
Dieterich
Buxtehude
(c1637 - 1707)

Befiehl dem Engel

BuxWV 10

For SATB, 2x (or more) Violins, Violone and Organo

2nd Edition

A project by



AUBE MUSIQUE ANCIENNE

for



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The lilypond source file is available on request from the typesetter.



Befiehl dem Engel



Dieterich Buxtehude (c1637 - 1707)

1

Violino Primo

Violino Secundo

Violone

Soprano

Alto

Tenor

Basso

Organo [Continuo]

6 7 6 6 5 7 6 5

4

I

II

e.

nt.

6

6

6

7 7 7 6 5 #

6

7

7

6 5 #

8

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

Cont.

Be - fiehl dem
Be - fiehl dem
Be - fiehl dem
Be - fiehl dem

6 5 6 5 5 6 5 6

11

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

Cont.

En - gel, daß er komm, daß er komm, daß er komm,
En - gel, daß er komm, daß er komm, daß er komm,
En - gel, daß er komm, daß er komm, daß er komm,

6 5 6 5 5 6 5 6

15

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

und unß be-wach,
und unß be-wach,
und unß be -
und unß be-wach,
und unß be-wach,
und unß be -
und unß,
und unß,
und unß be -
und unß be -

6 5 # 4 2 # # 6

19

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

wach, dein Ei - - gen - tum,
wach, dein Ei - - gen - tum,
wach, dein Ei - - gen - tum,
wach, dein Ei - - gen - tum,

und unß be - wach,
und unß be -
und unß be - wach,
und unß be -
und unß be -

6 6 5 6 4 3 6

22

Vn. I

Vn. II

Vne.

S. dein Ei - gen - tum.

A. wach, dein Ei - gen - tum.

T. 8 dein Ei - gen - tum.

B. wach, dein Ei - gen - tum.

Cont.

6 6 5 6 6 6 6 5 4 3

25

Vn. I

Vn. II

Vne.

S. Gib unß, gib unß, gib unß die lie - ben Wäch - ter zu,

A. Gib unß, gib unß, gib unß die lie - ben Wäch - ter zu,

T. 8 Gib unß, gib unß, gib unß die lie - ben Wäch - ter zu,

B. Gib unß, gib unß, gib unß die lie - ben Wäch - ter zu,

Cont.

6 6 6 5 6 6 6 5 4 3

30

Vn. I

Vn. II

Vne.

S. daß wir fürm Sa - tan, fürm Sa - tan, fürm Sa - tan ha - ben

A. daß wir fürm Sa - tan, fürm Sa - tan, fürm Sa - tan ha - ben

T. daß wir fürm Sa - tan, fürm Sa - tan, fürm Sa - tan ha - ben

B. daß wir fürm Sa - tan, fürm Sa - tan, fürm Sa - tan ha - ben

Cont.

5 6 5 2 5 # 6 6 6 6 6 7 6

35

Vn. I

Vn. II

Vne.

S. Ruh, ha - - - - ben Ruh.

A. Ruh, ha - - - - ben Ruh.

T. Ruh, ha - - - - ben Ruh.

B. Ruh, ha - - - - ben Ruh.

Cont.

6 7 6 # 6 6 5 [6] # # 6 5 2

39

Vn. I

Vn. II

Vne.

Cont.

5 6 5 2 5 6 6 5 6

43

Vn. I

Vn. II

Vne.

Cont.

6 4 3 6 7 b6 b5 6 # 6 6 5 4 #

47

Vn. I

Vn. II

Vne.

S.

A.

T.

B.

Cont.

6 7 b6 6 # 6 5 4 # 6

So schlafen

So schlafen

So schlafen

52

Vn. I

Vn. II

Vne.

S. wir, so schla - fen wir im Na - men dein,

A. wir, so schla - fen wir im Na - men dein,

T. ⁸ wir, so schla - fen wir im Na - men dein,

B. wir, so schla - fen wir im Na - men dein,

Cont.

60

Vn. I

Vn. II

Vne.

