

# **Trauer-Ode**

auf den Tod

der Königin Christiane Eberhardine.

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Erster Theil.

The vocal-piano edition in the public domain is a revised version by William Rust.  
See: <http://www.bach-cantatas.com/BWV198-D6.htm>, accessed 19 February 2021

William Hoffman wrote (November 2, 2013):

"An arrangement of the Bach Funeral Ode, Cantata BWV 198 . . . exists for performance on All-Soul's Day, November 2. Although not an authentic Lutheran liturgical work, it uses a general sacred text that replaces profane words found in Gottsched's original text, in a partial parody. It was arranged by Wilhelm Rust, the BGS editor who in 1865 published the original version, which began with the text, "Laß, Fürstin, laß noch einen Strahl" (Let, Princess, let one more ray). Following similar practices of Bach who substituted one cantata subject's name for another in subsequent parody, Rust titled his sacred version, "Laß, Höchster, laß der Hoffnung Strahl" (Let, Highest, let a beam of hope).

Rust's sacred edition of Cantata 198 exists in a Belwin Mills Kalmus Vocal Score 6940 (no date), English translation A. Kalisch; arrangement of Philipp Wolfrum, piano reduction Otto Taubmann; with Wolfrum's footnotes and Rust's original footnotes and chorale interpolations. A summary of Rust's sacred version, including textual differences, is found in W. Gillies Whittaker's *The Cantatas of JSB* (Oxford University Press, 1959: II, 555-579). Whittaker lauds Rust's edition that makes the original textually palatable to posterity in "one of Bach's greatest choral compositions" "with deep personal feeling" (Ibid.: 557). Rust "performed a useful service by writing a text of his own which incorporates all the important points on Gottsched which the composer had illustrated carefully."

Whittaker's sole object is Rust's inclusion of four-part chorales interspersed in the manner of a Bach oratorio Passion. He says that "one can never forget, in spite of the fresh text, the original association of the work, the non-clerical ceremony [memorial service] the tribute paid to the Queen [of Poland] by a private individual [Leipzig University student Hans Karl Kirchbach] through the offices of the seat of learning." For the record these are the five chorales found in the Kalmus edition: Movement No. 3a, B&H No. 361 (BWV 248/59), "Es ist gewisslich an der Zeit"; No. 4a, BWV 179/6, "Ich armer Mensch; No. 7a, "Ich hab in Gottes Herz," BWV 92/6; No. 8a, "O wie selig," BWV 406; and No. 10a, "Auf, mein Herz," BWV 145a.

Here is a comparison of the opening chorus, in English of the original Gottsched profane text and Rust's sacred revision:

Let, Princess, let one more ray  
Shoot from Salem's starry vaults.  
And see, with how many floods of tears  
we surround your memorial.  
Let, Highest, let a beam of hope  
Pour forth from the heights of heaven,  
And see how bitter tears flow  
At the funeral of our departed.

[Rust's German text and ©Pamela Dellal's English translation are found on-line at Emmanuel Music, [http://www.emmanuelmusic.org/notes\\_translations/translations\\_cantata/t\\_bwv198\\_rust\\_nochoral.htm](http://www.emmanuelmusic.org/notes_translations/translations_cantata/t_bwv198_rust_nochoral.htm)

The Gottsched original German text and Francis Browne's English translation are found at BCW, <http://www.bach-cantatas.com/Texts/BWV198-Eng3.htm> .]

Despite Rust's effort, his sacred version is not appropriate for a sacred service for All-Souls Day. According to Günter Stiller's *JSB and Liturgical Life in Leipzig*, "All Saints (Nov 1) and All Souls (Nov 2) were not celebrated by Bach's churches, primarily because of the former's connections with pre-Reformation displays of relics and intercessory prayer and the latter's emphasis on propitiary prayer for the dead," says Douglas Cowling in *BCML Cantatan198 Discussion No. 3*."

Melvin Unger:

Trauer-Ode. "Laß, Fürstin, laß noch einen Strahl," BWV 198, was written for the memorial service of Christiane Eberhardine, Electress of Saxony and Queen of Poland, held on 17 October, 1727. Much loved in all of Saxony for remaining true to the Lutheran faith when her husband, August the Strong, converted to Catholicism to accept the Polish Crown, the Queen was greatly mourned upon her death in early September (the date is given somewhat inconsistently; see below). (For details about the political, religious, and personal ramifications arising from August the Strong's actions, see Martin Petzoldt, "Bach Kommentar," vol. 3, pp. 544–45.) A young aristocrat, Hans Carl von Kirchbach commissioned J. C. Gottsched to write a funeral ode in the queen's honor and Bach to set the text to music. The commission was protested by the university's music director, J. G. Görner, but proceeded nonetheless. For more on the commission and performance, see Christoph Wolff, "Bach the Learned Musician," pp. 314–315. See also "New Bach Reader," pp. 136–137. Martin Petzoldt provides details about Kirchbach, the jurisdictional conflict arising from the commission, the memorial service, as well as earlier memorial proceedings held in the Queen's honor (see Petzoldt, "Bach Kommentar," vol. 3, pp. 546–51).

The resulting bipartite work, scored for 2 flutes, 2 oboes d'amore, strings, 2 violas da gamba, 2 lutes, voices, and continuo (including harpsichord played by Bach himself in the initial performance), disregards the structure of Gottsched's nine-stanza poem. Choruses frame Part I, and another one ends the work. Recitative-aria pairs for soprano and alto, respectively, appear in Part I, followed by a tenor recitative, while a tenor aria and a bass recitative-arioso-recitative sequence appear in Part II. In the opening chorus, largely homophonic choral writing is embedded in a rich concerto-like instrumental texture, featuring pervasive dotted rhythms. Pulsing continuo and undulating sixteenth-note figures in the upper strings accompany the soprano in the following recitative, an elegy of mourning, while a string ritornello (characterized by triplets) in the subsequent aria (No. 3) falls momentarily silent in response to the singer's admonition to "silence the charming lyres." The short alto recitative (No. 4) employs full orchestra, with flutes imitating the funeral bells of the text, accompanied by plucked strings. The following aria, celebrating the Queen's unconquered spirit in the face of death, is unusually scored for two obbligato violas da gamba and two lutes, the archaic timbre joining with chromatic harmonies to produce a mournful quality despite the lilting 12/8 meter. A tenor recitative (No. 5), which continues the tribute in lyric fashion, features two oboes d'amore in undulating parallel sixths and thirds accompanied by rocking figures in the continuo. Part I ends with a relatively brief alla breve fugue in two sections, the instruments doubling the voices in elaborated fashion during the two expositions and providing an episode between the two vocal blocks.

