JOH. SEB. BACH

Trauer-Ode

bearbeitet
von

ROBERT FRANZ.

Partitur	*Pr. 3 Thlr 20 Ngr.*
Orchesterstimmen .	*Pr. 4 Thlr.*
Chorstimmen	*Pr. 1 Thlr.*
Clavier-Auszug . . .	*Pr.*

Eigenthum des Verlegers.
Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

3065.
3066.
3067.
3084.

JOH. SEB. BACH

Trauer-Ode

bearbeitet
von

ROBERT FRANZ.

Partitur	*Pr. 3 Thlr 20 Ngr.*
Orchesterstimmen .	*Pr. 4 Thlr.*
Chorstimmen	*Pr. 1 Thlr.*
Clavier-Auszug . . .	*Pr.*

Eigenthum des Verlegers.
Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

3065.
3066.
3067.
3084.

STELLFELD

Bibl. Alfred Dörffel's Leipzig.
Inhalt 1867 No 23,4.
(Nr. Cassel 1. 2. 7, 11, 13, 21, 24, 31, 38, 41, 42, 48, 59, 63, 73, 81).

Vorbemerkung.

Die Grundsätze, welche mich bei der Bearbeitung der Trauer-Ode leiteten, sind im Allgemeinen dieselben, die ich in der Vorbemerkung zum Bach'schen Magnificat (Joh. Seb. Bach, Magnificat, Partitur. Breslau bei F. E. C. Leuckart) bereits auseinandergesetzt habe. Indem ich auf sie verweise, möge an dieser Stelle nur gestattet sein, von den Abänderungen zu reden, die eine Bearbeitung des vorliegenden Werkes im Sinne heutiger Bedürfnisse als nothwendig erscheinen lässt.

Zunächst habe ich von dem Gottsched'schen Texte aus den im Vorwort der dritten Lieferung des 13. Jahrganges der Bach'schen Werke angegebenen Gründen abgesehen und bediente mich desshalb der Umdichtung, welche W. Rust ebendaselbst mittheilt. Zwar hat die Trauer-Ode durch diese Arbeit Rust's eine allgemeinere Bedeutung erhalten — hoffen wir aber, nur zu ihrem Vortheil: sie erweitert ungezwungen den poetischen Inhalt und schmiegt sich dem musikalischen Ausdruck ganz vorzüglich an. — Das Direktorium der Bachgesellschaft war so freundlich, die Benutzung jener Umdichtung für meine Bearbeitung zu gestatten, wofür ich ihm hiermit den verbindlichsten Dank sage.

In der Trauer-Ode bedient sich Bach verschiedener Instrumente, die gegenwärtig ausser Gebrauch gekommen sind. Es mussten daher die beiden »Viola da gamba« dem Violoncell zugewiesen werden: eine Umgestaltung, welche den Bach'schen Intentionen wohl am nächsten kommen möchte. Ferner erscheinen im Original: Liuto I & II, die dessgleichen im heutigen Orchester fehlen. Da sie Bach fast überall mit dem Continuo unisono gehen lässt, glaubte ich ihrer ganz entbehren zu dürfen und benutzte nur in dem Altrecitative (Seite 36—38), wo sie selbständig auftreten, statt ihrer 2 Violen. Die ursprüngliche Viole wurde hier einer dritten Violine zugetheilt. Bei starker Besetzung des Orchesters können übrigens 2 Violoncell's im Pizzicato die beiden Lauten da, wo sie von Bach ausdrücklich vorgeschrieben sind, mit guter Wirkung vertreten. — Im Tenorrecitativ (Seite 49—50) habe ich die beiden Oboe d'amore, die unsere Oboen in den tiefern Lagen nicht ausführen können, durch Clarinetten besetzt. — Als Ergänzungsmittel würden ausserdem noch 2 Clarinetten, 2 Fagotte und 2 Hörner gebraucht. Letztere erwiesen sich an vielen Stellen als besonders dienlich, die höheren und tieferen Tonverhältnisse des Bach'schen Orchesters auszugleichen. Dem

Digitized by Google

etwaigen Widerspruche, dass sich Bach in seinen Passions- und Trauermusiken der Blechinstrumente meist enthalten habe, hoffe ich damit begegnen zu können, dass man in jener Zeit von diesen Mitteln einen etwas einseitigen Gebrauch machte: man wandte sie nur zum Ausdruck glänzender Freude an. Das moderne Orchester hat die Effekte der Blechinstrumente wesentlich zu erweitern gewusst und sie erweisen sich gegenwärtig auch ganz entgegengesetzten Absichten dienstbar.

Schliesslich kann ich nur nochmals wiederholen »dass mein Streben lediglich darauf gerichtet war, die mancherlei Schwierigkeiten, welche einer Ausführung des Werkes entgegenstehen, nach Kräften aus dem Wege zu räumen. Man mag in aller Freiheit von diesen meinen Vorschlägen Gebrauch machen und sie vor Allem nach der Originalpartitur, welche durch die vorliegende nicht ersetzt werden soll, immer neuen Prüfungen unterwerfen. Aehnliche Arbeiten anzuregen und so eine gleichmässige Tradition für die Wiederbelebung Bach'scher Werke anzubahnen, ist einer der Hauptgesichtspunkte, die mich zur Herausgabe der Trauer-Ode in dieser Gestalt bestimmt haben.«

Halle, im Mai 1866.

Robert Franz.

Digitized by Google

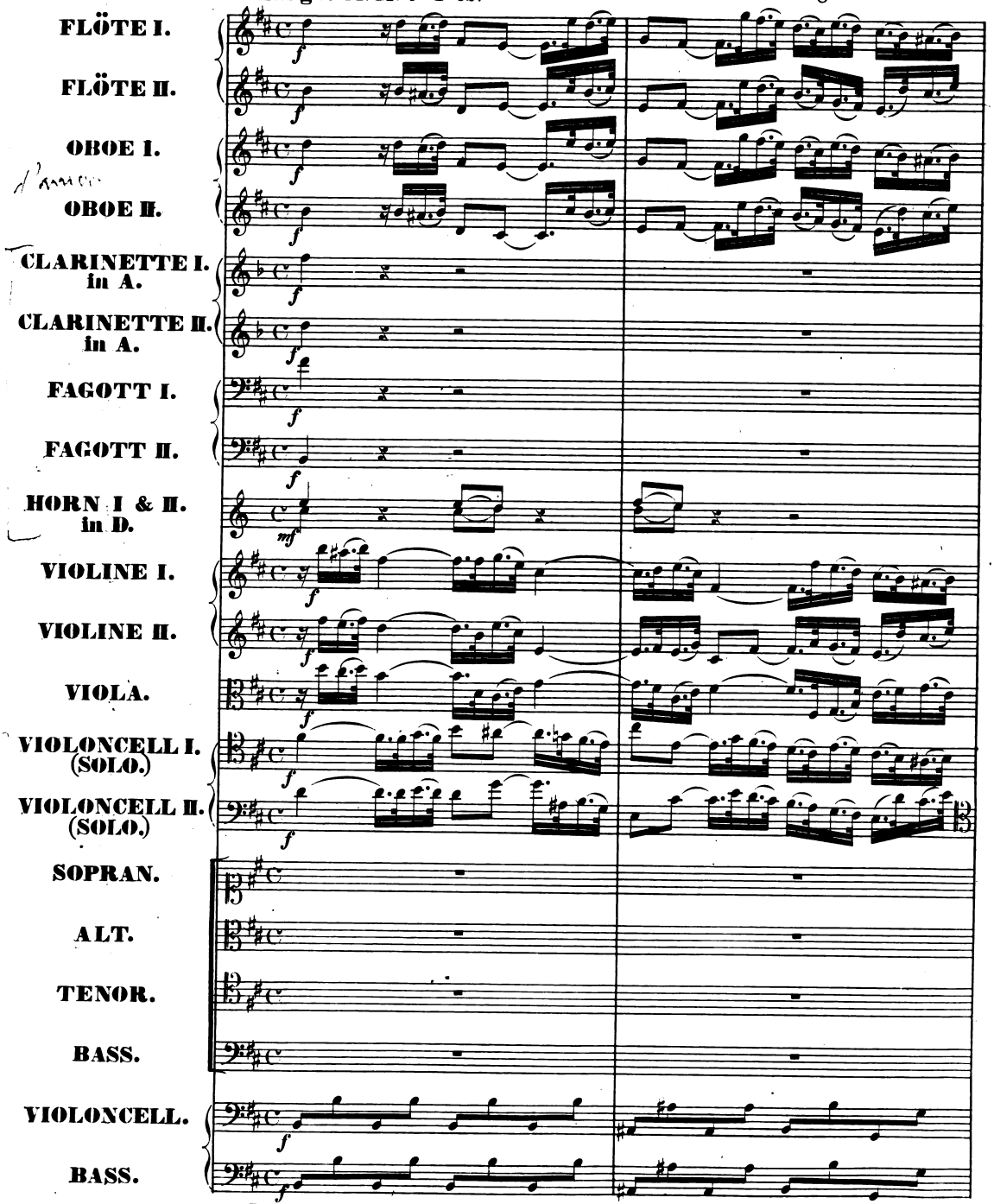
TRAUER-ODE.

Erster Theil.

CHOR.

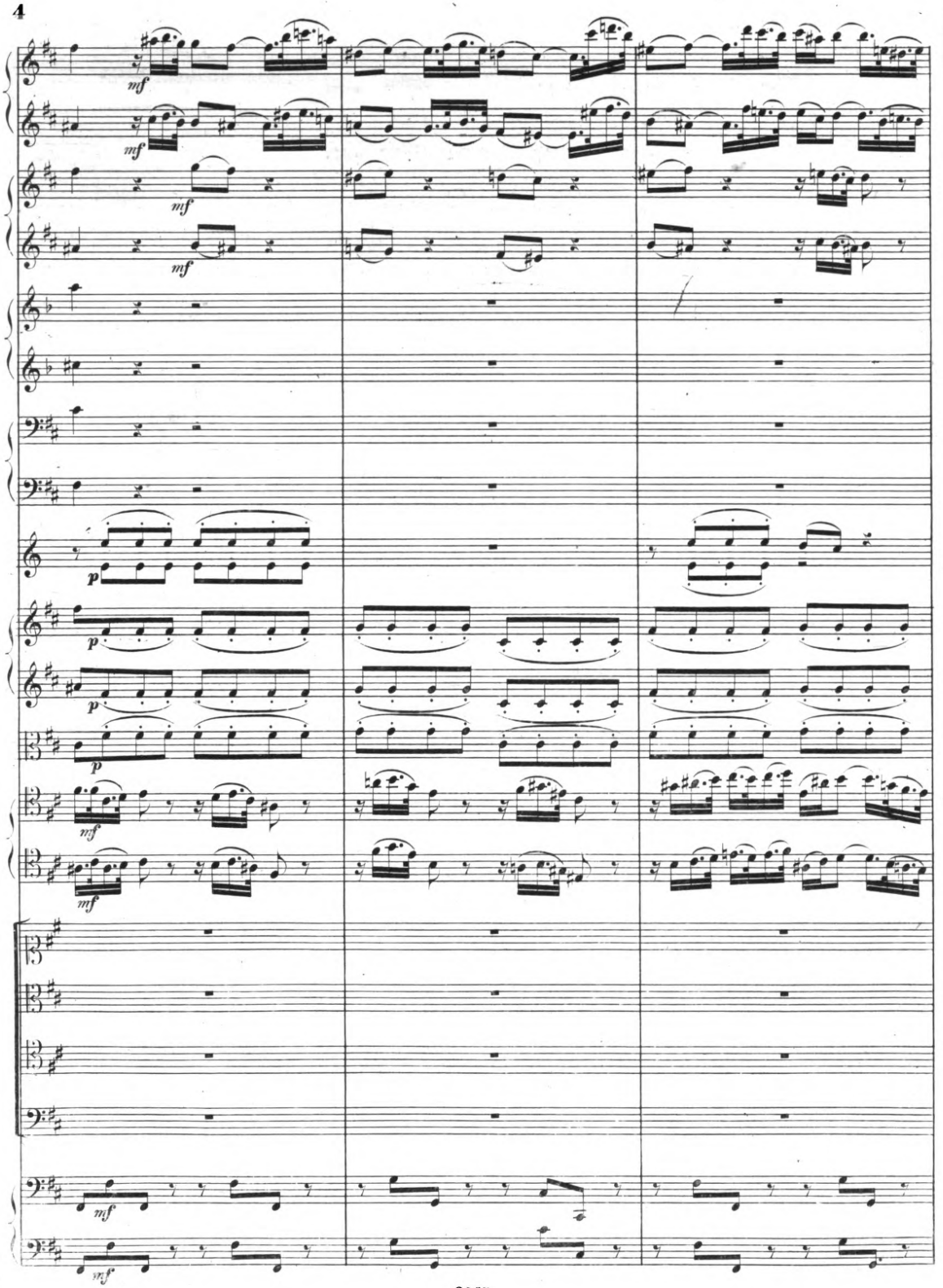
Largo. M. M. ♪ = 92.

Joh. Seb. Bach.
Bearbeitung von Rob. Franz.

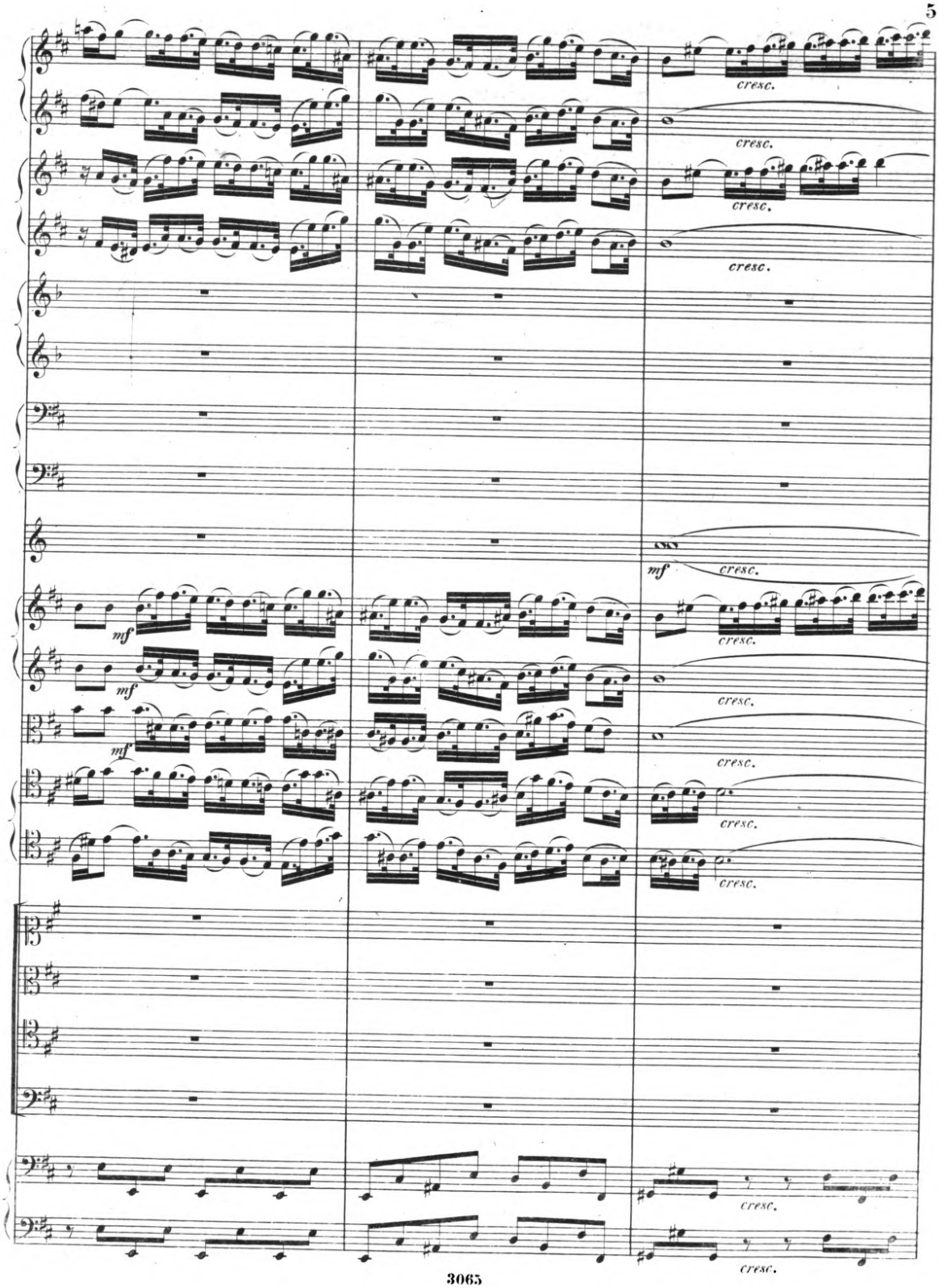


Largo.

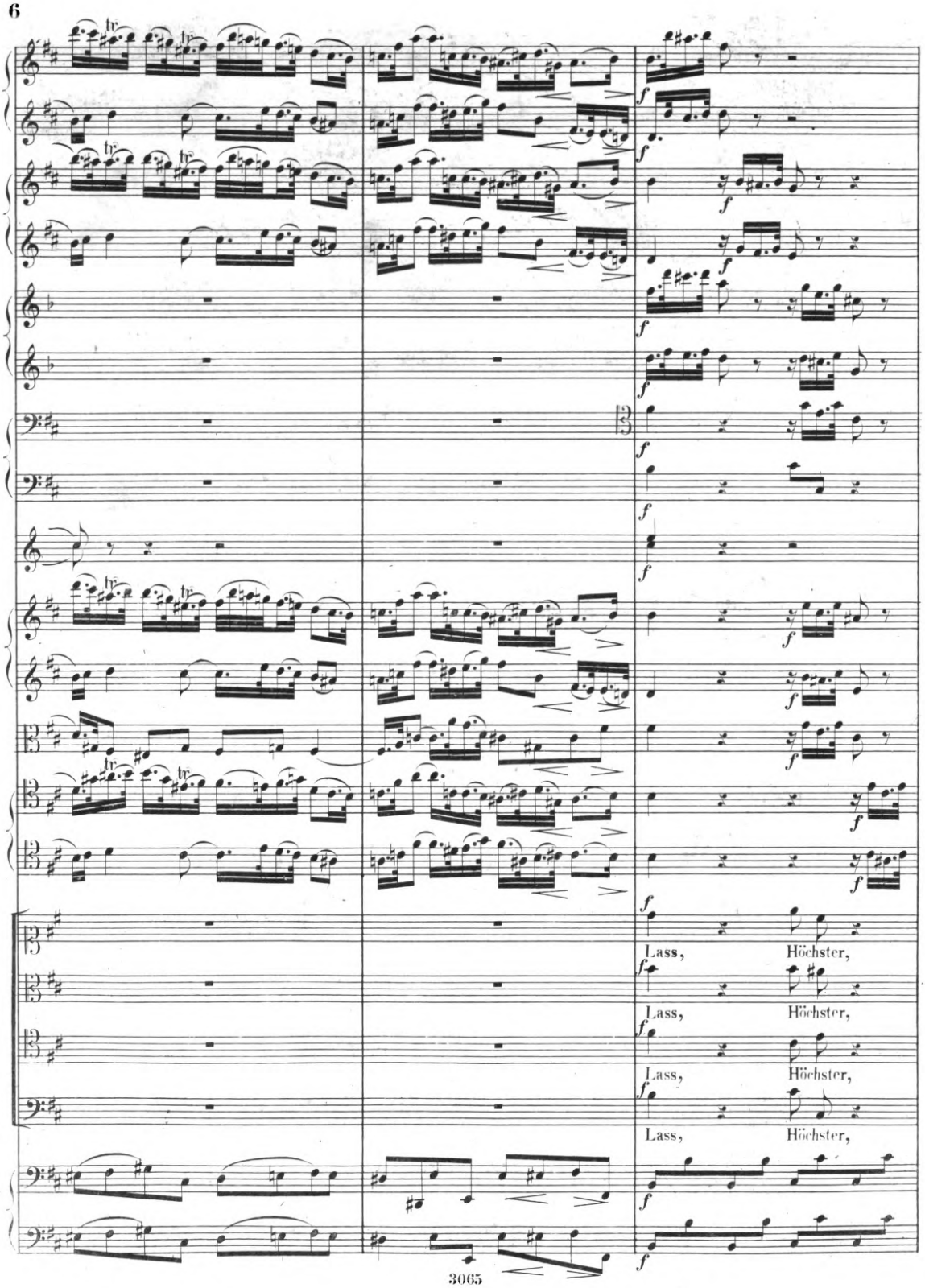
Stich und Druck von Fr. Kistner in Leipzig.



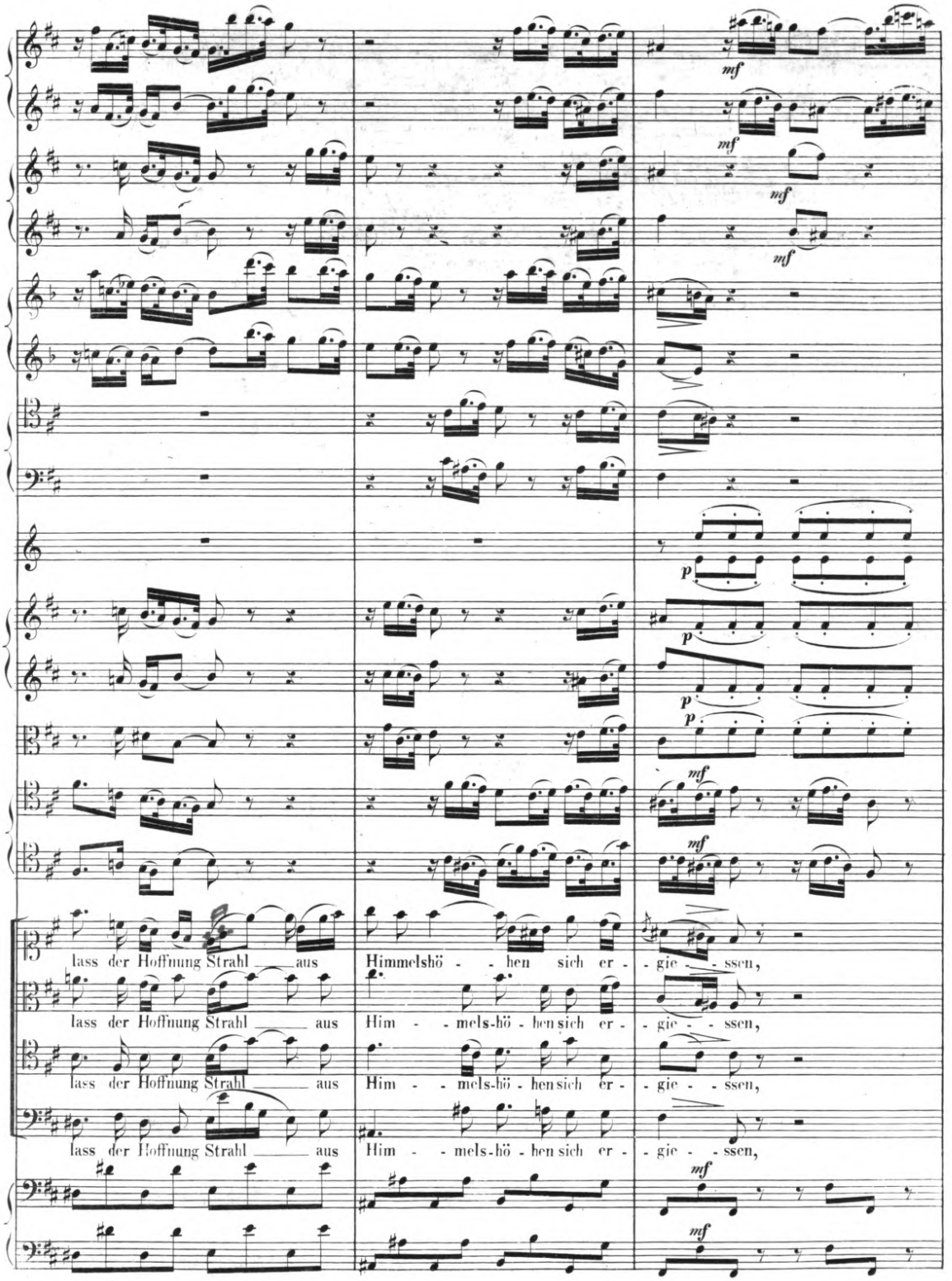
Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google



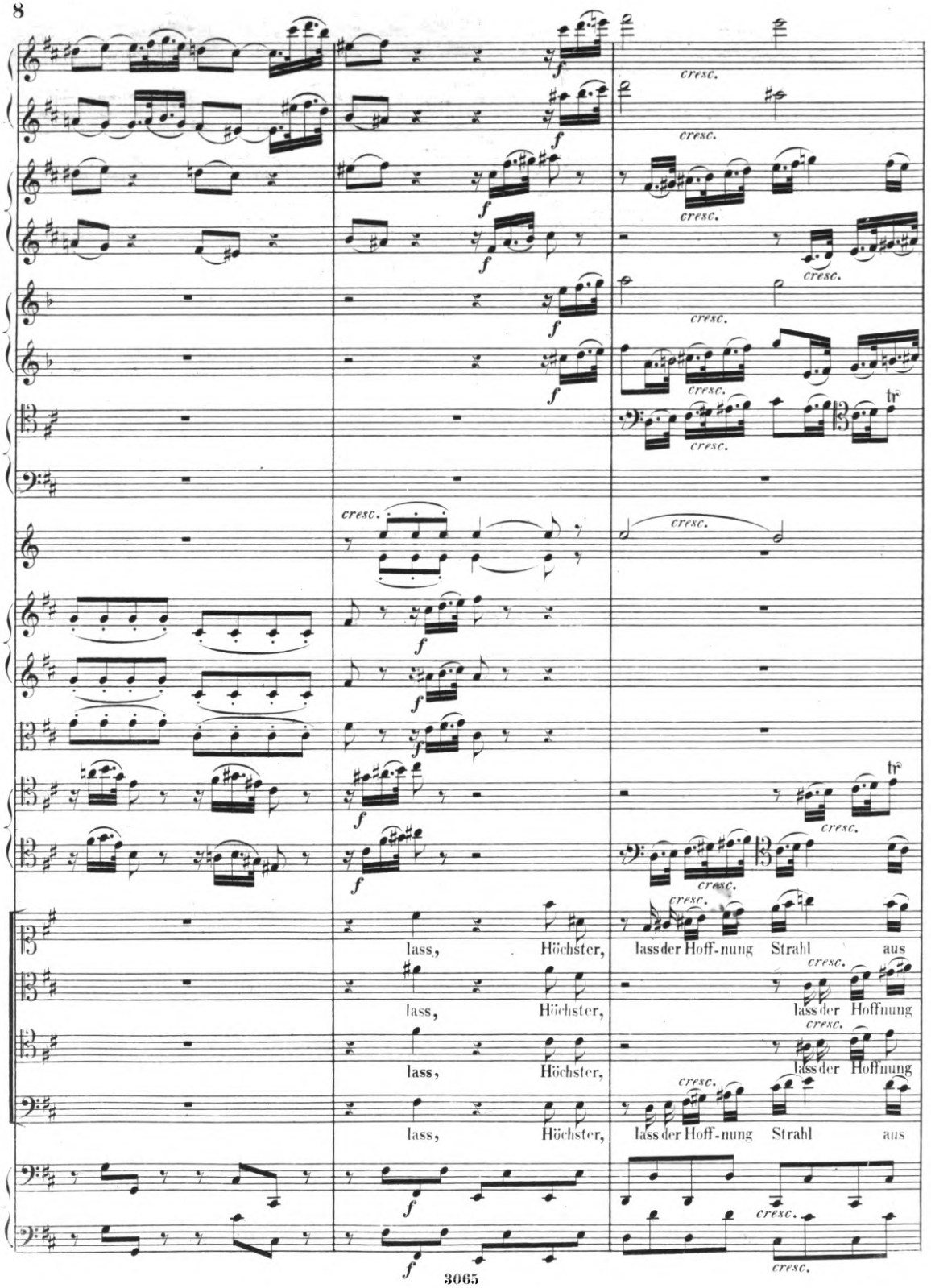
Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google



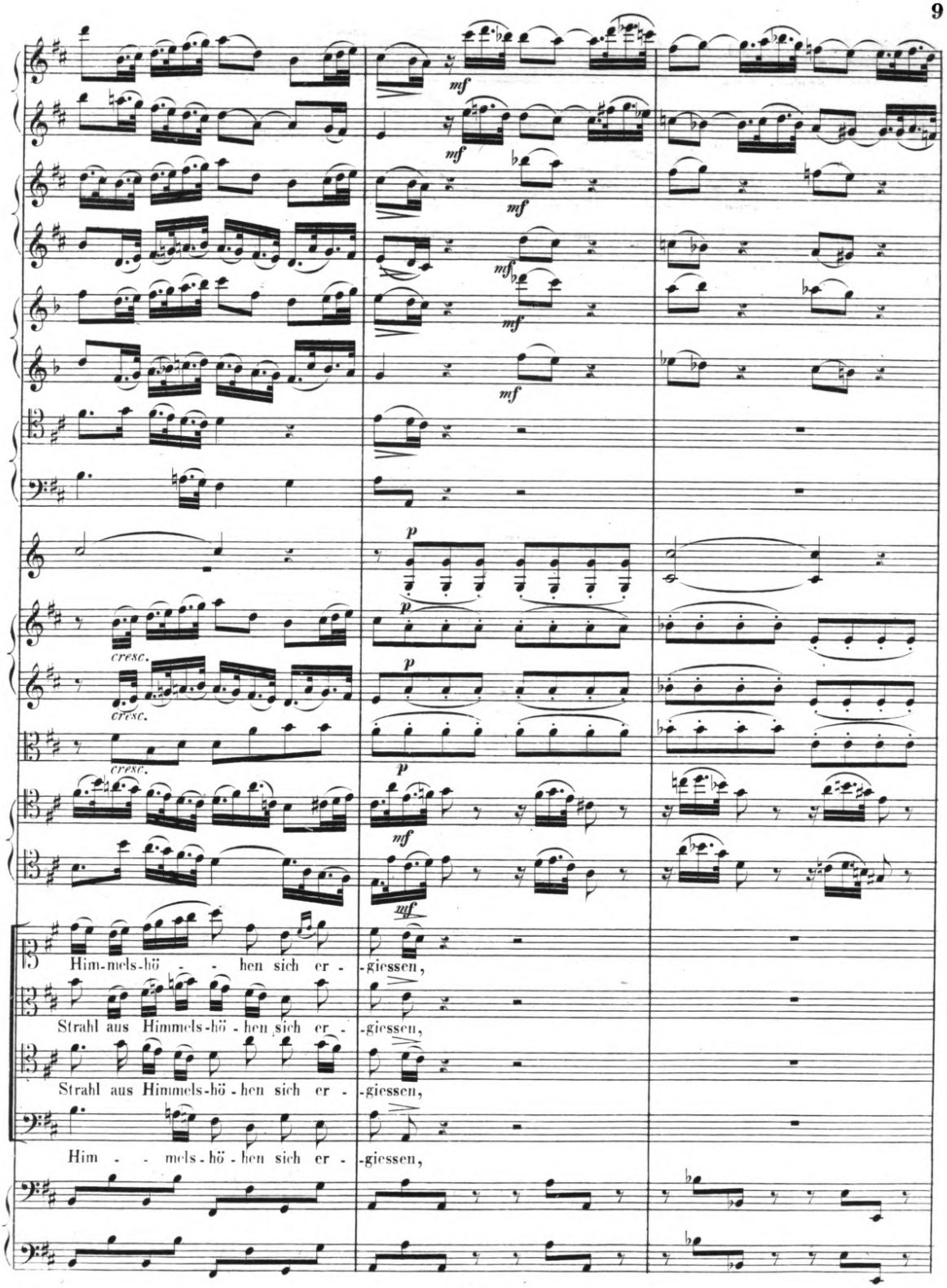
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



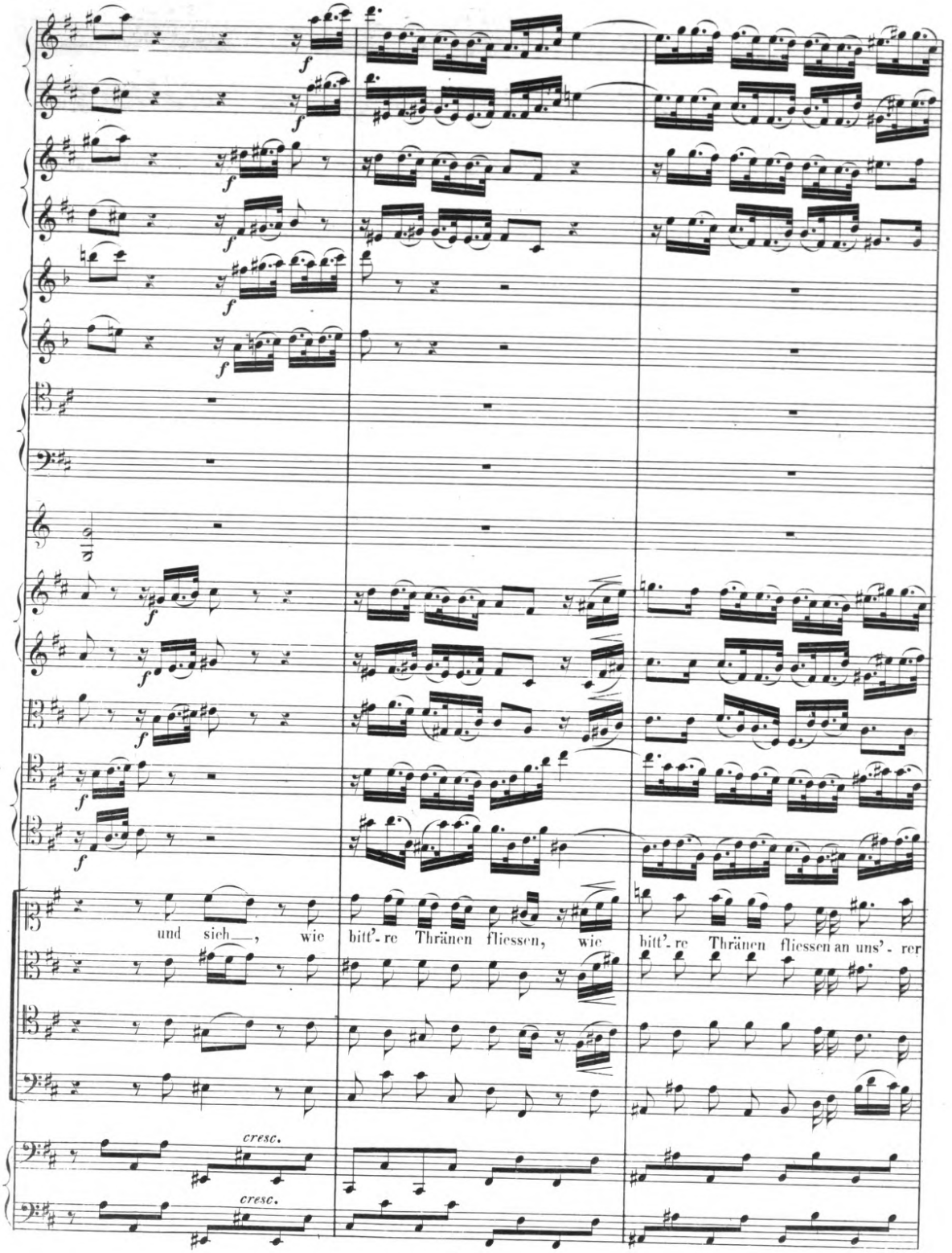
Digitized by Google



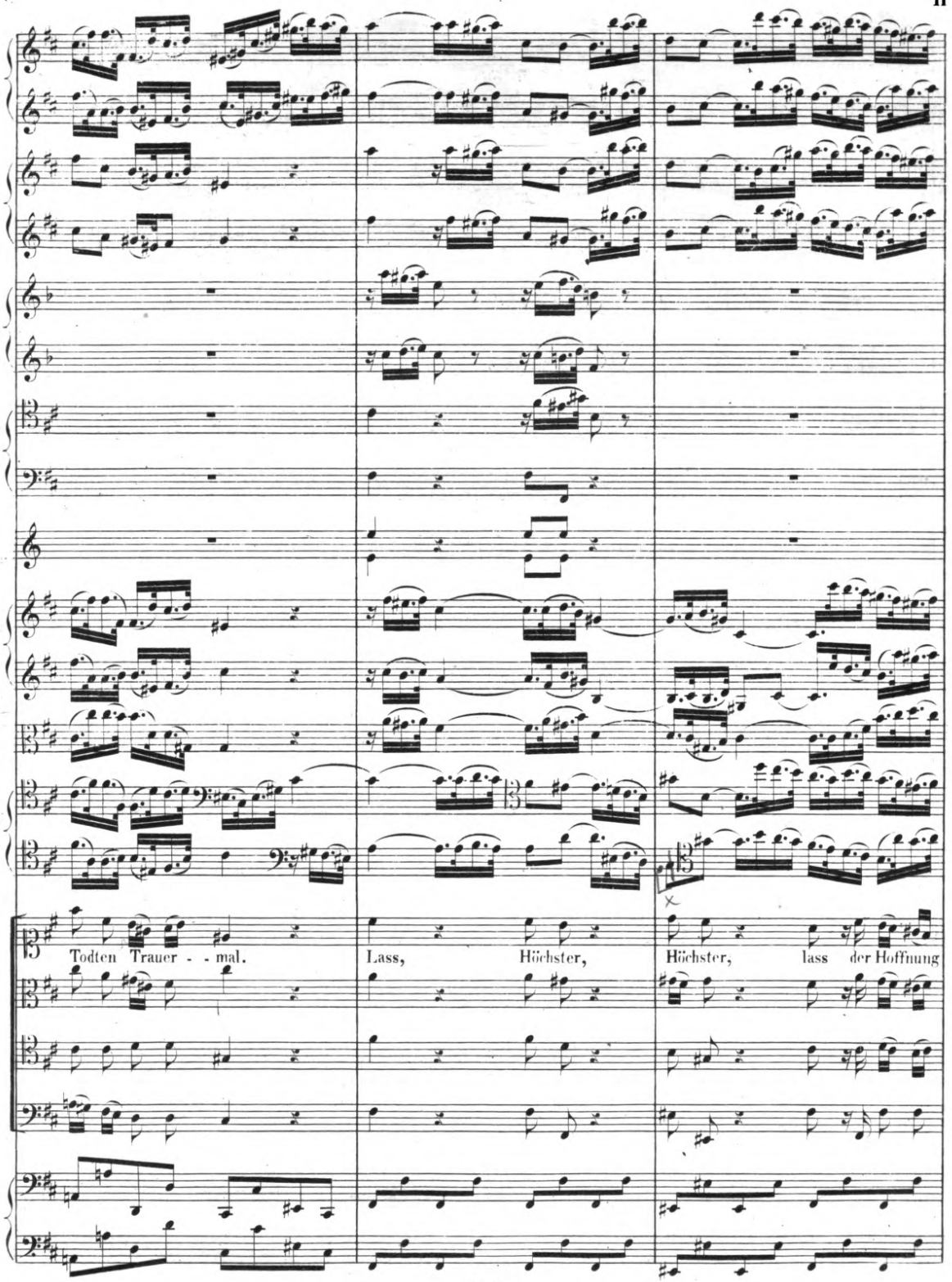
Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google



