
Dieterich
Buxtehude
(1637 - 1707)

Der Herr ist mit mir

BuxWV 15

For SATB, 2 Violini, Violon and Continuo

A project by



AUBE MUSIQUE ANCIENNE

for



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Any comment or error indications are welcome. As well, an email when this score is used (concerts, recordings, etc.) would be appreciated.

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UPPSALA
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Der Herr ist mit mir



Dieterich Buxtehude
(1637 - 1707)

Musical score for the first section of 'Der Herr ist mit mir'. The score includes parts for Violino primo, Violino secondo, Violone, Soprano, Alto, Tenore, Basso, and Organo Continuo. The music is in common time, key signature is B-flat major (two flats). The Organo Continuo part provides harmonic support with a steady bass line.

Musical score for the second section of 'Der Herr ist mit mir', starting at measure 5. The score includes parts for Vn. I, Vn. II, Vne., S., A., T., B., and Org. Cont. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'Der Herr ist mit mir, mit mir, da - rum fürch-te ich mich' in three different stanzas. The Organo Continuo part continues to provide harmonic support.

9

Vn. I
Vn. II
Vne.

S. nicht, da - rum fürch - te ich mich nicht, der Herr ist mit
A. nicht, da - rum fürch - te ich mich nicht, der Herr ist mit
T. nicht, da - rum fürch - te ich mich nicht, der Herr ist mit
B. nicht, da - rum fürch - te ich mich nicht, der Herr ist mit
Org. Cont.

12

Vn. I
Vn. II
Vne.

S. mir, der Herr ist mit mir, da - rum fürch - te ich mich
A. mir, der Herr ist mit mir, da - rum fürch - te, da - rum fürch - te ich mich
T. mir, der Herr ist mit mir, da - rum fürch - te ich mich
B. mir, der Herr ist mit mir, da - rum fürch - te, fürch - te ist mich
Org. Cont.

15

Vn. I Vn. II Vne.

S. nicht, der Herr ist mit mir, da - rum fürch -
A. nicht, der Herr ist mit mir, da - rum fürch -
T. nicht, der Herr ist mit mir, da - rum fürch - te ich mich
B. nicht, der Herr ist mit mir, da - rum fürch -
Org. Cont.

18

Vn. I Vn. II Vne.

S. te ich mich nicht, da - rum fürch - te ich mich nicht,
A. te ich mich nicht, da - rum fürch - te ich mich nicht,
T. nicht, da - rum fürch - te ich mich nicht, da - rum fürch - te ich mich nicht,
B. te ich mich nicht, da - rum fürch - te ich mich nicht,
Org. Cont.

¹A flat in the original score

21

Vn. I
Vn. II
Vne.

S.
A.
T.
B.
Org.
Cont.

der Herr ist mit mir,
der Herr ist mit mir,
der Herr ist mit mir,
der Herr ist mit mir,

24

Vn. I
Vn. II
Vne.

S.
A.
T.
B.
Org.
Cont.

der Herr, der Herr ist mit mir, der Herr ist mit
der Herr, der Herr ist mit mir, der Herr ist mit
der Herr, der Herr ist mit mir, der Herr ist mit
der Herr, der Herr ist mit mir, der Herr ist mit

¹B flat in the original score

27

Vn. I
Vn. II
Vne.

S. mir, mit mir, da-rum fürch - te ich mich

A. mir, mit mir, da - rum, da - rum fürch - te ich mich

T. mir, mit mir, da-rum fürch - te ich mich

B. mir, mit mir, da-rum fürch - te ich mich

Org. Cont.

30

Vn. I
Vn. II
Vne.

S. nicht, da-rum fürch - te ich mich nicht, da - rum fürch -

A. nicht, da - rum fürch - te ich mich nicht, da - rum, da - rum

T. nicht, da-rum fürch - te ich mich nicht, da - rum fürch -

B. nicht, da-rum fürch - te ich mich nicht, da - rum fürch -

Org. Cont.

33

Vn. I
Vn. II
Vne.

S.
te ich mich nicht.

A.
fürch - te ich mich nicht.

T.
- te ich mich nicht.

B.
te ich mich nicht.

Org.
Cont.

36

Adagio

Vn. I
Vn. II
Vne.

S.
Was kön-nen mir Men-schen thun. Der Herr ist mit

A.
Was kön-nen mir Men-schen thun. Der Herr ist mit

T.
Was kön-nen mir Men-schen thun. Der Herr ist mit

B.
Was kön-nen mir Men-schen thun. Der Herr ist mit

Org.
Cont.