S. die - weil die En - - gel bei uns̄ sein.

A. die-weil die En - - - gel bei uns̄ sein.

T. ⁸ die-weil die En - gel, die En - - gel bei uns̄ sein.

B. die-weil die En - gel, die En - - gel bei uns̄ sein.

Cont.

67

Vn. I
Vn. II
Vne.

S. Du hei - li - ge Drei - fal - tig - keit, wir lo - ben dich in E - wig -
A. Du hei - li - ge Drei - fal - tig - keit, wir lo - ben dich in E - wig -
T. Du hei - li - ge Drei - fal - tig - keit, wir lo - ben dich in E _____
B. Du hei - li - ge Drei - fal - tig - keit, wir lo - ben dich in E _____
Cont. _____

6 5 6 # 5 6 5 4 # 6

75

Vn. I
Vn. II
Vne.

S. keit, in E - - - - - wig - keit,
A. keit, in E - - - - - wig - keit,
T. - in E - - - - - wig - keit,
B. - in E - - - - - wig - keit,
Cont. _____

4 # # 6 6 5 6 5 4 # 5

83

Vn. I Vn. II Vne.

S. A. T. B. Cont.

wir lo - ben dich, wir lo - ben
wir lo - ben dich, wir lo - ben
wir lo - ben dich, wir lo - ben
wir lo - ben dich, wir lo - ben

91

Vn. I Vn. II Vne.

S. A. T. B. Cont.

dich, wir lo - ben dich in E, in
dich, wir lo - ben dich in E, in
dich, wir lo - ben dich in E, in
dich, wir lo - - - ben dich in E, in

¹Original lyrics settings:

99

Vn. I

Vn. II

Vne.

S. E - - - wig - keit, in E - - -

A. E - - - wig - keit, in E - - -

T. E - - - wig - keit, in E - wig - keit,

B. E - - - wig - keit, in E - - -

Cont. 6 6 5 5 # 6 6 5 5 # 6 6 5 5 #

107

Vn. I Allegro.

Vn. II

Vne.

S. Allegro.
wig - keit. A - - men, a - men,

A. - wig - keit. A - - men, a - men,

T. in E - wig - keit. A - - men, a - men,

B. - wig - keit. A - - [men, a] - men,

Cont. Allegro.
6 5 4 # 6 6 6 # 6 6 4 #

116

Vn. I

Vn. II

Vne.

S. a-men, a-men, a - men, a - men, a -

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

T. a - men, a - men,

B. a-men, a - men, a-men, a-men, a-men, a - men, a -

Cont. 4 3 6 6 6 6 # 6

125

Vn. I

Vn. II

Vne.

S. men, a - men, a-men, a-men, a - men, a - men, a -

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

T. a-men, a-men, a - men, a - men, a - men, a - men,

B. men, a - men, a-men, a-men, a - men, a - men, a - men, a - men,

Cont. 6 5 6 6 6 6 5 4 #

134

Vn. I

Vn. II

Vne.

S. a - - men, a - men, a - -

A. a - - men, a - men,

T. a - - men, a - men, a - -

B. a - men, a - men, a - - men, a - men, a - -

Cont. 6 6 6 5 4 3 6 5 # 6 6 6 # 6

143

Vn. I

Vn. II

Vne.

S. men, a - men, a - - men, a - men.

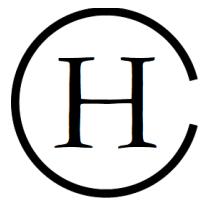
A. a-men, a-men, a - - men, a - men.