Part II, which was performed after the funeral oration by Kirchbach, comprises three movements. A lyrically resigned tenor aria (No. 8) describes the transfiguration of the Queen as she is drawn to heaven. Its orchestration consists of obbligato flute, oboe (d'amore), violins, gambas in unison (ornamenting and filling in the continuo line), and lutes doubling the continuo, which pulses with limping quarter notes. The only movement for bass alone (No. 9) is set as three very different sections: a secco recitative of nine bars is followed by an animated secco arioso in 3/4 meter, after which sustained woodwinds suddenly enter for the final seven bars of accompanied recitative. The work ends in a simple yet graceful chorus in which the Queen's fame and legacy is celebrated in lilting 12/8 meter.

The memorial service began after the early service at St. Nicholas with a procession to the University Church (starting at 9:00 a.m.). An organ prelude (apparently Bach's organ prelude in B minor, BWV 544) preceded part 1 of the cantata, with Bach directing. After the funeral oration by Kirchbach, part 2 was presented. The fugue from BWV 544 apparently ended the service (see Petzoldt, "Bach Kommentar," vol. 3, pp. 550–51).

When Bach's former employer, Prince Leopold of Anhalt-Cöthen, died on 19 November 1728, memorial services were held four months later (23–24 March 1729). Bach composed two works for these services. The cantata performed on 24 March (BWV 244a, music now lost) apparently re-used two movements from BWV 198: No. 1 re-used the music (but not the text) of 198/1 ("Laß, Fürsten, laß noch einen Strahl") and No. 7 re-used the music (but not the text) of 198/10 ("Doch Königin, du stirbest nicht"). See Dürr/Jones, "Cantatas of J. S. Bach," 769–70, and Christoph Wolff, "Bach the Learned Musician," 206–207.

NBA I/38; BC G34  
Funeral Service (BWV 106, 157, 198)  
This text is a funeral ode written for the memorial service of Christiane Eberhardine, protestant wife of August the Strong. In some instances, it departs from the printed libretto (see Petzoldt, "Bach Kommentar," vol. 3, p. 551).  
Librettist: Johann Christoph Gottsched  
Time of Composition: 5 October 1727. The queen's death is variously given as 5 September ("Bach Dokumente" I, 229; Dürr, "Die Kantaten," 941 & Dürr/Jones, 865; John Butt in "Oxford Composer Companion: J. S. Bach," 481–82, Petzoldt, vol. 3, p. 546) or 6 September (Old Bach Reader, p. 112 & "New Bach Reader," p.136).  
FP: The service was held in St. Paul's Church (the Leipzig University church) on 17 October 1727.

Expansive Instrumentation:  
According to Christoph Ernst Sicul, "Das thranende Leipzig," (1727), the performance included harpsichord (played by Bach), organ, violas da gamba, lutes, violins, recorders ("Fleutes douces"), transverse flutes, etc. See "New Bach Reader," 136-137 and Bach Dokumente II, no. 232. As noted Bach Dokumente II, the "Fleutes douces" were probably added when writing out the parts (see BD II, p. 176).

BWV 198 was written for the memorial service of Christiane Eberhardine, Electress of Saxony and Queen of Poland, held on 17 October, 1727. Much loved in all of Saxony for remaining true to the Lutheran faith when her husband, August the Strong, converted to Catholicism to accept the Polish Crown, the Queen was greatly mourned upon her death in early September. A young aristocrat, Hans Carl von Kirchbach commissioned J. C. Gottsched to write a funeral ode in her honour and Bach to set the text to music. The commission was protested by the university's music director, J. G. Görner, but proceeded nonetheless. See more above. See also "New Bach Reader," pp. 135–137.

In the opening chorus, largely homophonic choral writing is embedded in a rich concerto-like instrumental texture, featuring dissonances, suspensions, appoggiaturas, and pervasive dotted rhythms reminiscent of a French Overture.

198/1. CORO. 1. Mourning at the tomb of the Princess (198/1). Ode Vs. 1, beginning.

Flauto traverso I.

Flauto traverso II.

Oboe(d'amore)I.

Oboe(d'amore)II.

Violino I.

Violino II.

Viola.

Viola da gamba I.

Viola da gamba II.

Liuto I.II.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Appoggiaturas = sighing figures.

B minor

B.W. XIII.(3)

Gottsched's Ode, 9 stanzas, each with 8 lines, is divided by Bach among 10 movements, with some stanzas being divided between two successive movements.

Flutes

Oboes  
(d'amore)

Strings

Concerto-like exchanges between  
gambas and flutes.

Gambas

Lutes

E minor

B.W. XIII.(3)

F# major



6.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

E minor

B minor

Avoiding/delaying B minor . . .

R.W. VII.(3)

Flutes

Oboes  
(d'amore)Concerto-like exchanges among  
instruments.

Strings

Gambas

Lutes

Throbbing rhythm and sighing  
figures emphasize mourning.

Lass, Fürstin,

Lass, Fürstin,

Lass, Fürstin,

Lass, Fürstin,

12.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

lass noch ei - nen Strahl — aus Sa - lems Stern - ge - wöl - ben schie - ssen,

lass noch ei - nen Strahl — aus Sa - - lems Stern - ge - wöl - ben schie - ssen,

lass noch ei - nen Strahl — aus Sa - - lems Stern - ge - wöl - ben schie - ssen,

lass noch ei - nen Strahl — aus Sa - - lems Stern - ge - wöl - ben schie - ssen,

B7

E minor

P.W. XIII.(a)

B minor

Text painting: Motive is passed upward like a ray ("Strahl").