Adagio

¹Missing note in the original score. Suggested by the editor.

41

Vn. I
Vn. II
Vne.

S.
mir,
da - rum fürch - - te ich mich nicht,

A.
mir, da - rum fürch - - te, da - rum fürch-te ich mich nicht,

T.
mir, da - rum fürch - - te, da - rum fürch-te ich mich nicht,

B.
mir,
da - rum fürch - - te ich mich nicht,

Org.
Cont.

44

Vn. I
Vn. II
Vne.

S.
der Herr ist mit mir, da - rum fürch-te ich mich nicht,

A.
der Herr ist mit mir, da - rum fürch-te ich mich nicht,

T.
der Herr ist mit mir, da - rum fürch-te ich mich nicht,

B.
der Herr ist mit mir, da - rum fürch-te ich mich nicht,

Org.
Cont.

47

Vn. I Vn. II Vne.

Adagio

S. A. T. B.

Adagio

der Herr ist mit mir, da-rum fürch-te ich mich nicht. Was kön-nen mir
 der Herr ist mit mir, da - rum fürch-te ich mich nicht. Was kön-nen mir
 der Herr ist mit mir, da-rum fürch-te ich mich nicht. Was kön-nen mir
 der Herr ist mit mir, da-rum fürch-te ich mich nicht. Was kön-nen mir

Org. Cont.

Adagio

51

Vn. I Vn. II Vne.

S. A. T. B.

Men-schen thun, was kön-nen mir Men-schen
 Men-schen thun, was kön-nen mir Men-schen
 Men-schen thun, was kön-nen mir Men-schen
 Men-schen thun, was kön-nen mir Men-schen

Org. Cont.

¹A flat in the original score

55

Allegro

Vn. I Vn. II Vne.

S. A. T. B. Org. Cont.

Allegro

thun. Der Herr ist mit mir, der Herr ist mit mir, mir zu hel -
 thun. Der Herr ist mit mir, mit mir, mir zu hel -
 thun. Der Herr ist mit mir, mir zu hel -
 thun. Der Herr ist mit mir, mit mir, mir zu hel -

63

Vn. I Vn. II Vne.

S. A. T. B. Org. Cont.

Allegro

fen, der Herr ist mit mir, der Herr ist mit
 fen, der Herr ist mit mir, der Herr ist mit mir,
 fen, der Herr ist mit mir, der Herr ist mit mir, mit
 fen, der Herr ist mit mir, der Herr ist mit mir, der Herr ist mit

71

Vn. I
Vn. II
Vne.

S.
mir, mir zu Hel - fen, was kön-nen mir Men - schen thun,
der

A.
mir zu Hel - fen, was kön-nen mir Men - schen thun,
der

T.
mir, mir zu Hel - fen, was kön-nen mir Men - schen thun,
der

B.
mir, mir zu Hel - fen, was kön-nen mir Men - schen thun,
der

Org.
Cont.

79

Vn. I
Vn. II
Vne.

S.
Herr ist mit mir, der Herr ist mit mir, mir zu Hel - fen,

A.
Herr, der Herr ist mit mir, mit mir, mir zu Hel - fen,

T.
Herr, der Herr ist mit mir, mir zu Hel - fen,

B.
Herr, der Herr ist mit mir, mit mir, mir zu Hel - fen, und ich will mei-ne

Org.
Cont.

¹ Original:

²E flat on the original. The editor suggests a B flat or a B

86

Vn. I F

Vn. II

Vne.

S. und ich will mei-ne lust, mei-ne lust se - - - -

A. und ich will mei-ne lust, mei-ne lust se - - - hen, ich will mei-ne

T. und ich will mei-ne lust, und ich will mei-ne

B. lust, mei-ne lust se - - - hen, mei-ne lust, mei-ne lust

Org. Cont.

90

Vn. I

Vn. II

Vne.

S. - hen, mei-ne lust se - hen an mei - nen Fein - den, ich will mei-ne

A. lust, mei-ne lust se - hen an mei - nen Fein - den, ich will mei-ne

T. lust, mei-ne lust se - hen an mei - nen Fein - den, ich will mei-ne

B. se - - - hen an mei - nen Fein - den, ich will mei-ne lust, mei-ne lust

Org. Cont.

