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Dieterich  
Buxtehude  
(c1637 - 1707)

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Jesu, meines  
Lebens Leben

*BuxWV 62*

For SATB, 2 Violins, 2 Violas, Flute (ad lib.) and Continuo

*2<sup>nd</sup> Edition*

A project by



**AUBE MUSIQUE ANCIENNE**

for



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## **Jesu, meines Lebens Leben**



# Dieterich Buxtehude (c1637 - 1707)

# Sinfonia

**1**

Violino Primo  
[col. Flute]

Violino Secundo

Viola Prima

Viola Secunda

Violone

Bassus Continuus

**4**

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

Cont.

**8**

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

Cont.

# Aria

**12**

Vn. I, Fl.  
Vn. II

Va. I  
Va. II  
Vne.

Soprano  
Alto  
Tenor  
Basso

**Solo**

Cont.

Je - su, mei - nes Le - bens Le - ben, Je - su, mei - nes To - des Tod,

**14**

S.  
Cont.

der du dich vor mich ge - ge - ben in die tieff - ste See - len - noth, in das eü - ßer - ste Ver - der - ben,

**17**

S.  
Cont.

nur das ich nicht möch - te ster - ben: Tau - send, tau - send - mal sei dir, lieb - ster Je - su, Dank da -

**20**

Vn. I, Fl.  
Vn. II

Va. I  
Va. II  
Vne.

S.  
Cont.

für.

<sup>1</sup>Upper notes are played by the flute.

**22**

Vn. I, Fl.  
Vn. II  
Va. I  
Va. II  
Vne.

A.  
T.  
B.  
Cont.

Du, ach! du hast aus - ge - stan - den  
Du, ach! du hast aus - ge - stan - den  
Du, ach! du hast aus - ge - stan - den

**25**

A.  
T.  
B.  
Cont.

Lä - ster - re - den, Spott und Hohn, Spei - chel, Schlä - ge, Strick und Ban - den,  
Lä - ster - re - den, Spott und Hohn, Spei - chel, Schlä - ge, Strick und Ban - den,  
Lä - ster - re - den, Spott und Hohn, Spei - chel, Schlä - ge, Strick und Ban - den,

**27**

A.  
T.  
B.  
Cont.

du ge - rech - ter Got - tes-sohn, nur mich Ar - men zu er - ret - ten  
du ge - rech - ter Got - tes-sohn, nur mich Ar - men zu er - ret - ten  
du ge - rech - ter Got - tes-sohn, nur mich Ar - men zu er - ret - ten

29

A. von des Teu - fels Sün - den-ket - ten. Tau - send, tau - send - mal sei dir,  
 T. von des Teu - fels Sün - den - ket - ten. Tau - send, tau - send - mal sei dir,  
 B. von des Teuf - fels Sün - den-ket - ten. Tau - send, tau - send - mal sei dir, lieb -  
 Cont. 7 6 # 6 7 6 #

31

Vn. I, Fl. 7 6 # 6 7 6 #

Vn. II 7 6 # 6 7 6 #

Va. I 7 6 # 6 7 6 #

Va. II 7 6 # 6 7 6 #

Vne. 7 6 # 6 7 6 #

A. lieb - ster Je - su, Dank da - für.  
 T. lieb - ster Je - su, Dank da - für.  
 B. ster Je - su, Dank da - für.  
 Cont. 7 6 # 6 7 6 #

33

Vn. I, Fl. 7 6 # 6 7 6 #

Vn. II 7 6 # 6 7 6 #

Va. I 7 6 # 6 7 6 #

Va. II 7 6 # 6 7 6 #

Vne. 7 6 # 6 7 6 #

Cont. 7 6 # 6 7 6 #

**35**

Vn. I, Fl.  
Vn. II

Va. I  
Va. II

Vne.

T.

Cont.

Du hast la-ßen Wun-den schla-gen, dich er-bärm-lich rich-ten zu,

7 6 # 6 7 6 # 7 6 #

**38**

T.

um zu hei-llen mei - ne Pla-gen, um zu set - zen mich in Ruh; ach! du hast zu mei - nen Se - gen

Cont.

