det ad dex -

coe - lum, a - seen - dit in coe - lum, se - det ad dextram Dei Patris,

tris;
- tram De-i Pa - tris;
dextram De-i Pa - tris;
- tram De-i Pa - tris;
De - i Pa - tris;

B.W.VI. 4

et i - te -

B.W.VI. ♯

rum ven-tu-rus est cum glo-ri-a, ven-tu-rus est cum glo-ri-a, cum glo-ri-a ju-di-ca-

B.W.VI. +

re vi vos et mor tu os, ju di ca re vi vos et mortu

B. W. VI. +

cu - jus regni non e - rit fi - nis,
 cu - jus regni non e - rit fi - nis,
 cu - jus re - gui non e - rit fi - nis,
 cu - jus re - gui non e - rit fi - nis,
 os, vi - vos et mortu - os; cu - jus re - gui non e - rit fi - nis,

B.W.VI. +

cu - jus re -
cu - jus

B.W.V. 1. 4

eu - jus regni non e - rit fi - nis, eu - jus
 eu - jus re - - - - - gui, eu - jus regni non e - rit fi - nis, eu - jus
 - - - - - gni non e - rit fi - nis, non e - rit fi - nis, eu - jus
 re - - - - - gni non e - rit fi - nis, non e - rit fi - nis, eu - jus
 - - - - - gui non e - rit fi - nis, non e - rit fi - nis, eu - jus re - - - - - gui non e - rit fi - nis, eu - jus

B.W.VI.+

re - gui non e - rit fi - nis, cu - jus re - rit

re - gui non e - rit fi - nis, cu - jus re - rit - - - - - gui non e - rit

re - gui non e - rit fi - nis, cu - jus re - rit - - - - - gni, cu - jus re - gui non e - rit

re - gui non e - rit fi - nis, cu - jus re - rit

B. W. VI. +

The musical score consists of 14 staves. The top two staves are for the vocal parts, with the upper staff featuring a trill (tr.) and the lower staff having rests. The middle section contains five systems of staves, each with a vocal line and a piano accompaniment line. The piano accompaniment includes complex rhythmic patterns, such as sixteenth-note runs and triplets. The lyrics are in Latin and are written below the vocal staves.

Lyrics (from top to bottom):

- gui non e_rit fi_nis, cu - jus
- fi - nis, cu - jus re_gni non e_rit fi - nis, cu - jus re_gni non e_rit fi_nis, non e_rit
- gui non e_rit
- fi - nis, cu - jus re - gui non e_rit fi_nis, non e_rit
- - gui non e_rit fi - nis, cu - jus re - gui non e_rit fi - nis, non e_rit fi_nis, cu - jus

B.W.VI.4

The musical score consists of 14 staves. The top four staves are instrumental, likely for a string quartet or similar ensemble. The bottom six staves are vocal parts, including a soprano, alto, tenor, and bass. The lyrics are in Latin: "regni non e - rit fi - nis." and "fi - - nis, fi - nis." The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. There are also some performance markings like "3" above certain notes.

B.W.VI. +

B.W.VI. ♪

The image shows a page of musical notation, page 214. It features a grand staff with two systems of five staves each. The top system consists of two treble clefs and three bass clefs. The bottom system consists of three bass clefs and one bass clef. The notation is dense, with many sixteenth and thirty-second notes, often grouped in triplets. There are several trills marked with 'tr.' in the right-hand staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music concludes with a final cadence in the bottom-right staff.

B.W.V. 4

The musical score is arranged in 11 staves. The top two staves are for the piano, with the right hand in the upper staff and the left hand in the lower staff. The remaining nine staves are for a string quartet, with Violin I in the first staff, Violin II in the second, Viola in the third, and Cello/Double Bass in the fourth. The score is in G major and 3/4 time. The piano part features complex sixteenth-note passages and trills. The string quartet provides a rhythmic accompaniment. The score ends with a final cadence on a whole note chord.

B. W. VI. †