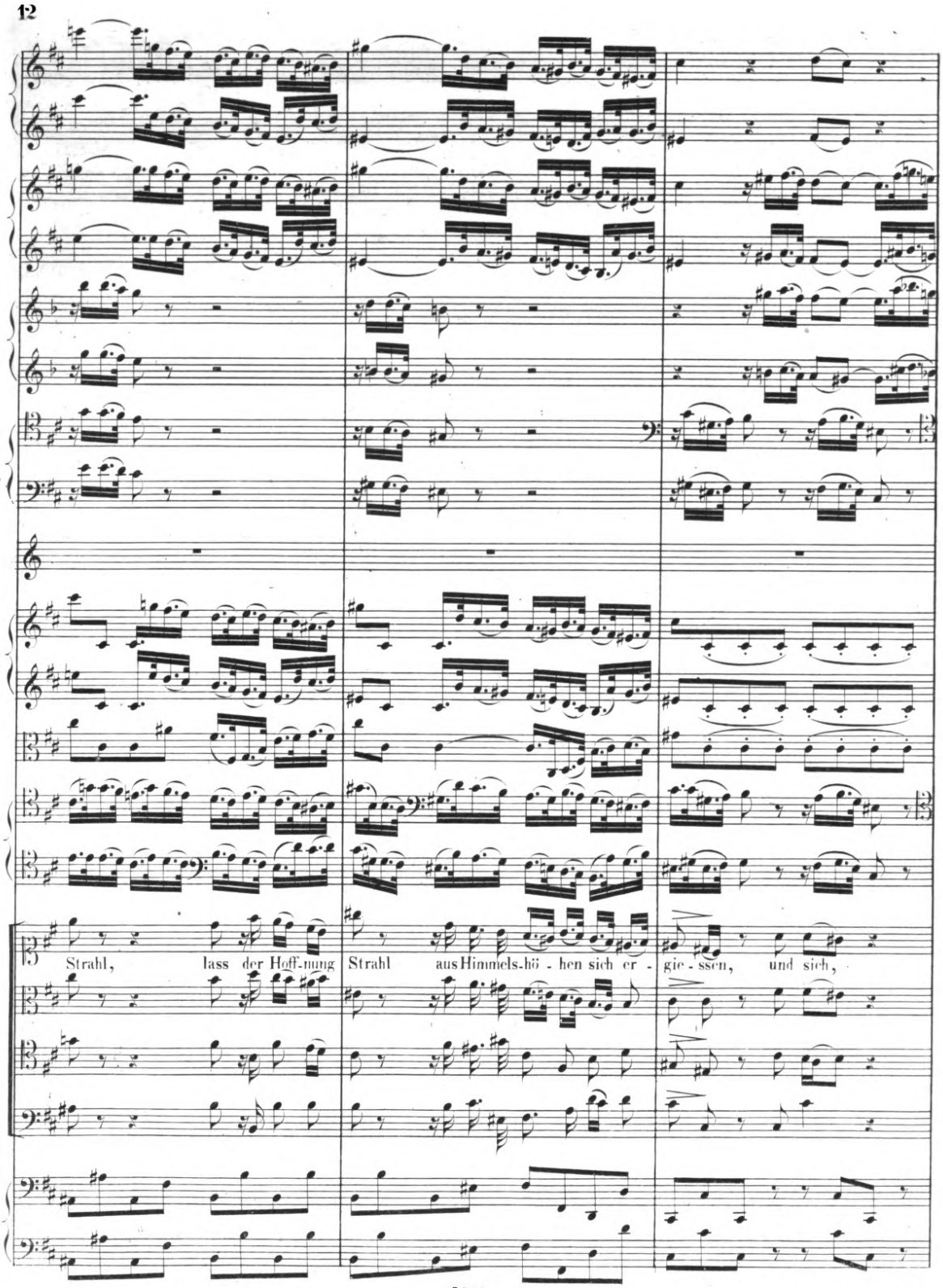
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



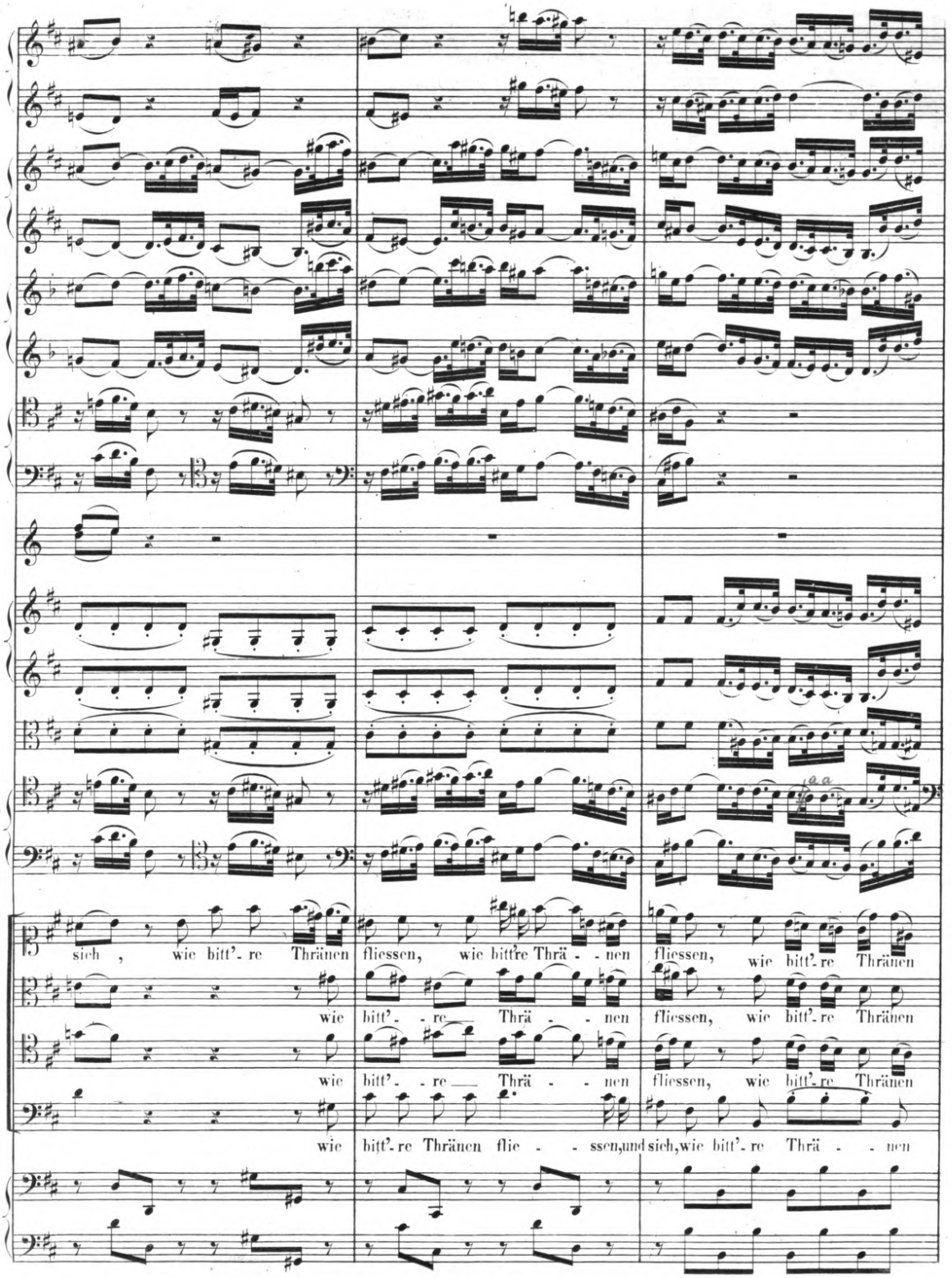
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



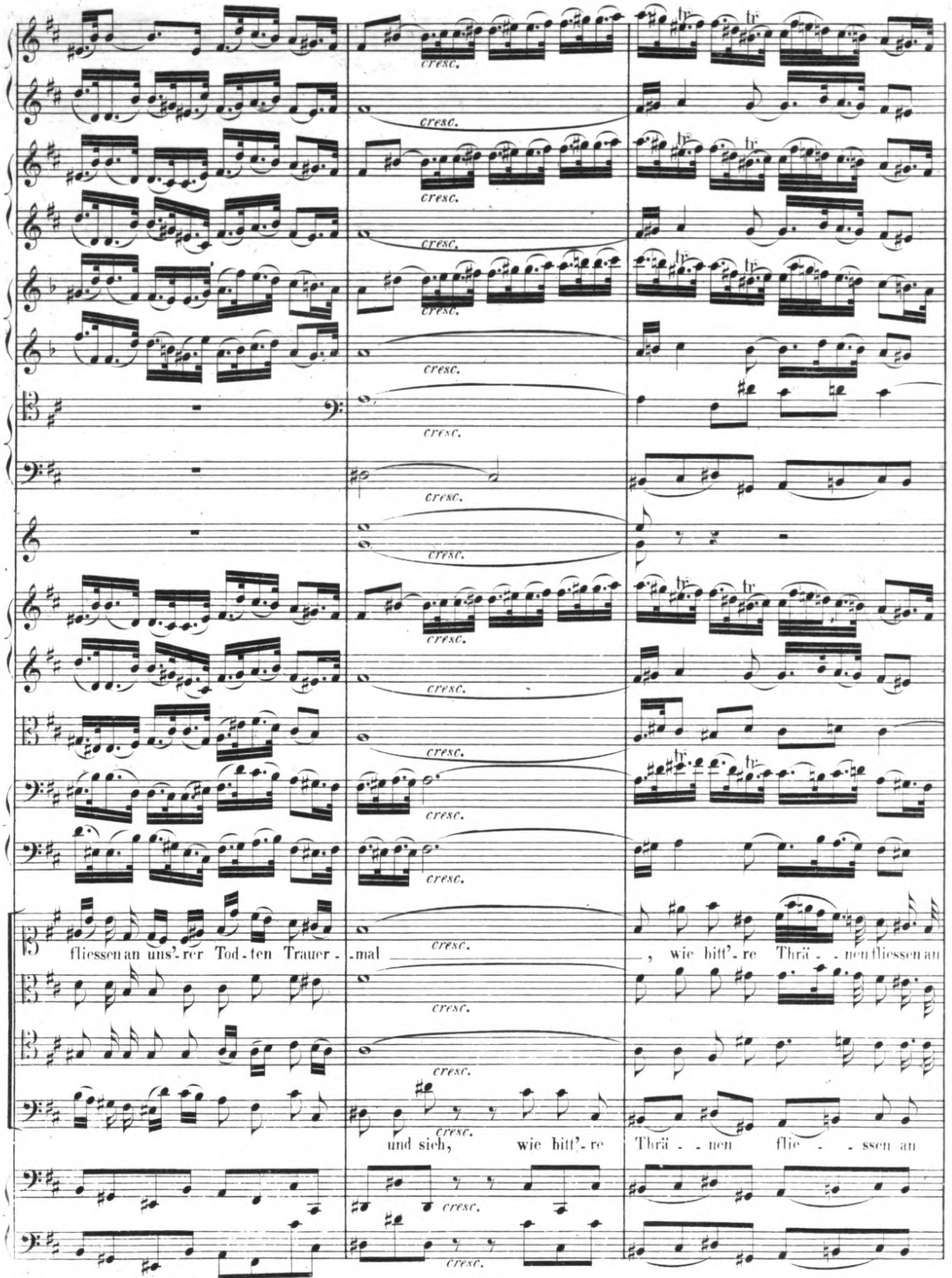
Digitized by Google



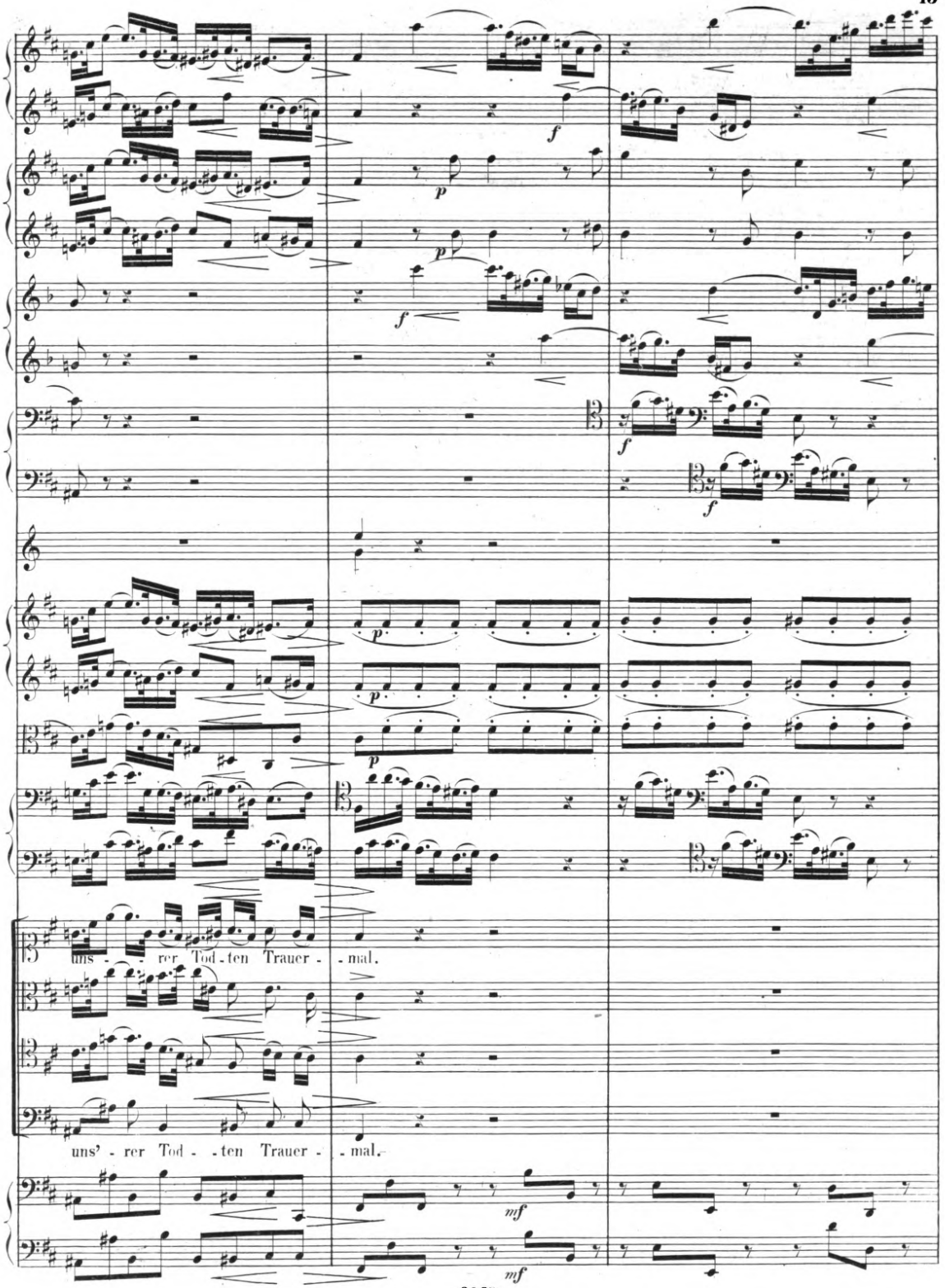
Digitized by Google, http://www.hathitrust.org/access_use#pd-google



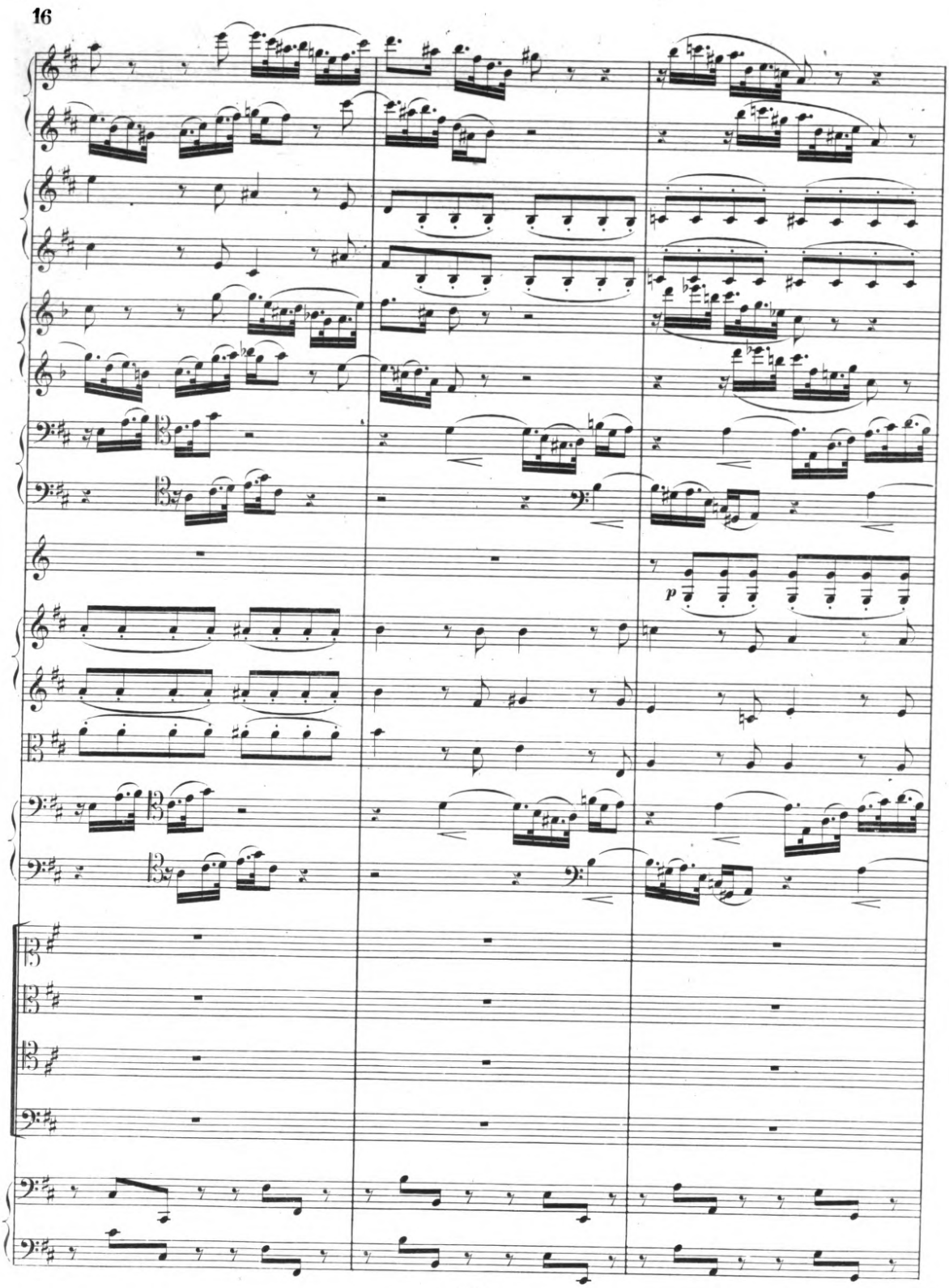
Digitized by Google



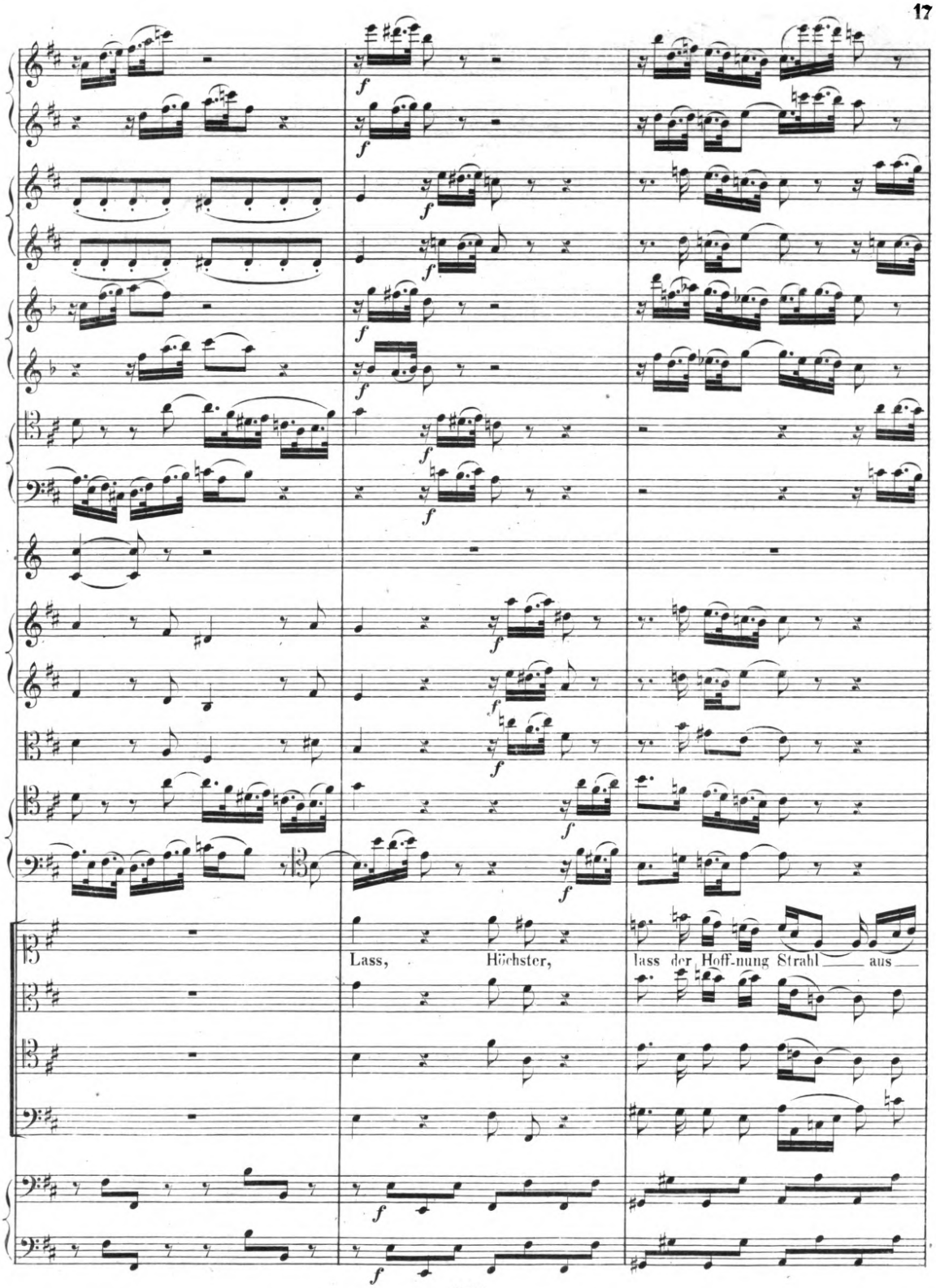
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



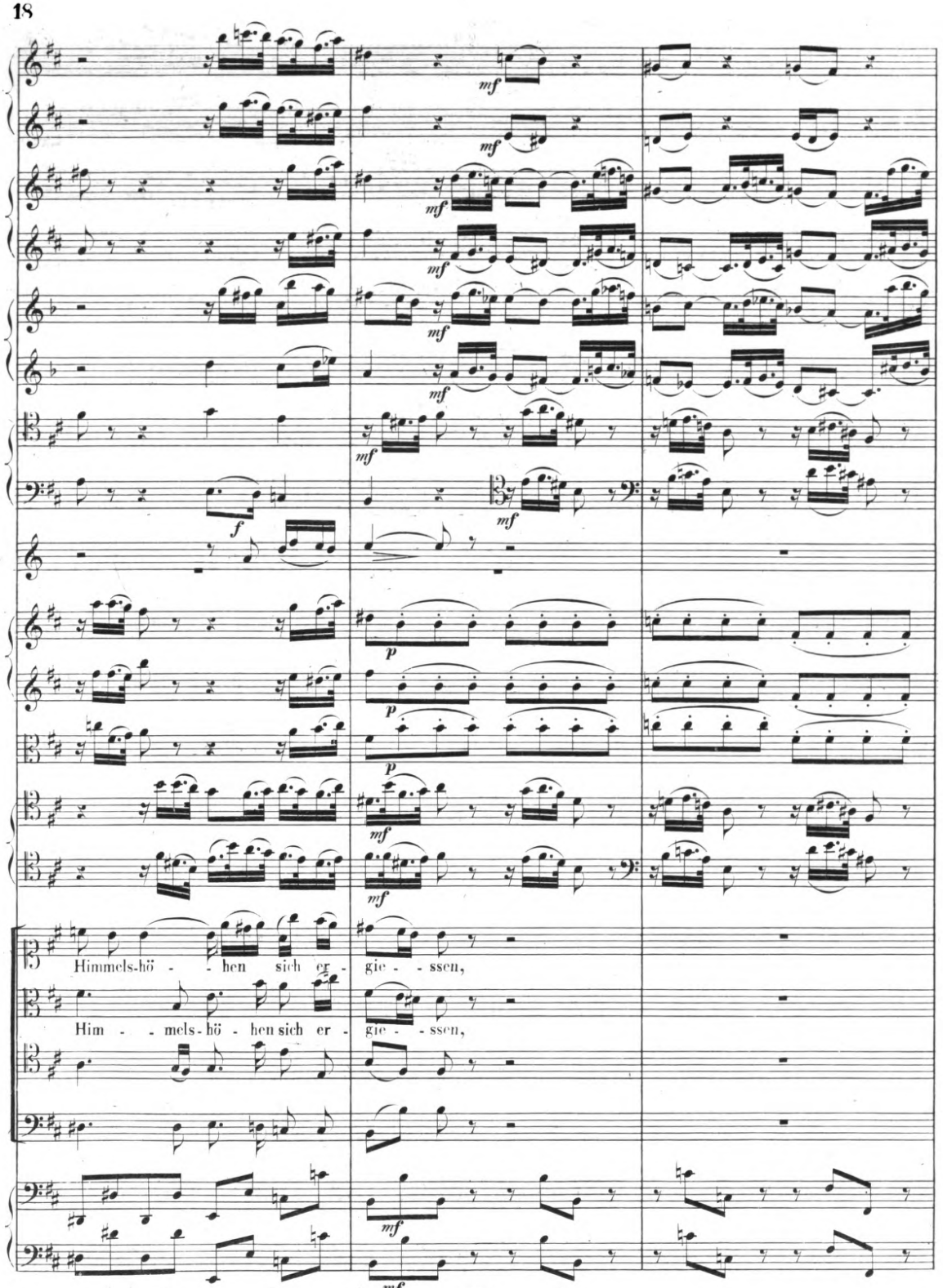
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



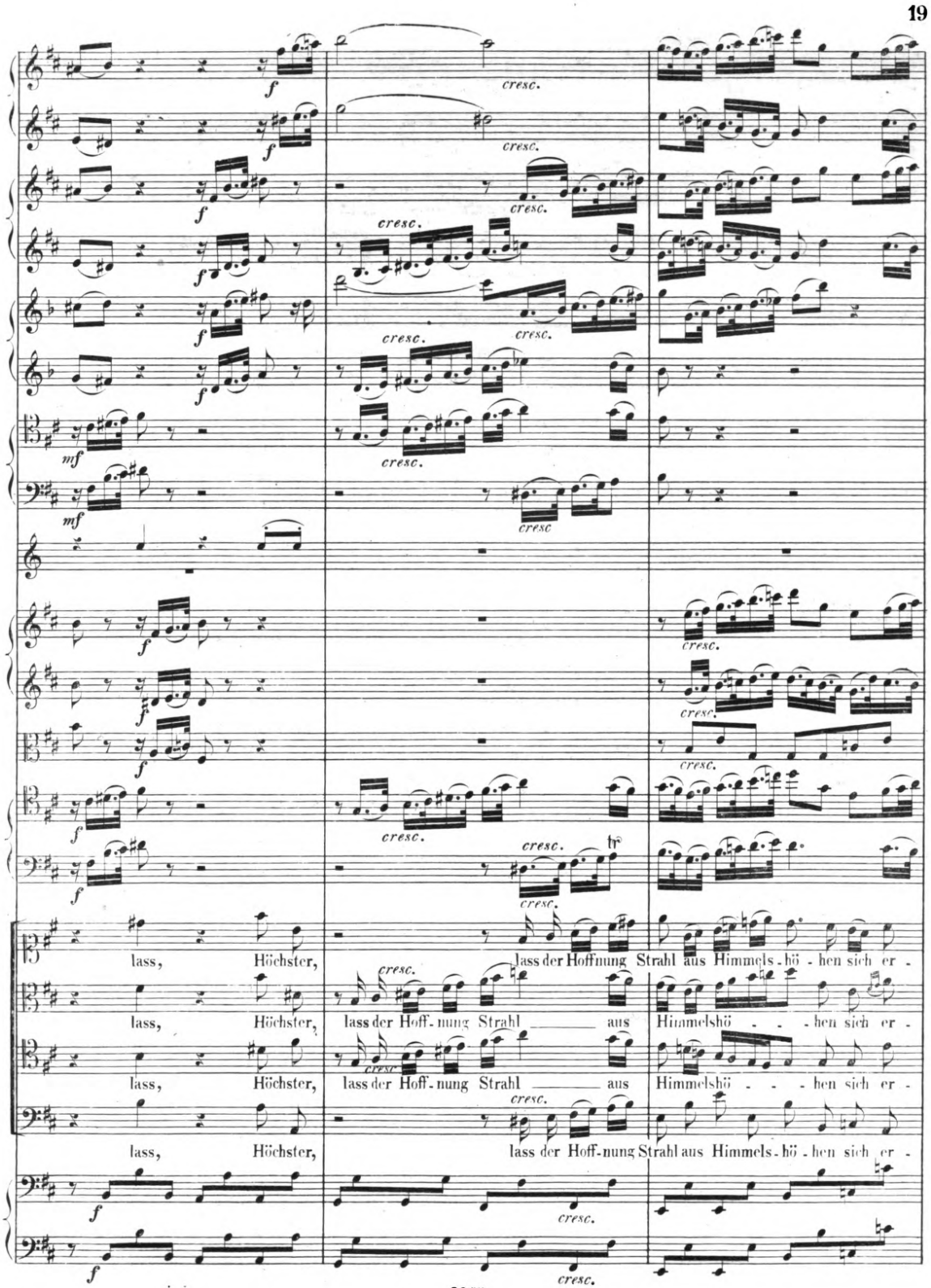
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



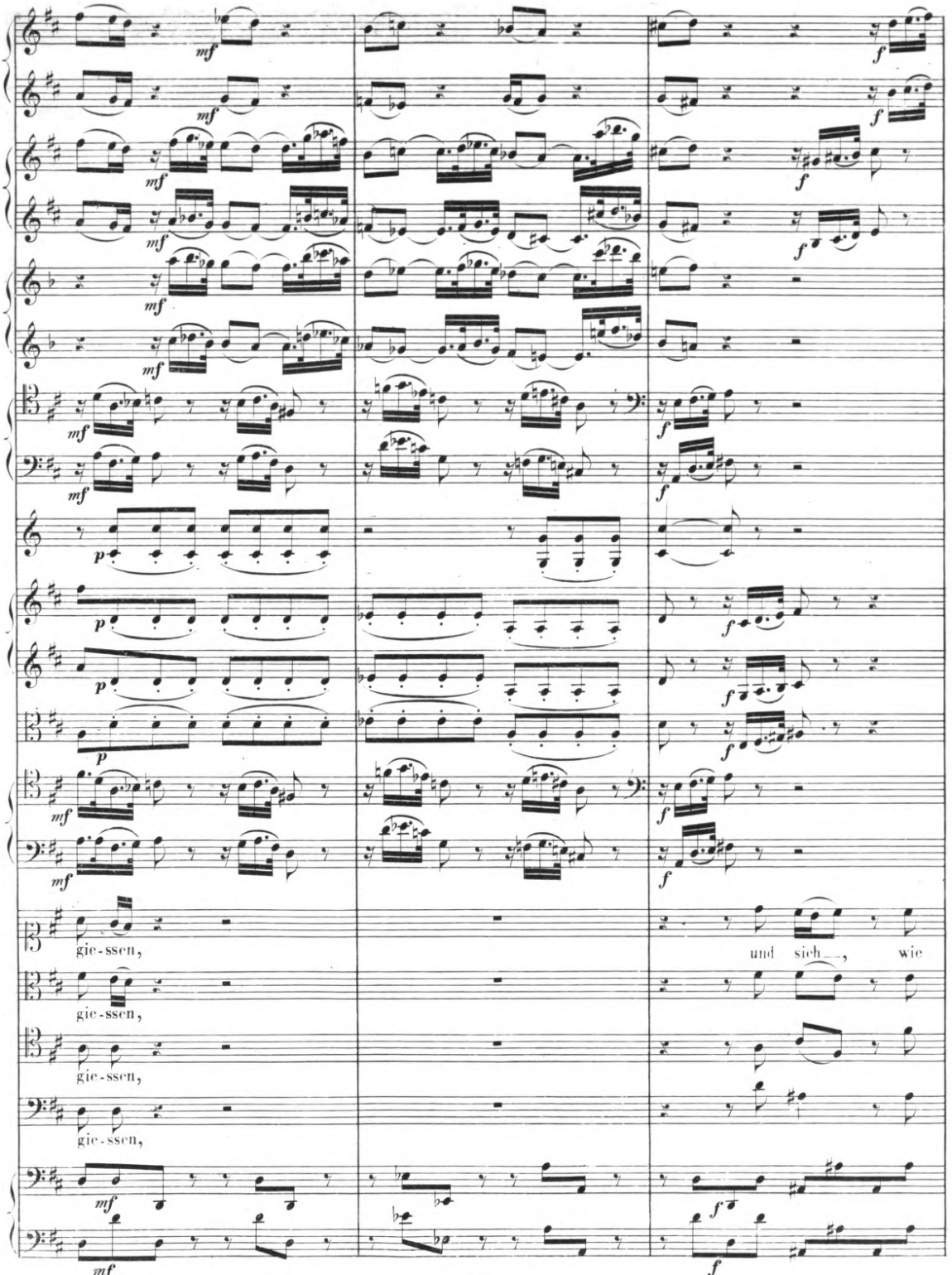
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



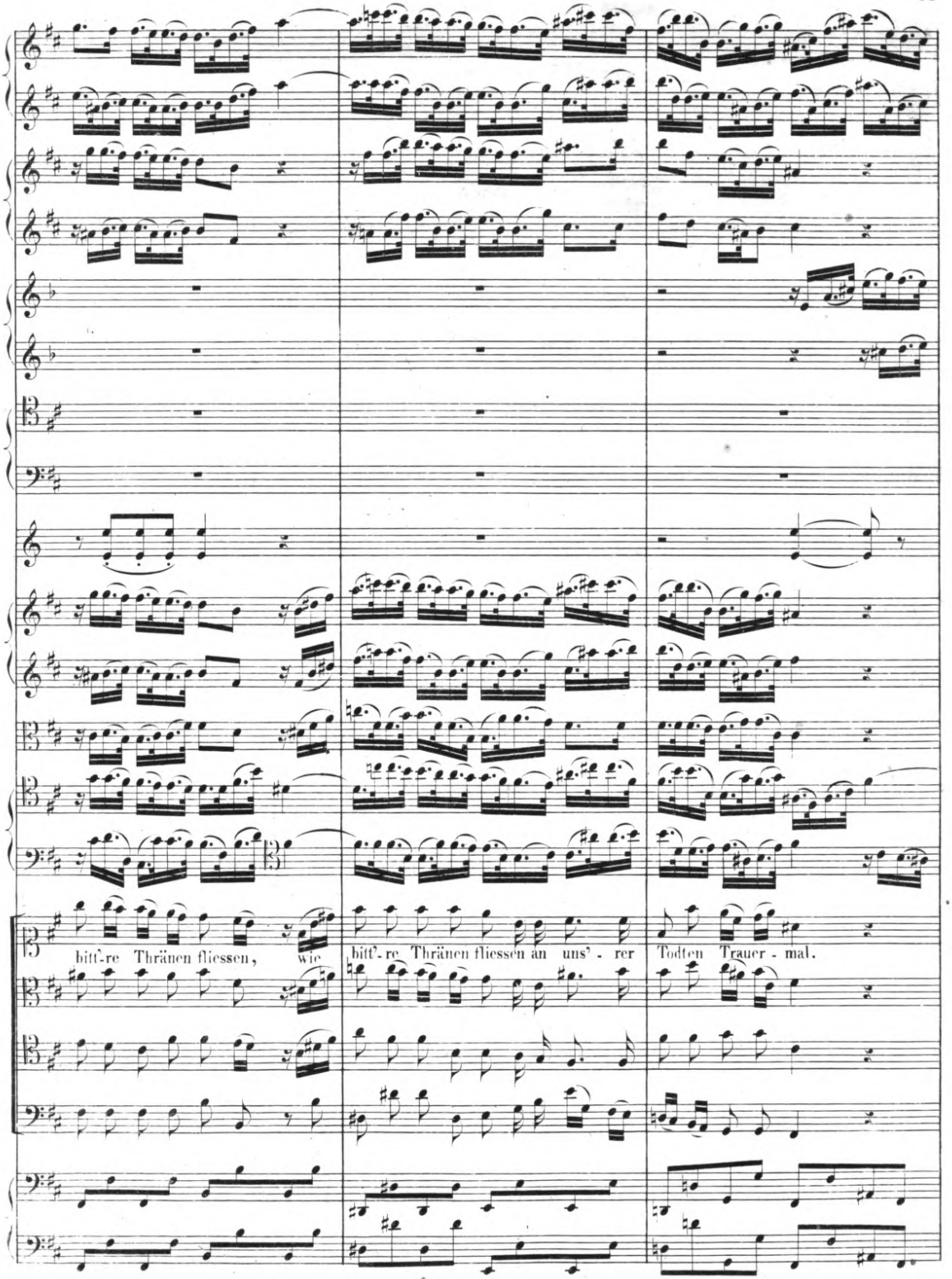
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