6 7 6 # 7 6 # 6 7 6 #

**41**

T.

la - ßen dich mit Fluch be-le-gen. Tau - send, tau - send-mal sei dir, lieb - ster Je - su, Dank da-

Cont.

7 6 # 6 7 6 # 7 6 #

**44**

Vn. I, Fl.  
Vn. II

Va. I  
Va. II

Vne.

T.

für.

6 7 6 # 7 6 # 6 7 6 #

**47**

Vn. I., Fl.  
Vn. II.

Va. I.  
Va. II.  
Vne.

S.  
A.  
B.  
Cont.

Man hat dir sehr hart ver-hö-net, dich mit gros-sem Schimpf be-legt,  
Man hat dir sehr hart ver-hö-net, dich mit gros-sem Schimpf be-legt,  
Man hat dir sehr hart ver-hö-net, dich mit gros-sem Schimpf be-legt,

**50**

S.  
A.  
B.  
Cont.

gar mit Dor-nen an ge-krö - net: was hat dich da - zu be-wegt? Das du möch-test mich er-göt - zen,  
gar mit Dor-nen an ge-krö - net: was hat dich da - zu be-wegt? Das du möch-test mich er-göt - zen,  
gar mit Dor - nen an ge-krö - net: was hat dich da - zu be-wegt? Das du möch-test mich er-göt - zen,

**53**

S.  
A.  
B.  
Cont.

mir die Eh-ren-krohn auf-set-zen. Tau - send, tau-send - mal sei dir, lieb - ster Je - su, Dank da -  
mir die Eh-ren-krohn auf-set-zen. Tau - send, tau - send-mal sei dir, lieb - ster Je - su, Dank da -  
mir die Eh-ren-krohn auf-set-zen. Tau-send, tau - send-mal sei dir, lieb-ster Je - su, Dank da -

**56**

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S.

für.

A.

für.

B.

für.

Cont.

6      7      6      #      7      6      #

**58**

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S.

Ich, ich dan - ke dir,

A.

Ich,

T.

Ich, ich dan - ke dir,

B.

Ich, ich dan - ke dir, ich

Cont.

6      7      6      #      7      6      #      6      7      6      #

61

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S. ich dan - ke dir von her - zen, Je-su,

A. dan - ke dir, von her - zen, Je-su, Je-su, Je - su, Je-su,

T. von her - zen, Je-su, Je-su,

B. dan - ke dir von her - zen, Je-su, Je-su,

Cont. 7 6 # 6 7 6 # 7 6 # 6 7 6 #

65

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S. Je - su vor ge - sam - te Noth Vor die Wun - den, vor die schmer - zen,

A. Je - su vor ge - sam - te Noth Vor die Wun - den, vor die schmer - zen,

T. Je - su vor ge - sam - te Noth Vor die Wun - den, vor die schmer - zen,

B. Je - su vor ge - sam - te Noth Vor die Wun - den, vor die schmer - zen,

Cont. 7 6 # 6 7 6 # 7 6 # 6 7 6 #

68

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S. vor der her - ben, bit - tern Tod Vor dein Zit - tern, vor dein Za - gen,

A. vor der her - ben, bit - tern Tod Vor dein Zit - tern, vor dein Za - gen,

T. vor der her - ben, bit - tern Tod Vor dein Zit - tern, vor dein Za - gen,

B. vor der her - ben, bit - tern Tod Vor dein Zit - tern, vor dein Za - gen,

Cont. 6 7 6 # 7 6 # 6 7 6 #



71

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S. vor dein tau - send - fa - ches Pla - gen; Tau-send, tau - send - mal sei dir, Lieb - ster Je - su dank, dank da -

A. vor dein tau - send - fa - ches Pla - gen; Tau-send, tau - send - mal sei dir, Lieb - ster Je - su dank, dank da -

T. vor dein tau - send - fa - ches Pla - gen; Tau-send, tau - send - mal sei dir; Lieb - ster Je - su dank, dank da -

B. vor dein tau - send - fa - ches Pla - gen; Tau-send, tau - send - mal sei dir; Lieb - ster Je - su dank, dank da -

Cont. 7 6 # 6 7 6 # 7 6 #

74

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S. für, - - - - - Tau - send, tau - send - mal sei dir,