T. men, a - men, a - - men, a - men.

B. men, a - men, a - - men, a - men,

Cont. 6 4 # 6 6 # 6 5 6 5 # 6 6 # 6 5 4 # 5





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Befiehl dem Engel

— Bassus Continuus —

AA
Éditions

Dieterich Buxtehude (c1637 - 1707)

1

6 7 6 6 6 5 $\frac{7}{4}$ $\frac{6}{4}$ \sharp 5 6 6 7 7 7 6 5 \sharp 6 7 5

9

6 5 3 5 6 5 6 4 \sharp 6 \sharp 6 # 6 6 # 6 6 5 6 5 \sharp 6 4 \sharp 6 #

17

6 6 $\frac{6}{4}$ 3 6 4 3 6 6 6 6 6 6 6 6 6 6 5 4 3

25

6 6 6 6 6 5 6 \sharp 6 $\frac{5}{4}$ $\frac{4}{2}$ 5 6 5 $\frac{5}{4}$ $\frac{4}{2}$ 5 \sharp 6 6 6

33

6 6 6 7 6 \sharp 6 7 6 \sharp 6 6 $\frac{6}{5}$ $\frac{5}{4}$ [6] \sharp \sharp 6 5 $\frac{4}{2}$ 5 6 5 $\frac{4}{2}$ \sharp 5 6 4 5

41

6 6 6 6 4 3 6 7 b6 b5 6 \sharp 6 6 5 4 \sharp

47

6 7 b6 6 \sharp 6 5 4 \sharp 6 6 6 6

54

\sharp 6 6 6 \sharp 6 6 6 \sharp 6 6 6 \sharp 6 6

63

6 5 6 5 4 \sharp 6 5 6 5 \sharp 6 5 $\frac{4}{2}$

72

\sharp 6 \sharp 6 4 \sharp 6 6 5 6 5 4 \sharp 6 6 5 6 5 4 \sharp

81

5 6 5 \sharp 5 6 5 6 5 4 \sharp 6 5 6 5 4 \sharp



89

6 6 5 # 6 6 5

98

6 5 6, 5 6, 5, # 6 6, 5 6, 5, 4, # 6

106

6, 5 6, 5, 4, # Allegro. 6 6 6, #, 6 4, #

115

4, 3 6 6 6

124

6, #, 6 6, 5, 4, # 6 6, 6, 6, 6, 5, 4, #

133

6 6, 5, 4, 3 6, [H] 6, 5, #, 6 6

142

6, #, 6 5, 4, # 6, 6, 5, 6, 5, # 6, 6, 5, 4, #, # -

Befiehl dem Engel

— Bassus Continuus —



Dieterich Buxtehude
(c1637 - 1707)

1

Bass: c

10 **Tutti (Basso voce)**

Be-fiehl dem En-gel, daß er komm, daß er komm, daß er komm,
und unß,

17

und unß, und unß bewach, dein Ei-gentum, und unß be-wach, dein Eigentum.

24

Gib unß, gib unß, gib unß die lie-ben Wächter zu,
daß wir fürm

32

Satan, fürm Satan, fürm Sa-tan haben Ruh, ha - - ben Ruh.

40

Bass: # 5 6 6 5 6 6 7 4 3 6 7 6 b 5 6 6 6 5 4 #



47

So schlaf-en wir, so

55

schla-fen wir im Na-men dein, die-weil die En-gel, die En - gel bei unß

64

sein. Du hei-li-ge Drei-fal-tig-keit, wir lo-ben dich in

74

E _____ in E - - - - - wig-keit,

82

wir lo-ben dich, in E - - - - -

90

wir lo-ben dich, in E - - - - -

98

in E - - - - - wig-keit, in E - -

¹Original lyrics settings:



106

wigkeit.
Allegro.

A - [men, a] -

115

men, a-men, a - men, a - men, a-men, a-men, a - men, a -

124

- men, a - men, a-men, a-men, a - men, a - - men, a -

133

men, a-men, a-men, a - men, a - men, a -

142

- men, a - men, a - - men, a - men,



Befiehl dem Engel

— Violino primo —

AA
Éditions

Dieterich Buxtehude (c1637 - 1707)

1

2

3

4

5

6

7

8

9

10



34



40



43



47



54



66



78



87



98



108

Musical score for Violin I, page 3, measure 108. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *Allegro.* Measure 108 consists of six measures. The first five measures are in common time, featuring eighth-note patterns. The sixth measure begins with a fermata over the first note, followed by a repeat sign, indicating a repeat of the previous pattern. The score is for Violin I.