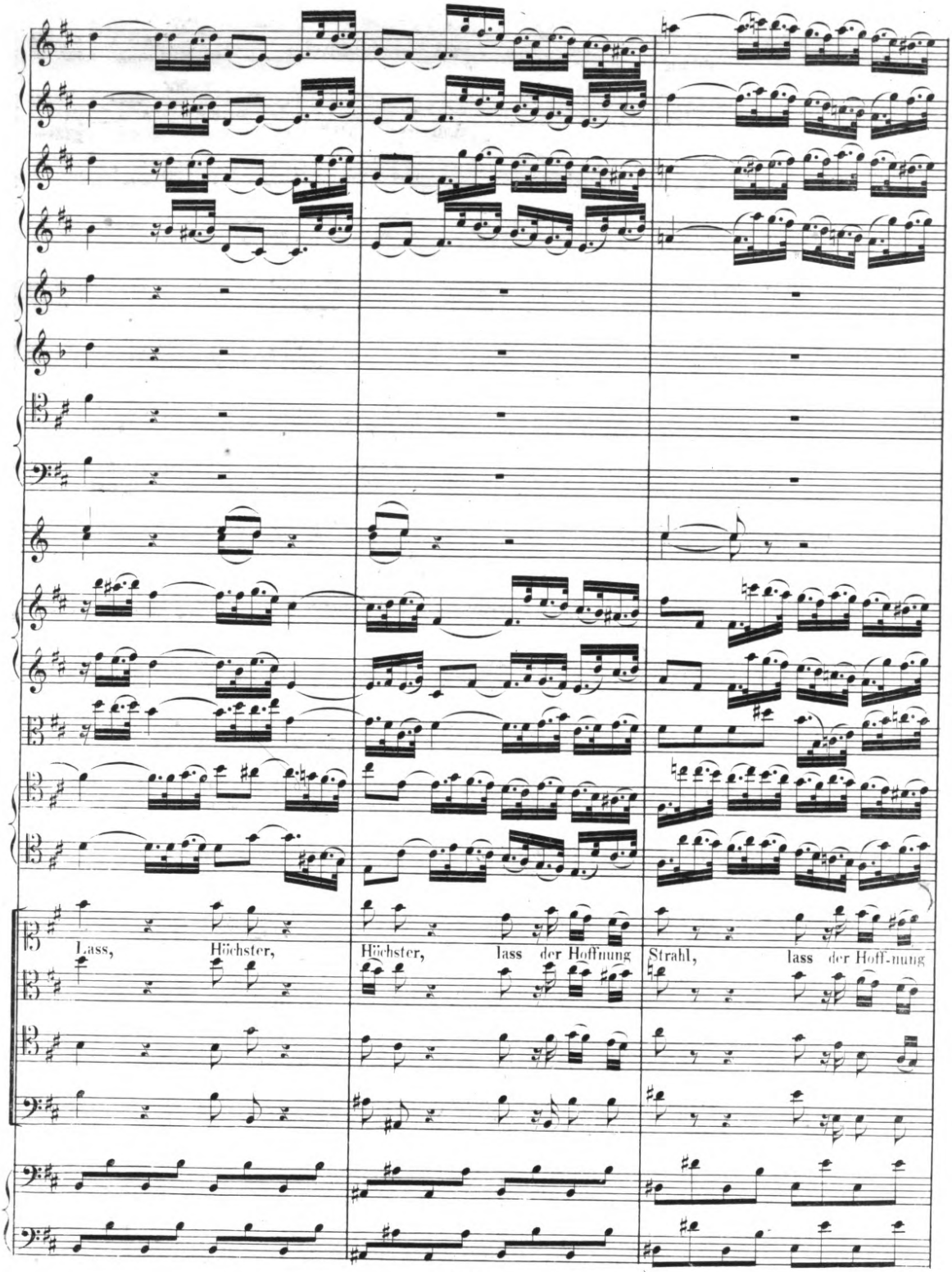
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



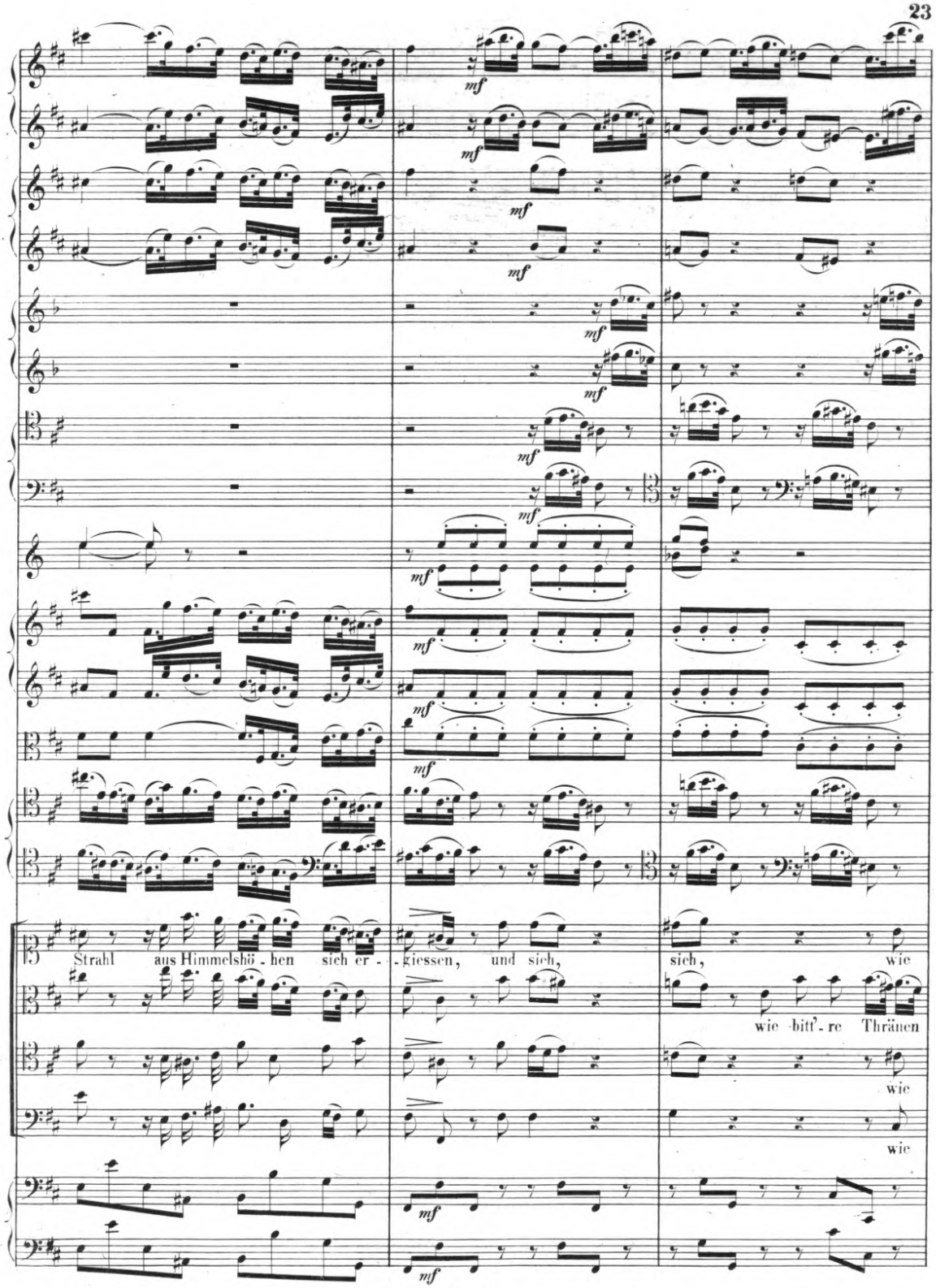
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



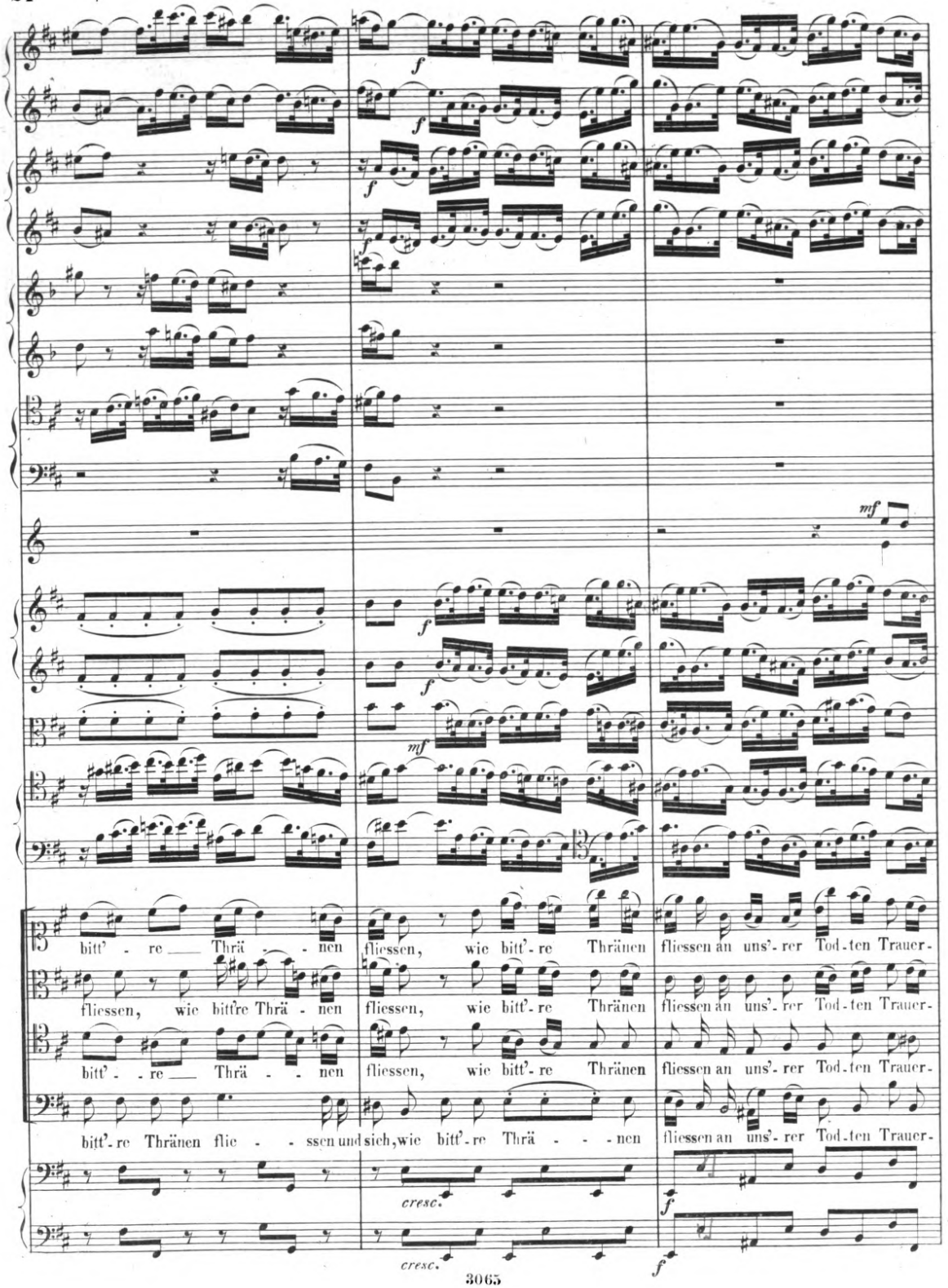
Digitized by Google / http://www.hathitrust.org/access_use#pd-google

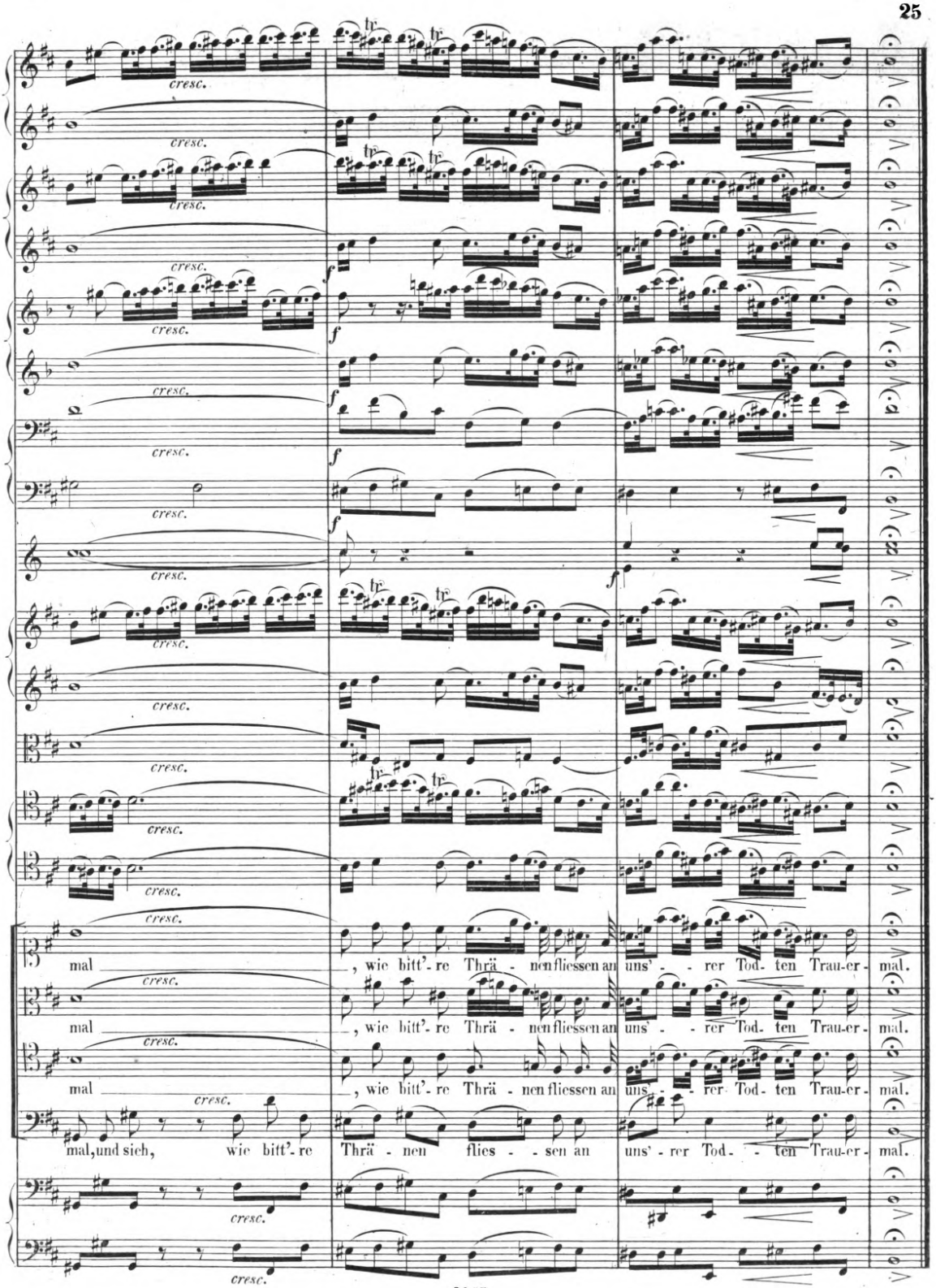


Digitized by Google



Digitized by Google, Google-digitized / http://www.hathitrust.org/access_use#pd-google


f
mf
bitt' - re ___ Thrä - - nen fliessen, wie bitt'-re Thränen fliessen an uns'-rer Tod-ten Trauer-
fliessen, wie bitt're Thrä - nen fliessen, wie bitt'-re Thränen fliessen an uns'-rer Tod-ten Trauer-
bitt'-re ___ Thrä - - nen fliessen, wie bitt'-re Thränen fliessen an uns'-rer Tod-ten Trauer-
bitt'-re Thränen flie - - ssen und sich, wie bitt'-re Thrä - - - nen fliessen an uns'-rer Tod-ten Trauer-
cresc.
cresc.



Digitized by Google, http://www.hathitrust.org/access_use#pd-google

RECITATIV.

Adagio. (♪ = 96.)

CLARINETTE I. in A.

CLARINETTE II. in A.

FAGOTT I.

FAGOTT II.

VIOLINE I.

VIOLINE II.

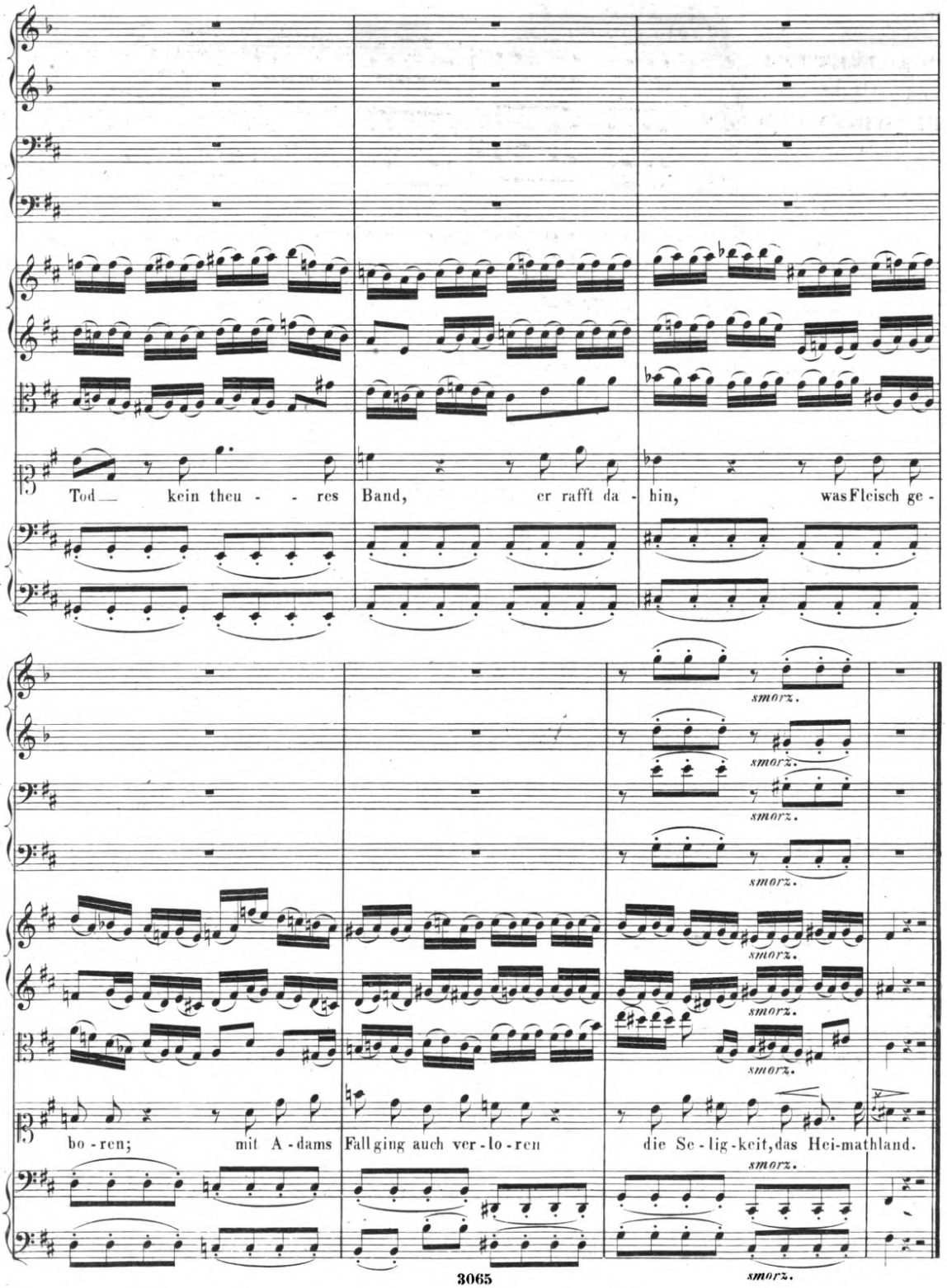
VIOLA.

SOPRAN. Ach wehe! weh uns Menschen allen, erstarrt sinkt Jeder einst zur Gruft;

VIOLONCELL.

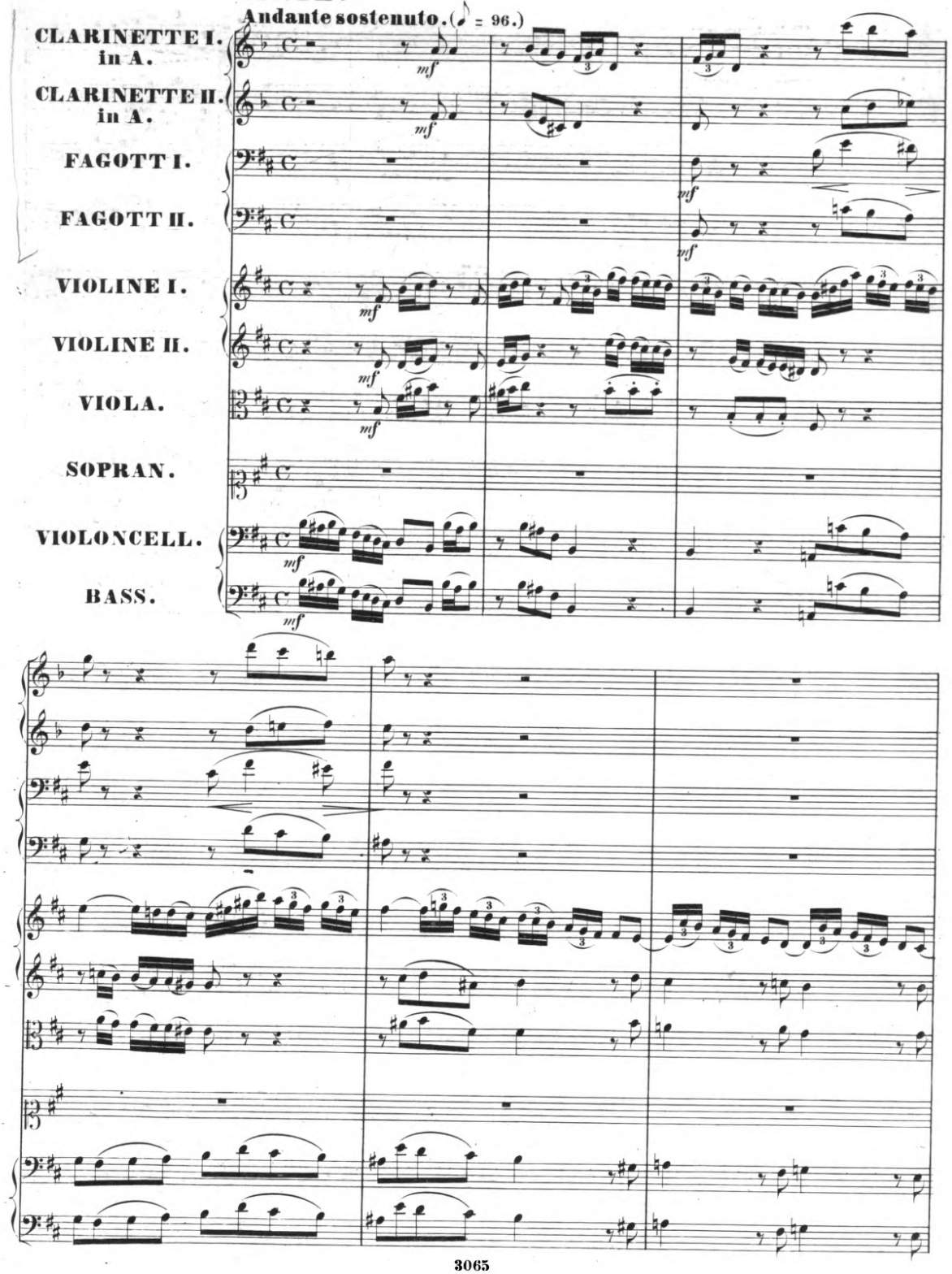
BASS.

die Liebe weint, die Klage ruft: o her - - bes Loos, dem wir ver - fal - len! Es kennt der

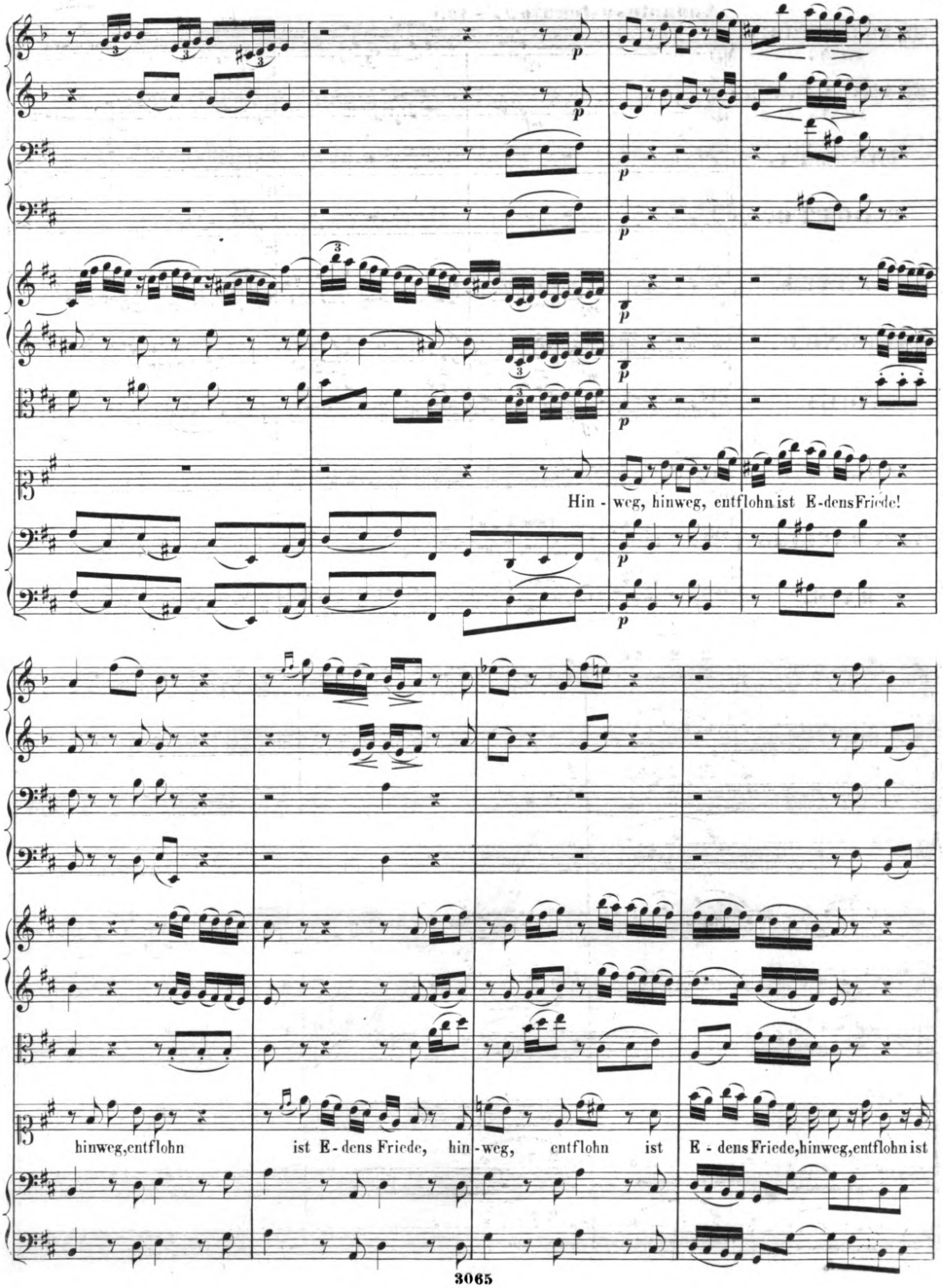

Tod — kein theu - - res Band, er rafft da - hin, was Fleisch ge -
smorz.
bo - ren; mit A - dams Fall ging auch ver - lo - ren die Se - lig - keit, das Hei-mathland.
smorz.

ARIE.

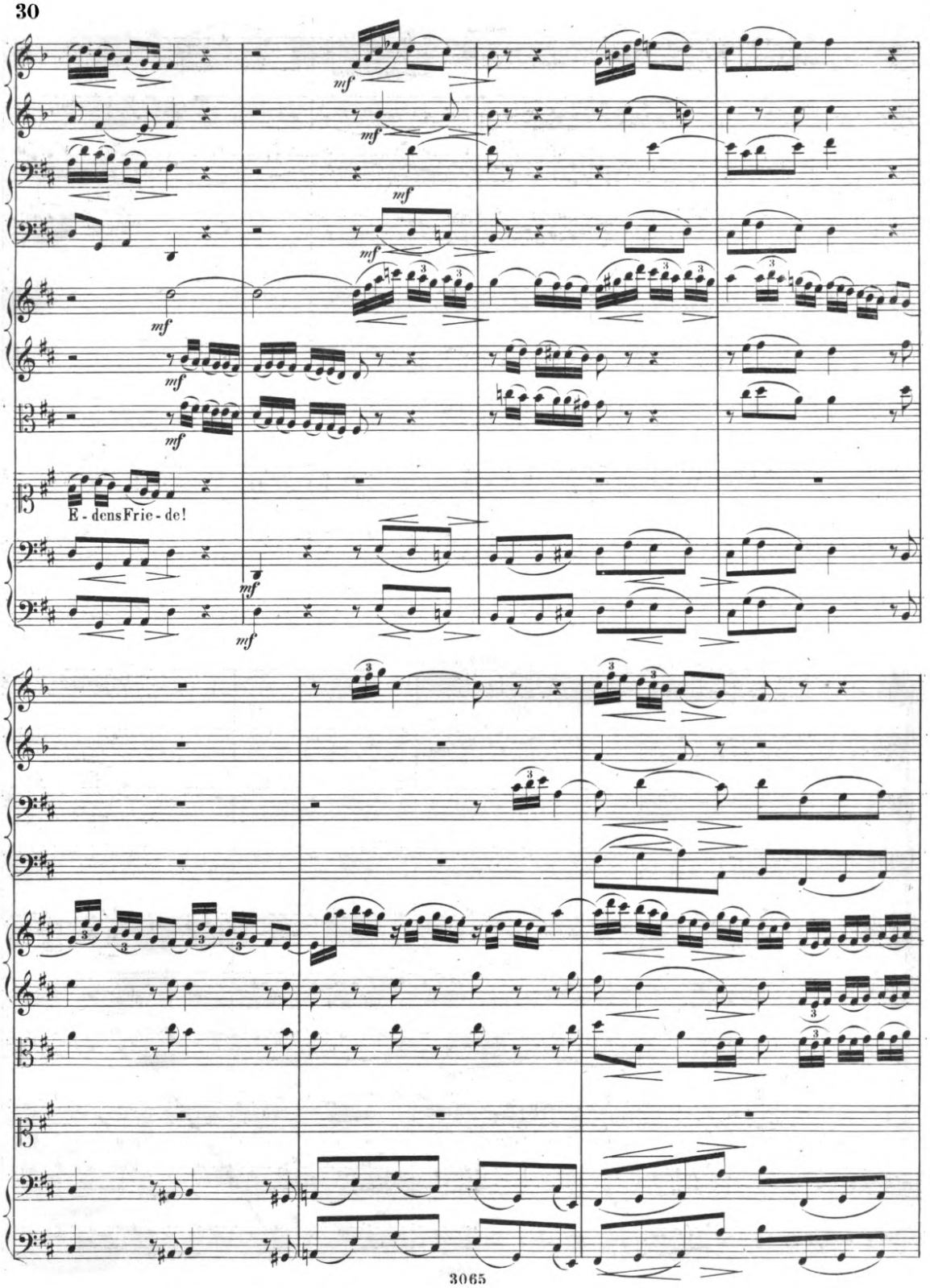
Andante sostenuto. (♩ = 96.)