A. für, - - - - - Tau - send, tau - send - mal sei dir,

T. für, - - - - - Tau - send, tau - send - mal sei dir,

B. für. - - - - - Tau - send, tau - send - mal sei dir,

Cont. 6 7 6 # 7 6 # 6 7 6 #

77

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S. lieb - ster Je - su dank, dank da - für. - - - - -

A. lieb - ster Je - su dank, dank da - für. - - - - -

T. lieb - ster Je - su dank, dank da - für, - - - - -

B. lieb - ster Je - su dank, dank da - für. - - - - -

Cont. 7 6 # 6 7 6 # 7 6 #

**80**

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

A. *A - - - men,*

T. *A - - - men, A - - - men, A - - - men,*

B. *A - - - men, A - - - men,*

Cont. *6 7 6 # 7 6 # 6 7 6 #*

**83**

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S. *A - - - men, A - - - men,*

A. *A - - - men, A - - - men,*

T. *A - - - men,*

B. *- - - men, A - - - men, A - - - men,*

Cont. *7 6 # 6 7 6 # 7 6 #*

86

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S. A - men,

A. A - men, A # men, A men,

T. A - men,

B. A - men,

Cont. 6 7 6 # 7 6 # 6 7 6 #

89

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S. A - men, A - men, A -

A. - men, A -

T. A - men, A -

B. A - men,

Cont. 7 6 # 6 7 6 # 7 6 #

92

Vn. I, Fl.

Vn. II

Va. I

Va. II

Vne.

S.

men, A - men, A - men.

A.

men, A - men, A - men, A - men.

T.

<sup>8</sup> men, A - men, A - men, A - men.

B.

A - men, A - men, A - men, A - men.

Cont.







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# Jesu, meines Lebens Leben

— Bassus Continuus —



Dieterich Buxtehude  
(c1637 - 1707)

## Sinfonia

**1**

A musical score for basso continuo. The bass clef is on the first line. The key signature has one sharp. The time signature is common time. The music consists of eighth and sixteenth notes. Below the staff are Roman numerals indicating harmonic progressions:  $\#$ , 6, 5 $\flat$ , 7, 6, 6, 5 $\flat$ , 5 $\flat$ , 9, 6, 7, 3, 6, 6, 6.

**6**

**p**

A musical score for basso continuo. The bass clef is on the first line. The key signature has one sharp. The time signature is common time. The dynamic is *p*. The music consists of eighth and sixteenth notes. Below the staff are Roman numerals: 6, 6, 5 $\flat$ , 6, 9, 8, 7, 6, 5, 6, 5, 9, 8, 7, 6, 5, 6, 5.

## Aria

**12**

A musical score for basso continuo. The bass clef is on the first line. The key signature has one sharp. The time signature is common time. The music consists of eighth and sixteenth notes. Below the staff are Roman numerals: 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ .

**18**

A musical score for basso continuo. The bass clef is on the first line. The key signature has one sharp. The time signature is common time. The music consists of eighth and sixteenth notes. Below the staff are Roman numerals: 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ .

**25**

A musical score for basso continuo. The bass clef is on the first line. The key signature has one sharp. The time signature is common time. The music consists of eighth and sixteenth notes. Below the staff are Roman numerals: 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ .

**32**

A musical score for basso continuo. The bass clef is on the first line. The key signature has one sharp. The time signature is common time. The music consists of eighth and sixteenth notes. Below the staff are Roman numerals: 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ .

**39**

A musical score for basso continuo. The bass clef is on the first line. The key signature has one sharp. The time signature is common time. The music consists of eighth and sixteenth notes. Below the staff are Roman numerals: 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ .

**46**

A musical score for basso continuo. The bass clef is on the first line. The key signature has one sharp. The time signature is common time. The music consists of eighth and sixteenth notes. Below the staff are Roman numerals: 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ .

**53**

A musical score for basso continuo. The bass clef is on the first line. The key signature has one sharp. The time signature is common time. The music consists of eighth and sixteenth notes. Below the staff are Roman numerals: 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ , 6, 7, 6,  $\sharp$ , 7, 6,  $\sharp$ .



60

6 7 6 # 7 6 # 6 7 6 # 7 6 # 6 7 6 # 7 6 # 6 7 6 #

67

74

A bass clef musical staff with a tempo marking of quarter note = 120.

81

A musical score for a bassoon, featuring eight measures of music. The score is written on a single staff with a bass clef. Measures 1-4 begin with a dotted half note followed by a quarter note. Measures 5-8 begin with a dotted half note followed by a half note. The key signature changes every two measures, starting with one sharp, then no sharps or flats, then one sharp again, and so on. Measure numbers 1 through 8 are placed below the staff.

88

A musical score for a bassoon part, showing measures 6 through 10. The key signature changes every two measures between B-flat major (two flats) and A major (one sharp). The bassoon plays eighth-note patterns consisting of two notes followed by a grace note, primarily on the notes D, E, G, and A.



# Jesu, meines Lebens Leben

— Bassus Continuus —



Dieterich Buxtehude  
(c1637 - 1707)

## Sinfonia

**1**

Music score for the Sinfonia section, starting with measure 1. The key signature is common time (C). The bass line consists of eighth and sixteenth notes. Figured bass notation is provided below the staff: # 6 5b 7 6 6 5 6b 5b 9 6 7 3 6 6 6.

**6**

Music score for the Sinfonia section, starting with measure 6. The dynamic is *p*. The bass line consists of eighth and sixteenth notes. Figured bass notation is provided below the staff: 6 6 5b 6 9 8 7 6 5 6 5 4 # 6 9 8 7 6 5 6 5 4 #.

## Aria

**12**

Soprano solo

Music score for the Aria section, starting with measure 12. The soprano part is labeled "Soprano solo". The vocal line consists of eighth and sixteenth notes. The lyrics are: Je-su, mei-nes Le-bens Le-ben, Je-su, mei-nes To-des Tod, der du dich vor mich ge-ge-be-n. The bass line consists of eighth notes. Figured bass notation is provided below the staff: 6 7 6 # 7 6 #.

**15**

Music score for the Aria section, starting with measure 15. The vocal line consists of eighth and sixteenth notes. The lyrics are: in die tieff-ste See-len-noth, in das eü-ßer-ste Ver-der-ben, nur das ich nicht mö-chte ster-ben:. The bass line consists of eighth notes. Figured bass notation is provided below the staff: 7 6 # 6 7 6 # 7 6 #.

**18**

Music score for the Aria section, starting with measure 18. The vocal line consists of eighth and sixteenth notes. The lyrics are: Tau-send, tau-sendmal sei dir, lieb-ster Je-su, Dank da-für. The bass line consists of eighth notes. Figured bass notation is provided below the staff: 6 7 6 # 7 6 # 6 7 6 # 7 6 #.

**22**

Tutti (Basso voice)

Music score for the Aria section, starting with measure 22. The bass line consists of eighth notes. The lyrics are: Du, ach! du hast aus-gestanden Lä-sterre-den, Spott und Hohn, The bass line consists of eighth notes. Figured bass notation is provided below the staff: 6 7 6 # 7 6 # 6 7 6 # 7 6 #.



26

Spei - chel, Schlä - ge, Strick und Ban - den, du gerech - ter Got - tessohn, nur mich Ar - men zu er-ret - ten

6 7 6 # 7 6 # 6 7 6 #

29

von des Teuf - fels Sün - denket-ten. Tau - send, tau - sendmal sei dir, lieb - ster Je - su, Dank da-

7 6 # 6 7 6 # 7 6 #

32

für.