95

Vn. I
Vn. II
Vne.

S.
A.
T.
B.
Org.
Cont.

lust, mei-ne lust se -
lust, mei-ne lust, ich will mei-ne lust se -
lust, mei-ne lust, ich will mei - ne lust se -
se - - - hen, ich will mei-ne lust, mei-ne lust

99

Vn. I
Vn. II
Vne.

S.
A.
T.
B.
Org.
Cont.

- - - hen an mei - nen Fein - den,
- - - hen an mei - nen Fein - den,
- - - hen an mei - nen Fein - den,
se - - - hen an mei - nen Fein - den, ich will mei-ne lust, ich will mei-ne

104

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

Org.
Cont.

ich will mei-ne lust,
ich will mei-ne lust, ich will mei-ne lust, mei-ne lust se -
ich will mei-ne lust, ich will mei-ne lust, mei-ne lust se -
lust, ich will mei-ne lust, ich will mei-ne lust, mei-ne lust se - - - hen, mei-ne

109

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

Org.
Cont.

ich will mei-ne lust, mei-ne lust se-hen an mei-nen Fein-den.
hen an mei-nen Fein-den.
hen an mei-nen Fein-den.
lust, mei-ne lust se - - - hen an mei-nen Fein-den.

114

Vn. I
Vn. II
Vne.

S.
A.
T.
B.

Der Herr ist mit mir, mir zu Hel -
Der Herr ist mit mir, mir zu Hel -
Der Herr ist mit mir, mir zu Hel -
Der Herr ist mit mir, mir zu Hel -

Org.
Cont.

120

Vn. I
Vn. II
Vne.

S.
A.
T.
B.

fen, was kön - nen mir Men - schen thun. Der
fen, was kön - nen mir Men - schen thun. Der
fen, was kön - nen mir Men - schen thun. Der
fen, was kön - nen mir Men - schen thun. Der

Org.
Cont.

127

Vn. I
Vn. II
Vne.
S. Herr ist mit mir, mir zu Hel - fen.
A. Herr ist mit mir, mir zu Hel - fen.
T. Herr ist mit mir, mir zu Hel - fen.
B. Herr ist mit mir, mir zu Hel - fen.
Org. Cont.

$\frac{6}{4}$

135

Vn. I
Vn. II
Vne.
Org. Cont.

142

Vn. I
Vn. II
Vne.
Org. Cont.

150

Vn. II
Vne.
A. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
T. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
Org. Cont.

152

Vn. I
Vn. II
Vne.
A.
T.
Org.
Cont.

lu - ia,
lu - ia,

154

Vn. I
Vn. II
Vne.
A.
T.
B.
Org.
Cont.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

156

Vn. I
Vn. II
Vne.
S.
A.
T.
B.
Org.
Cont.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
al - le - lu - ia, al - le - lu - ia, al - le -

158

Vn. I

Vn. II

Vne.

S. lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

A. ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

T. ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

B. lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

Org. Cont.

160

Vn. I

Vn. II

Vne.

S. lu - ia, a, - - - - - al - le -

A. lu - ia, a - - - - - al - le -

T. lu - ia, a - - - - - al - le -

B. lu - ia, a - - - - - al - le -

Org. Cont.

162

Vn. I
Vn. II
Vne.

S.
A.
T.
B.

Org.
Cont.

lu - ia,
al - le -
lu - ia,
al - le -
lu - ia,
al - le -
lu - ia,
al - le -

164

Vn. I
Vn. II
Vne.

S.
A.
T.
B.

Org.
Cont.

lu - ia,
al - le -
lu - ia,
al - le - lu - ia,
al - le - lu - ia,
al - le - lu - ia,
al - le -

166

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

lu - ia,

lu - ia,

lu - ia,

lu - ia,

Org. Cont.

168

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

Org. Cont.

170

Vn. I

Vn. II

Vne.

S.

lu - ia,

A.

lu - ia,

T.

lu - ia,

B.

lu - ia, al

Org.
Cont.

171

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

le

Org.
Cont.

172

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

Org.
Cont.

al - le - lu - ia, al - le - lu - ia, al -

al - le - lu - ia, al - le - lu - ia, al -

al - le - lu - ia, al - le - lu - ia, al -

lu - ia, al - le - lu - ia, al -

174

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

Org.
Cont.

ia, al - le -

ia, al - le -

ia, al - le -

lu - ia, al - le -

176

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

Org.
Cont.

lu - ia,

lu - ia,

lu - ia,

lu - ia,

178

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

Org.
Cont.

al - - - le - - -

180

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

Org. Cont.

lu - ia, al - - - le - lu - ia,

lu - ia, al - - - le - lu - ia,

lu - ia,

lu - ia, al - - - le - lu - ia, al - - - le - lu -

182

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

Org. Cont.