8

15.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

Concerto-like exchanges among  
instruments.

lass, Fürstin, lass noch ei - nen Strahl aus

lass, Fürstin, lass noch ei - nen

lass, Fürstin, lass noch ei - nen

lass, Fürstin, lass noch ei - nen Strahl aus

E minor

C#7

F# major

B.W. XIII(3)

F#7

D major

18.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

Sa - lems Stern - ge - wöl - ben schiessen,

Strahl aus Sa - lems Sternge - wöl - ben schiessen,

Strahl aus Sa - lems Sternge - wöl - ben schiessen,

Sa - - lems Sternge - wöl - ben schiessen,

B minor

D major

A7

G minor

E major

B.W. XIII, 33

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

Text painting: Sighing motives for tears.

und sich, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen

und sich, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen

und sich, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen

und sich, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen

A major C# major C#7

F# minor

B minor

B. W. XIII (2)



24.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

wir dein Eh-ren-mahl;

lass, Für-stin,

Für-stin, lass noch ei-nen

wir dein Eh-ren-mahl;

lass, Für-stin,

Für-stin, lass noch ei-nen

wir dein Eh-ren-mahl;

lass, Für-stin,

Für-stin, lass noch ei-nen

wir dein Eh-ren-mahl;

lass, Für-stin,

Für-stin, lass noch ei-nen

F# minor

F# minor

B. W. X111.(3)



27.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

Concerto-like exchanges between  
oboes d'amore and gambas.

Strahl, lass noch ei - nen Strahl aus Salems Sternge - wöl - ben schie - ssen, und sieh,

Strahl, lass noch ei - nen Strahl aus Salems Sternge - wöl - ben schie - ssen. und sieh.

Strahl, lass noch ei - nen Strahl aus Salems Sternge - wöl - ben schie - ssen, und sieh,

Strahl, lass noch ei - nen Strahl aus Salems Stern - ge - wöl - ben schie - ssen, und sieh,

B minor

F# minor

B.W. XIII.(3)

30.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

Text painting: chromaticism for tears.

sieh, mit wie viel Thränen - güs - sen, mit wie viel Thrä - nen - güs - sen, mit wie viel Thränen -

sieh, mit wie viel Thrä - - nen - güs - sen, mit wie viel Thränen -

sieh, mit wie viel Thrä - - nen güs - sen, mit wie viel Thrä - nen -

sieh, mit wie viel Thränen - güs - - sen und sieh, mit wie viel Thrä - - nen -

B minor

C#7

D major

B minor

B.W. XII. 13.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

The musical score consists of several staves. The upper staves are for woodwinds (Flutes and Oboes d'amore) and strings (Gambas and Lutes). The lower staves are for vocal parts. The key signature is F# minor (three sharps: F#, C#, G#). The time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and trills (tr). The lyrics are in German and are repeated across the vocal staves.

güssen um-rin - gen wir dein Ehren - mahl. mit wie viel Thrä - nen güssen um-

güs-sen umrin - gen wir dein Ehren - mahl. mit wie viel Thrä - nen güssenum.

güs-sen umrin - gen wir dein Ehren - mahl, mit wie viel Thrä - nen - güssen um-

güssen um-rin - gen wir dein Ehren-mahl, und sieh, mit wie viel Thrä - nen - güs - sen um -

F# minor

Avoiding/delaying F# minor

H.W. XIII. (3)

36.

Flutes

Imitation between flutes.

Oboes  
(d'amore)

Strings

Gambas

Imitation between gambas.

Lutes

rin - - gen wir dein Eh - ren - mahl.

rin - - gen wir dein Eh - ren - mahl.

rin - - gen wir dein Eh - ren - mahl.

rin - gen wir dein Eh - ren - mahl.

F# minor

B.W. XIII.(3)

E minor

E7

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

A major

B minor

E7

A minor

A7

B.W. X111.(3)

Text painting: "Strahl" motive now exchanged among instruments in descending direction.

Concert-like exchanges among instruments.

17

42.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

Lass, Für-stin, lass noch ei - nen Strahl — aus

Lass, Für-stin, lass noch ei - nen Strahl — aus

Lass, Für-stin, lass noch ei - nen Strahl — aus

Lass, Für-stin, lass noch ei - nen Strahl — aus

D major

D7

D# dim. 7 B7

E minor

B.W. XIII.(2)

A minor



Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

Sa-lem's Stern - ge - wöl - ben schie - ssen,

Salem = Jerusalem = Dresden? The princess refused to convert to Catholicism and follow her husband, August the Strong, to Poland.

Sa - - lems Stern - ge - wöl - ben schie - ssen,

Sa - - lems Stern - ge - wöl - ben schie - ssen,

Sa - - lems Stern - ge - wöl - ben schie - ssen,

E minor

B.W. XIII. (3)

Avoiding/delaying E minor

A minor

F#7



48.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

lass, Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben

lass, Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - - ge - wöl - ben

lass, Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - - ge - wöl - ben

lass, Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben

B major B7

G major

B. W. XIII. (3)

E minor

G major

Flutes

Sighing motives

Oboes  
(d'amore)

Concerto-like exchanges among instruments.

Strings

Gambas

Lutes

schiessen,

und sieh, mit

schiessen,

und sieh, mit

schiessen,

und sieh, mit

schiessen,

und sieh, mit

D7

C minor  
B.W. XIII.(3)

A7

D major F# major F#7

54.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

The musical score for measures 54-56 is presented in a multi-staff format. The woodwind section (Flutes, Oboes d'amore) and string section (Gambas, Lutes) provide a complex rhythmic accompaniment. The vocal parts enter in measure 54 with the lyrics: "wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen wir dein Eh-ren-mahl,". The score includes various musical notations such as notes, rests, and dynamic markings.