Tutti (Basso voice)

Du hast la - ßen Wun - den schlagen,

6 7 6 # 7 6 # 6 7 6 # 6 7 6 #

37

dich erbärmlich rich - ten zu, um zu hei - len mei - ne Plagen, um zu setzen mich in Ruh; ach! du hast zu mei - nen Se - gen

7 6 # 6 7 6 # 7 6 # 6 7 6 #

41

la - ßen dich mit Fluch be le - gen. Tau - send, tau - sendmal sei dir, lieb - ster Je - su, Dank da - für.

7 6 # 6 7 6 # 7 6 # 6 7 6 #

45

Tenor solo

Man hat dir sehr hart verhöh - net,

7 6 # 6 7 6 # 7 6 # 6 7 6 #

49

dich mit gro - ßem Schimpf belegt, gar mit Dor - nen an ge - krö - net: was hat dich da - zu be - wegkt?

7 6 # 6 7 6 # 7 6 #



52

Das du möch-test mich ergöt-zen, mir die Eh-renkrohn aufset-zen. Tau-send, tau-send-mal sei dir,

6 7 6 # 7 6 # 6 7 6 #

55

lieb-ster Je-su, Dank da-für.

7 6 # 6 7 6 # 7 6 # 6 7 6 # 7 6 #

60

Tutti (Basso voice)

Ich, ich dan-ke dir, ich dan-ke dir von her-zen, Je-su, Je-su,

6 7 6 # 7 6 # 6 7 6 # 7 6 # 6 7 6 #

65

Je-su vor gesam-te Not Vor die Wun-den, vor die schmerzen, vor der herben, bit-tern Tod

7 6 # 6 7 6 # 7 6 # 6 7 6 #

69

Vor dein Zi-tern, vor dein Zagen, vor dein tau-sendfa-ches Plagen; Tausend, tausendmal sei dir;

7 6 # 6 7 6 # 7 6 # 6 7 6 #

73

Lieb-ster Je-su dank, dank da-für. Tau-send, tausendmal sei dir,

7 6 # 6 7 6 # 7 6 # 6 7 6 #

77

lieb ster Je-su dank, dank da-für. A - - - men,

7 6 # 6 7 6 # 7 6 # 6 7 6 # 7 6 #



82

A - men, A - men, A - men,

6 7 6 # 7 6 # 6 7 6 # 7 6 #

86

A - men, A -

6 7 6 # 7 6 # 6 7 6 # 6 7 6 #

91

- men, A - men, A - men, A - men.

7 6 # 6 7 6 # 7 6 #



# Jesu, meines Lebens Leben

— Violino primo —



Dieterich Buxtehude  
(c1637 - 1707)

## Sinfonia

Musical score for Violino primo, Sinfonia section. The score consists of two staves of music. The first staff starts with measure 1, and the second staff starts with measure 6. Both staves are in common time (C) and common key (C). The notation includes various note heads, stems, and bar lines.

6

Continuation of the musical score for Violino primo, Sinfonia section. The score continues from measure 6, showing a dynamic marking 'p' (piano) at the beginning of the second staff.

## Aria

12

Musical score for Violino primo, Aria section. The score starts with measure 12, which is marked with a double bar line and the number '8' above it. The notation includes eighth-note patterns and sixteenth-note patterns.

22

Continuation of the musical score for Violino primo, Aria section. The score continues from measure 22, showing a series of eighth-note patterns.

25

Continuation of the musical score for Violino primo, Aria section. The score continues from measure 25, showing a series of eighth-note patterns.

34

Continuation of the musical score for Violino primo, Aria section. The score continues from measure 34, showing a series of eighth-note patterns.

37

Continuation of the musical score for Violino primo, Aria section. The score continues from measure 37, showing a series of eighth-note patterns.