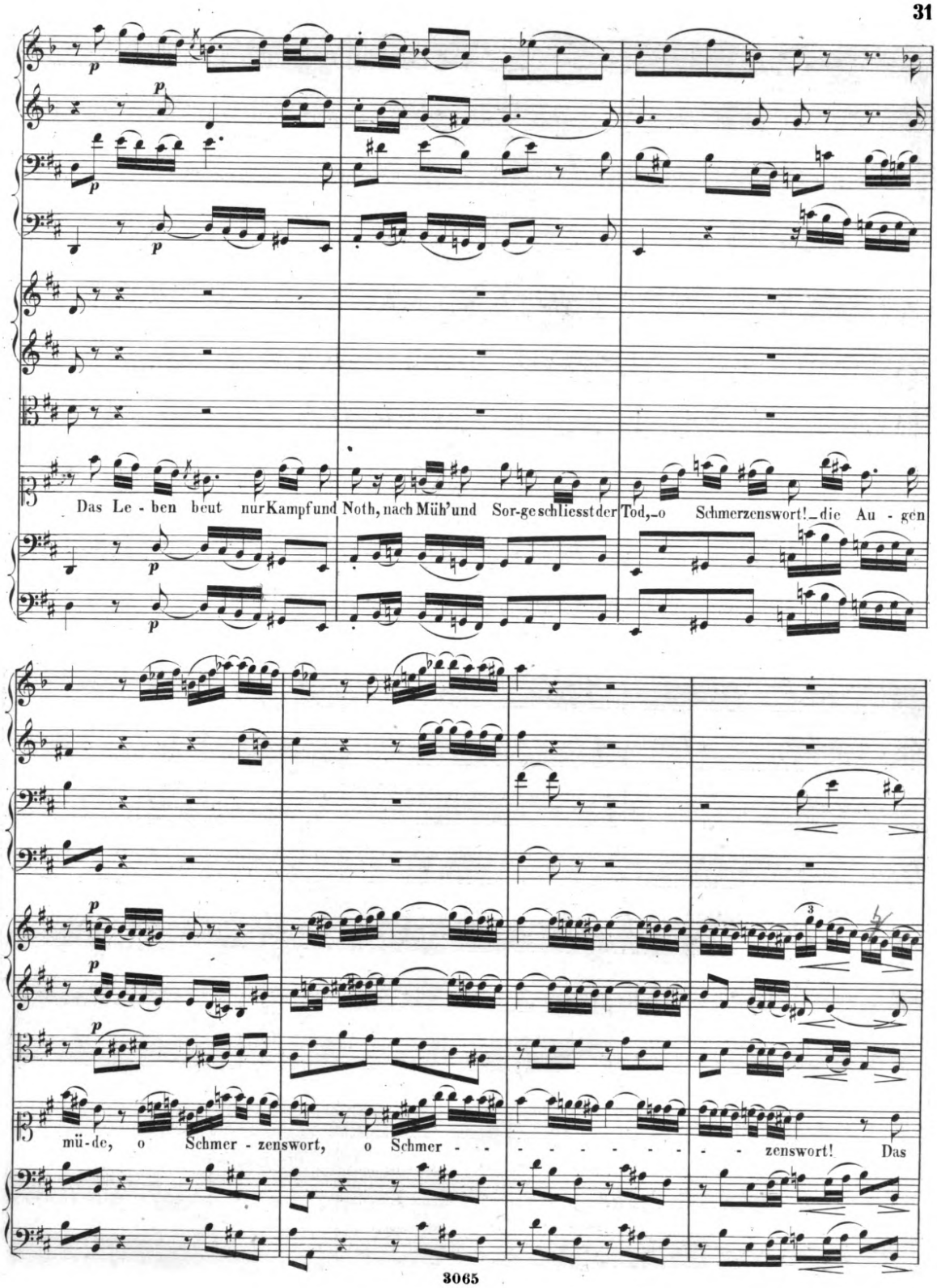
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



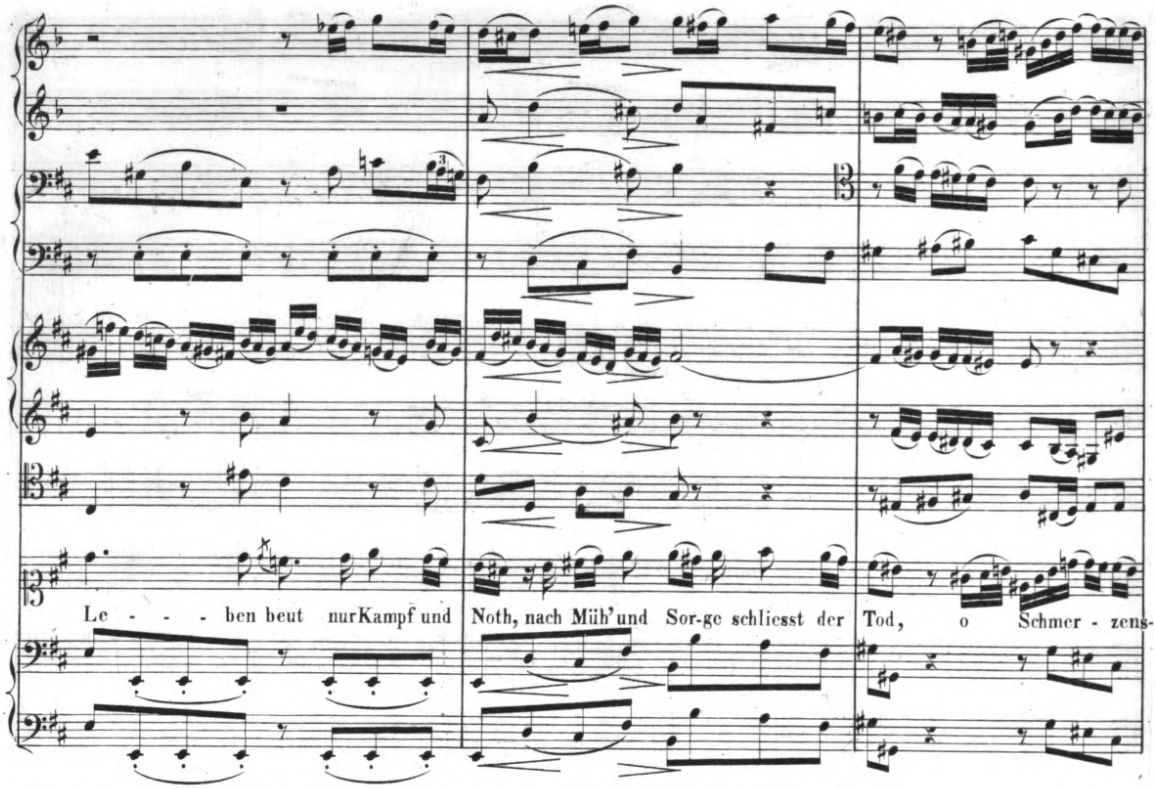
Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google

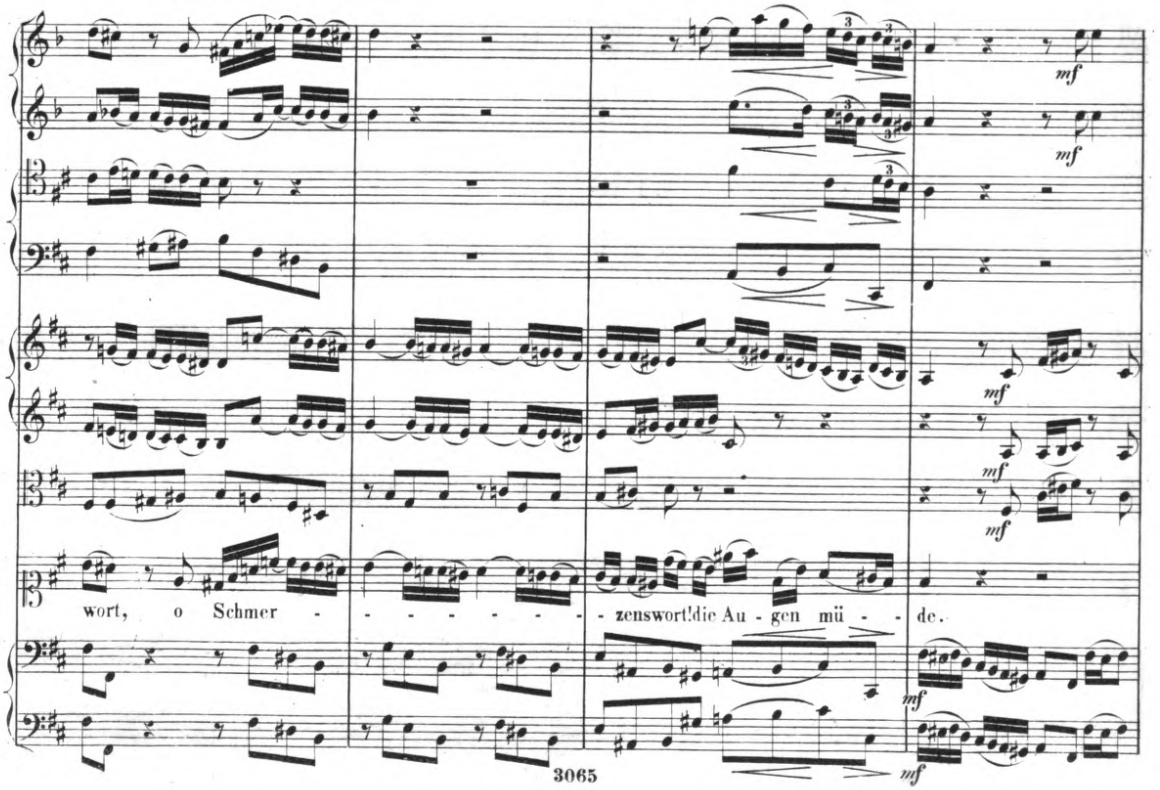


Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google

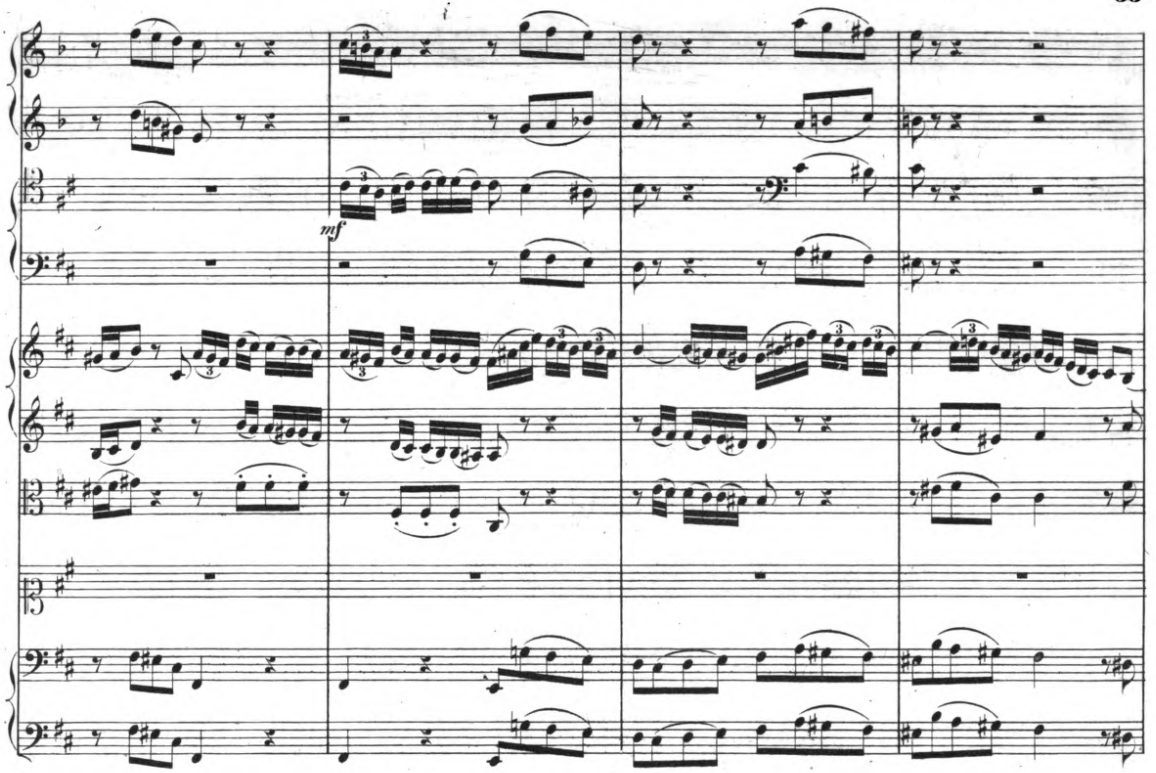


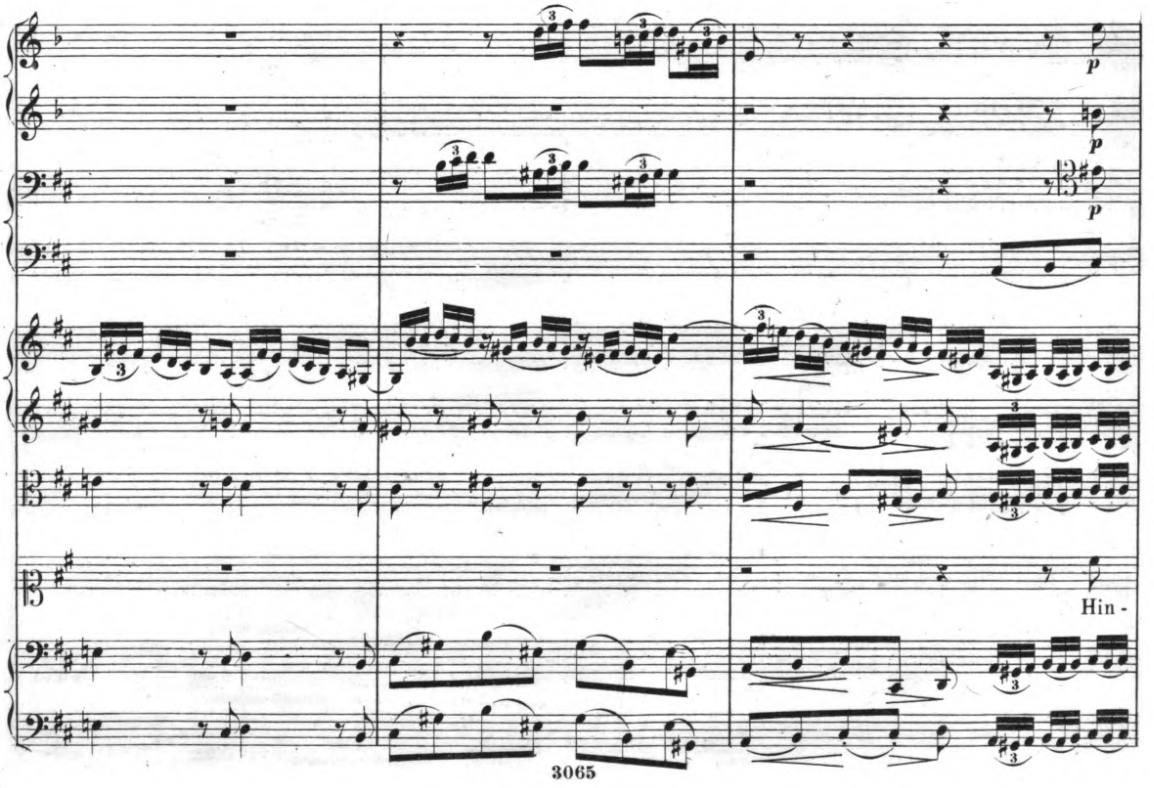
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



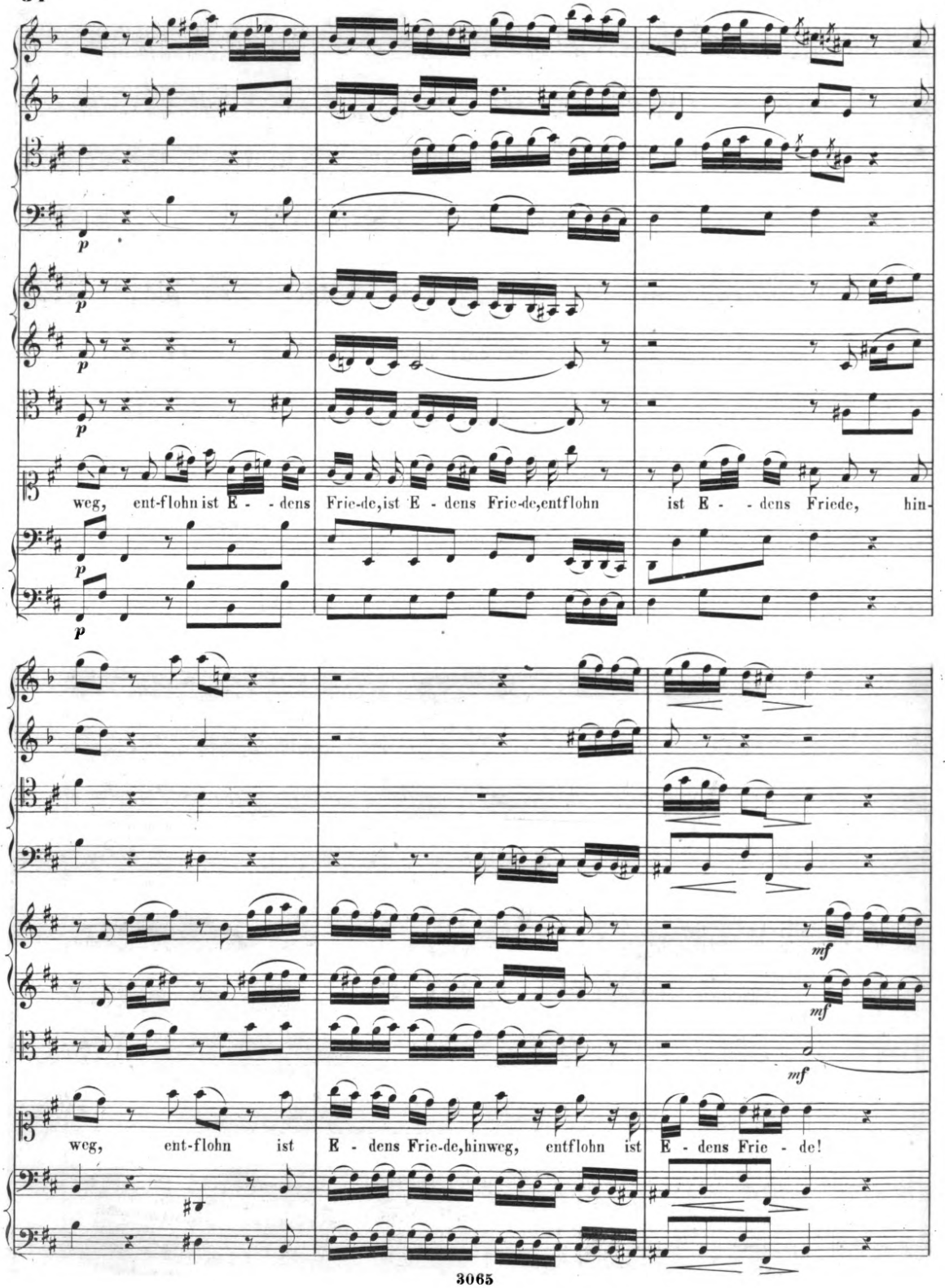


Digitized by Google

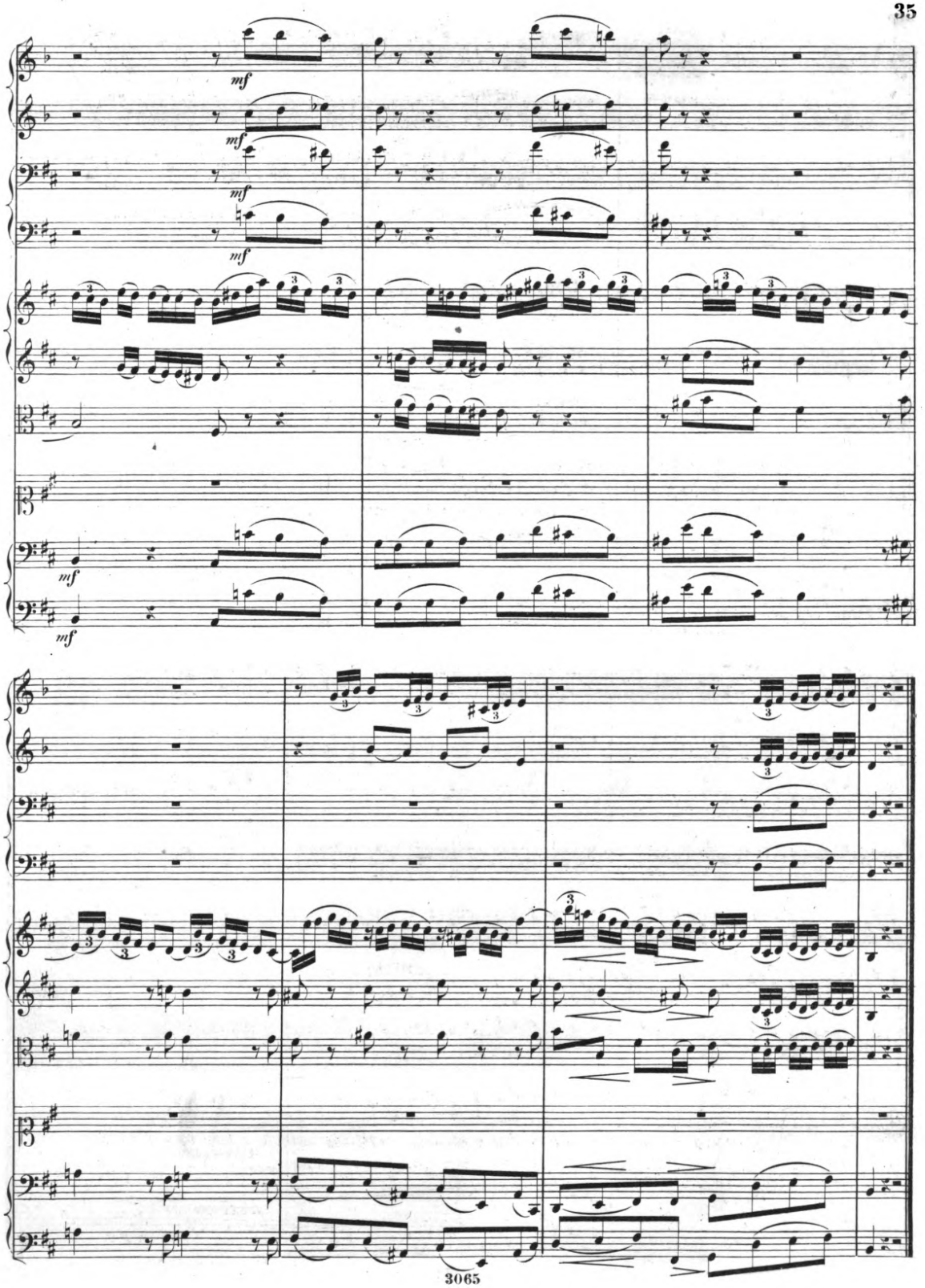




Digitized by Google



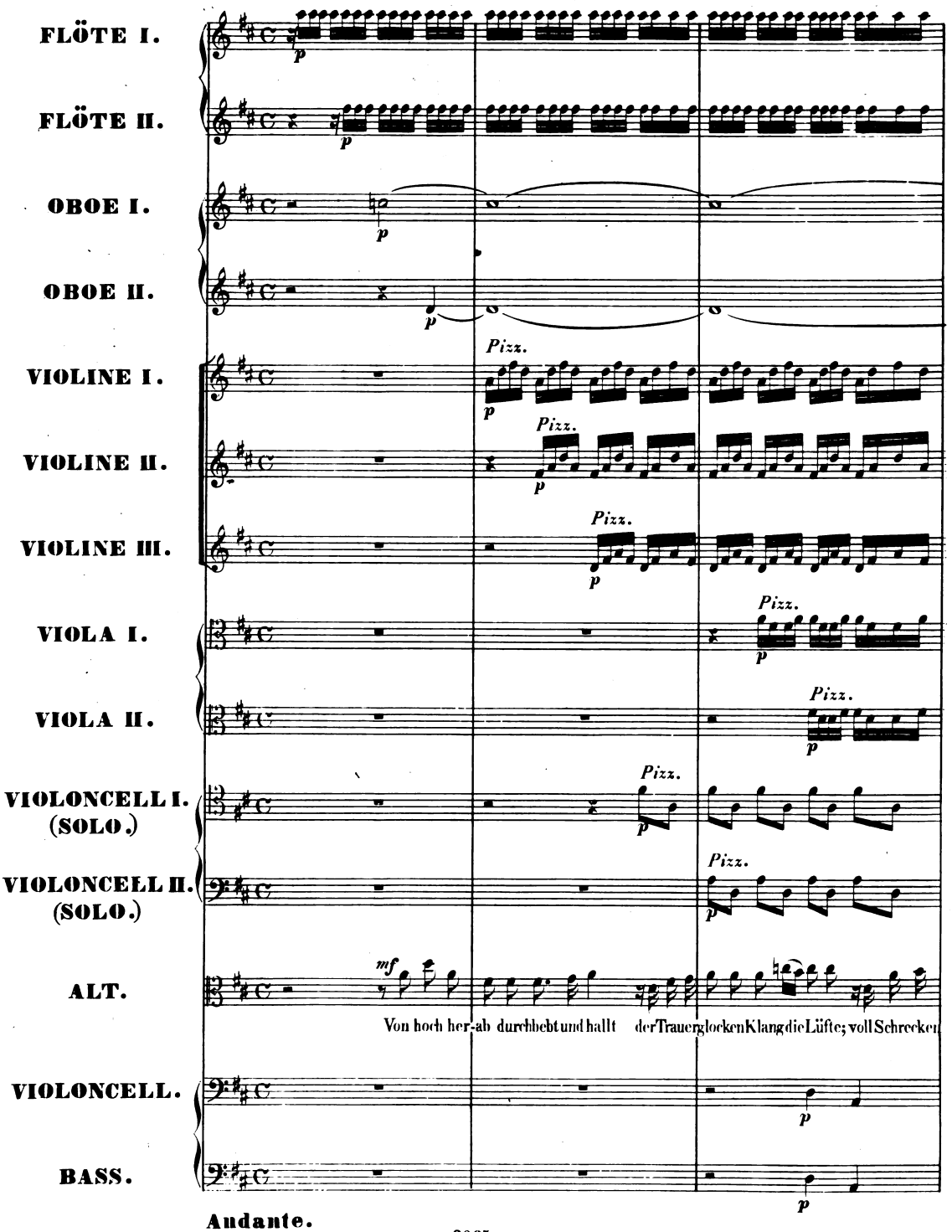
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



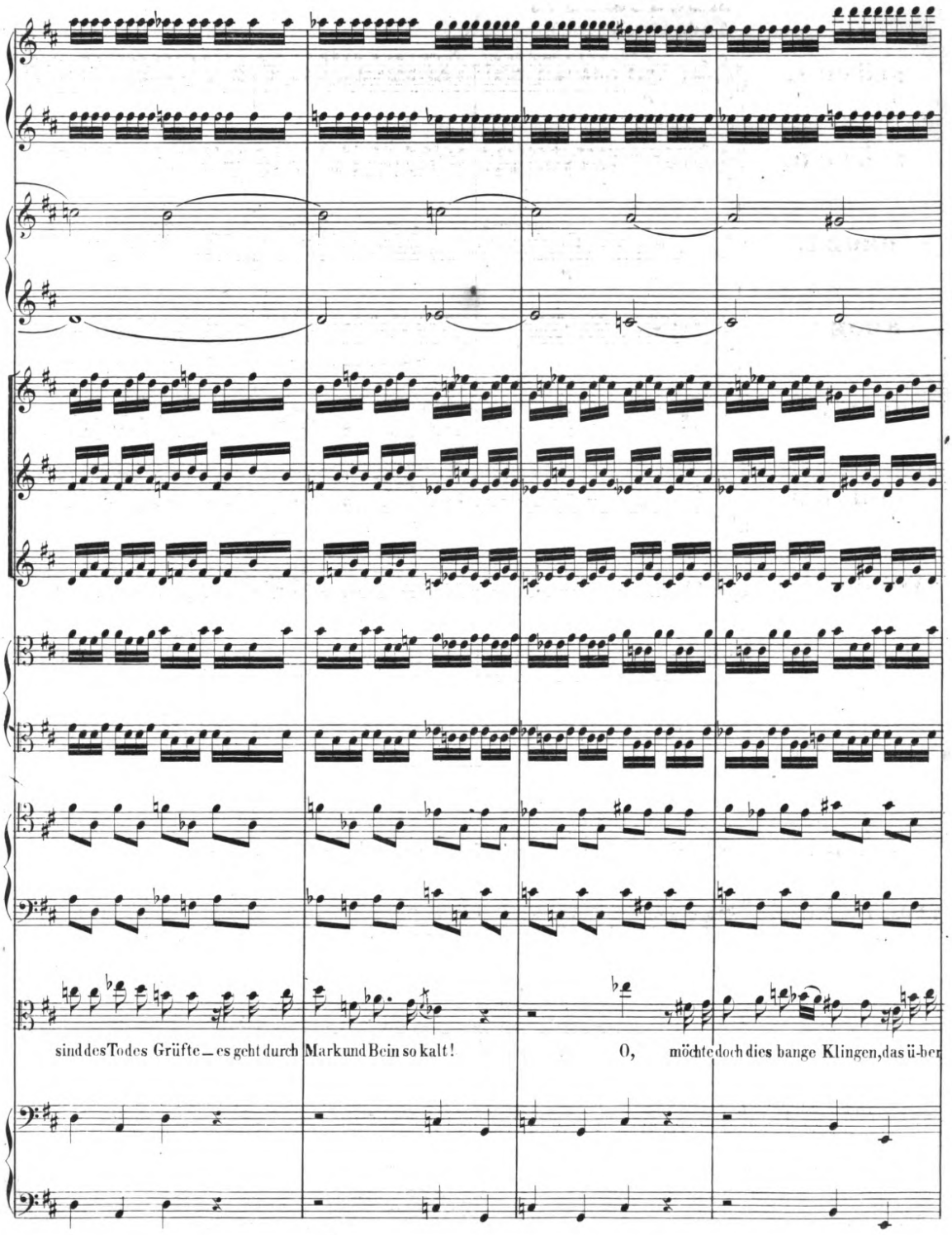
Digitized by Google / http://www.hathitrust.org/access_use#pd-google

RECITATIV.

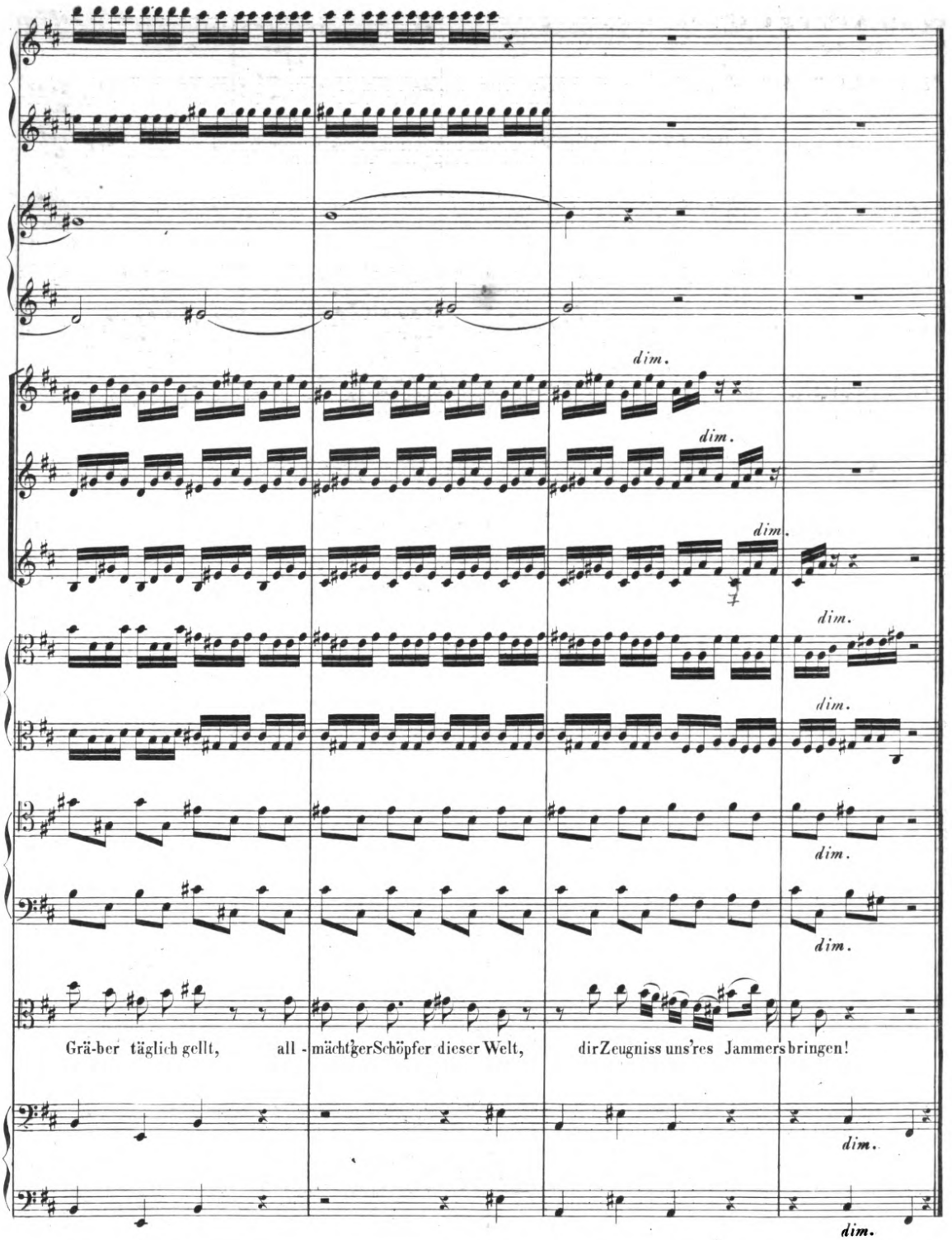
Andante. (♩ = 60.)



Andante.



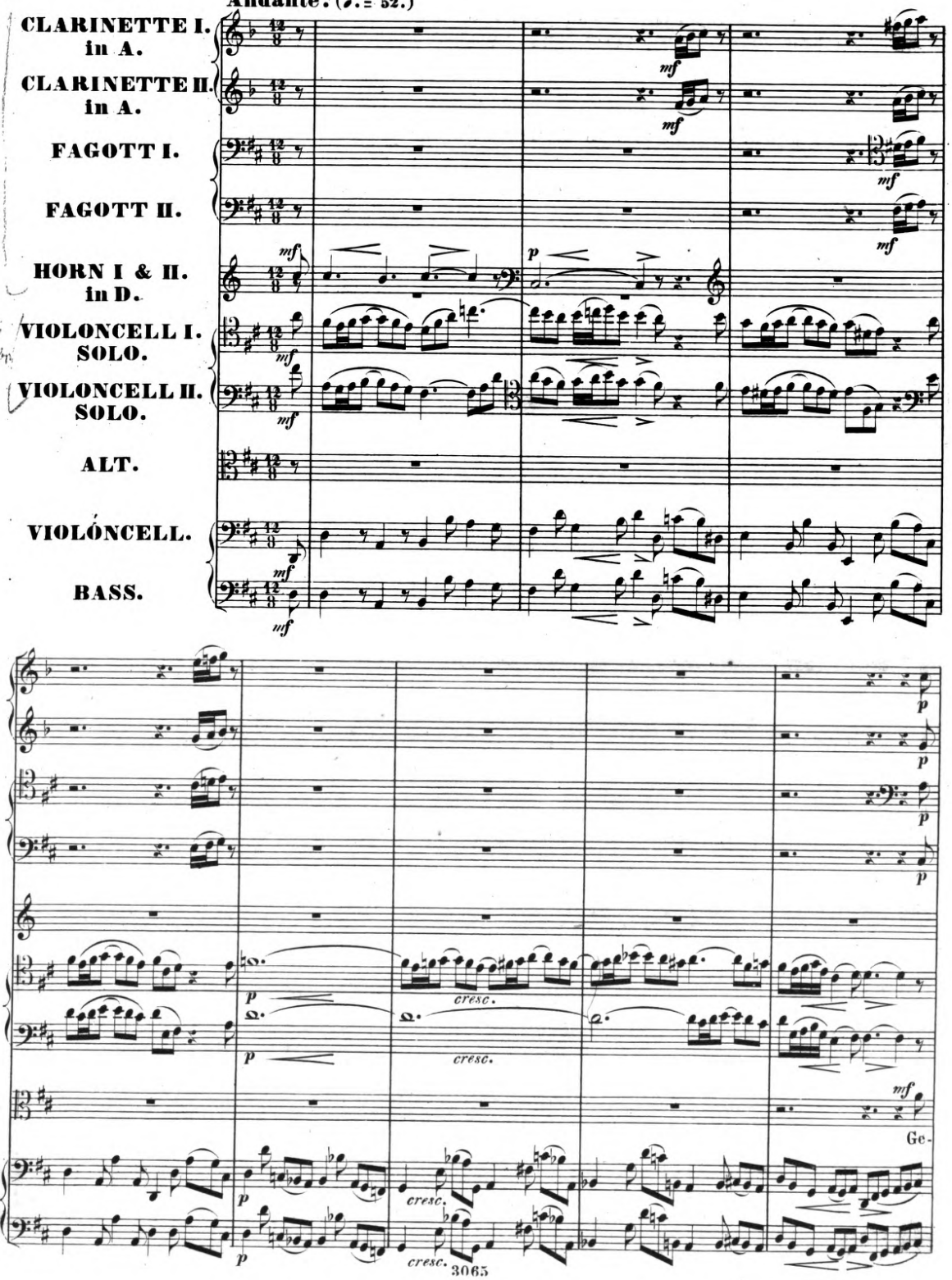
Digitized by Google

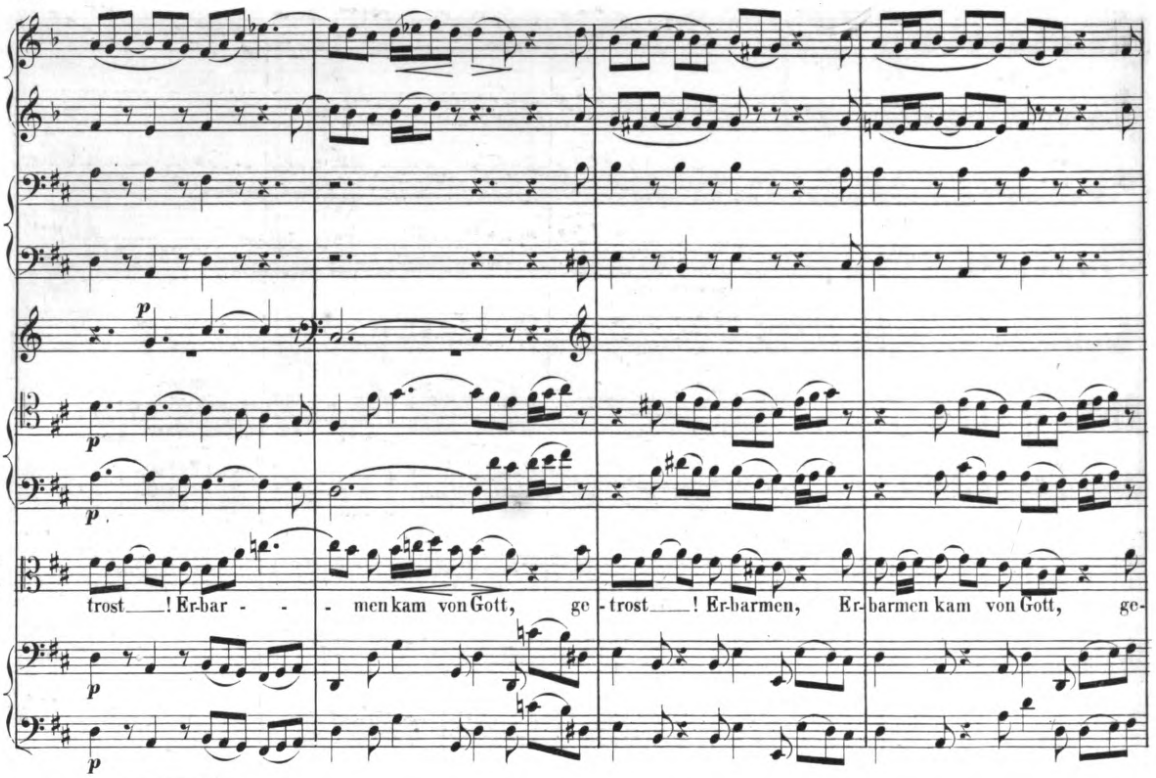


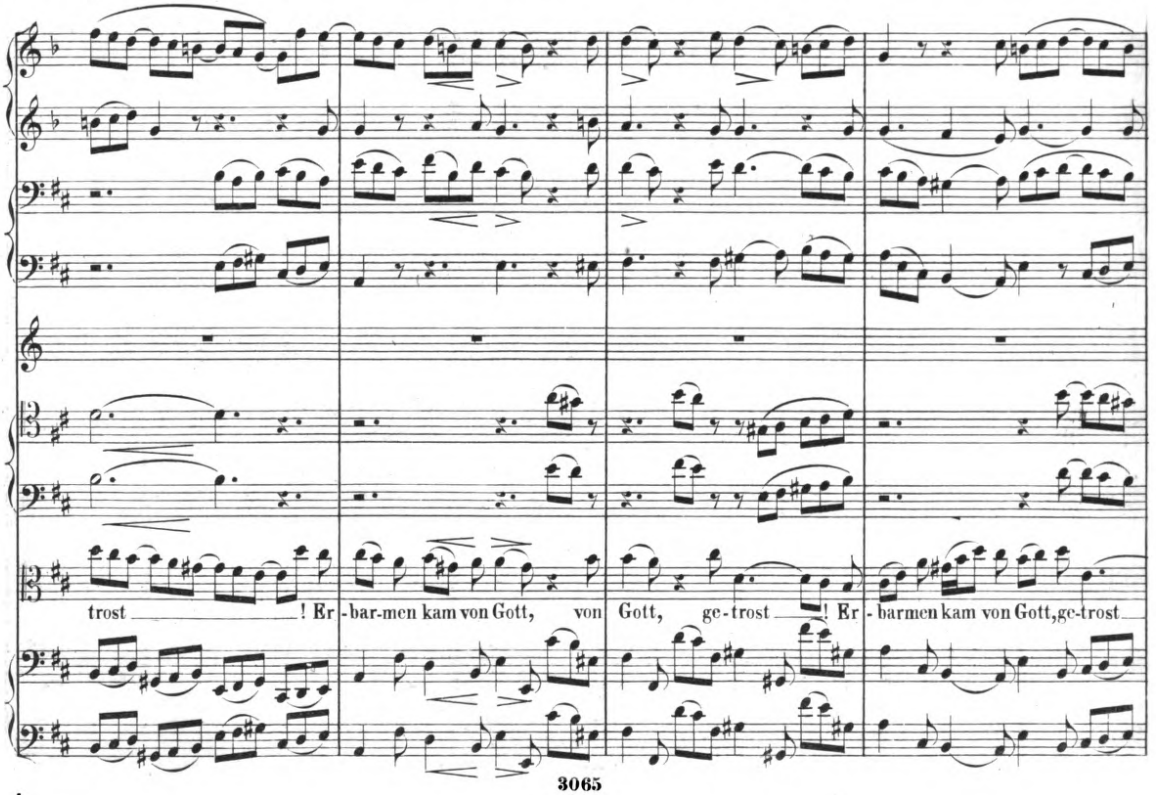
Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google

ARIE.