B minor B7

E minor F#7  
B.W. XII(3)

B minor

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

lass, Fürstin, Fürstin, lass noch ei - nen Strahl, lass noch ei - nen

lass, Fürstin, Fürstin, lass noch ei - nen Strahl, lass noch ei - nen

lass, Fürstin, Fürstin, lass noch ei - nen Strahl, lass noch ei - nen

lass, Fürstin, Fürstin, lass noch ei - nen Strahl, lass noch ei - nen

B minor

B minor  
B.W. XIII. (3)

E minor

60.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

Strahl aus Salems Sternge - wöl - ben schie - ssen, und sieh, sieh, mit

Strahl aus Salems Sternge - wöl - ben schiessen, und sieh, sieh, mit wie viel Thrä - nen -

Strahl aus Salems Sternge - wöl - ben schiessen, und sieh, sieh, mit

Strahl aus Salems Stern - ge - wöl - ben schiessen, und sieh, sieh, mit

F#7

B minor

B.W. XIII. (s)

E minor

C#7

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

wie viel Thrä - - - nen - güssen, mit wie viel Thränen - güssen umrin - gen wir dein Eh - ren -  
 güs - sen, mit wie viel Thrä - - nen - güssen, mit wie viel Thrä - nen - güs - sen umrin - gen wir dein Eh - ren -  
 wie viel Thrä - - - nen - güssen, mit wie viel Thrä - nen - güs - sen umrin - gen wir dein Eh - ren -  
 wie viel Thrä - nen - güs - - - sen, und sieh, mit wie viel Thrä - - - nen - güs - sen umrin - gen wir dein Eh - ren -

F# major

G major

E minor  
B.W. XIII. (3)

B minor



65.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

mahl, mit wie viel Thrä - nen - güs - sen um - rin - gen wir dein Eh - ren - mahl.  
 mahl, mit wie viel Thrä - nen - güs - sen um - rin - gen wir dein Eh - ren - mahl.  
 mahl, mit wie viel Thrä - nen - güs - sen um - rin - gen wir dein Eh - ren - mahl.  
 mahl, und sieh, mit wie viel Thrä - nen - güs - sen um - rin - gen wir dein Eh - ren - mahl.

Avoiding/delaying B minor  
B.W. 111.(3)

B minor



Pulsing continuo and undulating sixteenth-note figures in the upper strings accompany the soprano in this soprano recitative, an elegy of mourning.

● Mourning: Grief shared by everyone in the land (198/2). Ode Vs. 1, continued, Ode Vs. 2, beginning (by this division of the ode, Bach de-emphasized the focus on the crown prince). See Petzoldt, "Bach Kommentar," vol. 3, p. 552).

# 198/2. RECITATIVO.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

1. Ode Vs. 1, continued.

C# F# D B G# E#

Dein Sach-sen, dein be-stürz-tes Mei-ssen er-starrt bei

Vocal line is angular, emphasizing emotional distress.

F# minor

3. Undulating upper strings and throbbing bass apparently depict wave-like tears and/or rocking mourners.

A E G

dei-ner Kö-nigs-gruft; das Au-ge thränt, die Zun-ge ruft: mein

C#7 F# minor A# dim. 7

6. Ode Vs. 2, beginning.

D# C

Schmerz kann un-beschreiblich hei-ssen! Hier klagt Au-gust, und Prinz und

D# dim. 7 D# dim. 7 E minor G# dim. 7 E major E7

B.W. X111(3)

Apparently, neither her husband nor her son were at the service.

Chromatic Saturation  
in the vocal part  
in 10 mm.

9.

Land, der A - del ächzt, der Bür - ger trau - ert, wie hat dich

A minor C# dim. 7 A7 D minor

12.

nicht das Volk be - dau - ert, so - bald es dei - nen Fall em - pfand!

G# dim. 7 D# dim. 7 E minor C#7 F# major

A string ritornello (characterized by triplets) in this soprano aria falls momentarily silent in response to the singer's admonition to "silence the charming lyres." 198/3. **ARIA.** • Mourning: Music silenced in time of royal mourning (198/3). Ode Vs. 2, continued.

1.

**Violino I.**

**Violino II.**

**Viola.**

**Soprano.**

**Continuo.**

B minor

4.

E minor C#7 F# minor F# major B minor A major G major

BW. XIII(3)

7.

Ode Vs. 2 continued.

Sighing motive

Ver- stummt, verstummt, ver-

10.

B minor

B minor

stummt, ihr hol-den Sai-ten, verstummt, verstummt, ihr hol-den Sai-ten, ver-

13.

B minor

D major

stummt, verstummt, ihr hol-den Sai-ten, verstummt, verstummt, ihr hol-den Sai-ten!

16.

D major

D major

D major

G major E7 B.W.XIII.(3) A major

19.

22. A7 B minor A7

25. D major A major E minor E minor

Kein Ton ver-mag der Län-der Noth, bei ih- rer theu-ren Mut-ter Tod, o Schmerzenswort! recht an- zu-

Text painting: Chromatic line for "Schmerzenswort," in which the singer takes up the violin figuration.

28. E major A minor B minor

den- ten; o Schmer- zens- wort, o Schmer

Singer's melisma doubled by Violin I.

28.

- zenswort! kein Ton ver-mag der Län- der Noth, bei ih- rer theuren Mut- ter

B minor E major B.W. XIII.(3) A minor F#7 B major

Tod, o Schmer - zens - wort! o Schmer -

G#7 E# dim. 7 F# major E minor

zens wortrecht an - zu - deu - ten.

E minor F# minor

F# minor F#7 B minor C# major F# minor

Bach departs from the poetic structure by repeating the first line. Ver

E major D major C# major B.W. XIII, (3) F# minor



stummt, verstummt, ihr hol - den Sai - ten, ihr hol - den Sai - ten, verstummt, ihr hol - den Sai - ten, ver.

F# minor E minor B minor

46.

stummt, ver - stummt, ihr hol - den Sai - ten, verstummt, verstummt, ihr hol - den Sai - ten!