**46**

**56**

**59**

**64**

**73**

**77**

**81**

**86**

**90**

# Jesu, meines Lebens Leben

— Violino secundo —

AA  
Éditions

Dieterich Buxtehude  
(c1637 - 1707)

## Sinfonia

1



6



## Aria

12 8



22



25 7



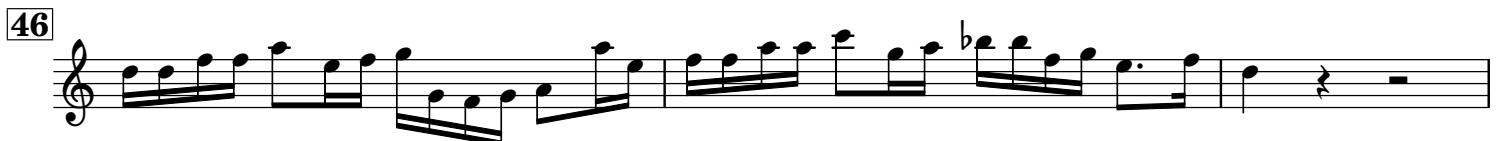
34



37 7



46



49 7



**58**

**61**

**66**

**73**

**77**

**80**

**86**

**90**

# Jesu, meines Lebens Leben

— Violini primo è secundo —



Dieterich Buxtehude  
(c1637 - 1707)

## Sinfonia

1

Vn. I

Vn. II

This section shows the first two measures of the piece. Measure 1 starts with Violin I playing eighth-note pairs followed by sixteenth-note pairs. Measure 2 continues with eighth-note pairs and sixteenth-note pairs. The violins play in a homophony-like style.

=

6

p

p

This section shows measures 6 through 11. Measure 6 features eighth-note pairs and sixteenth-note pairs. Measures 7-11 show more complex sixteenth-note patterns with grace notes and slurs. Dynamics include *p* (piano) and *f* (forte).

## Aria

12

8

8

This section shows measures 12-17. Measure 12 begins with eighth-note pairs. Measures 13-17 feature eighth-note pairs with grace notes and sixteenth-note patterns. Measure 17 ends with a forte dynamic.

=

22

This section shows measures 22-27. Measures 22-25 feature eighth-note pairs with grace notes. Measures 26-27 show sixteenth-note patterns with grace notes and slurs.

=

24

7

7

This section shows measures 24-29. Measures 24-27 feature eighth-note pairs with grace notes. Measures 28-29 show sixteenth-note patterns with grace notes and slurs. Measure 29 ends with a forte dynamic.



33

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55



**63**  
  
**70**  
  
**75**  
  
**78**  
  
**81**  
  
**87**  
  
**91**



# Jesu, meines Lebens Leben

— Viola prima —

AA  
Éditions

Dieterich Buxtehude  
(c1637 - 1707)

## Sinfonia

1



6



## Aria

12



23



34



45



56



60



66



73



77



85



90



# **Jesu, meines Lebens Leben**

— Viola secunda —



Dieterich Buxtehude  
(c1637 - 1707)

## Sinfonia

**1**

Measures 1: Treble clef, common time. Notes include quarter notes, eighth notes, sixteenth notes, and grace notes. Measure 1 ends with a repeat sign.

**6**

Measure 6: Bass clef, common time. Dynamics include a dynamic 'p' (piano) at the beginning of the measure. Measures 6-7 form a melodic line.

## Aria

**12**

Measure 12: Bass clef, common time. Measures 12-13 show a melodic line with eighth and sixteenth note patterns.

**23**

Measure 23: Bass clef, common time. Measures 23-24 show a melodic line with eighth and sixteenth note patterns.

**34**

Measure 34: Bass clef, common time. Measures 34-35 show a melodic line with eighth and sixteenth note patterns.

**45**

Measure 45: Bass clef, common time. Measures 45-46 show a melodic line with eighth and sixteenth note patterns.

**57**

Measure 57: Bass clef, common time. Measures 57-58 show a melodic line with eighth and sixteenth note patterns.

**63**

Measure 63: Bass clef, common time. Measures 63-64 show a melodic line with eighth and sixteenth note patterns.