121

Musical score for Violin I, page 3, measure 121. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *Allegro.* Measure 121 consists of six measures. The first three measures feature eighth-note patterns with various rests and grace notes. Measures 4 through 6 show a more continuous eighth-note flow. The score is for Violin I.

132

Musical score for Violin I, page 3, measure 132. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *Allegro.* Measure 132 consists of six measures. The first three measures feature eighth-note patterns with grace notes. Measures 4 through 6 show a more continuous eighth-note flow. The score is for Violin I.

141

Musical score for Violin I, page 3, measure 141. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *Allegro.* Measure 141 consists of six measures. The first three measures feature eighth-note patterns with grace notes. Measures 4 through 6 show a more continuous eighth-note flow. The score is for Violin I.



Befiehl dem Engel

— Violino secundo —

AA
Éditions

Dieterich Buxtehude
(c1637 - 1707)

1



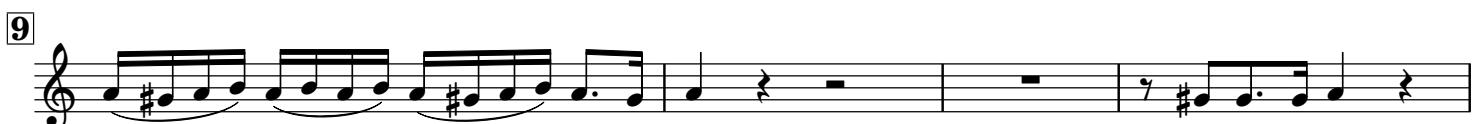
4



7



9



13



17



23



27



33



40



43



47



52



60



71



81



89



99

Allegro.

109

117

129

136

143



Befiehl dem Engel
— Violini primo è secundo —



Dieterich Buxtehude
(c1637 - 1707)

1

Vn. I Vn. II

This block contains two staves of musical notation for two violins. The top staff is labeled 'Vn. I' and the bottom staff is labeled 'Vn. II'. Measure 1 begins with eighth-note patterns in common time. Measure 2 continues with similar patterns, with a sharp sign appearing on the second violin's staff.

4

This block contains two staves of musical notation for two violins. The top staff starts with a quarter note followed by eighth-note patterns. The bottom staff consists of sixteenth-note patterns. Measures 4 and 5 are separated by a vertical bar line.

6

This block contains two staves of musical notation for two violins. Both staves feature eighth-note patterns. Measures 6 and 7 are separated by a vertical bar line.

8

This block contains two staves of musical notation for two violins. Both staves feature eighth-note patterns. Measures 8 and 9 are separated by a vertical bar line. The dynamic 'tr' (trill) is indicated above the second violin's staff in measure 9.

11

This block contains two staves of musical notation for two violins. The top staff has a rest in measure 11. The bottom staff features eighth-note patterns. Measures 11 and 12 are separated by a vertical bar line.

15

This block contains two staves of musical notation for two violins. The top staff has a rest in measure 15. The bottom staff features eighth-note patterns. Measures 15 and 16 are separated by a vertical bar line.



20

24

29

34

40

43

46



49

Musical score for Violin I and Violin II. The score consists of two staves. The top staff is for Violin I (Treble clef) and the bottom staff is for Violin II (Bass clef). The key signature is one sharp (F# major). The time signature changes from common time (4/4) to 3/2. The music includes eighth and sixteenth note patterns.

56

Musical score for Violin I and Violin II. The score consists of two staves. The top staff is for Violin I (Treble clef) and the bottom staff is for Violin II (Bass clef). The key signature is one sharp (F# major). The time signature changes from 3/2 to common time (4/4). Measure 56 starts with a dotted half note followed by eighth notes. Measures 57 and 58 show sixteenth-note patterns.

67

Musical score for Violin I and Violin II. The score consists of two staves. The top staff is for Violin I (Treble clef) and the bottom staff is for Violin II (Bass clef). The key signature is one sharp (F# major). The time signature changes from common time (4/4) to 2/4. Measures 67 and 68 feature sixteenth-note patterns.