B minor E minor B minor

49.

stummt, ver - stummt, ihr hol - den Sai - ten, verstummt, verstummt, ihr hol - den Sai - ten!

E minor B minor E minor B minor

52.

stummt, ver - stummt, ihr hol - den Sai - ten, verstummt, verstummt, ihr hol - den Sai - ten!

A minor D7 G major F#7 B.W. XIII. (3) B minor B minor

The short alto recitative (No. 4) employs full orchestra, with flutes imitating the funeral bells of the text, accompanied by plucked strings.

198/4. **RECITATIVO** (a tempo). •Mourning: Tolling bells ring day after day (198/4). Ode Vs. 3.

1.

**Flauto traverso I.** Funeral bells.

**Flauto traverso II.** Accompanied by full instrumentation.

**Oboe I.**

**Oboe II.**

**Violino I.** pizzicato

**Violino II.** pizzicato

**Viola.** pizzicato

**Viola da gamba I.** pizzicato

**Viola da gamba II.** pizzicato

**Liuto I.**

**Liuto II.**

**Alto.** Chromatic saturation in the vocal part in 8 mm.

**Continuo.** D7...

Pizzicato strings used for striking of final hour or ticking of clock (see above).

Ode Vs. 3. Der Glocken be-bendes Ge-tön soll un-ser trüben Seelen Schrecken durch ihr ge-

A D F# G C B



4.

E-flat

F A-flat

B-flat

E

schwung'nes Er-zö wecken, und uns durch Mark und A-der'n gehn. O. könn-te nur dies ban-ge Klin-gen, davon das

B dim. 7...

C minor

F# dim. 7

G# dim. 7

Surprising harmonic turns...

B.W.X (11.3)

8.

Ohr unstäglich gellt, der gan-zen Eu-ro-pä-er-welt ein Zeugniß unsres Jammers bringen!

E7 C# F# minor F# minor

The following alto aria, celebrating the Queen's unconquered spirit in the face of death, is unusually scored for two obbligato violas da gamba and two lutes, the archaic timbre joining with chromatic harmonies to produce a mournful quality despite the lilting 12/8 meter. The movement introduces the theme of "ars moriendi," the art of dying well for the Christian believer. The prominence of the slide or coul   figure can be explained by C. P. E. Bach's description of the 3-note slide as being "well fitted for the expression of sadness in languid, adagio movements. Halting and subdued in nature, its performance should be highly expressive, and freed from slavish dependence on note values." See "Essay on the True Art of Playing Keyboard Instruments," trans. and ed. by William J. Mitchell (New York: W. W. Norton & Co., 1949), pp. 138-39.

198/5. **ARIA.** •Death conquered Queen's body but not her spirit (198/5). Ode Vs. 4, beginning.

**Viola da gamba I.**  
Parallel 3rds and 6ths provide sweetness as does the major key and the 12/8 meter, but the chromatic harmonies, the timbre of the gambas and the sighing figures suggest lament. These opposing characteristics show the ambivalence toward death and the struggle of dying well (the ars moriendi).

**Viola da gamba II.**

**Alto.**

**Liuto I. II.**  
(e Continuo).

1.

Tied notes suggest courtly dance.

Coul   or slide figures (written out) suggest expressive sadness (see above reference to C.P. E. Bach).

D major G major E minor

4.

Chromatic harmonies

D major D minor G minor A minor

8.

Ode Vs. 4, beginning.

Wie starb die Hel - - - din so vergn  gt, wie

D major D major G major

11.

starb die Hel - din, die Hel - din so ver - gn  gt, wie starb die

E minor D major

## Sighing motives

14.

Hel - din so vergnügt, ver - gnügt, wie starb die Hel - din so ver-gnügt, wie starb

A major A major

17.

die Hel - din so vergnügt, wie starb die Hel - din so ver-gnügt,

Sustained note on "starb" suggests perseverance in death.

D major B minor

20.

wie starb die Hel - din, wie starb die Hel - din so ver-gnügt,

Sustained note on "starb" suggests perseverance in death.

A major A minor C7 F major A minor

23.

die Hel - din, die Hel - din so vergnügt!

E major A major

26.

D major E major A major D major

30.

Chromatic harmonies

A minor D minor E major A major A major

Wir

34.

Sighing motive

Chromaticism for "arm of death"

mu - thig hat ihr Geist ge - rungen, da sie des To - des Arm be - zwungen, noch eli er ih - re Brust be - siegt, noch

A major D7 G major F#7 B minor

37.

eh, noch eh er ih - re Brust be - siegt!

Sustained note on "besiegt" suggests perseverance in death.

B major B minor B minor B minor

41.

Wie

B minor

Text painting: 16th notes for "muthig gerungen" (valiantly struggled).

44.

mu - thig hat ihr Geist ge - rungen, da sie des To - des Arm be - zwungen noch eh' er ih - re Brust besiegt, —

F# pedal... B minor

47.

— noch eh' er ih - re Brust be - siegt, noch eh' er ih - re Brust besiegt, — noch eh' er

B minor F# minor

50.

ih - re Brust besiegt, — noch eh' er

E# dim. 7 F# minor F# major F#7 B minor B.W. XIII. (3) G# dim 7 C# major C#7



As in movement 3, Bach departs from the poetic structure by repeating the first line. Here the music repeats in true da capo form, but modified harmonically to remain in D major.

53.

ih - re Brust be - siegt. Wie starb die Hel -

F# minor D major G major D major

57.

din so vergnügt, wie starb die Hel - din, die Hel - din so ver - gnügt, wie

D major E minor D major

60.

starb die Hel - din so ver - gnügt, ver - gnügt, wie starb die

D major

63.

Hel - din so ver - gnügt, wie starb die Hel - din so vergnügt, wie starb

D major G major

B. W. XIII. (3)

66.

Chromatic lines

die Hel-din so vergnügt, wie starb die Hel - - din, wie starb

E minor D major D minor F#7

69.

die Heldin, die Hel - - din so vergnügt!

B-flat major D minor D7 G minor A major D major D major

73.

A major D major

77.