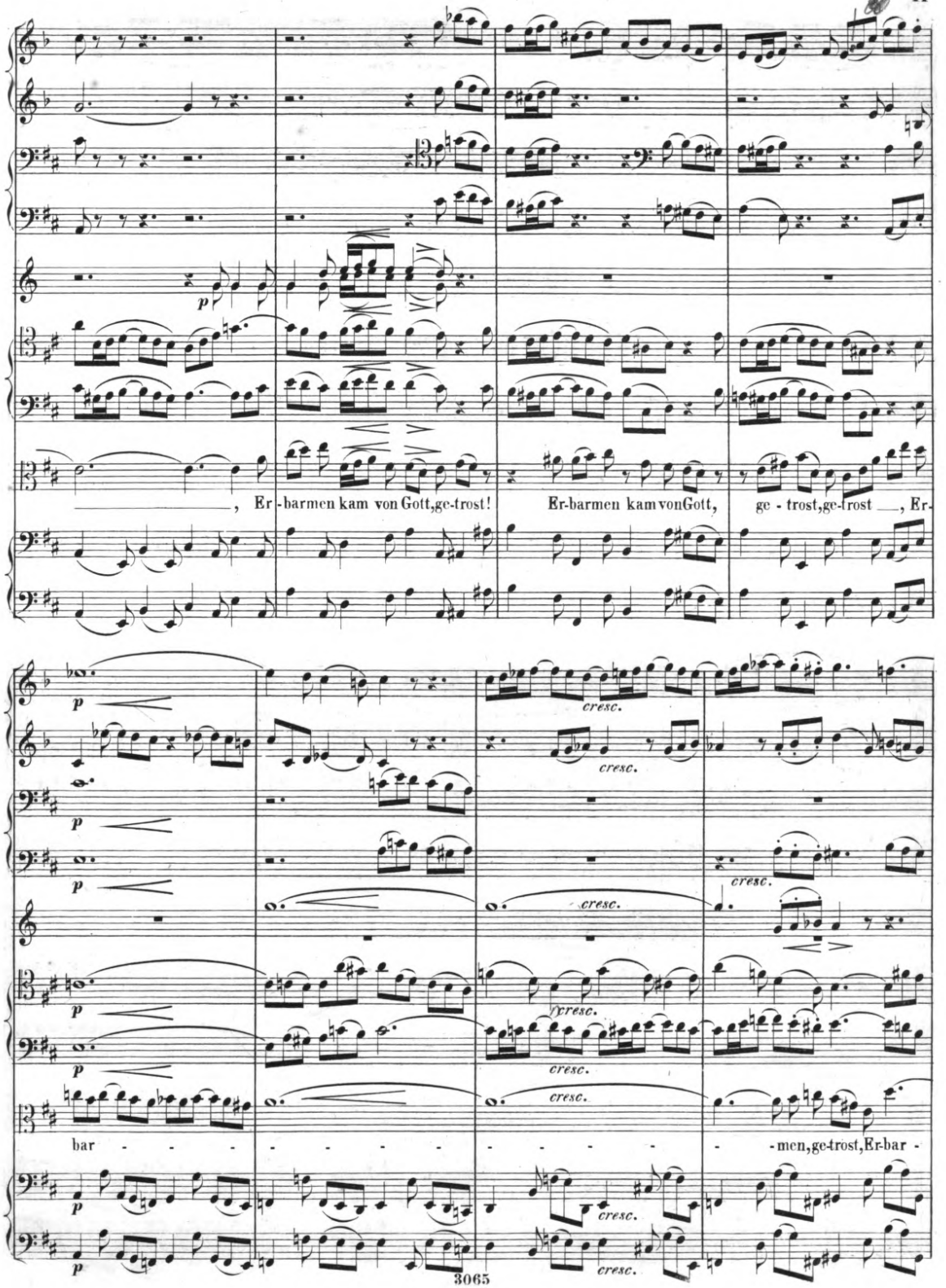
Andante. (♩. = 52.)



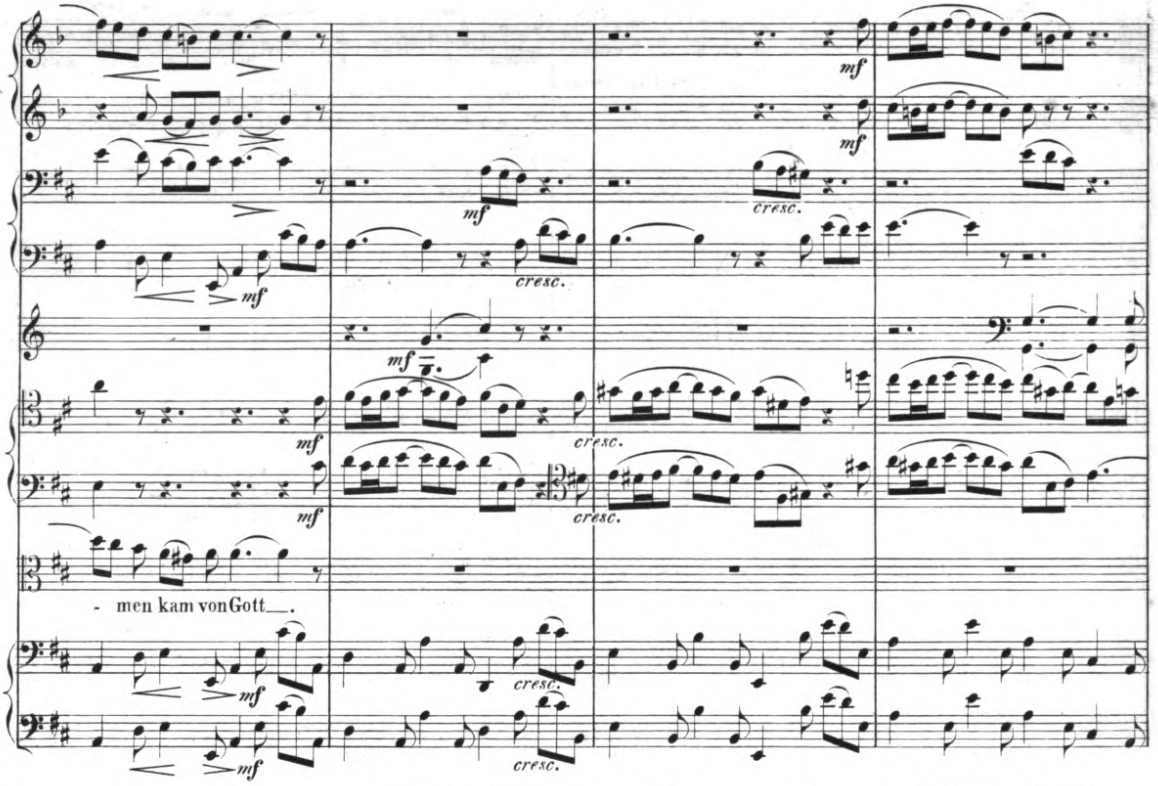


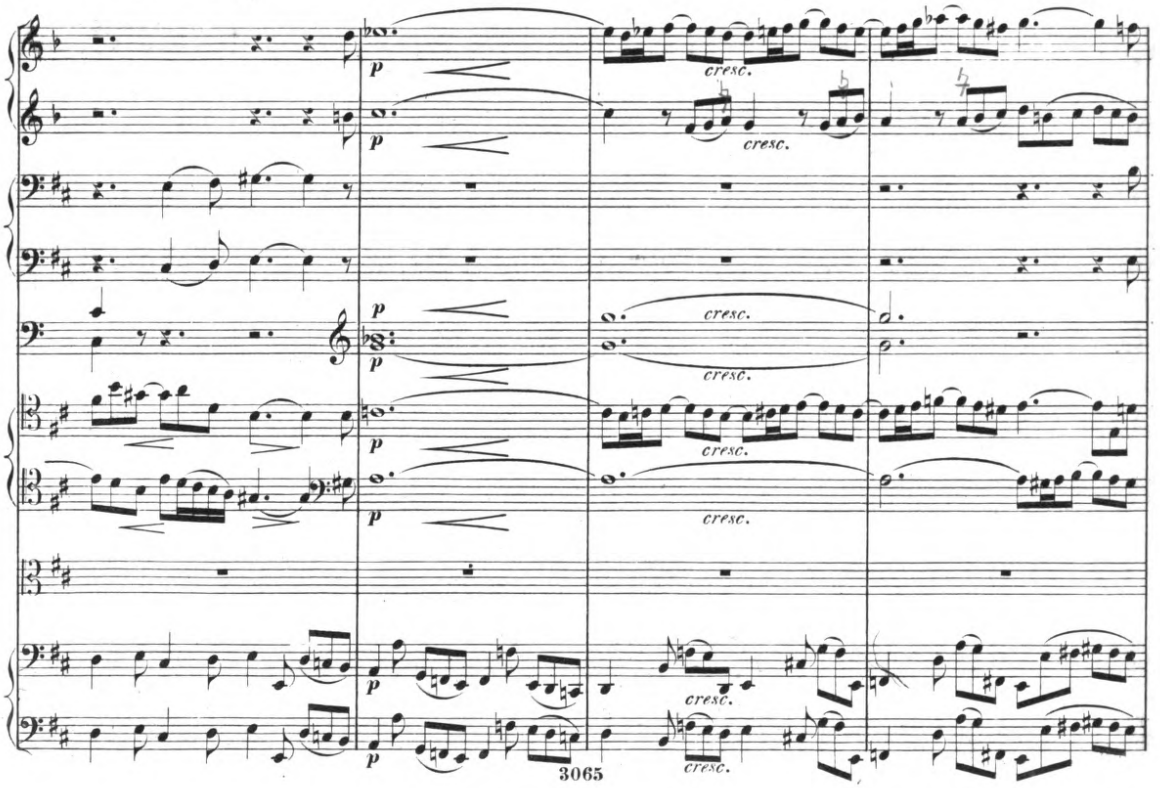


Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google

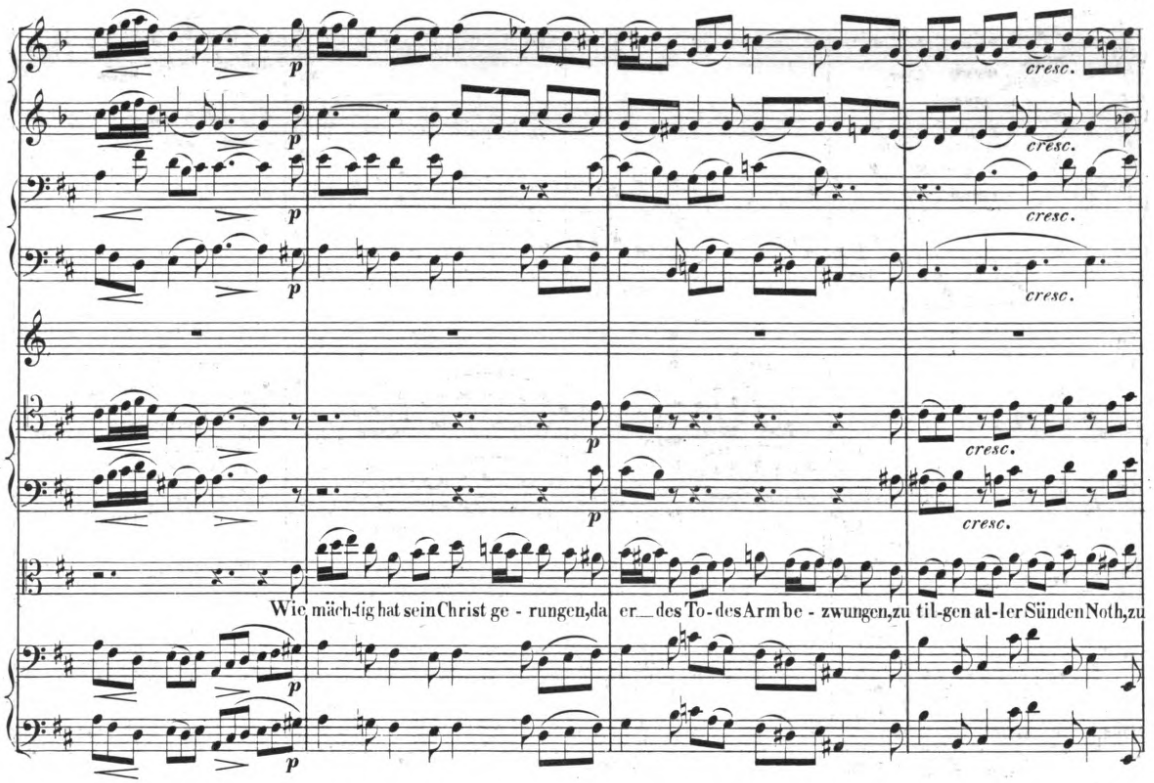


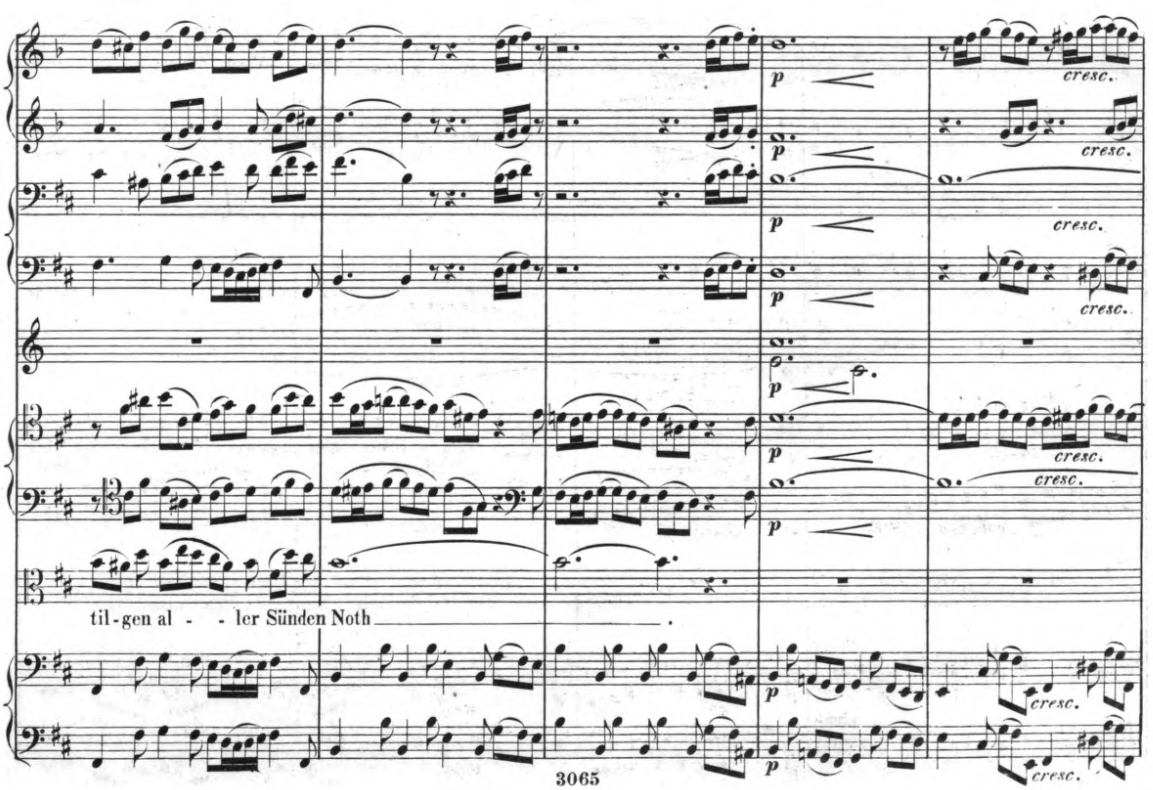
1) zweiter Ch. im Chrys. [illegible]



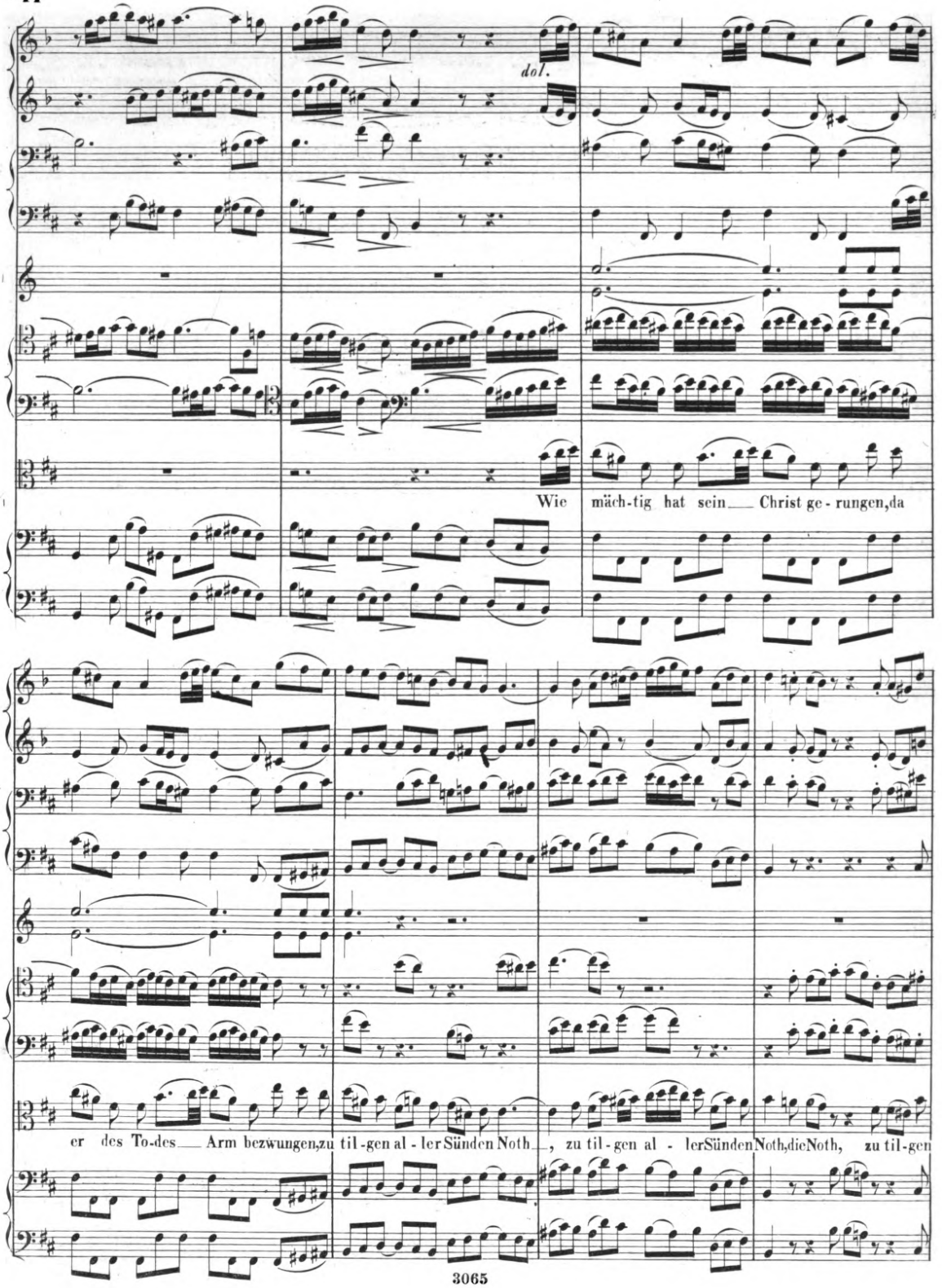


Digitized by Google / http://www.hathitrust.org/access_use#pd-google

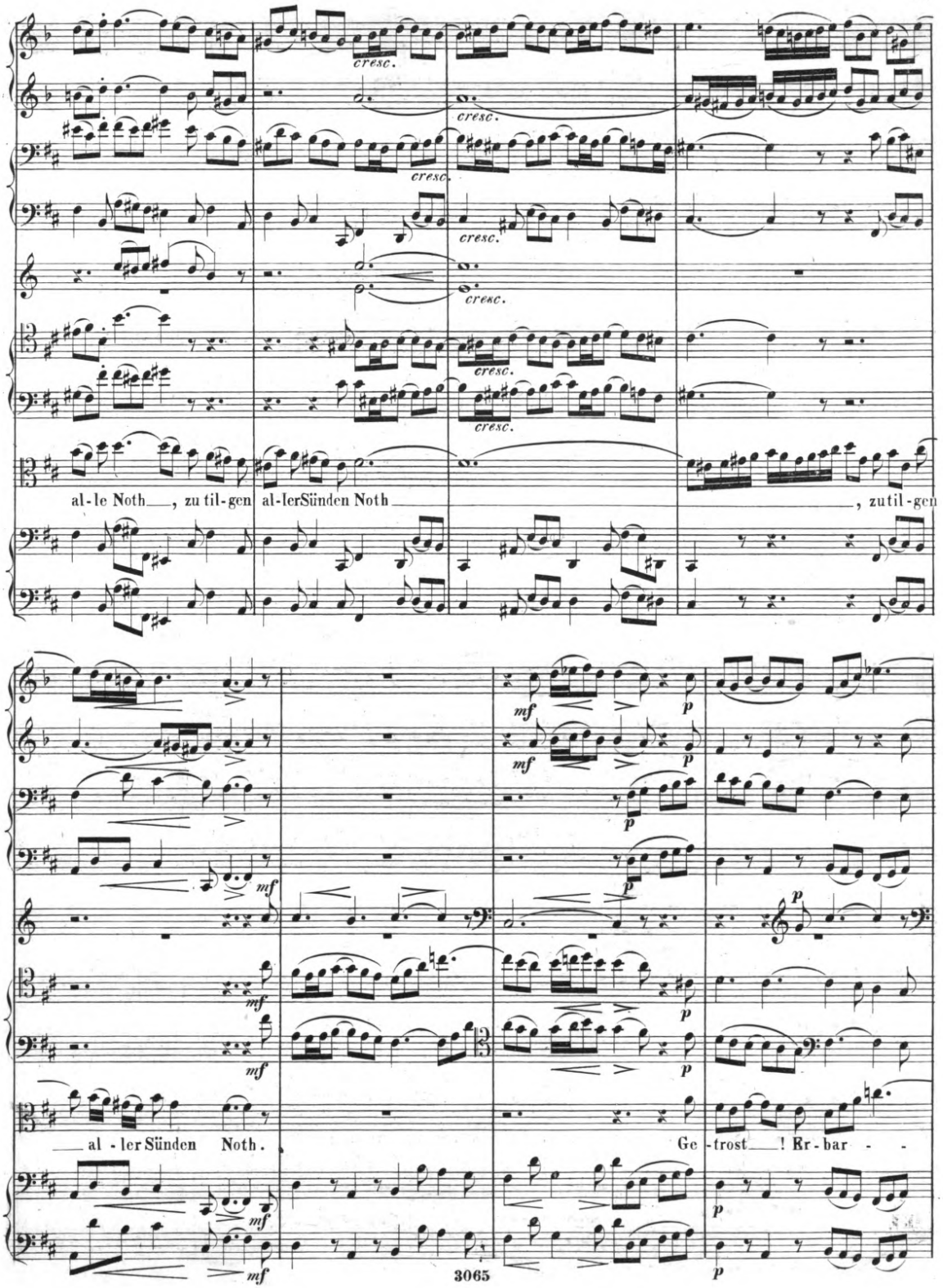


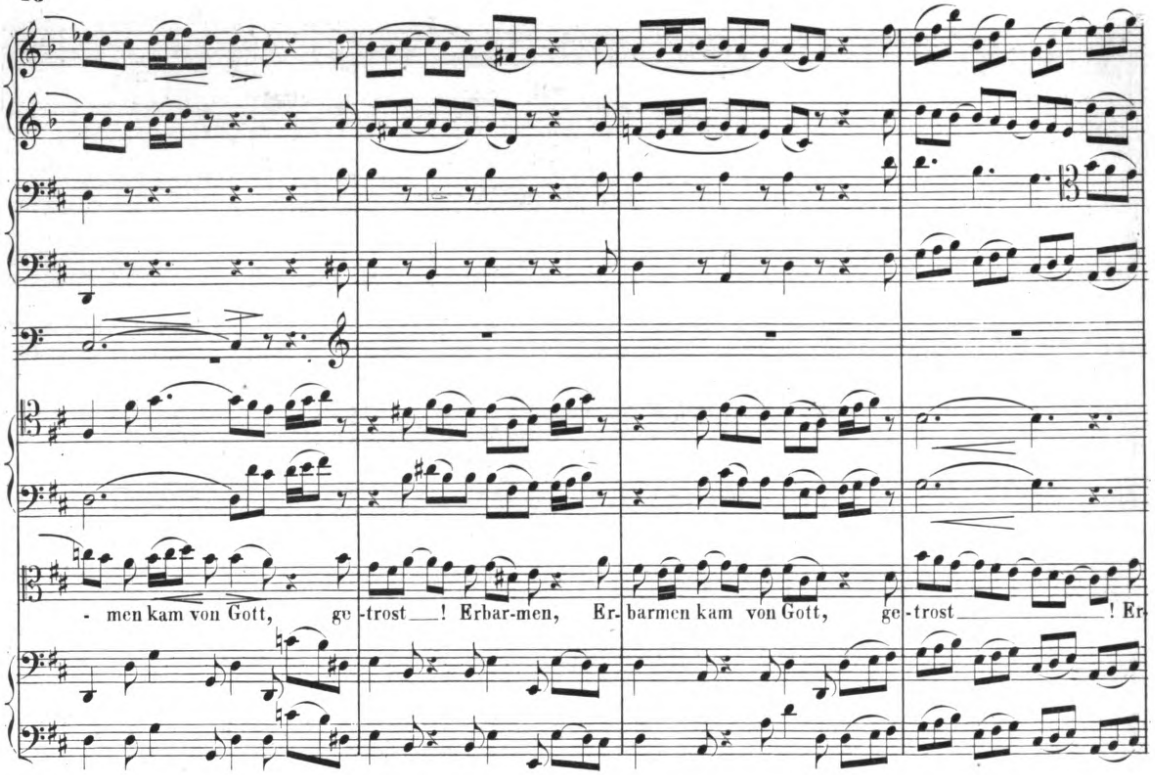


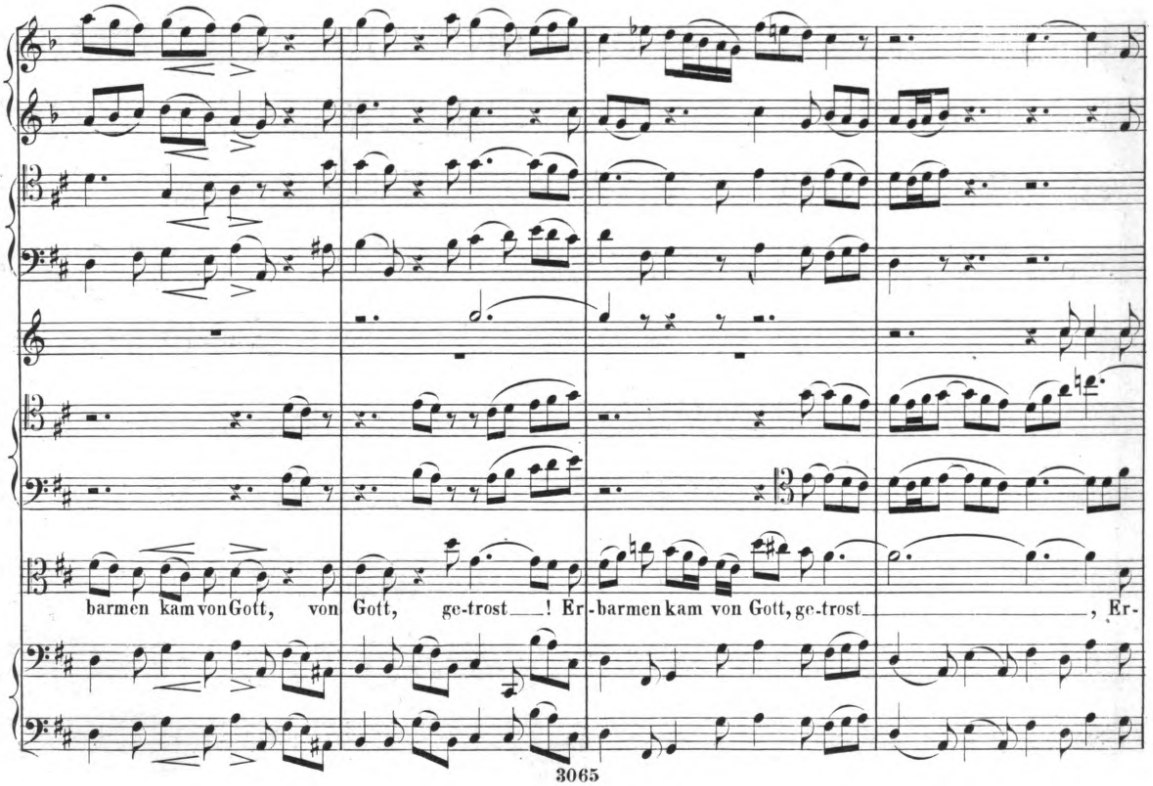
Digitized by Google, http://www.hathitrust.org/access_use#pd-google



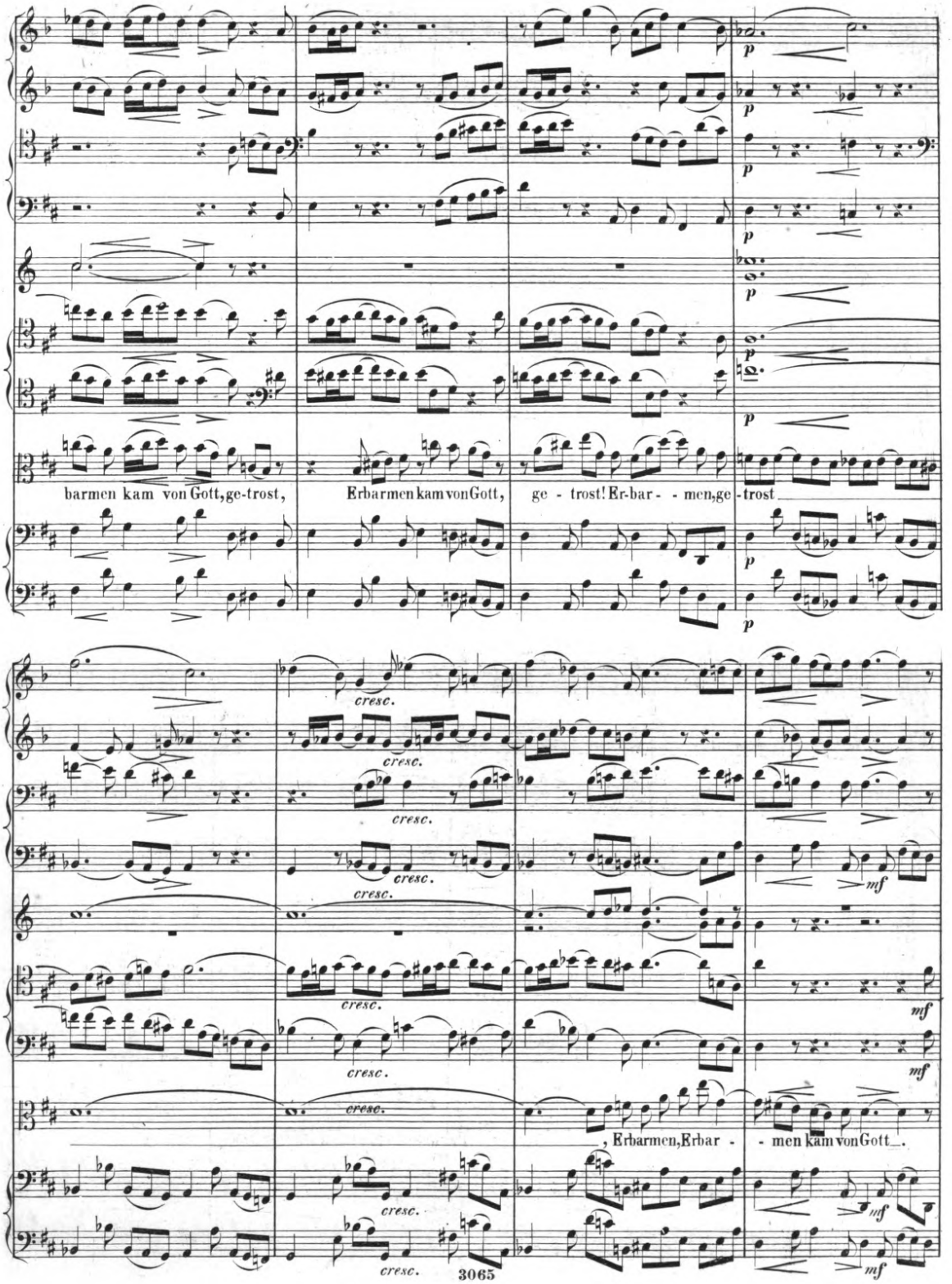
Digitized by Google, http://www.hathitrust.org/access_use#pd-google


cresc.
al-le Noth, zu til-gen al-ler Sünden Noth, zu til-gen
mf
p
al-ler Sünden Noth.
Ge-trost! Er-bar-