- - -

al - - - le -

al - - - le -

ia, al - - - le - lu - ia,

184

Vn. I
Vn. II
Vne.

S. al - - - - le -
A. lu - ia, al - - - - le - lu -
T. lu - ia, al - - - - le - lu -
B. al - - - - - - - - - - le -
Org.
Cont.

186

Vn. I
Vn. II
Vne.

S. lu - ia, al - - - - le - lu - ia, al - - - - le - lu - ia.
A. ia, al - - - - le - lu - ia.
T. ia, al - - - - le - lu - ia.
B. lu - ia, al - - - - le - lu - ia.
Org.
Cont.

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Next pages should be printed on one side only

Der Herr ist mit mir

— Bassus Continuus —



Dieterich Buxtehude
(1637 - 1707)

Musical score for measure 1. The basso continuo part consists of a single line of music in common time, 2 flats, with a bass clef. It features eighth-note patterns and rests.

9

Musical score for measure 9. The basso continuo part consists of a single line of music in common time, 2 flats, with a bass clef. It features eighth-note patterns and rests.

16

Musical score for measure 16. The basso continuo part consists of a single line of music in common time, 2 flats, with a bass clef. It features eighth-note patterns and rests.

23

Musical score for measure 23. The basso continuo part consists of a single line of music in common time, 2 flats, with a bass clef. It features eighth-note patterns and rests.

30

Musical score for measure 30. The basso continuo part consists of a single line of music in common time, 2 flats, with a bass clef. It features eighth-note patterns and rests.

37

Musical score for measure 37. The basso continuo part consists of a single line of music in common time, 2 flats, with a bass clef. The tempo is marked 'Adagio'. It features eighth-note patterns and rests.

46

Musical score for measure 46. The basso continuo part consists of a single line of music in common time, 2 flats, with a bass clef. The tempo is marked 'Adagio'. It features eighth-note patterns and rests.

54

Musical score for measure 54. The basso continuo part consists of a single line of music in common time, 2 flats, with a bass clef. The tempo is marked 'Allegro'. It features eighth-note patterns and rests.

65

Musical score for measure 65. The basso continuo part consists of a single line of music in common time, 2 flats, with a bass clef. It features eighth-note patterns and rests.



77



89



100



112



124

 $\frac{6}{4}$

136



148



157

 $\frac{4}{4} \sharp$

165



173



181



Der Herr ist mit mir

— Violino primo —

AA
Editions

Dieterich Buxtehude
(1637 - 1707)

Musical score for Violino primo, page 1, measures 1-6. The score is in common time, key signature is B-flat major (two flats). The music consists of six staves of violin parts.

Musical score for Violino primo, page 1, measures 7-12. Measure 7 starts with a fermata over a whole note. Measures 8-12 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs.

Musical score for Violino primo, page 1, measures 20-25. Measures 20-24 feature sixteenth-note patterns. Measure 25 begins with a eighth-note pair followed by sixteenth-note pairs.

Musical score for Violino primo, page 1, measures 32-37. Measures 32-36 show sixteenth-note patterns. Measure 37 begins with a eighth-note pair followed by sixteenth-note pairs.

Musical score for Violino primo, page 1, measures 38-43. Measures 38-42 show sixteenth-note patterns. Measure 43 is a repeat of measure 38.

Musical score for Violino primo, page 1, measures 46-51. Measures 46-50 show sixteenth-note patterns. Measure 51 is a repeat of measure 46.

Musical score for Violino primo, page 1, measures 53-58. Measures 53-57 show sixteenth-note patterns. Measure 58 begins with a eighth-note pair followed by sixteenth-note pairs.

Musical score for Violino primo, page 1, measures 68-73. Measures 68-72 show sixteenth-note patterns. Measure 73 is a repeat of measure 68.

Musical score for Violino primo, page 1, measures 82-87. Measures 82-86 show sixteenth-note patterns. Measure 87 is a repeat of measure 82.