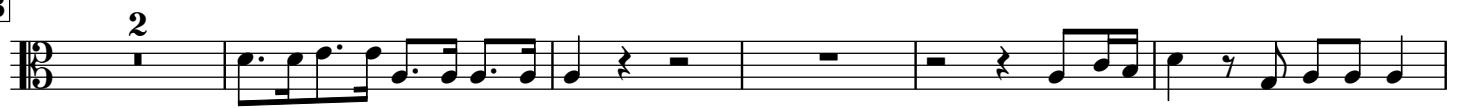
70



76



83



90



# Jesu, meines Lebens Leben

— Violas prima è secunda —



Dieterich Buxtehude  
(c1637 - 1707)

## Sinfonia

1

Violin I (Va. I) and Violin II (Va. II) parts. Both play eighth-note patterns. Measures 1-3.

4

Violin I (Va. I) and Violin II (Va. II) parts. Measures 4-6. The music continues with eighth-note patterns.

8

Violin I (Va. I) and Violin II (Va. II) parts. Measures 8-10. Dynamics include *p*.

## Aria

12

Violin I (Va. I) and Violin II (Va. II) parts. Measures 12-14. The first violin has a sustained note in measure 13.

23

Violin I (Va. I) and Violin II (Va. II) parts. Measures 23-25. Measures 24 and 25 are marked with a '7' above the staff.



34

45

56

60

65

72

75



79

Musical score for violins I and II, page 79. The score consists of two staves in common time (indicated by a 'C'). The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). Measure 1 starts with a rest followed by eighth-note pairs. Measures 2 and 3 show sixteenth-note patterns. Measure 4 begins with a dotted half note.

87

Musical score for violins I and II, page 87. The score consists of two staves in common time (indicated by a 'C'). The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). Measures 1 and 2 show eighth-note patterns. Measures 3 and 4 show sixteenth-note patterns. Measure 5 begins with a dotted half note.

91

Musical score for violins I and II, page 91. The score consists of two staves in common time (indicated by a 'C'). The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). Measures 1 and 2 show eighth-note patterns. Measures 3 and 4 show sixteenth-note patterns. Measure 5 begins with a dotted half note.

# Jesu, meines Lebens Leben

— Flute —



Dieterich Buxtehude  
(c1637 - 1707)

## Sinfonia

1

A musical score for flute in common time. The key signature is common (no sharps or flats). The melody consists of eighth and sixteenth note patterns.

6

A musical score for flute in common time. The key signature changes to one sharp. The dynamic 'p' (piano) is indicated at the beginning of the measure. The melody continues with eighth and sixteenth notes.

## Aria

12

8

A musical score for flute in common time. The key signature is common. The measure begins with a rest followed by a series of eighth and sixteenth note patterns.

22

A musical score for flute in common time. The key signature changes to one sharp. The melody features eighth and sixteenth notes with a mix of quarter and eighth rests.

25

7

A musical score for flute in common time. The key signature changes to one flat. The melody continues with eighth and sixteenth notes.

34

A musical score for flute in common time. The key signature changes to one sharp. The melody consists of eighth and sixteenth notes.

37

7

A musical score for flute in common time. The key signature changes to one flat. The melody features eighth and sixteenth notes.

46

7

A musical score for flute in common time. The key signature changes to one sharp. The melody consists of eighth and sixteenth notes.

56

A musical score for flute in common time. The key signature changes to one flat. The melody concludes with eighth and sixteenth notes.



59



64



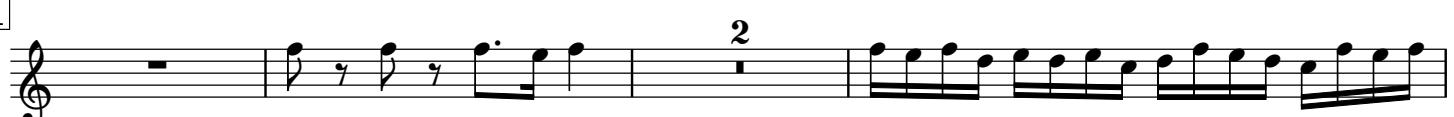
73



77



81



86



90



# Jesu, meines Lebens Leben

— Violone —

AA  
Éditions

Dieterich Buxtehude  
(c1637 - 1707)

## Sinfonia

1



6



## Aria

12

8

7



32

7



45

7



57



63

2

2



72



77

3

2



87