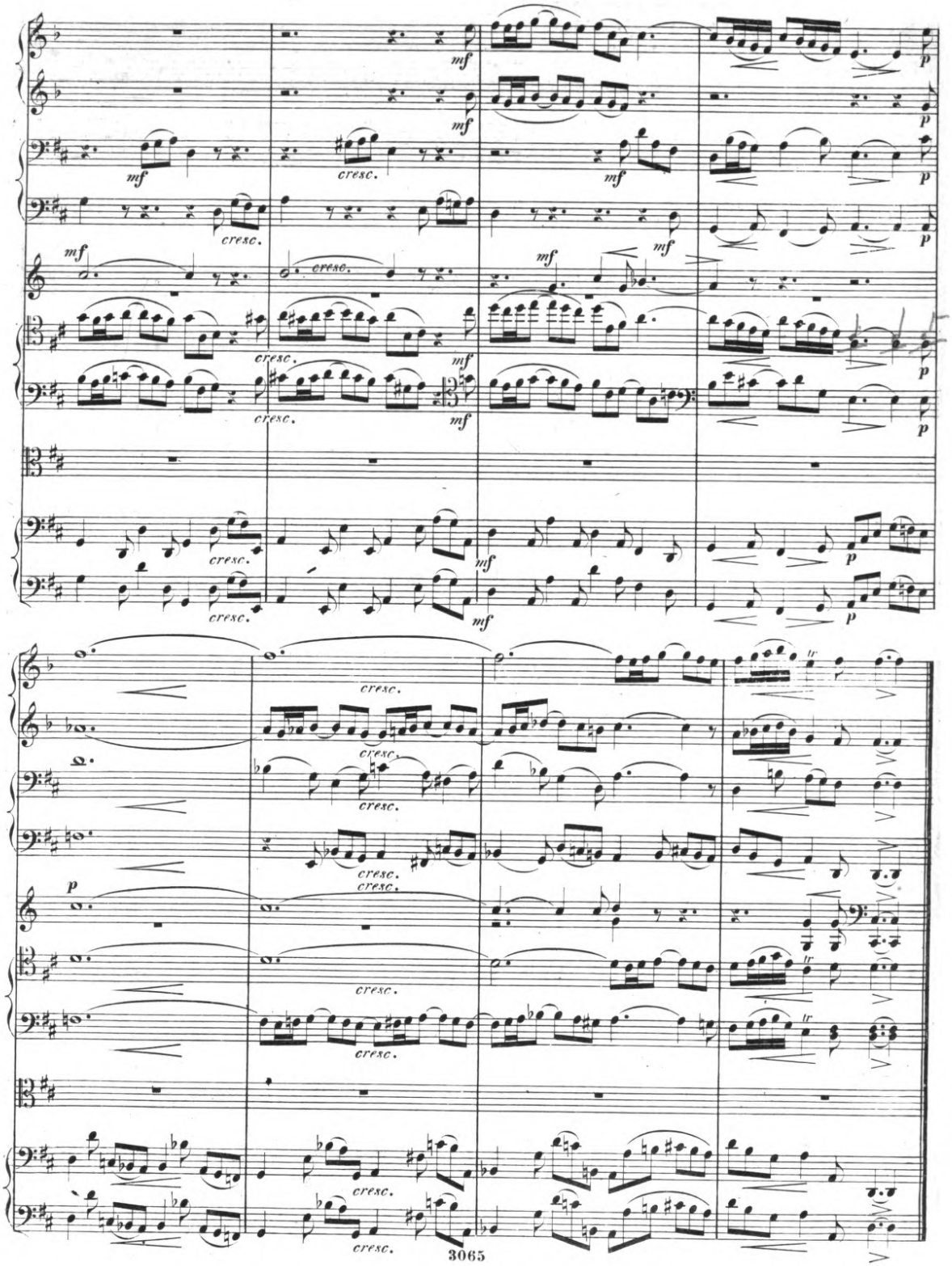




Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google



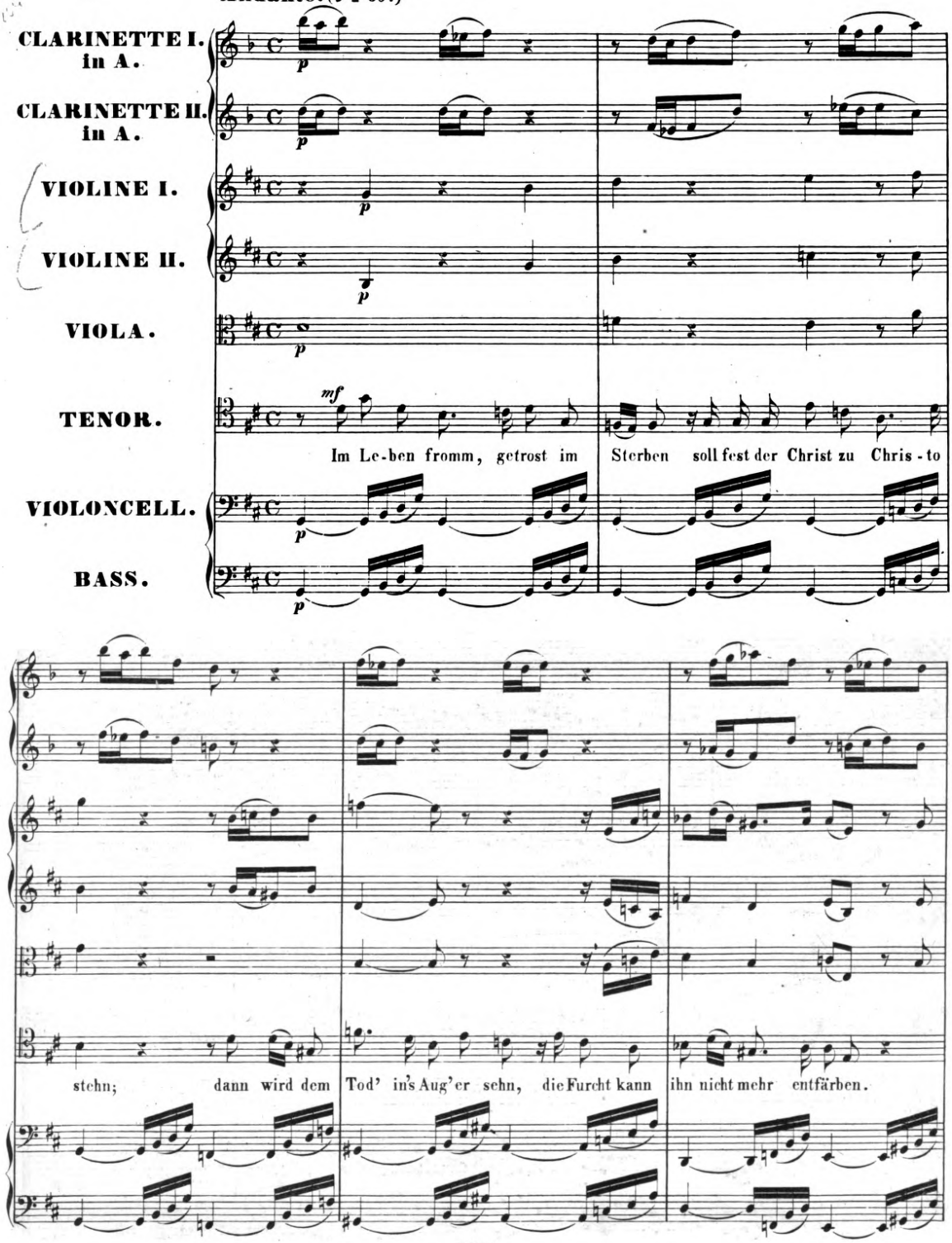
Digitized by Google

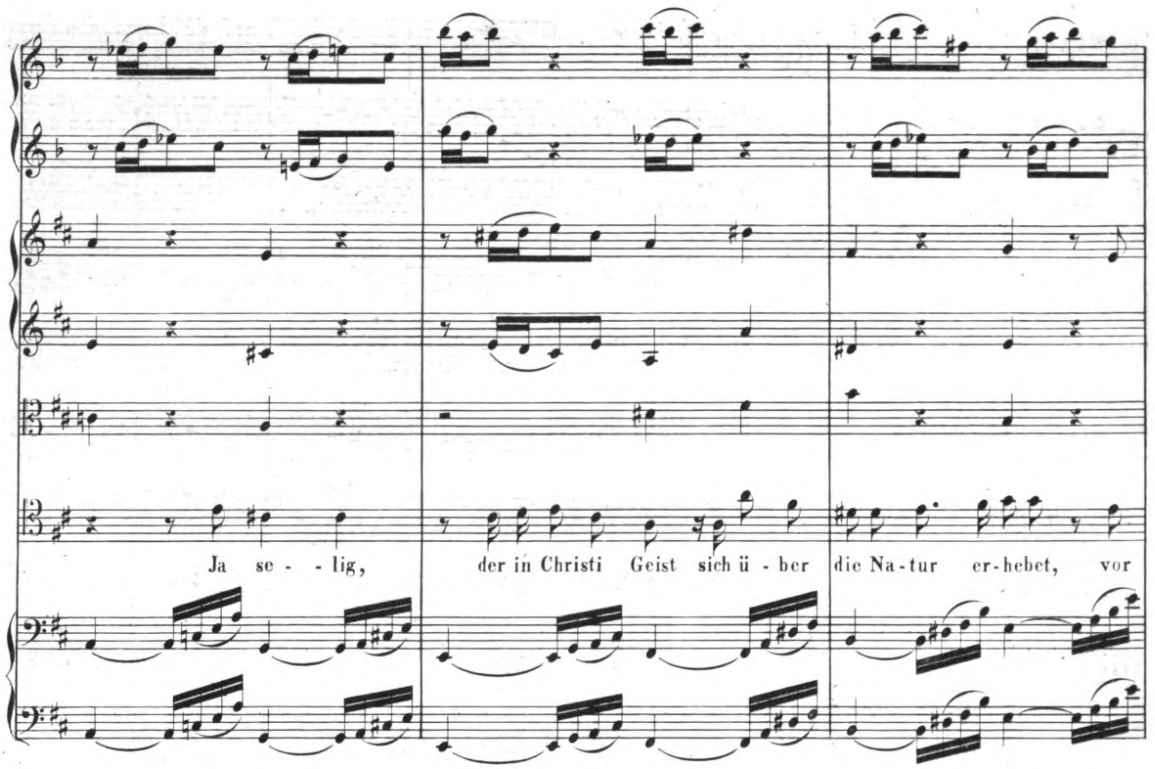


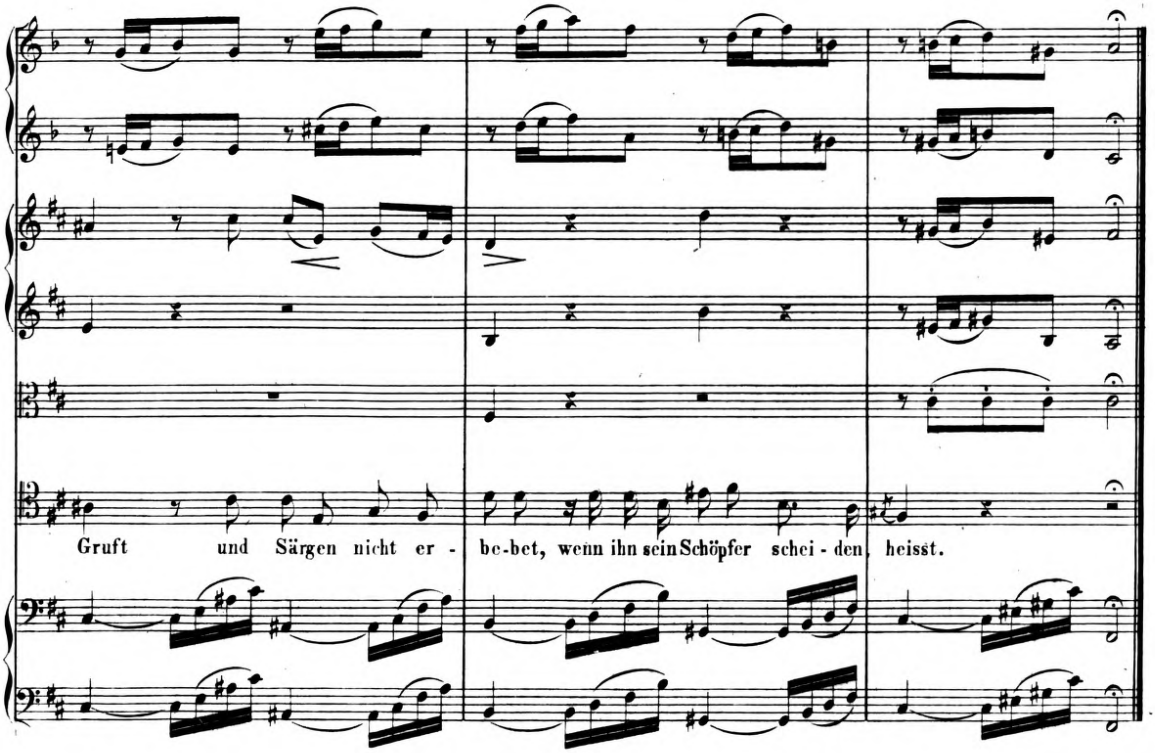
Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google

RECITATIV.

Andante. (♩ = 60.)



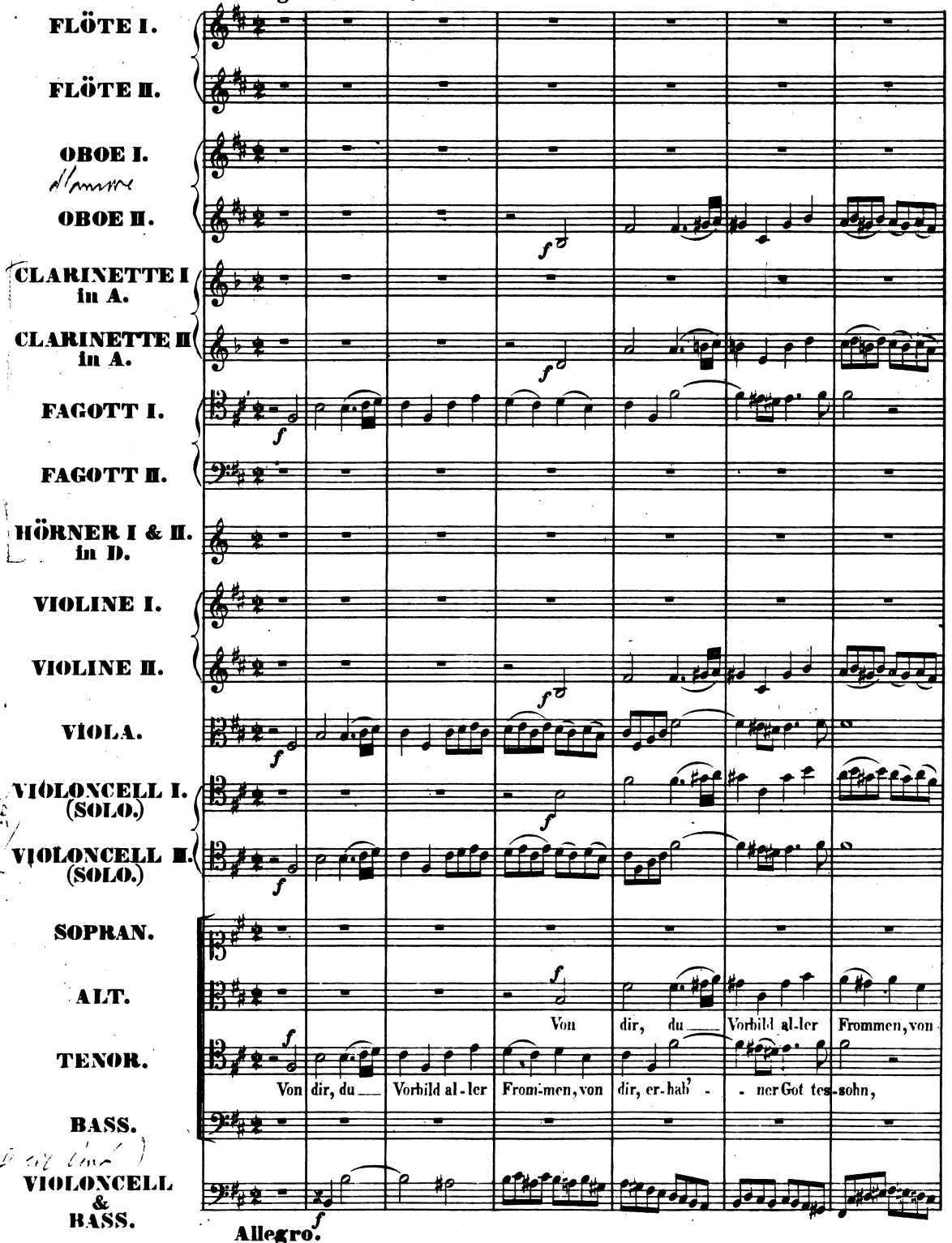


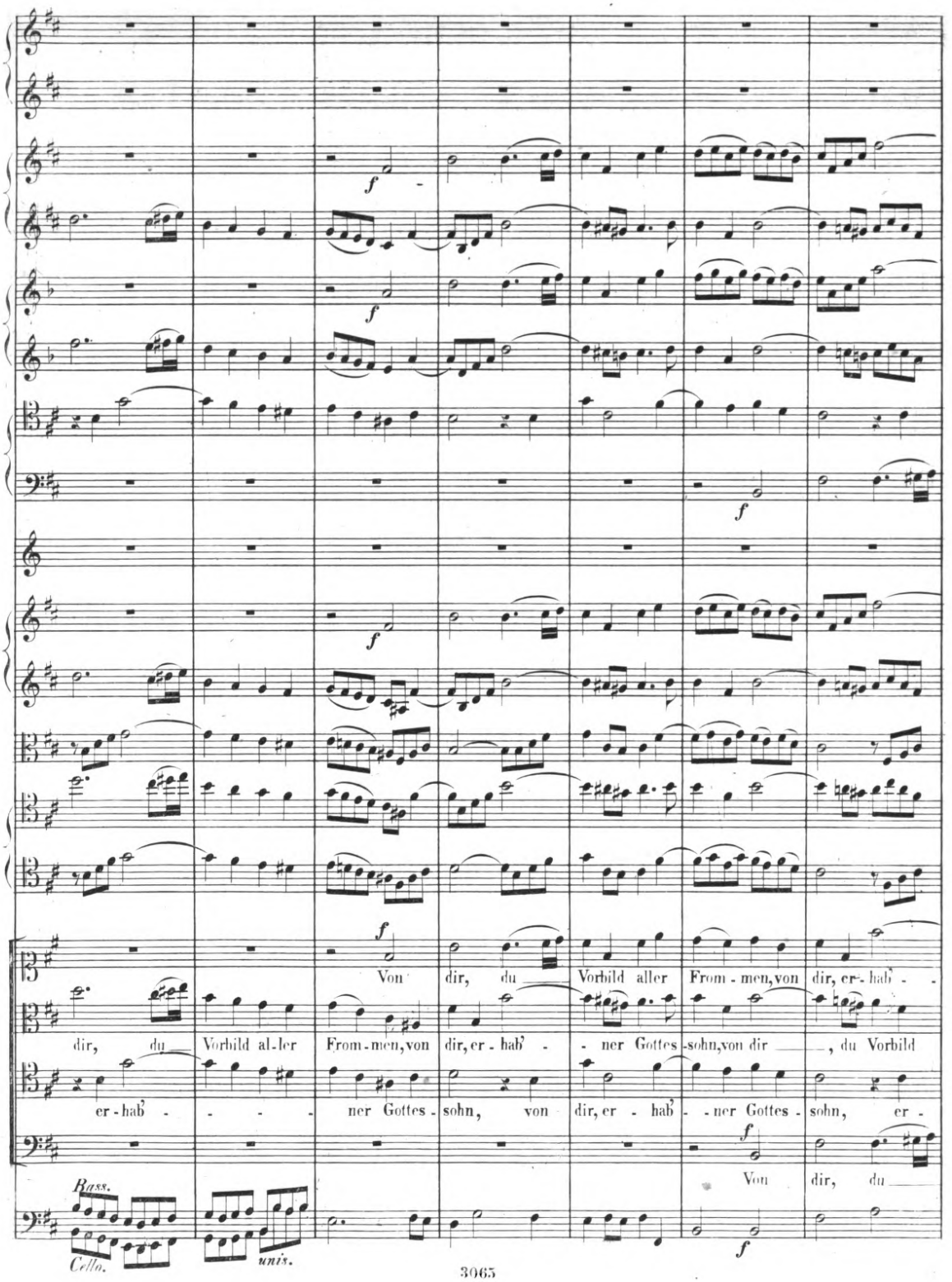


Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google

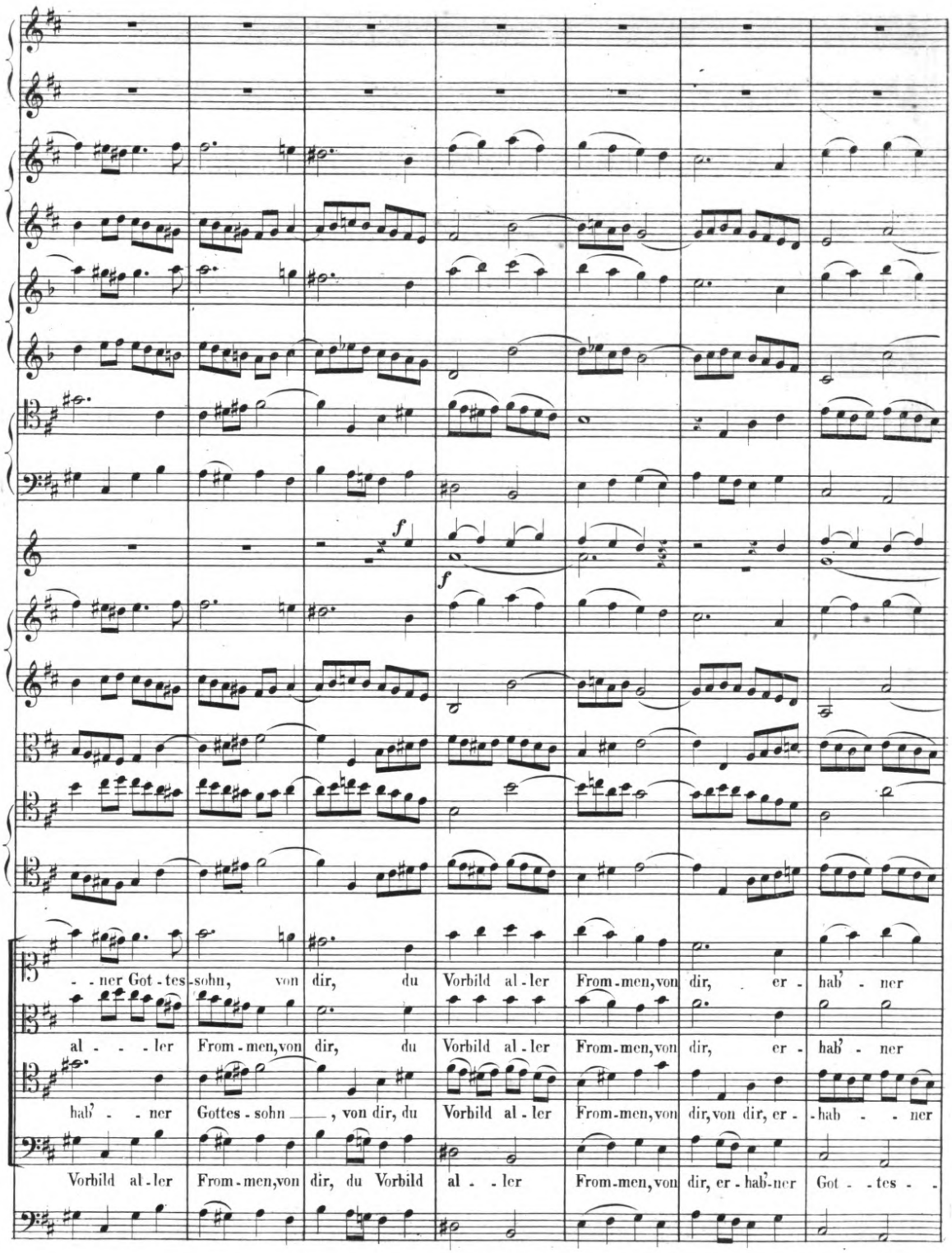
CHOR.

Allegro. (♩ = 72.)

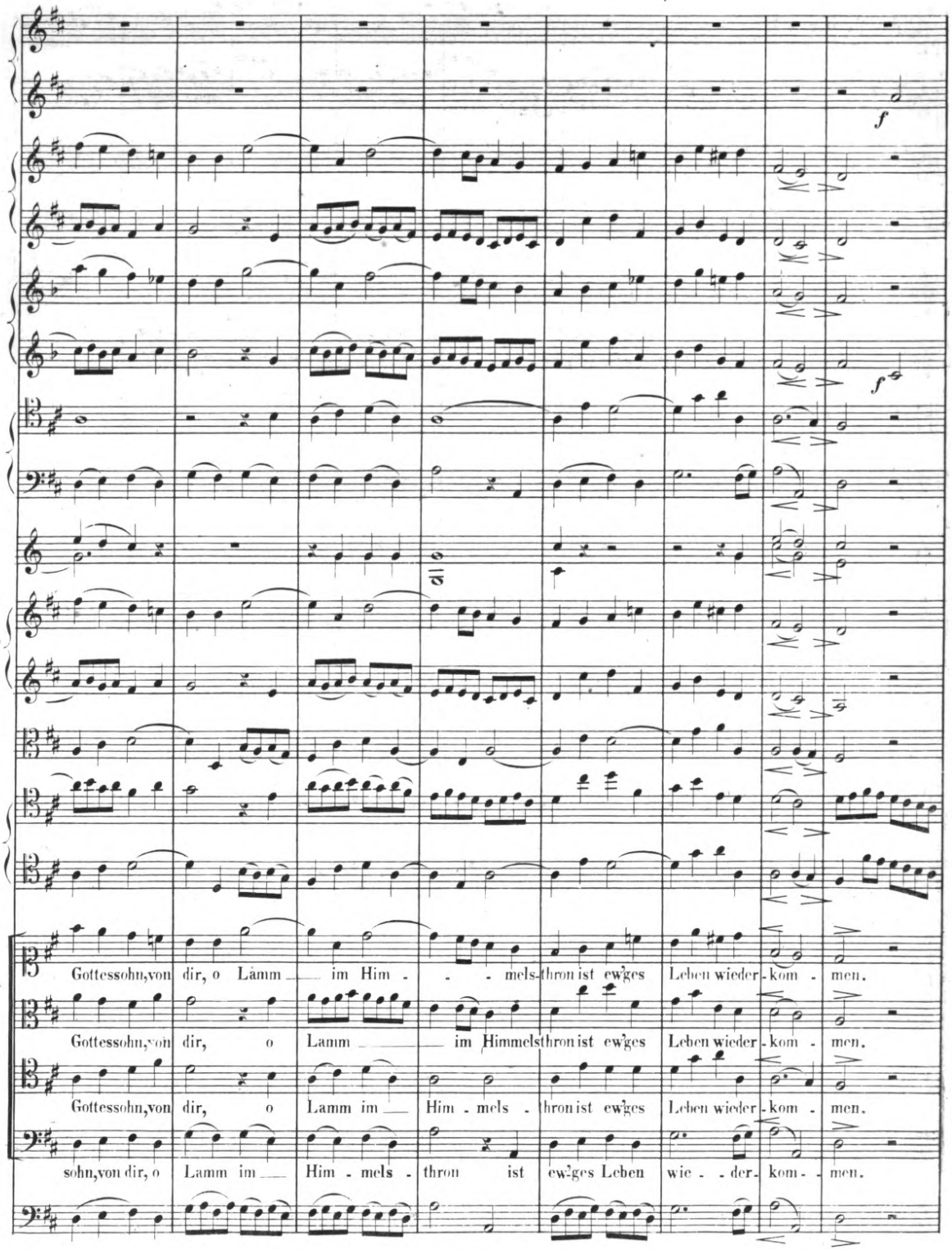


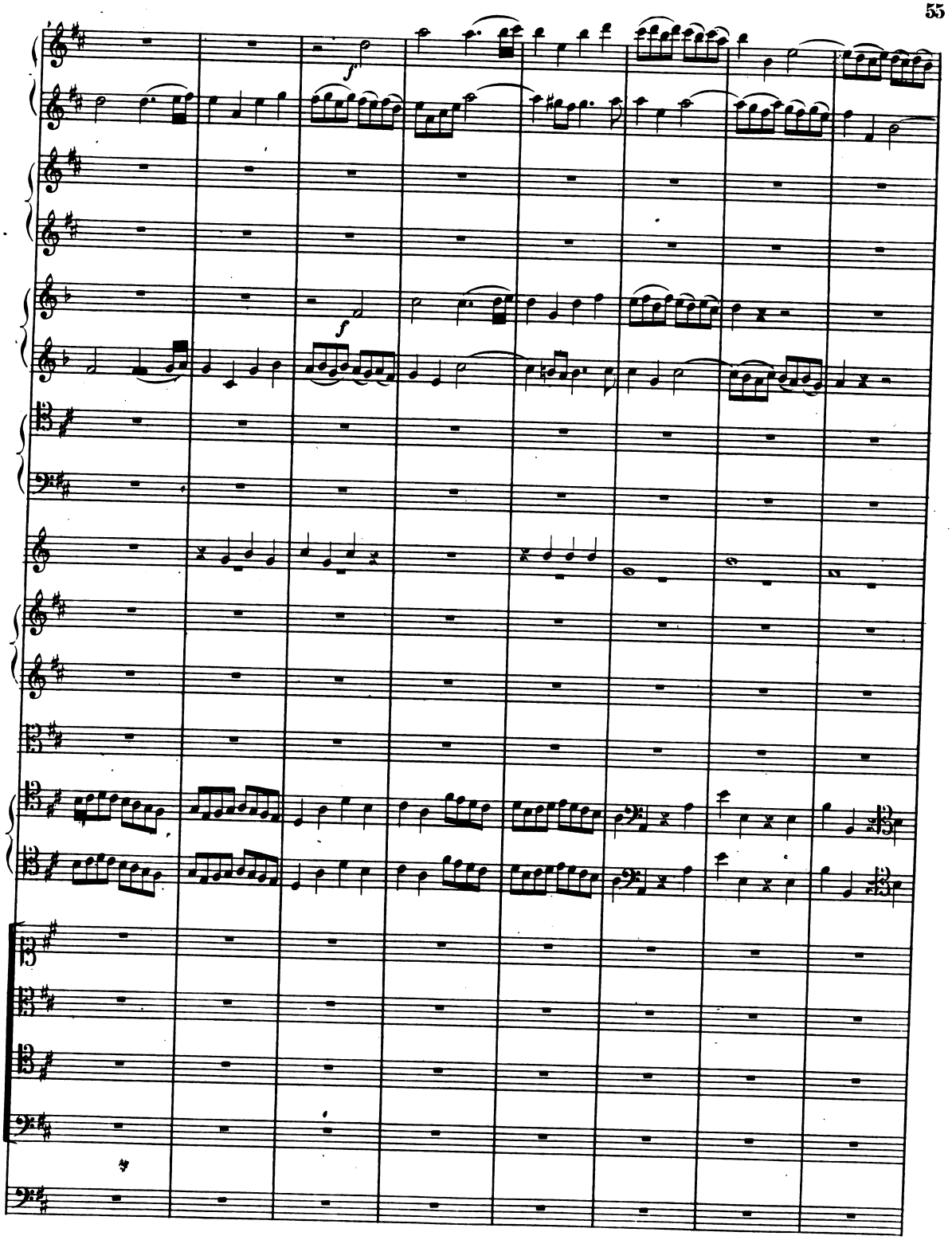


Digitized by Google

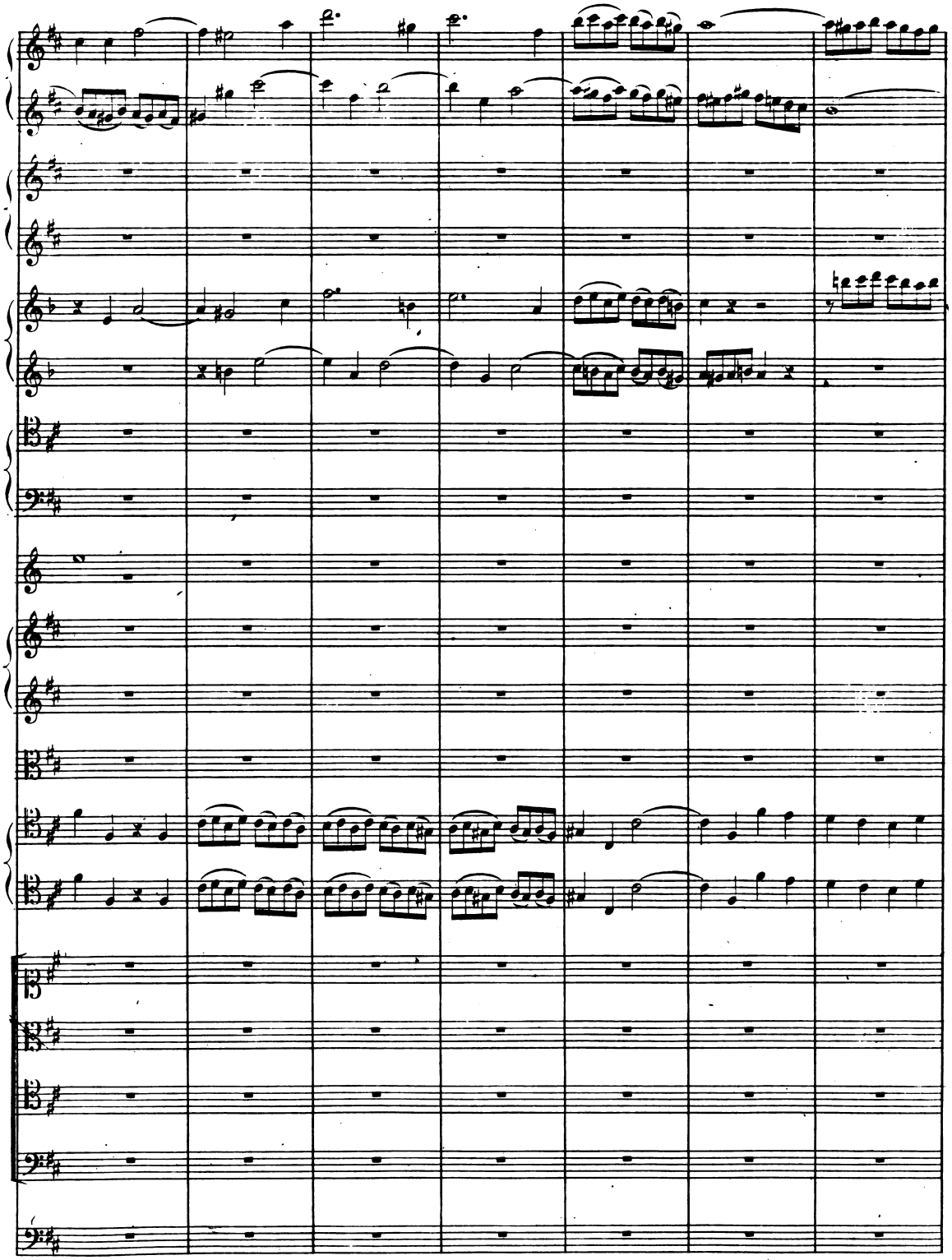


Digitized by Google / http://www.hathitrust.org/access_use#pd-google

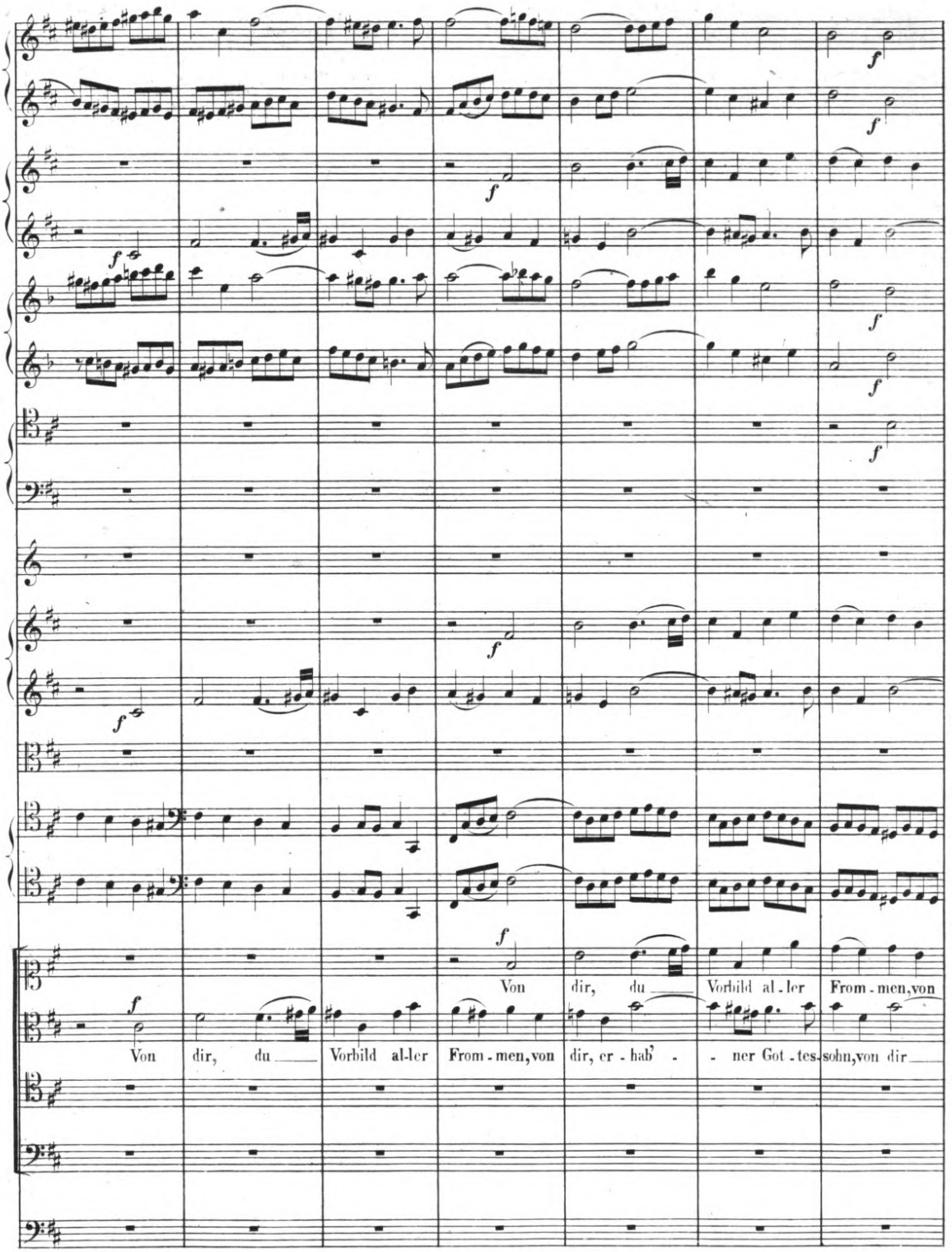

f
f
Gottessohn, von dir, o Lämm — im Him - - - mels-thron ist ew'ges Leben wieder-kom - men.
Gottessohn, von dir, o Lamm — im Himmelsthron ist ew'ges Leben wieder-kom - men.
Gottessohn, von dir, o Lamm im — Him - mels - thron ist ew'ges Leben wieder-kom - men.
sohn, von dir, o Lamm im — Him - mels - thron ist ew'ges Leben wie - - der- kom - men.