¹B flat in the original score

²A flat in the original score

³Original:



93

105

114

125

137

146

154

160

164

168

172

177

182



Der Herr ist mit mir

— Violino secundo —



Dieterich Buxtehude
(1637 - 1707)

A single staff of music in common time, key signature of two flats. The notes include quarter notes, eighth notes, sixteenth notes, and rests.

7

Three staves of music in common time, key signature of two flats. Measure 7 starts with a rest followed by three groups of eighth-note pairs. Measures 8-9 show sixteenth-note patterns. Measure 10 ends with a half note and a fermata.

21

Three staves of music in common time, key signature of two flats. Measures 21-22 feature sixteenth-note patterns. Measure 23 begins with a half note followed by eighth-note pairs. Measure 24 ends with a half note and a fermata.

26

Three staves of music in common time, key signature of two flats. Measures 26-27 show sixteenth-note patterns. Measure 28 begins with a half note followed by eighth-note pairs. Measure 29 ends with a half note and a fermata.

33

Three staves of music in common time, key signature of two flats. Measures 33-34 show sixteenth-note patterns. Measure 35 begins with a half note followed by eighth-note pairs. Measure 36 ends with a half note and a fermata, followed by the instruction "Adagio".

40

Three staves of music in common time, key signature of two flats. Measures 40-41 show sixteenth-note patterns. Measure 42 begins with a half note followed by eighth-note pairs. Measure 43 ends with a half note and a fermata.

48

Three staves of music in common time, key signature of two flats. Measures 48-49 show sixteenth-note patterns. Measure 50 begins with a half note followed by eighth-note pairs. Measure 51 ends with a half note and a fermata, followed by the instruction "Adagio".

55

Three staves of music in common time, key signature of two flats. Measures 55-56 show sixteenth-note patterns. Measure 57 begins with a half note followed by eighth-note pairs. Measure 58 ends with a half note and a fermata, followed by the instruction "Allegro".

76

Three staves of music in common time, key signature of two flats. Measures 76-77 show sixteenth-note patterns. Measure 78 begins with a half note followed by eighth-note pairs. Measure 79 ends with a half note and a fermata.

85

Three staves of music in common time, key signature of two flats. Measures 85-86 show sixteenth-note patterns. Measure 87 begins with a half note followed by eighth-note pairs. Measure 88 ends with a half note and a fermata.

98

Three staves of music in common time, key signature of two flats. Measures 98-99 show sixteenth-note patterns. Measure 100 begins with a half note followed by eighth-note pairs. Measure 101 ends with a half note and a fermata.

107



115



125



136



146



154



160



164



168



172



177



182



Der Herr ist mit mir
— Violini primo è secundo —



Dieterich Buxtehude
(1637 - 1707)

The musical score consists of six staves of music for two violins. The top two staves are for Violino primo (Violin I) and the bottom four staves are for Violino secundo (Violin II). The music is in common time, with a key signature of one flat. Measure numbers 1 through 31 are indicated on the left side of each staff. The notation includes various note heads, stems, and bar lines. Measure 15 contains a measure repeat sign. Measures 22 and 31 feature slurs and grace notes. Measure 31 concludes with a final cadence. Measure numbers 5, 15, 22, and 26 are enclosed in boxes.

¹B flat in the original score



36

Adagio

43

47

Adagio

53

Allegro 9

67

80

87

¹A flat in the original score

²Original:



99

107

114

121

132

139

146

153

156

160

162

164

166

168



171

Musical score for Violin I/II, page 5, measures 171-172. The score consists of two staves in G clef, two sharps key signature, and common time. Measure 171 has six measures of music with various note heads and stems. Measure 172 begins with a repeat sign and continues with six more measures.

172

Continuation of the musical score for Violin I/II, page 5, measure 172. The score consists of two staves in G clef, two sharps key signature, and common time. It shows a continuation of the rhythmic pattern established in measure 171.

174

Continuation of the musical score for Violin I/II, page 5, measure 174. The score consists of two staves in G clef, two sharps key signature, and common time. It features a mix of eighth and sixteenth notes with rests.

177

Continuation of the musical score for Violin I/II, page 5, measure 177. The score consists of two staves in G clef, two sharps key signature, and common time. It includes eighth and sixteenth note patterns with dynamic markings like forte and piano.

180

Continuation of the musical score for Violin I/II, page 5, measure 180. The score consists of two staves in G clef, two sharps key signature, and common time. It shows a transition with a repeat sign and a new section of music.