D minor G minor A major D major D major

B.W. XIII. (3)

A tenor recitative, which continues the tribute in lyric fashion, features two Oboes d'amore in undulating parallel sixths and thirds accompanied by rocking figures in the continuo. Short motives, separated by rests, characterize the oboes d'amore and voice parts. The slide (coulé) motives link this movement to the foregoing one (see above for C. P. E. Bach's association of this figure with sadness). The short wind motives (separated by rests) perhaps suggest frequent intakes of breath, characteristic of one's breathing as death approaches. The oboes d'amore, continuo, and voice exchange their rhythmic activity in a constantly alternating manner, resulting in an affect of steadfast resignation—the calm ("unverrückt") demeanor of the Queen as she faced death.

41

198/6.

# RECITATIVO (a tempo).

•Funeral tribute: She lived life ready for death (198/6). Ode Vs. 4, continued, Ode Vs. 5, beginning.

Oboe(d'amore)I.

Oboe(d'amore)II.

Tenore.

Continuo.

Chromatic saturation in the vocal part in 8 mm.

"Kunst zu Sterben" = Art of Dying (ars moriendi).

3. G major G7 C minor

D G B C F E A

Ihr Le - ben liess die Kunst zu Ster - ben in un-verrückter Ü - bung

Ode Vs. 4, continued.

6. G major E major G# dim. 7 E7 A minor B-flat major G# dim. 7 E7

G# B-flat

sehn; un-mög-lich konnt'es dann geschehn. sich vor dem To-de zu entfär-ben.

Text painting: Neapolitan chord for "death."

9. A minor A7 D# dim. 7 B major E minor

C# F# D#

Ach se - lig! wessen grosser Geist sich ü - ber die Na - tur er-he-bet, vor

Ode Vs. 5, beginning.

12. A# dim. 7 F#7 B minor E# dim. 7 C#7 F# minor

Gruft und Särgen nicht er-be-bet, wenn ihn sein Schöpfer schei - den heisst.

B.W. X111.(3)

Slide (coulé) figures link it to the foregoing movement; see above for C. P. E. Bach's linking it to "sadness."

42 Part I ends with a relatively brief alla breve fugue in two sections, instruments doubling the voices in somewhat elaborated fashion during the two expositions, while the flutes (and gambas alone as continuo) provide an episode between the two vocal blocks. The use of alla breve meter often signals "stile antico," with its contrapuntal procedures. Here Bach appears to use alla breve meter, fugal technique, and a regal, march-like rhythm to depict German nobility, an affect with special relevance in light of the Queen's reputation as defender of Protestantism in Saxony.

Exposition 1.

198/7. **CORO.** •Funeral tribute: Nobility of Queen's faith exemplary (198/7). Ode Vs. 5, continued.

1.

Flauto traverso I.

Flauto traverso II.

Oboe (d'amore) I.

Oboe (d'amore) II.

Violino I.

Violino II.

Viola.

Viola da gamba I.

Viola da gamba II.

(Liuto I. col Continuo.)

Liuto I. II.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Bach emphasizes the first two lines of the stanza almost to the exclusion of the second two lines.

Ode Vs. 5, continued.

An dir, du Vorbild grosser Frau - en, an dir, er - hab' - ne Kö - ni -

B minor

B.W. XIII.(3)

7.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

An dir, du Vorbild grosser  
 Frau - en, an dir, du Vorbild grosser Frau - en, an dir, er - hab - - ne Kö - ni -  
 gin, er - hab - - - - - ne Kö - ni - gin, an dir, er - hab -

F# minor

E minor

B minor

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

(a due)

Frau - en, an dir, er - hab' - - ne Kö - ni - gin, an dir, du Vor - bild gro - sser

gin, an dir, — du Vorbild gro - - sser Frau - en, an dir, du Vor - bild gro - sser

- ne Kö - ni - gin, er - hab' - - ne Kö - ni - gin, — an dir, du Vor - bild gro - sser

An dir, du Vor - bild grosser Frau - en, an dir, du Vor - bild gro - sser

B minor

F# minor

F# minor

B7

B7



19.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

Frau - en, an dir, er - hab' - ne Kö - ni - gin, an dir, du Glau - benspfle - ge -

Frau - en, an dir, er - hab' - ne Kö - ni - gin, an dir, du Glau - benspfle - ge -

Frau - en, an dir, an dir, er - hab' - ne Kö - ni - gin, an dir, du Glau - bens - pfle - ge -

Frau - en, an dir, er - hab' ne Kö - ni - gin, an dir, du Glau - bens - pfle - ge - rin, war

E minor

D major. D7 G major

D major

B.W. XIII. (3)

An episode by flutes and gambas provides great contrast (though consisting of two thematic entries), its intimacy contrasting with the quasi-militaristic previous section.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

rin, war die - ser Grossmuth Bild zu schau - en.

rin, war die - ser Grossmuth Bild zu schau - en.

rin, war die - ser Grossmuth Bild zu schau - en.

die - ser Grossmuth Bild zu schau - en.

D major      G major      D major      D major

33.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

A major

B minor

F# minor

B. W. XIII. (3)

Exposition 2, flutes continue with independent material, after a while in unison.

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

An dir, du

F# minor  
B.W. XIII. (3)

F# minor

Gambas alone continue to provide bass.

47.

Flutes

Flutes in unison

Oboes  
(d'amore)

Strings

Gambas

Lutes

An dir, du Vorbild grosser Frau - en, an dir, er - hab' - - ne Kö - ni -

Vorbild grosser Frau - en, an dir, er - hab' - - ne Kö - ni - gin, an dir, - - du Vorbild gro - - sser

B minor

B.W. XIII. (3)

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

gin, an dir, — er - hab' — — — — ne Kö-ni - gin, er - hab' — — — — ne

Frau - en, an dir, er - hab' — — — — — ne Kö -

An dir, du Vor.bild grosser Frau - en, an dir, er - hab' — — — — ne Kö - ni -

Au dir, du Vor.bild gro-sser

F# major

B minor

E minor

B.W. XIII. (3)

Continuo enters with vocal Bass.



Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

Kö-ni-gin, an dir, du Vorbild grosser Frau.en, an dir, er - hab' - ne Kö - ni - gin, an  
 - ni - gin, an dir, du Vorbild grosser Frau.en, an dir, er - hab' - ne Kö - ni - gin, an  
 gin, an dir, an dir, du Vorbild gro-sser Frau.en, an dir, an dir, er - hab' - - - ne Kö-ni-  
 Frau - en, an dir, du Vorbild gro - sser Frau.en, an dir, er.hab.ne Kö - ni - gin, an dir, du

D major  
B.W. VIII. (3)

Flutes

Oboes  
(d'amore)

Strings

Gambas

Lutes

dir, du Glau - - bens - pfe - - ge - rin, war die - ser Grossmuth Bild zu schau - - en.

dir, du Glau - - bens pfe - - - ge - rin, war die - ser Grossmuth Bild zu schau - - en.

gin, an dir, du Glaubens pfe - ge - rin, war die - ser Grossmuth Bild zu schau - - en.

Glau - - bens - pfe - - - ge - rin, war die - ser Grossmuth Bild zu schau - - en.

B minor

B minor

B major

R. W. XII. (3)

Fine della prima parte.

# **Trauer-Ode**

auf den Tod

der Königin Christiane Eberhardine.

---

Zweiter Theil.



Part II was performed after "the oration of praise and mourning" by Hans Carl von Kirchbach (see "New Bach Reader," p. 137; Petzoldt, "Bach Kommentar," vol. 3, p. 548.) Part II comprises three movements. A lyrical and resigned tenor aria (No. 8) describes the transfiguration of the Queen as she is drawn to heaven. Its orchestration consists of obbligato flute, oboe (d'amore), violins, gambas in unison (ornamenting and filling in the continuo line), and lutes doubling the continuo, which pulses with limping quarter notes. Bach sets the two stanzas (interspersed with ritornellos) with different line repetitions: Rit - 1,2,3,3;1,2,3,4 - Rit - 5,6,7,8 - Rit - 5,6,7,8 - Rit. The modulatory scheme moves from E minor, to D major/G major, and back to E minor. mm. 1-21 22-46 46-54 55-70 70-75 75-87 87-95

198/8. **ARIA.** • Transfiguration of Queen as she is drawn to heaven (198/8). Ode Vs. 6.

**Flauto traverso.**

The flute obbligato (sometimes reinforced by the oboe (d'amore)) presumably symbolizes the sparking radiance of heaven and the transfiguration of the Queen as referenced in the text.

**Oboe (d'amore).**

**Violino I.**

**Violino II.**

**Viola da gamba I.II.**

**Tenore.**

Repeated bass pattern of descending diatonic 4th (E-B).

**Liuto I.II.e Continuo.**

The gamba line is from Vivaldi's Concerto for 2 Violins, RV 522, which Bach arranged for organ (BWV 593).

E minor D major C major B major

A minor G major

D major E minor B.W. XIII(8) B minor

20.

Text painting: Held note for "Ewigkeit" (eternity).

Der Ewigkeit sa-phir-nes

26.

B minor

B major

E minor

B minor

Haus zieht, Fürstin, deine heitern Blicke von unsrer Niedrigkeit zu rücke,

E minor

A minor

B.W. XII(1.(a)

G major



31.

Long melisma for "Ewigkeit" (eternity).

von un-serer Nie - drigkeit zu - rü - ecke; der E -

36. D major

E minor

B minor

- wigkeit sa-phir-nes Haus zieht, Für -

41.

- stin, dei-ne hei-tern Bli-cke von un-serer Nie - drigkeit zu - rü-cke und tilgt der Er - den Denkbild aus.

B minor

BWV 311, G3

D major

B minor

NBA has "Dreckbild" (mire image, or image of dirt). According to Dürr/Jones, 864, "Denkbild" (mental image) is correct.

52.

Einstarker Glanz vonhundert Son\_nen, der un\_sern Tag zurMit\_ter -

58.

B minor

B minor

D major

nacht und un\_sre Son - ne fin\_ster macht, hat dein ver - klär - tesHauptum spon -

E minor

B minor

BW. VIII. 30

D major

G major

Text painting:  
Long melisma  
for "encircled."

63.

68.

D pedal...

74.

G major

C major

D major

Ein starker Glanz von hundert Son-nen, der unsern Tag zur Mitternacht und unsre Son - ne

E minor

D major

C major

G major

B.W. XIII. (3)

fin-ster macht, hat dein ver-klär-tes Haupt um - spon

Text painting: long melisma for "umspinnen" (to encircle).

"A powerful radiance of a hundred suns" . . . has encircled your transfigured head."

85. E minor

nen.

90.

E minor

D major

C major

nen.

B major

BW. XII. (3)

E minor

E minor

The only movement for bass alone (No. 9) is set as three very different sections: a secco recitative of nine bars is followed by an animated secco arioso in 3/4 meter, after which sustained woodwinds suddenly enter for the final seven bars of accompanied recitative. Bach joins two stanzas of the ode in this movement. Perhaps the original intention was to have a recitative-aria pair.

61

Secco  
198/9a. **RECITATIVO.**

• Transfiguration of Queen well-earned; land mourns (198/9). Ode Vv. 7 & 8.

**Basso.** 1. Ode Vs. 7. Was Wun - der ist's? Du bist es werth, du Vor - bild al - ler Kö - ni -

**Continuo.** (6) G major

D major The Queen's heavenly transfiguration is compared to her earthly royal station (which was known to be fraught with conflict because of her refusal to convert to Catholicism and accompany her husband, August the Strong, to Poland).

3. gin - neu! Du muss - test al - len Schmuck ge - win - neu, der dei - ne Schei - tel jetzt ver - klärt. Nun trägst du

A major B minor

Giving up earthly symbols of royalty (including the crown) for the heavenly garment of innocence.