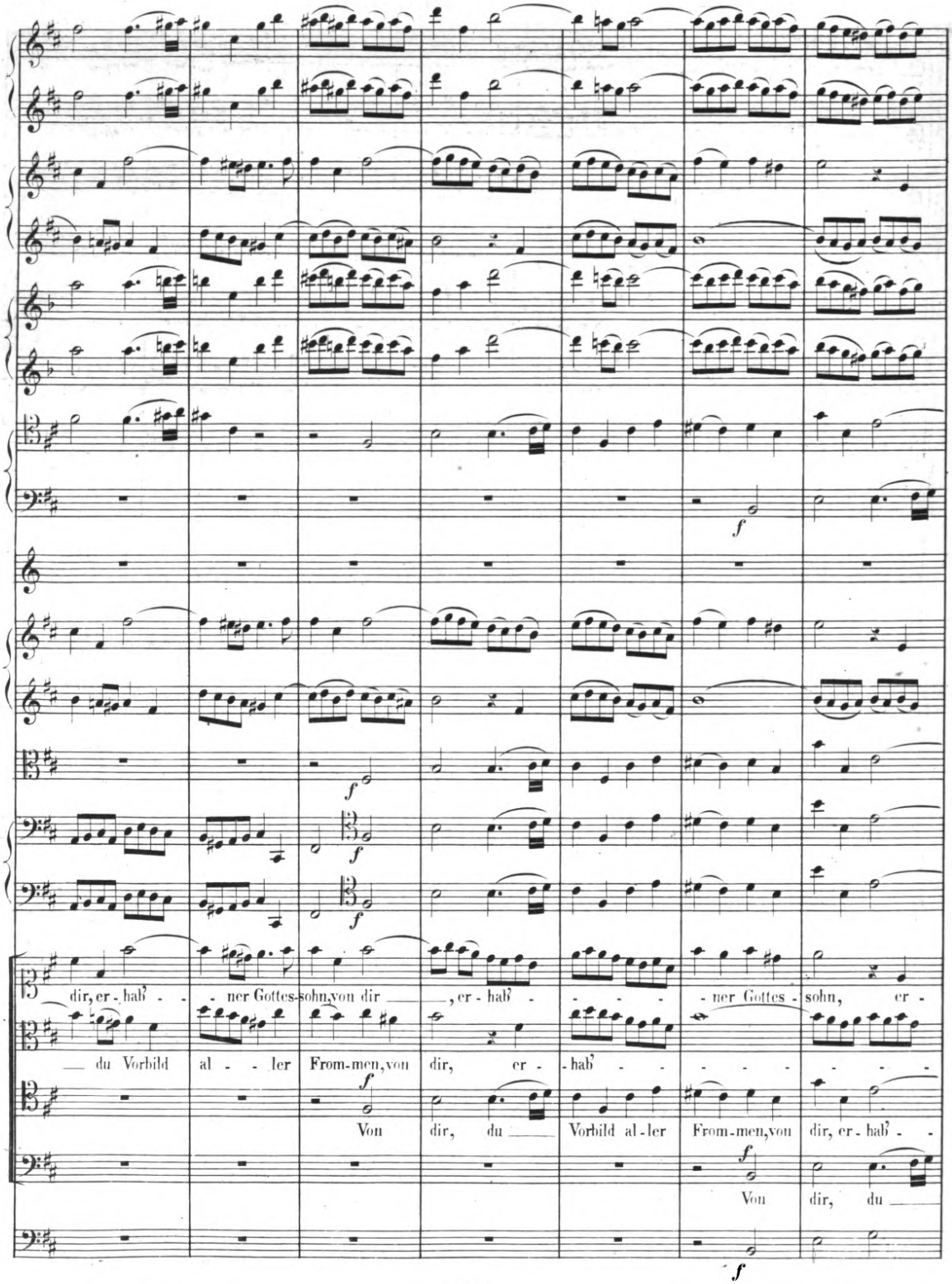
Digitized by Google

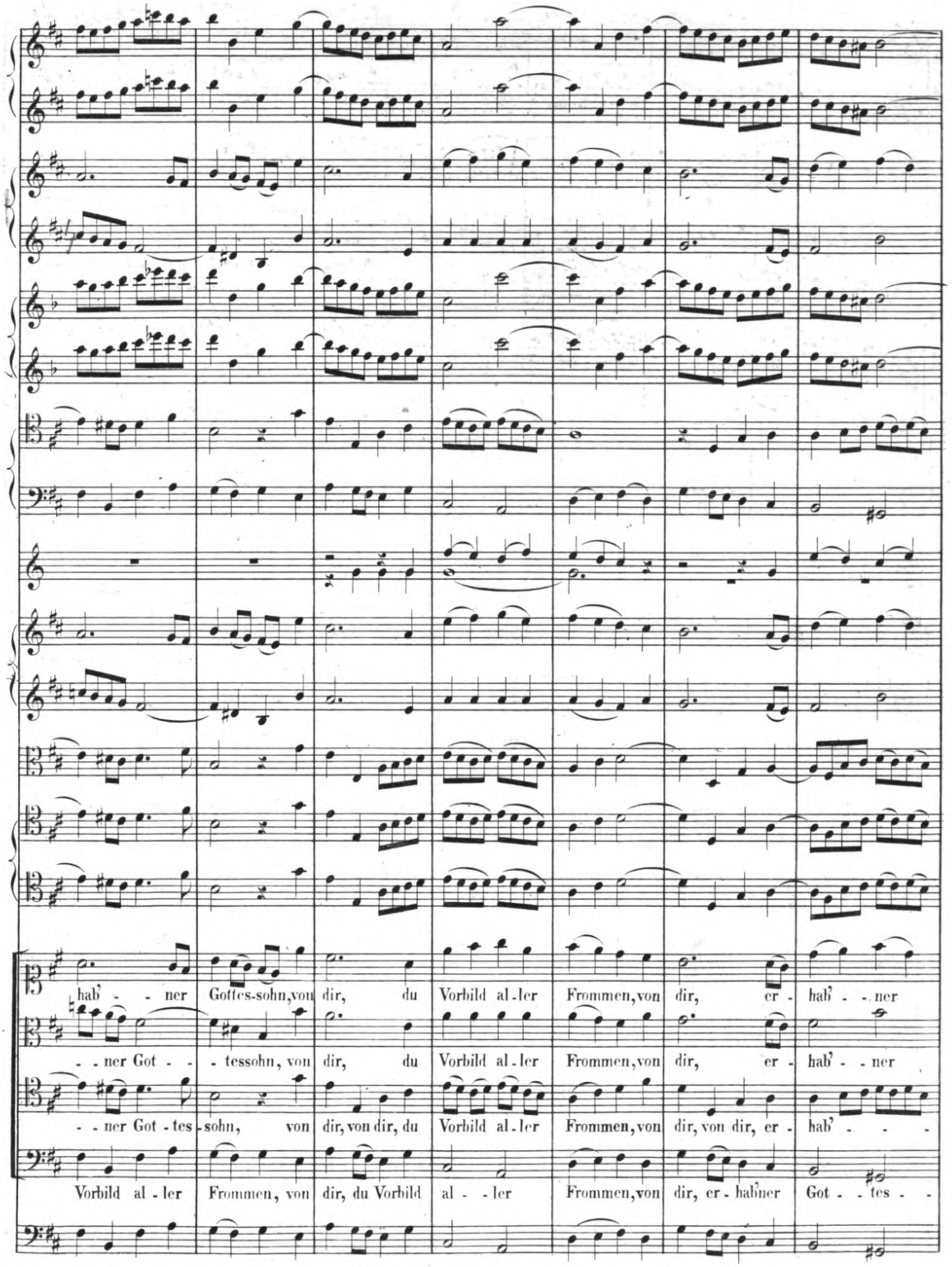


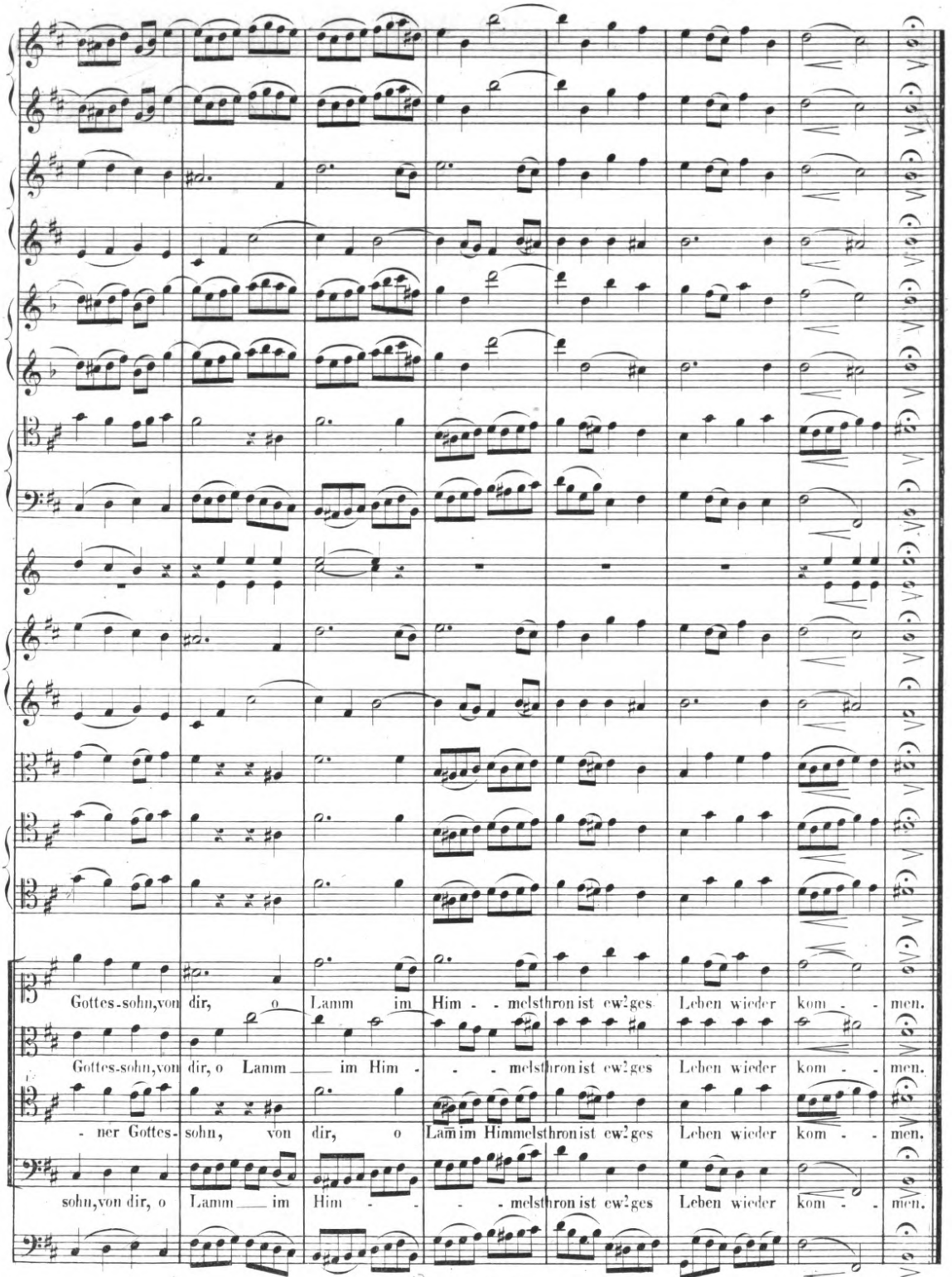
Digitized by Google



Digitized by Google / http://www.hathitrust.org/access_use#pd-google


dir, er - hab' - - ner Gottes-sohn, von dir ____, er - hab' - - - - ner Gottes - sohn, er -
____ du Vorbild al - - ler From-men, von dir, er - - hab' - - - - - - - -
Von dir, du ____ Vorbild al - ler From-men, von dir, er - hab' - -
Von dir, du ____


hab' - - ner Gottes-sohn, von dir, du Vorbild al-ler Frommen, von dir, er - hab' - - ner
- - ner Got - - tessohn, von dir, du Vorbild al-ler Frommen, von dir, er - hab' - - ner
- - ner Got - tes - sohn, von dir, von dir, du Vorbild al-ler Frommen, von dir, von dir, er - hab' - - -
Vorbild al - ler Frommen, von dir, du Vorbild al - - ler Frommen, von dir, er - haben Got - - tes - -

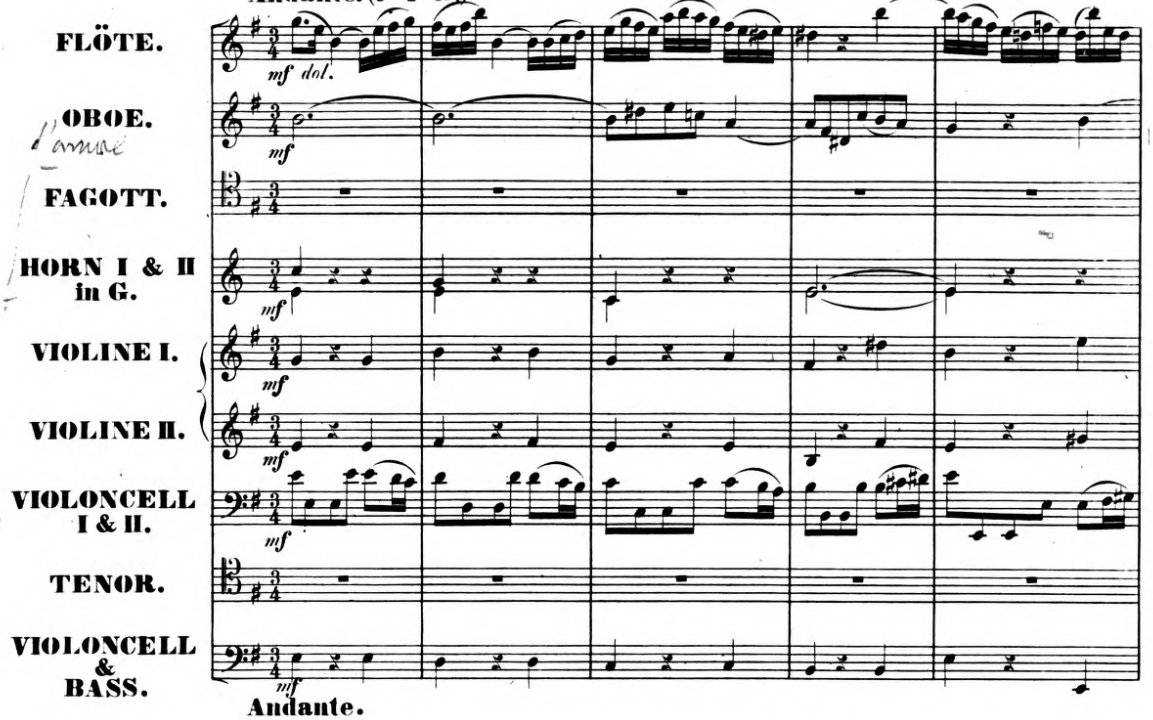

Gottes-sohn,von dir, o Lamm im Him - melsthron ist ew?ges Leben wieder kom - men.
Gottes-sohn,von dir, o Lamm im Him - melsthron ist ew?ges Leben wieder kom - men.
- ner Gottes- sohn, von dir, o Lam im Himmelsthron ist ew?ges Leben wieder kom - men.
sohn,von dir, o Lamm im Him - melsthron ist ew?ges Leben wieder kom - men.

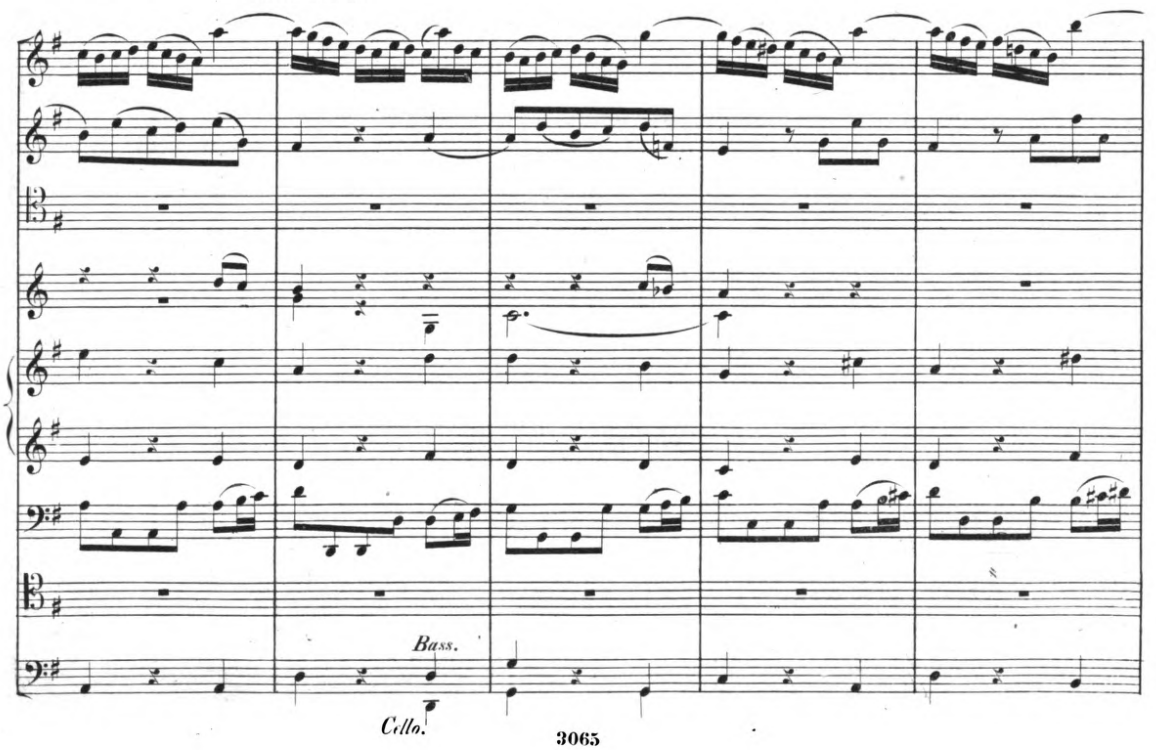
Pinot. d

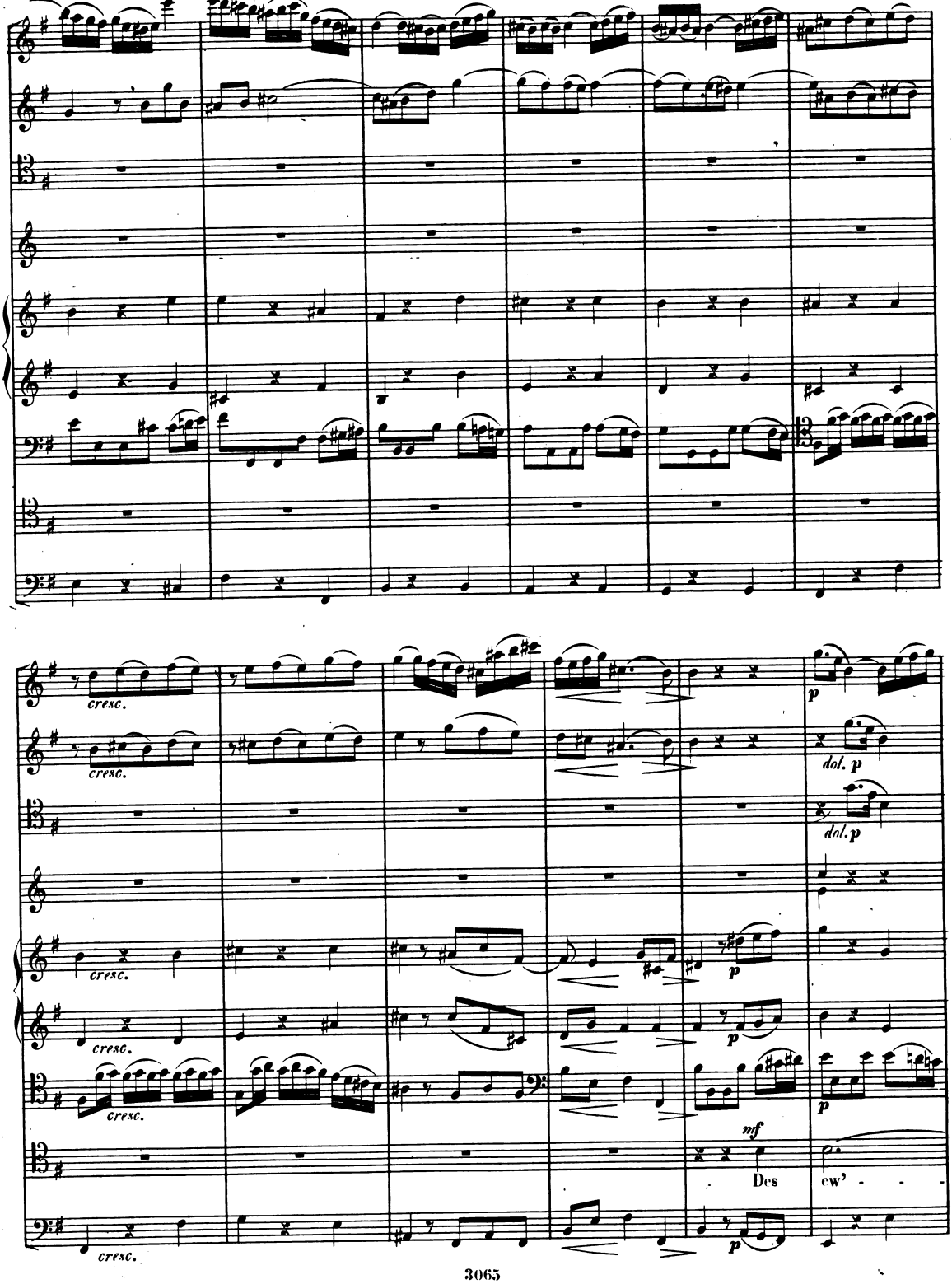
Zweiter Theil.

ARIE.

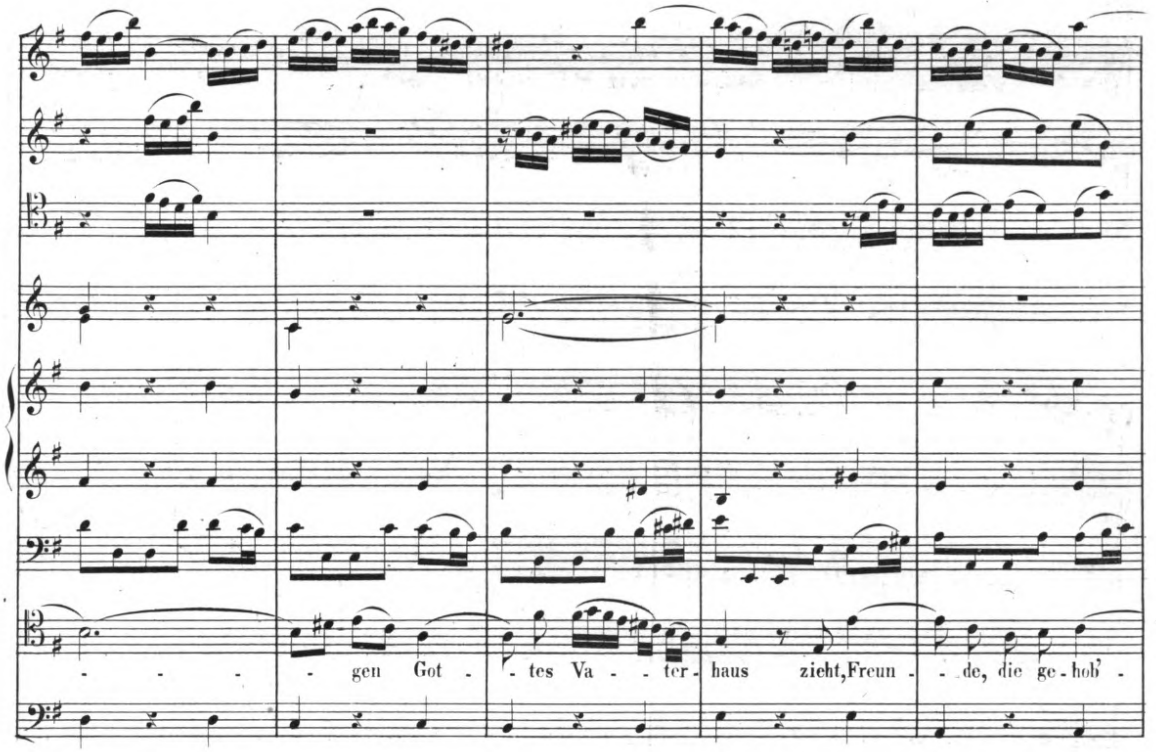
Andante. (♩ = 69.)

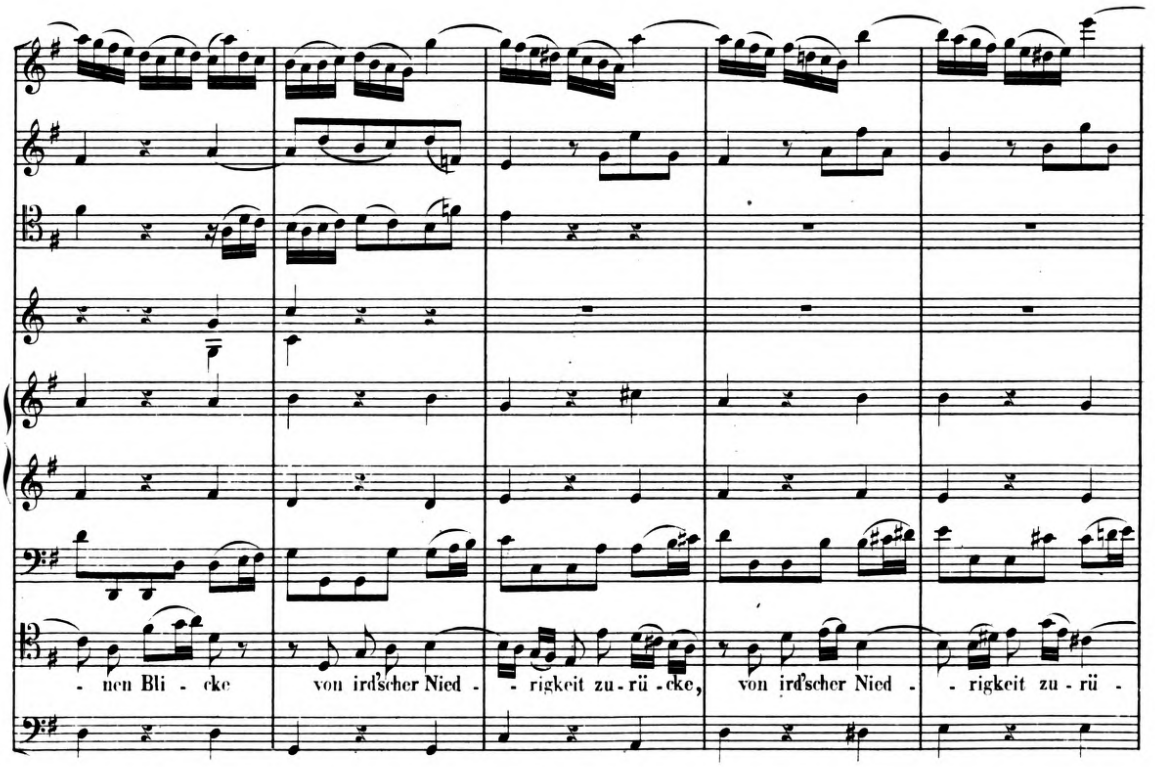




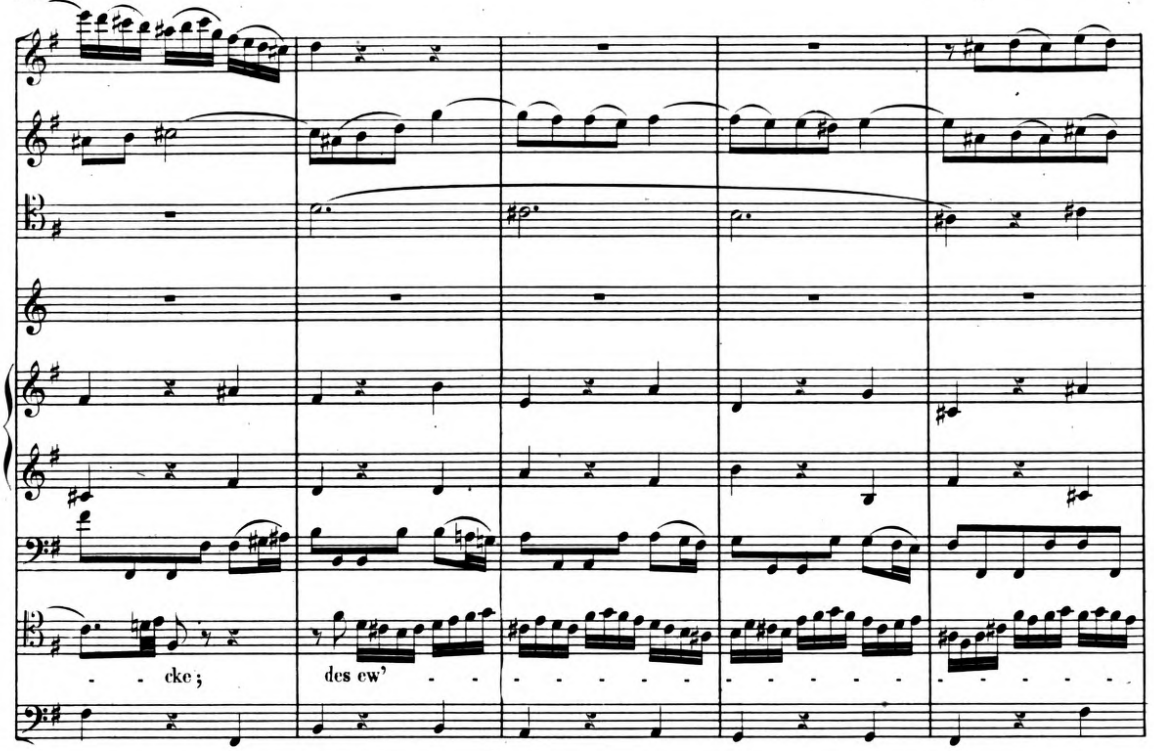


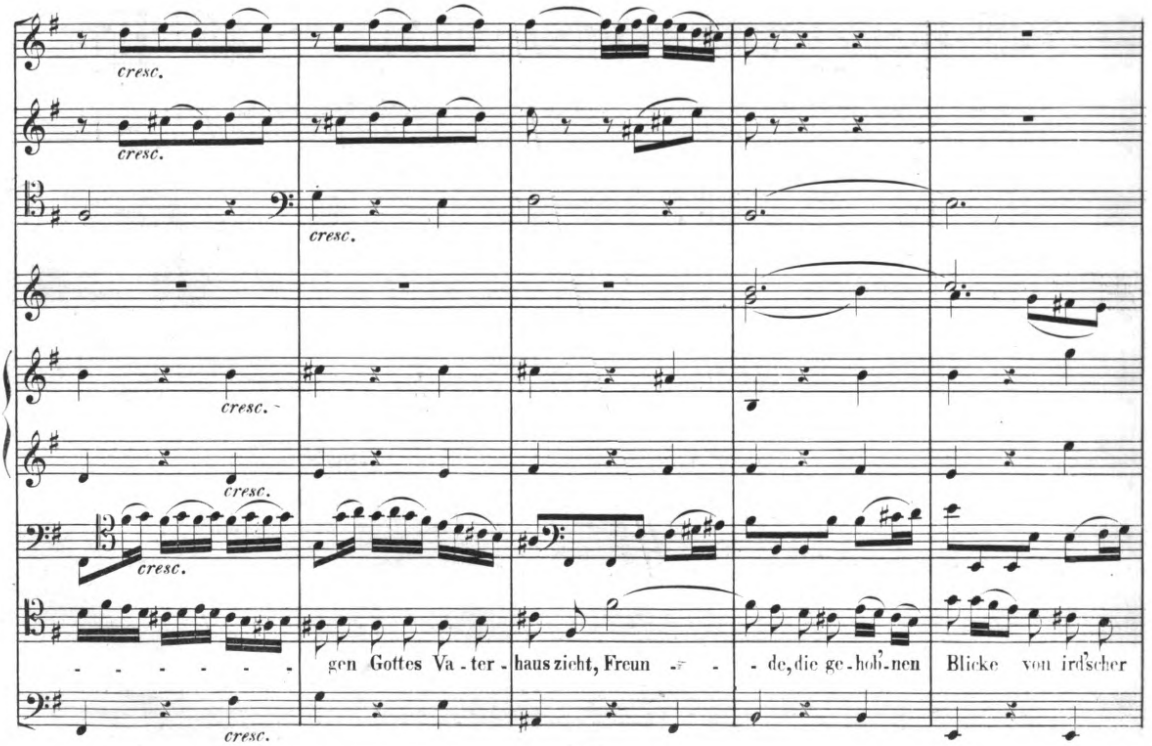
Digitized by Google
http://www.hathitrust.org/access_use#pd-google



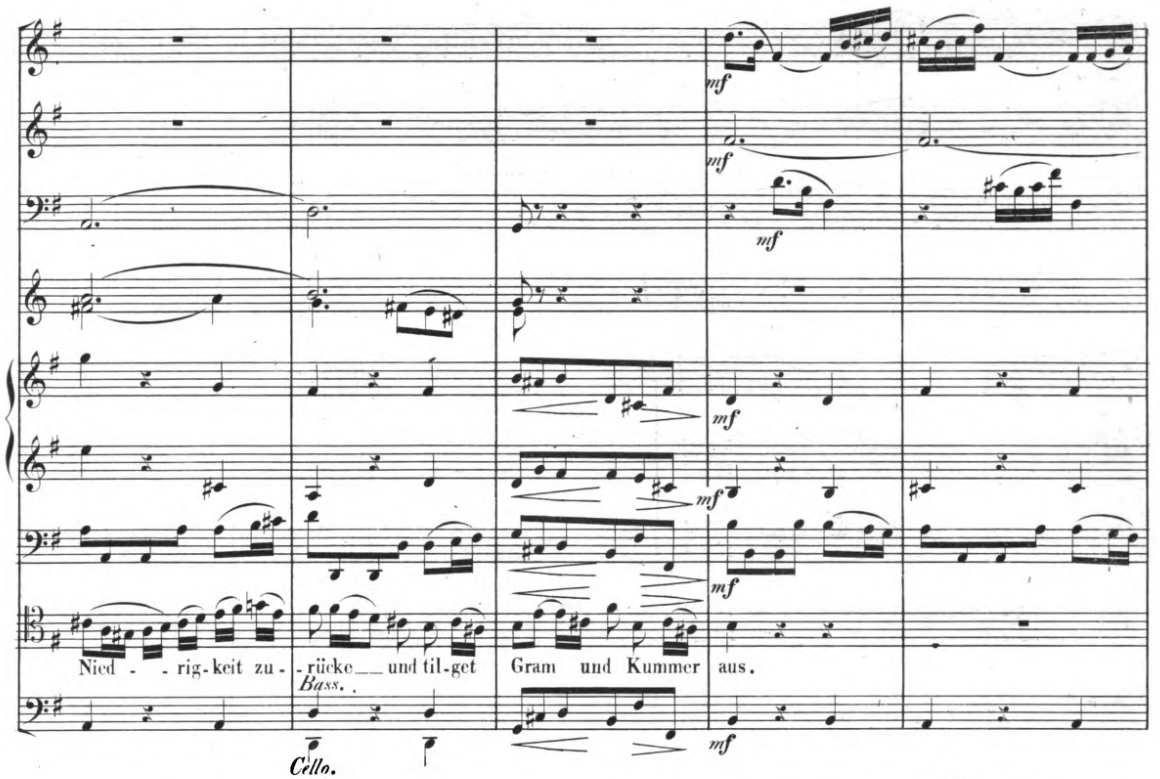


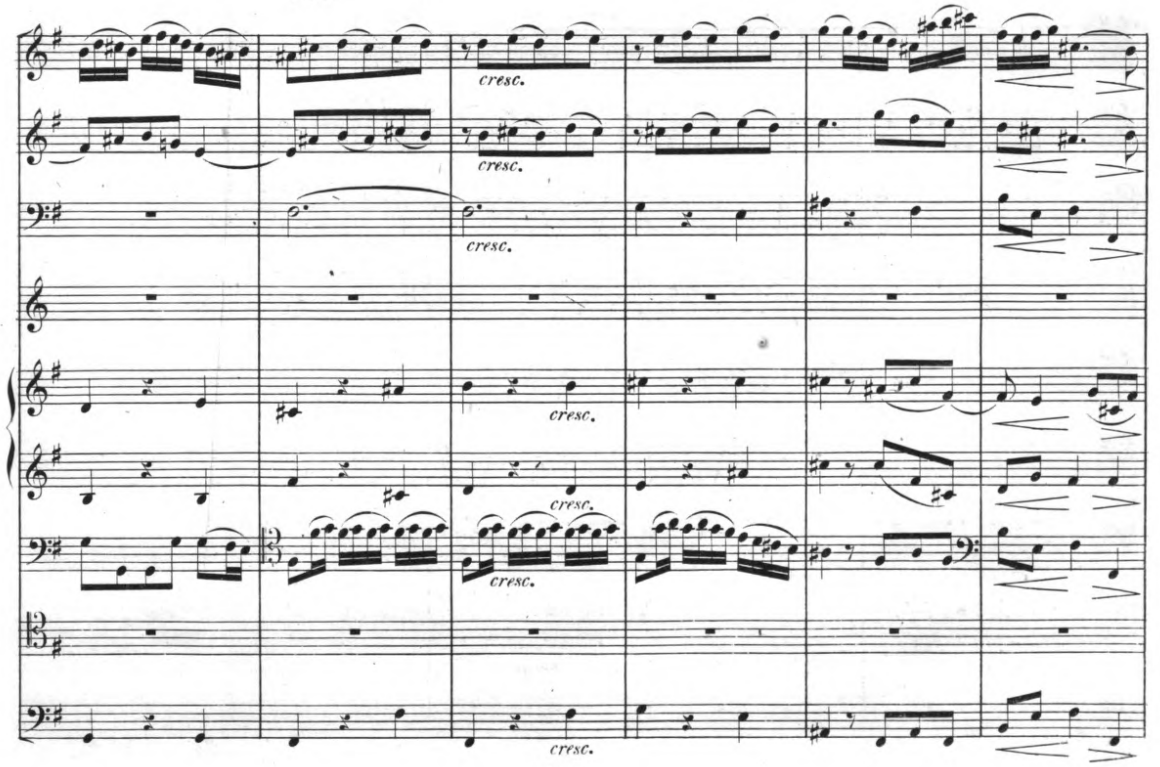
Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google