182

Continuation of the musical score for Violin I/II, page 5, measure 182. The score consists of two staves in G clef, two sharps key signature, and common time. It features eighth and sixteenth note patterns with dynamic markings.

185

Continuation of the musical score for Violin I/II, page 5, measure 185. The score consists of two staves in G clef, two sharps key signature, and common time. It concludes with a final section of music.

Der Herr ist mit mir

— Violone —



Dieterich Buxtehude
(1637 - 1707)

Musical score for measure 3, showing a bass line in 3/4 time with a key signature of two flats. The bassoon part consists of eighth and sixteenth note patterns.

11

Musical score for measure 11, continuing the bass line. Measure 11 ends with a repeat sign and a first ending. Measure 12 begins with a bassoon entry.

23

Musical score for measure 23, showing a continuation of the bass line with eighth and sixteenth note patterns.

30

Musical score for measure 30, showing a continuation of the bass line with eighth and sixteenth note patterns.

38

Musical score for measure 38, showing a continuation of the bass line with eighth and sixteenth note patterns. The tempo is marked 'Adagio'.

48

Musical score for measure 48, showing a continuation of the bass line with eighth and sixteenth note patterns. The tempo is marked 'Adagio'.

56

Musical score for measure 56, showing a continuation of the bass line with eighth and sixteenth note patterns. The tempo is marked 'Allegro'.

78

Musical score for measure 78, showing a continuation of the bass line with eighth and sixteenth note patterns.

91

Musical score for measure 91, showing a continuation of the bass line with eighth and sixteenth note patterns.



103

Musical score for page 103, measures 1-2. The score consists of two staves. The top staff is a bassoon part, and the bottom staff is a violone part. The key signature is B-flat major (two flats). Measure 1 starts with a rest followed by a quarter note. Measure 2 starts with a eighth note followed by a quarter note.

113

Musical score for page 113, measures 1-2. The score consists of two staves. The top staff is a bassoon part, and the bottom staff is a violone part. The key signature is B-flat major (two flats). Measure 1 starts with a eighth note followed by a quarter note. Measure 2 starts with a eighth note followed by a quarter note.

126

Musical score for page 126, measures 1-2. The score consists of two staves. The top staff is a bassoon part, and the bottom staff is a violone part. The key signature is B-flat major (two flats). Measure 1 starts with a eighth note followed by a quarter note. Measure 2 starts with a eighth note followed by a quarter note.

138

Musical score for page 138, measures 1-2. The score consists of two staves. The top staff is a bassoon part, and the bottom staff is a violone part. The key signature is B-flat major (two flats). Measure 1 starts with a eighth note followed by a quarter note. Measure 2 starts with a eighth note followed by a quarter note.

149

Musical score for page 149, measures 1-2. The score consists of two staves. The top staff is a bassoon part, and the bottom staff is a violone part. The key signature is B-flat major (two flats). Measure 1 starts with a eighth note followed by a quarter note. Measure 2 starts with a eighth note followed by a quarter note.

158

Musical score for page 158, measures 1-2. The score consists of two staves. The top staff is a bassoon part, and the bottom staff is a violone part. The key signature is B-flat major (two flats). Measure 1 starts with a eighth note followed by a quarter note. Measure 2 starts with a eighth note followed by a quarter note.

163

Musical score for page 163, measures 1-2. The score consists of two staves. The top staff is a bassoon part, and the bottom staff is a violone part. The key signature is B-flat major (two flats). Measure 1 starts with a eighth note followed by a quarter note. Measure 2 starts with a eighth note followed by a quarter note.

168

Musical score for page 168, measures 1-2. The score consists of two staves. The top staff is a bassoon part, and the bottom staff is a violone part. The key signature is B-flat major (two flats). Measure 1 starts with a eighth note followed by a quarter note. Measure 2 starts with a eighth note followed by a quarter note.

176

Musical score for page 176, measures 1-2. The score consists of two staves. The top staff is a bassoon part, and the bottom staff is a violone part. The key signature is B-flat major (two flats). Measure 1 starts with a eighth note followed by a quarter note. Measure 2 starts with a eighth note followed by a quarter note.

182

Musical score for page 182, measures 1-2. The score consists of two staves. The top staff is a bassoon part, and the bottom staff is a violone part. The key signature is B-flat major (two flats). Measure 1 starts with a eighth note followed by a quarter note. Measure 2 starts with a eighth note followed by a quarter note.