Allusions to Rev. 7:9-10, Lk. 16:19, Jer. 13:18.

6. vor des Lam - mes Thro - ne, an - statt des Pur - purs Ei - tel - keit, ein per - len - rei - nes Unschuldskleid, und spot - fest

D major E major

"Forsaken crown" would have had political overtones for the German listeners.

(Arioso.)

Geographic extent of the Queen's fame is described by identifying various rivers in the land (see side note). The flowing arioso rhythm depicts the rivers.

9. der ver - lass - nen Kro - ne. So weit der vol - le Weich - sel - strand, der

Ode Vs. 8. F# minor F# minor E7

Dniester River (in now Eastern Europe)

River Warta (in now west-central Poland)

Elbe River (a major river in Central Europe)

Mulde River (in Saxony)

13. Nie - ster und die War - the flie - sset, so weit sich Elb und Muld' er - gie - sset, er -

A major D major C#7

17. hebt dich Bei - des, Stadt und Land; so weit

F# minor E major A major A major



der vol - le Weichselstrand, der Nie - ster und die War - the flie - sset, so weit sich Elb und Mul - der

gie - sset, er - hebt dich Stadt und Land, Stadt und Land, er - hebt dich Stadt und

198/9b. **RECITATIVO.**

Declining to accompany August the Strong to Poland, the titular Queen moved from Dresden to the Castles of Pretzsch and Torgau, in self-imposed exile.

Flauto traverso I.

Flauto traverso II.

Oboe I.

Oboe II.

Basso.

Continuo.

Land. Dein Tor - gau geht im Trau - er - klei - de, dein Pretsch wird kraftlos, starr und

matt; denn da es dich ver - lo - ren hat, ver - liert es sei - ner Au - gen Wei - ße.



The cantata ends in a simple yet graceful chorus in which the Queen's fame and legacy is celebrated with full orchestra, lilting 12/8 meter, frequent instrumental unisons, homophonic writing, symmetrical/periodic phrase structure, and binary form. After the previous lament regarding the citizens' loss of their ruler, the cantata ends positively with a reassurance that her legacy will live on. The 12/8 meter, simplified texture, phrasing, and form were presumably chosen to lighten the mood and suggest a courtly, dance-like (gigue-like) affect.

198/10. **CORO.** •Queen's fame and legacy lives on (198/10). Ode Vs. 9.



Ritornello's opening melody is derived from opening vocal line (I need, O queen, thou dost not die!").

Flauto traverso I.

Flauto traverso II.

Oboe(d'amore) I.

Oboe(d'amore) II.

Violino I.

Violino II.

Viola.

Viola da gamba I.

Viola da gamba II.

Liuto I.II.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

B minor

B.W. XIII.(3)

B major E minor E minor D major

8.

D major B minor C#7 F#7

BWV 1031 (3)

12.

13/25.

B minor B minor Fine. B minor

B.W. XVI. 3

16/28.

best nicht, man weiss, was man an dir be-ses-sen; die Nachwelt wird dich nicht vergessen,

nicht, du stirbest nicht, man weiss, was man an dir be-ses-sen; die Nachwelt wird dich nicht vergessen,

nicht, du stirbest nicht, man weiss, was man an dir be-ses-sen; die Nachwelt wird dich nicht vergessen,

nicht, du stirbest nicht, man weiss, was man an dir be-ses-sen; die Nachwelt wird dich nicht vergessen,

B minor B minor D major D major

bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - - -  
 bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - - -  
 bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - bau  
 bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - - -

B7      E minor      E minor      D major



24/36.

- bau einst zerbricht, Ihr Dichter, schreibt! wir wollen's le-sen, ihr Dichter, schreibt, wir wollen's le-sen: Sie  
 - bau ein-st zerbricht, Ihr Dichter, schreibt! wir wollen's le-sen, ihr Dichter, schreibt, wir wollen's le-sen: Sie  
 einst — zerbricht, Ihr Dichter, schreibt! wir wollen's le-sen, ihr Dichter, schreibt, wir wollen's le-sen: Sie  
 - bau einst zerbricht, Ihr Dichter, schreibt! wir wollen's le-sen, ihr Dichter, schreibt, wir wollen's le-sen: Sie

D major

G major

A major

B minor

B.W. XIII, (3)

Choral unison for citation that poets should write.....

ist der Tu-gend Ei-gen-thum, der Un-ter-tha-nen Lust und Ruhm, der Kö-ni-gin-nen Preis ge-we-sen; ihr

ist der Tu-gend Ei-gen-thum, der Un-ter-tha-nen Lust und Ruhm, der Kö-ni-ginnen Preis ge-we-sen; ihr

ist der Tu-gend Ei-gen-thum, der Un-ter-tha-nen Lust und Ruhm, der Kö-ni-ginnen Preis ge-we-sen; ihr

ist der Tu-gend Ei-gen-thum, der Un-ter-tha-nen Lust und Ruhm, der Kö-ni-ginnen Preis ge-we-sen; ihr

F# minor

The musical score consists of a piano accompaniment and four vocal parts. The piano part is written for grand staff (treble and bass clefs) and includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts are arranged in four staves, each with a different clef (soprano, alto, tenor, and bass). The lyrics are in German and are repeated in each vocal part.

Choral unison for citation that poets should write....

Dichter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu\_gend Ei\_genthum, der

Dichter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu\_gend Ei\_genthum, der

Dichter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu\_gend Ei\_genthum, der

Dich\_ter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu\_gend Ei\_genthum, der

E minor

D major

B minor

B minor

48.

Ritornello

...choral unison.....

Un-tertha-nen Lust und Ruhm, der Kö-ni-gin-nen Preis ge-we-sen.

Un-tertha-nen Lust und Ruhm, der Kö-ni-gin-nen Preis ge-we-sen.

Un-tertha-nen Lust und Ruhm, der Kö-ni-gin-nen Preis ge-we-sen.

Un-tertha-nen Lust und Ruhm, der Kö-ni-gin-nen Preis ge-we-sen.

D major

B minor

B minor  
Da Capo.