78

Musical score for Violin I and Violin II. The score consists of two staves. The top staff is for Violin I (Treble clef) and the bottom staff is for Violin II (Bass clef). The key signature is one sharp (F# major). The time signature changes from 2/4 to common time (4/4). Measures 78 and 79 show eighth and sixteenth note patterns.

85

Musical score for Violin I and Violin II. The score consists of two staves. The top staff is for Violin I (Treble clef) and the bottom staff is for Violin II (Bass clef). The key signature is one sharp (F# major). The time signature changes from common time (4/4) to 2/4. Measures 85 and 86 show eighth and sixteenth note patterns.

93

Musical score for Violin I and Violin II. The score consists of two staves. The top staff is for Violin I (Treble clef) and the bottom staff is for Violin II (Bass clef). The key signature is one sharp (F# major). The time signature changes from 2/4 to common time (4/4). Measures 93 and 94 show eighth and sixteenth note patterns.

104

Musical score for Violin I and Violin II. The score consists of two staves. The top staff is for Violin I (Treble clef) and the bottom staff is for Violin II (Bass clef). The key signature is one sharp (F# major). The time signature changes from common time (4/4) to 2/4. The section ends with a dynamic instruction "Allegro." Measures 104 and 105 show eighth and sixteenth note patterns.



113

Musical score for Violin I, page 4, measures 113-114. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 113 starts with a rest followed by eighth-note pairs. Measure 114 begins with a bass note, followed by eighth-note pairs, and includes a '3' above the notes.

124

Musical score for Violin I, page 4, measures 124-125. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 124 shows eighth-note pairs. Measure 125 begins with a bass note, followed by eighth-note pairs.

134

Musical score for Violin I, page 4, measures 134-135. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 134 shows eighth-note pairs. Measure 135 begins with a bass note, followed by eighth-note pairs.

142

Musical score for Violin I, page 4, measures 142-143. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 142 shows eighth-note pairs. Measure 143 begins with a bass note, followed by eighth-note pairs.



Befiehl dem Engel

— Violone —



Dieterich Buxtehude
(c1637 - 1707)

1

A single staff of music for the bassoon (Violone). The key signature is common time (C), bass clef. The notes include quarter notes, eighth notes, and sixteenth notes.

8

A single staff of music for the bassoon (Violone). The key signature changes to one sharp (F# major). The notes include quarter notes, eighth notes, and sixteenth notes.

15

A single staff of music for the bassoon (Violone). The key signature changes to two sharps (G major). The notes include quarter notes, eighth notes, and sixteenth notes.

23

A single staff of music for the bassoon (Violone). The key signature changes to one sharp (F# major). The notes include quarter notes, eighth notes, and sixteenth notes.

30

A single staff of music for the bassoon (Violone). The key signature changes to two sharps (G major). The notes include quarter notes, eighth notes, and sixteenth notes.

37

A single staff of music for the bassoon (Violone). The key signature changes to one sharp (F# major). The notes include quarter notes, eighth notes, and sixteenth notes.

42

A single staff of music for the bassoon (Violone). The key signature changes to one sharp (F# major). The notes include quarter notes, eighth notes, and sixteenth notes.

46

A single staff of music for the bassoon (Violone). The key signature changes to one sharp (F# major). The notes include quarter notes, eighth notes, and sixteenth notes.

51

A single staff of music for the bassoon (Violone). The key signature changes to one sharp (F# major). The notes include quarter notes, eighth notes, and sixteenth notes.

61

A single staff of music for the bassoon (Violone). The key signature changes to one sharp (F# major). The notes include quarter notes, eighth notes, and sixteenth notes. Measure number 61 is indicated above the staff.

75

A single staff of music for the bassoon (Violone). The key signature changes to one sharp (F# major). The notes include quarter notes, eighth notes, and sixteenth notes.



83



91



103



112



125



134



142