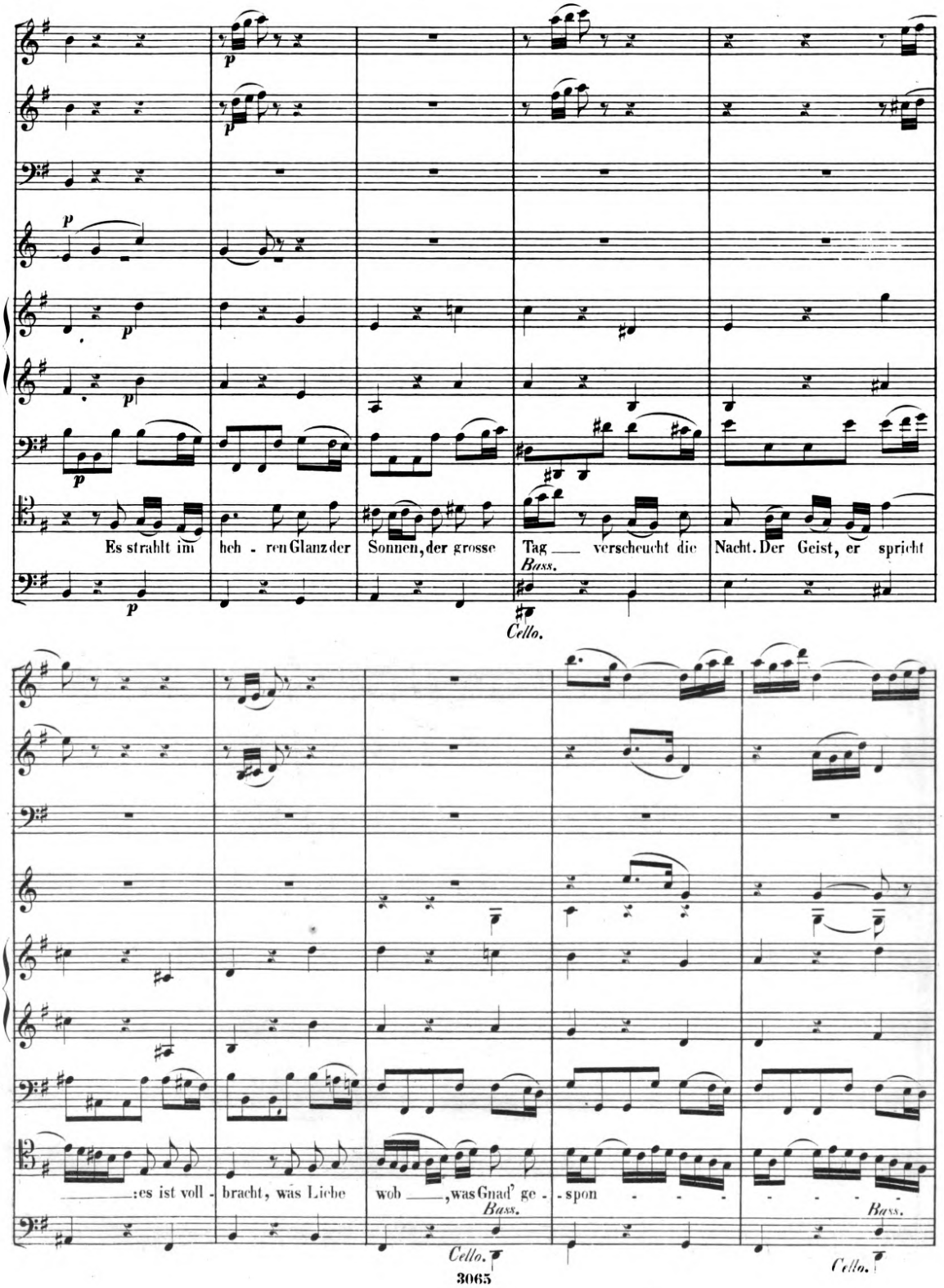


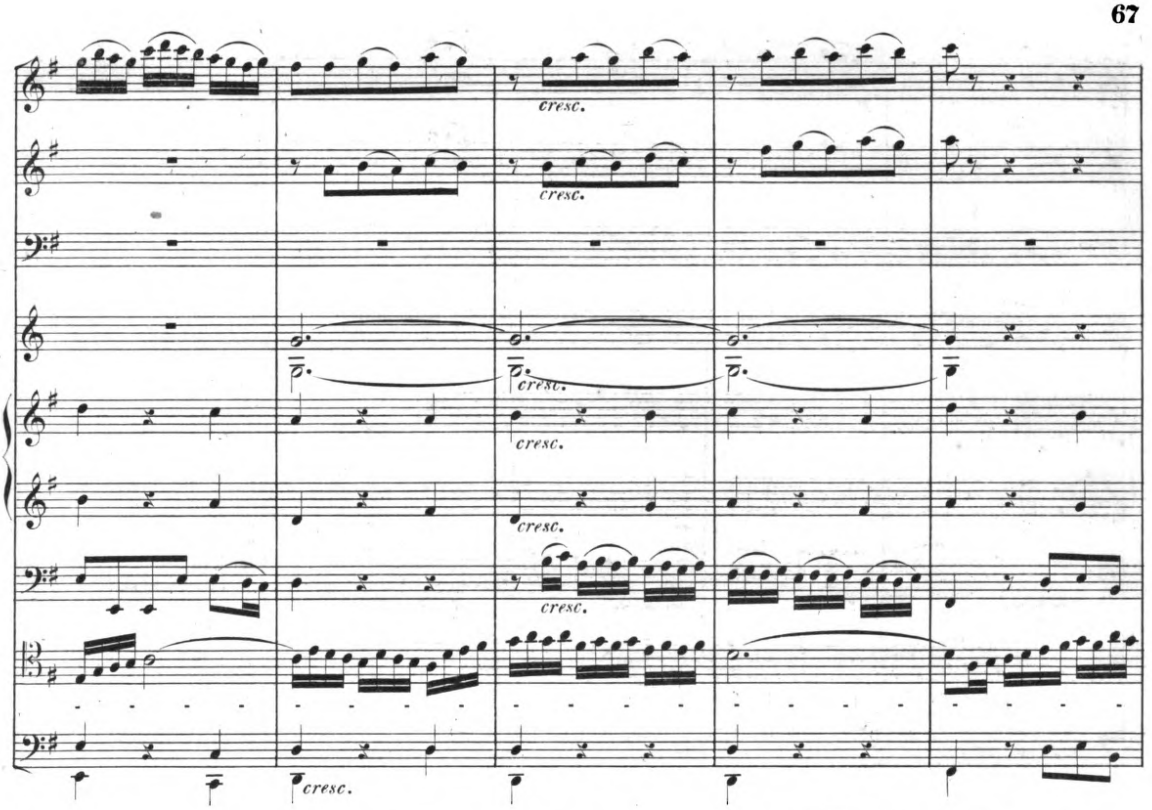
Digitized by Google, http://www.hathitrust.org/access_use#pd-google

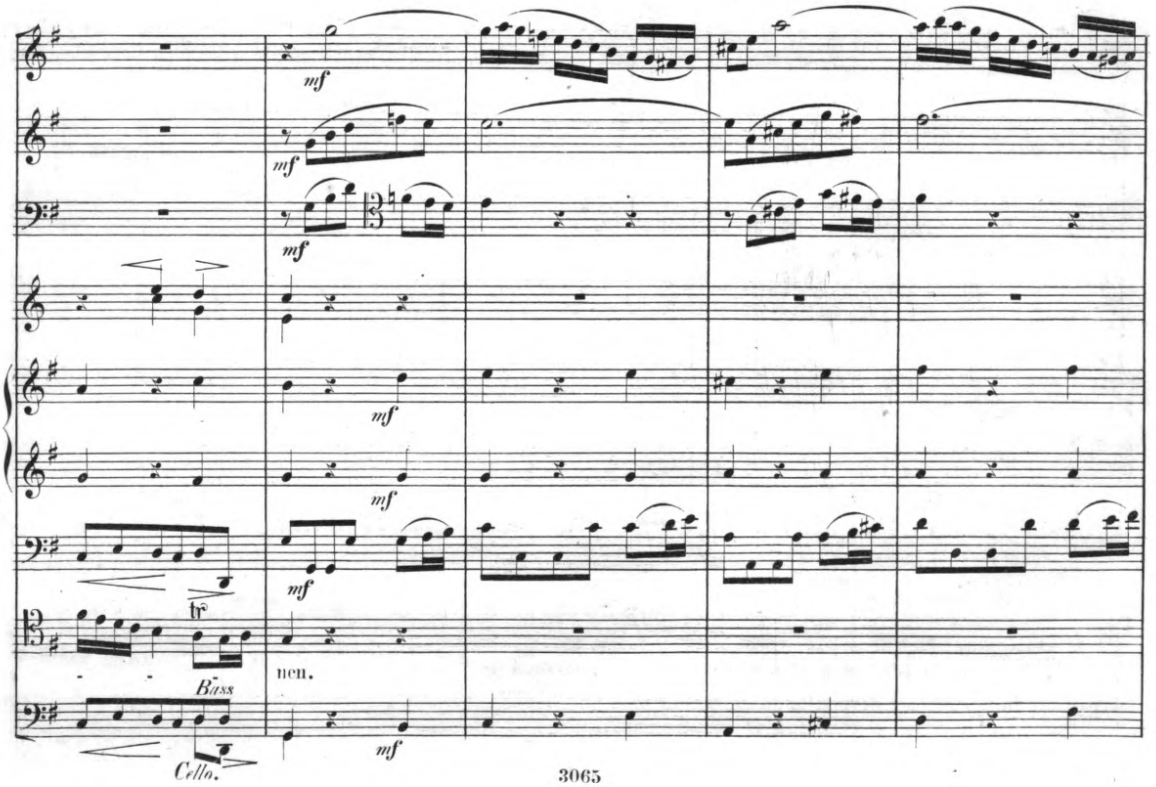




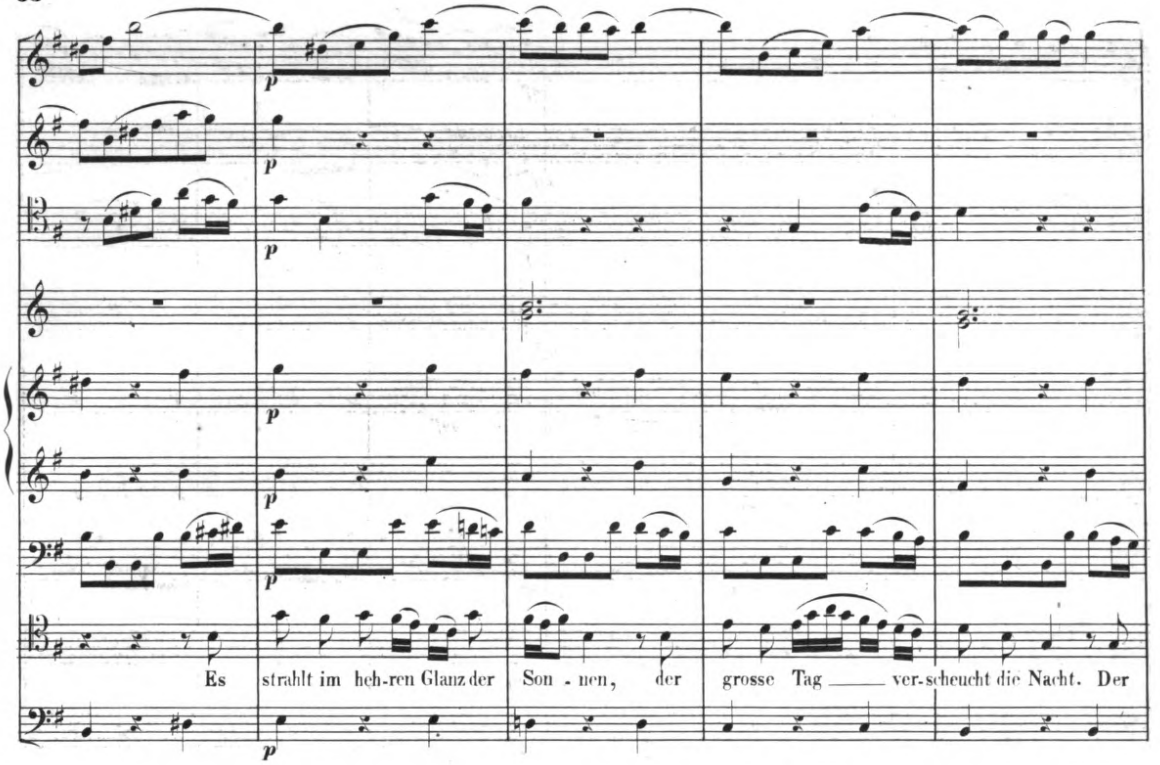
Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google

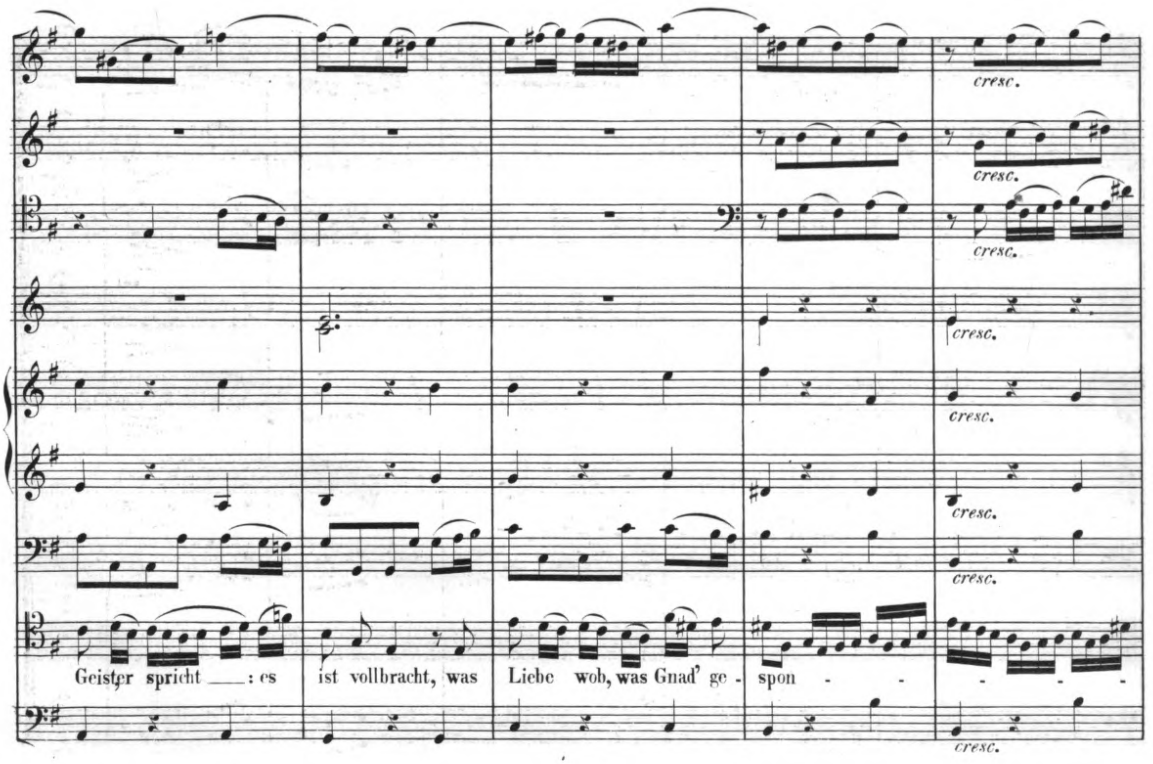

Es strahlt im heh - ren Glanz der Sonnen, der grosse Tag ___ verscheucht die Nacht. Der Geist, er spricht
Bass.
Cello.
___ :es ist voll - bracht, was Liebe wob ___ , was Gnad' ge - - spon - - - - - - - -
Bass.
Bass.
Cello.
Cello.



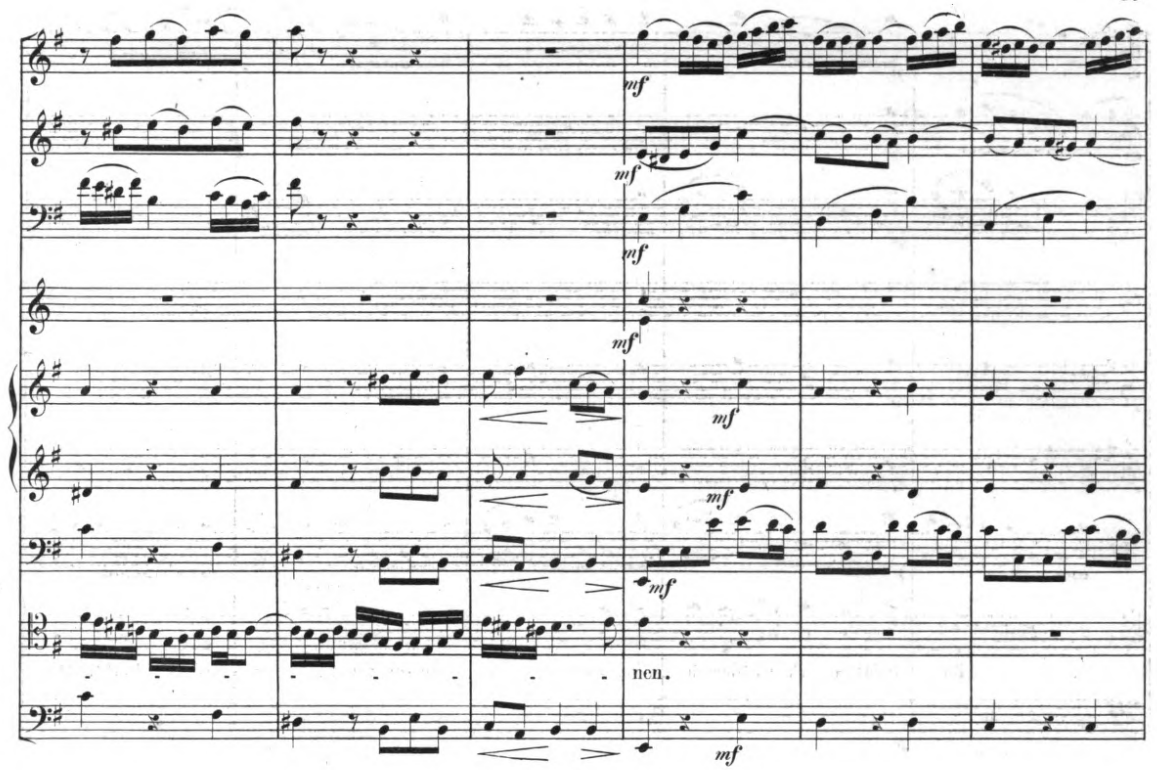


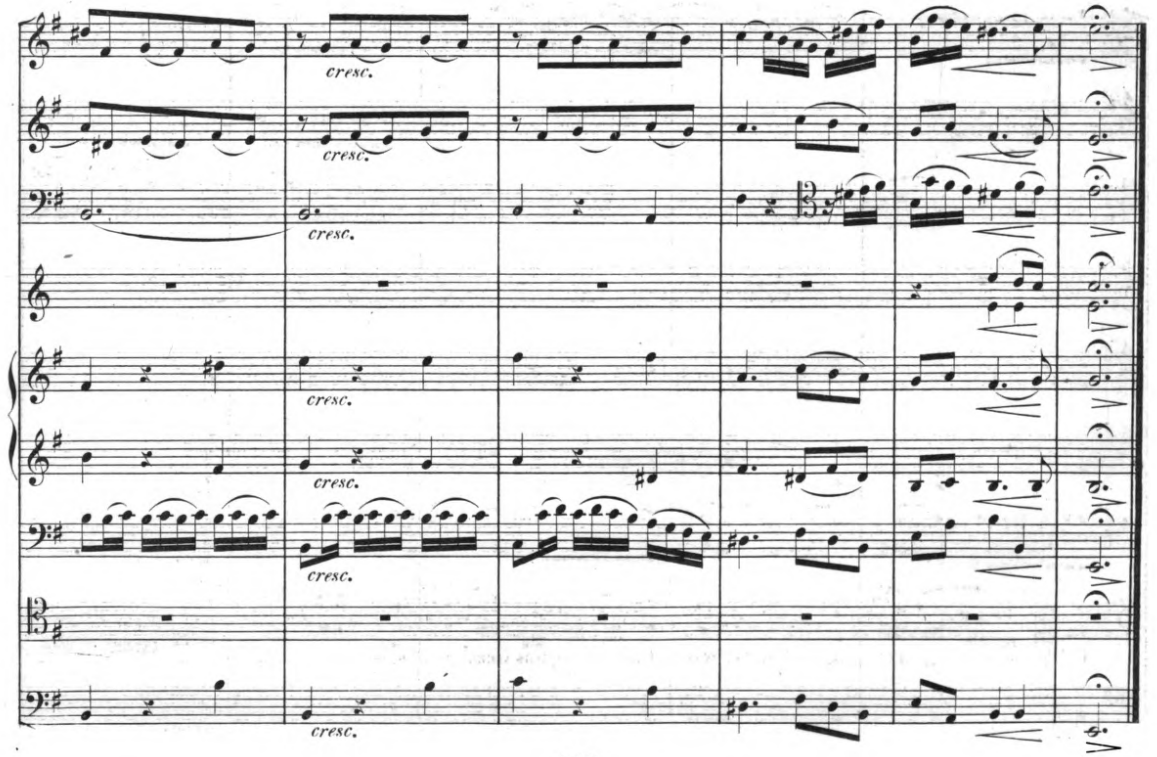
Digitized by Google
http://www.hathitrust.org/access_use#pd-google





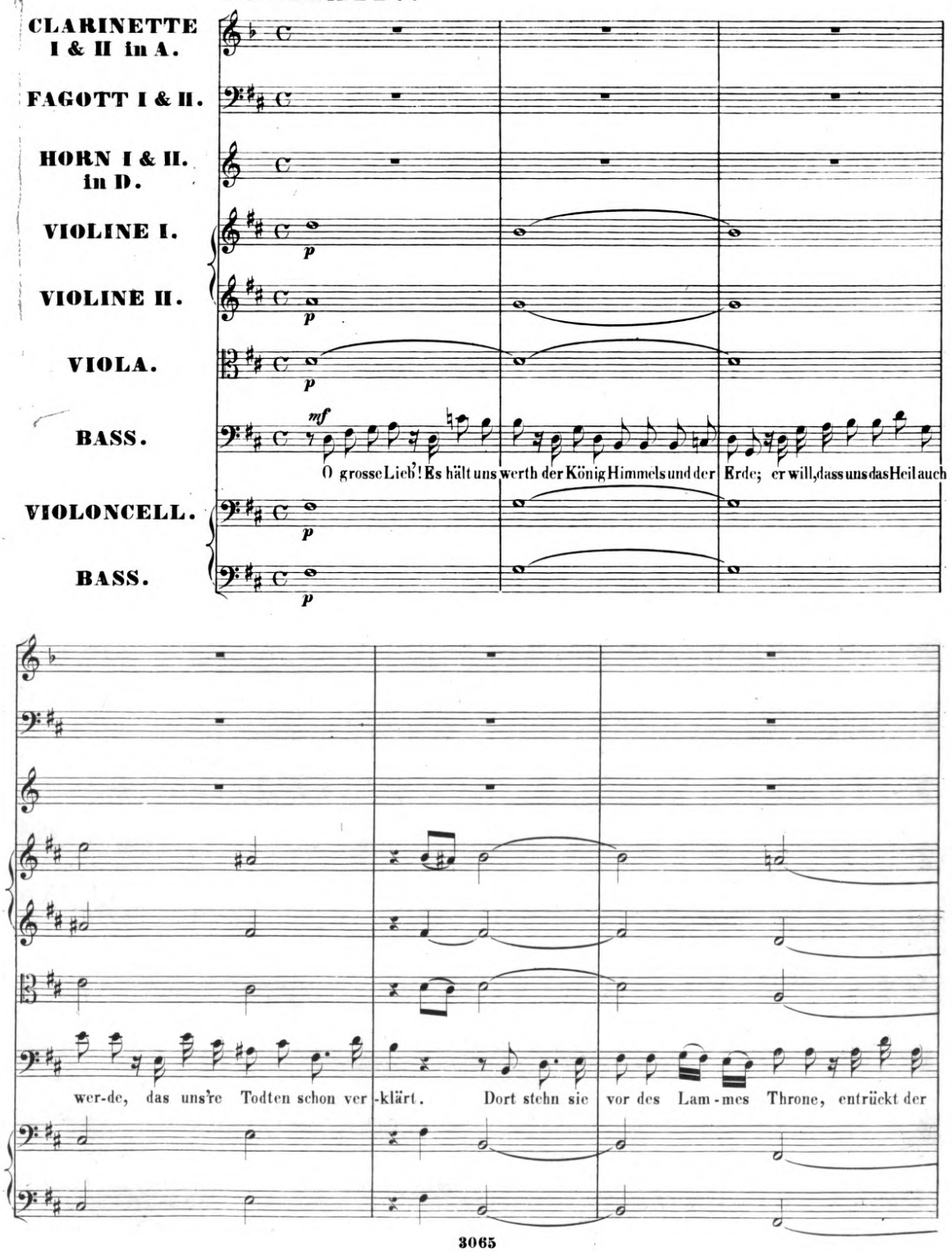
Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google

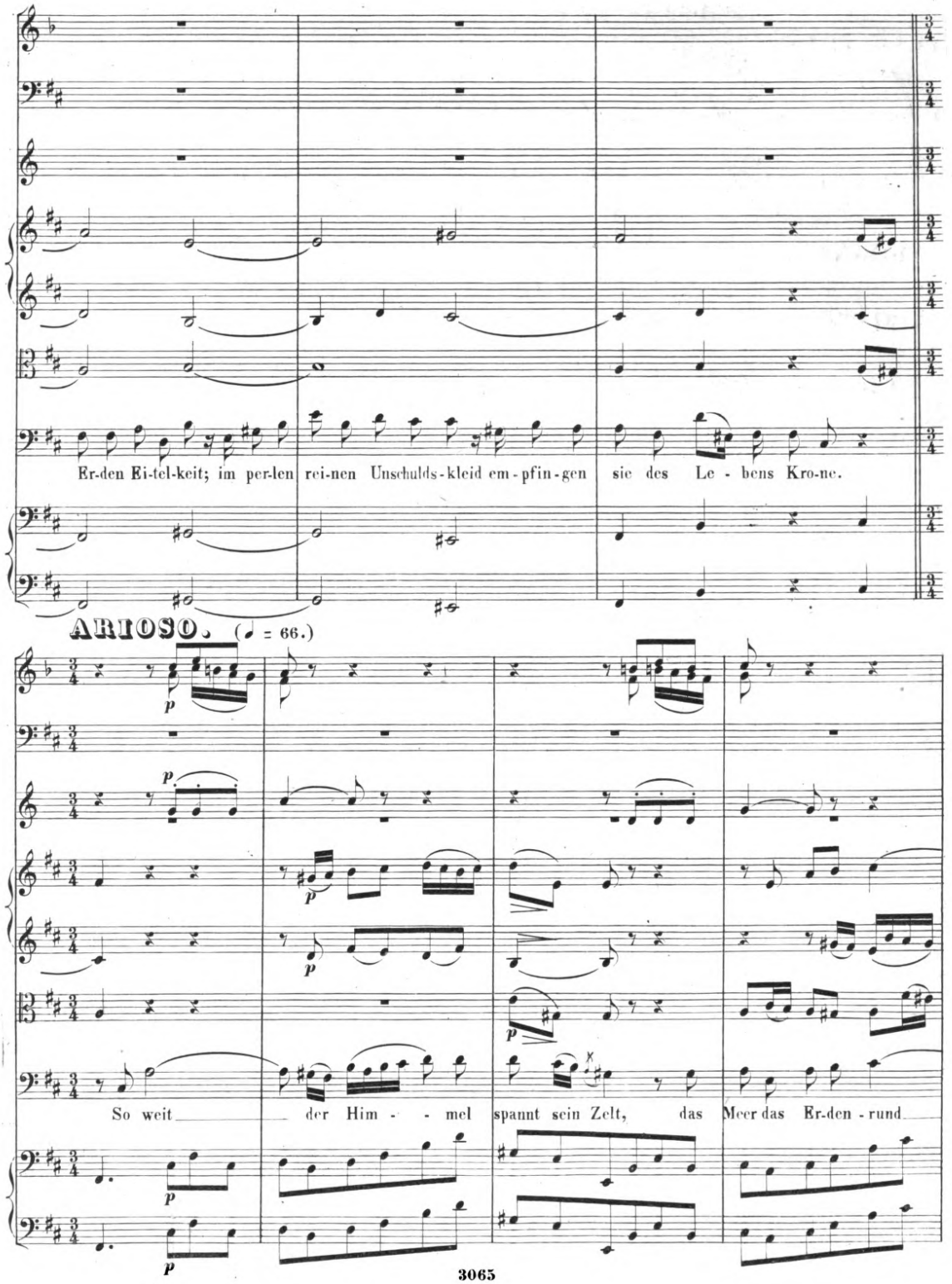




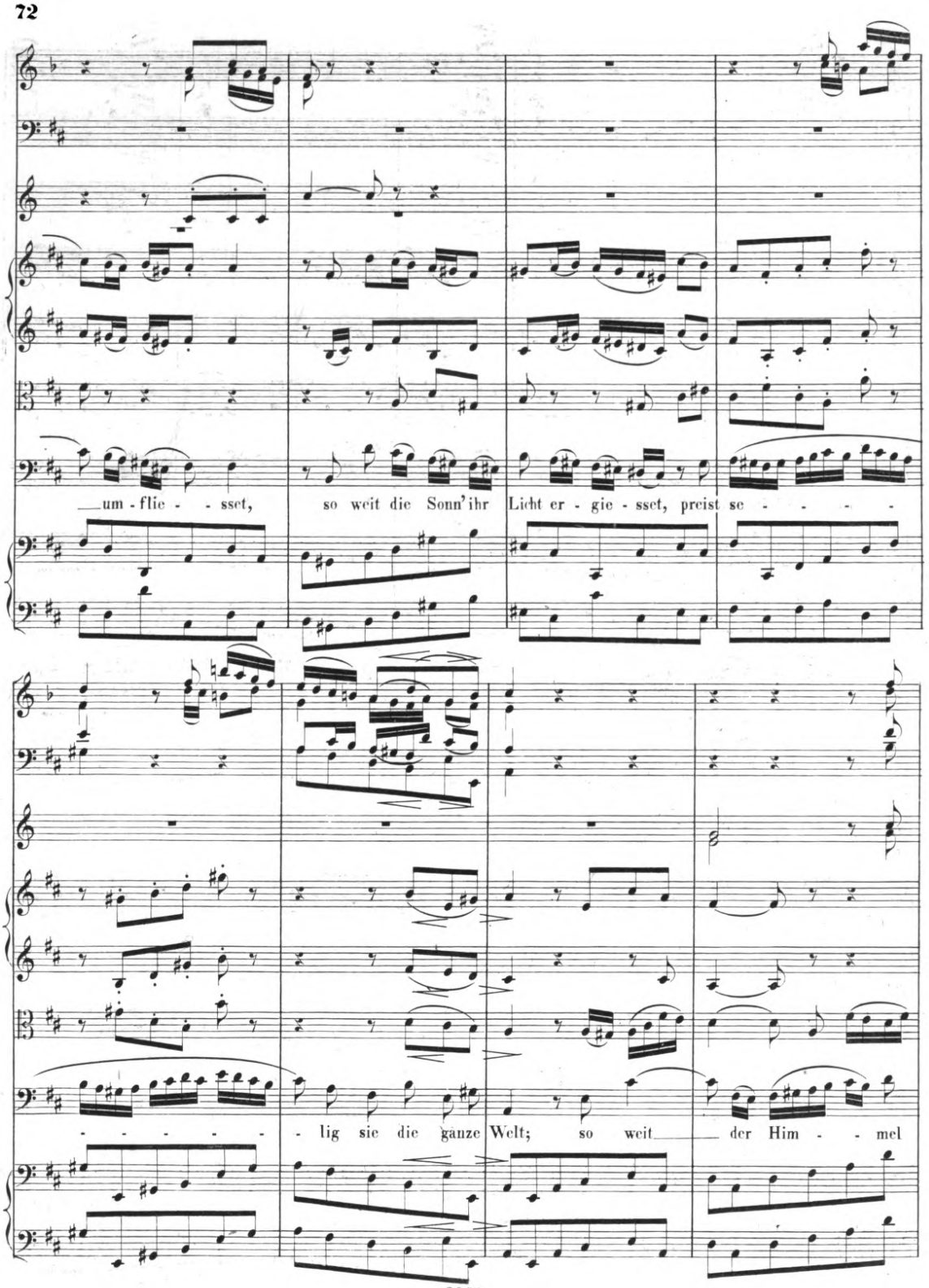
Digitized by Google, Google-digitized / http://www.hathitrust.org/access_use#pd-google

RECITATIV.

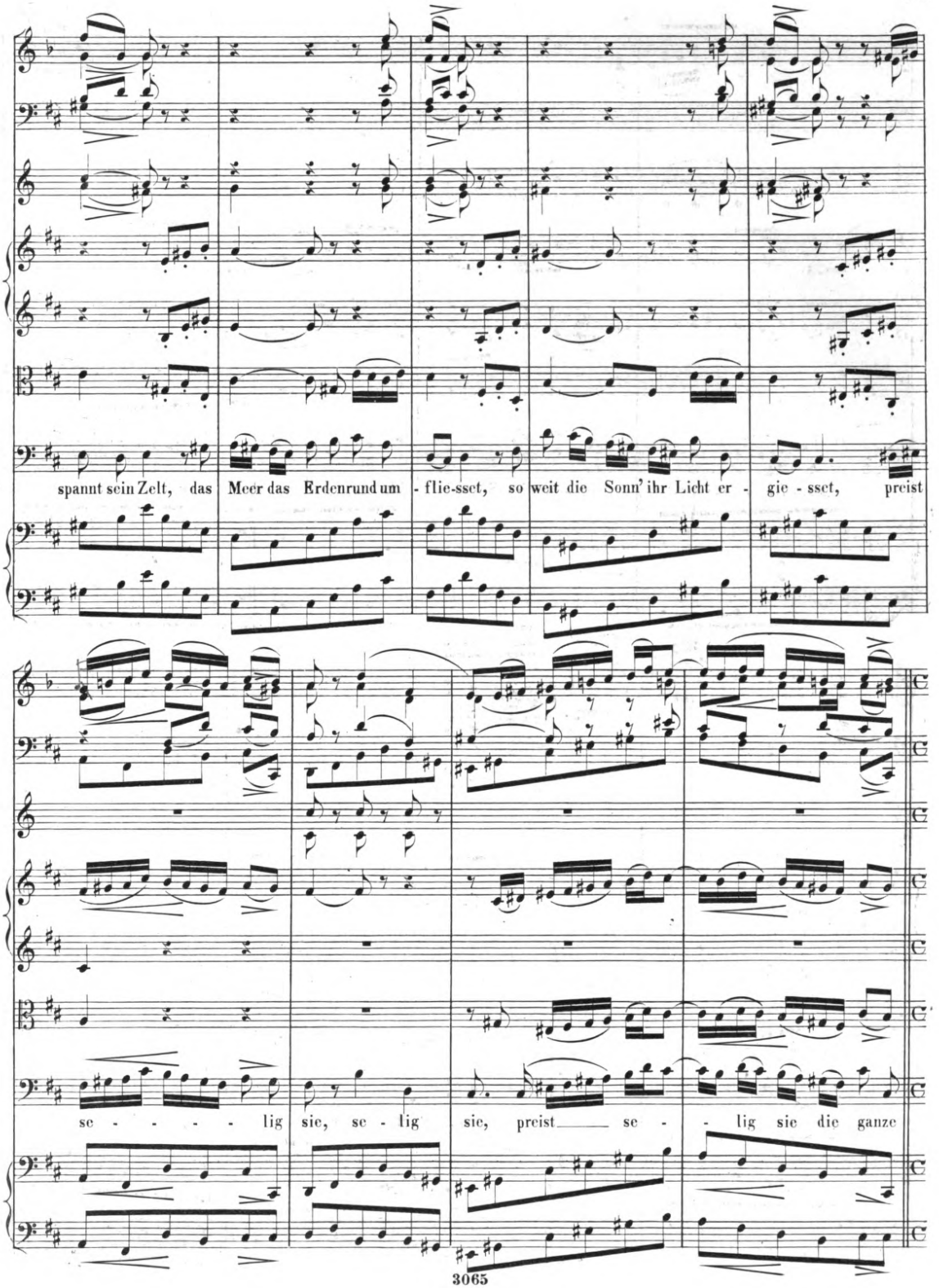

CLARINETTE I & II in A.
FAGOTT I & II.
HORN I & II. in D.
VIOLINE I.
VIOLINE II.
VIOLA.
BASS.
VIOLONCELL.
BASS.
p
mf
O grosse Lieb'! Es hält uns werth der König Himmels und der Erde; er will, dass uns das Heil auch
wer-de, das uns're Todten schon ver-klärt. Dort stehn sie vor des Lam-mes Throne, entrückt der



Digitized by Google / http://www.hathitrust.org/access_use#pd-google

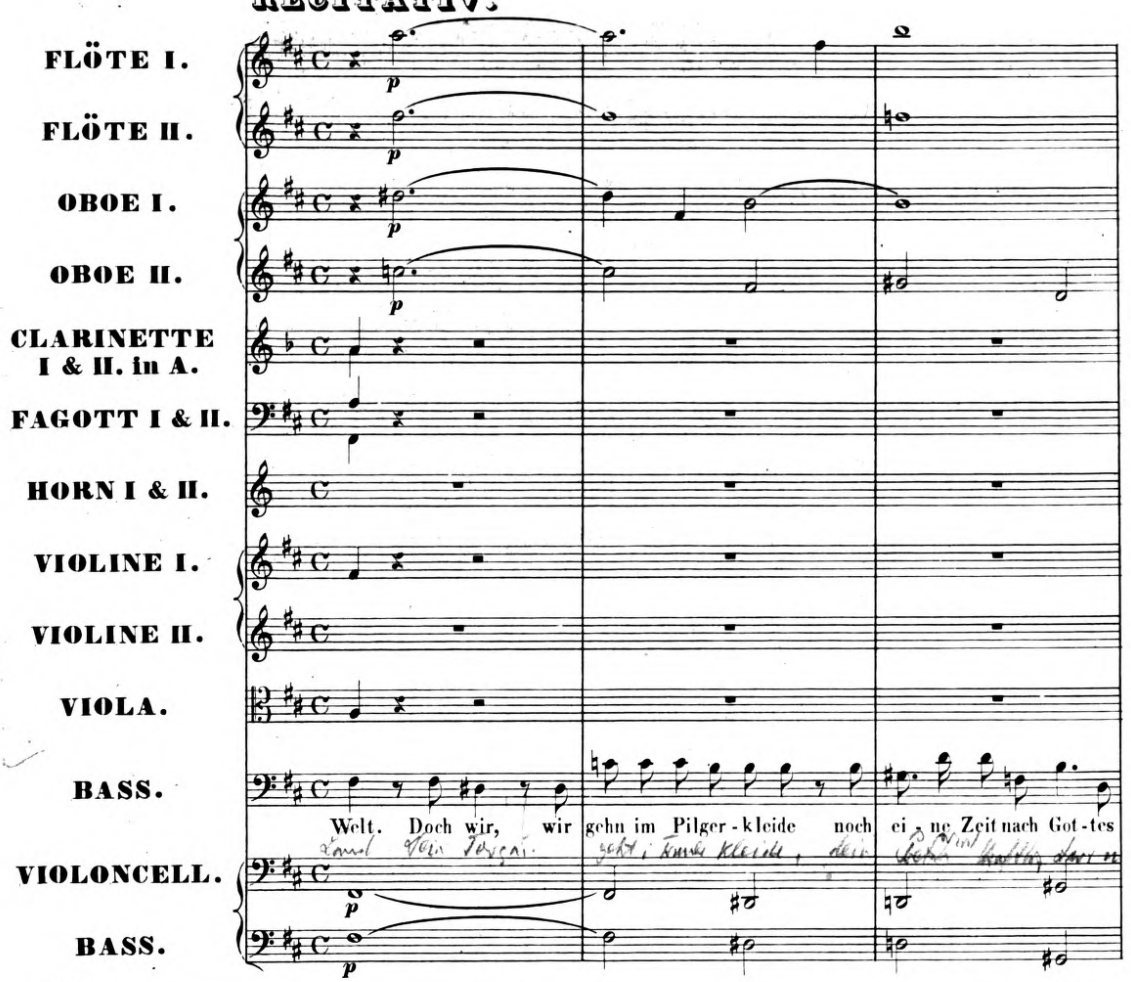


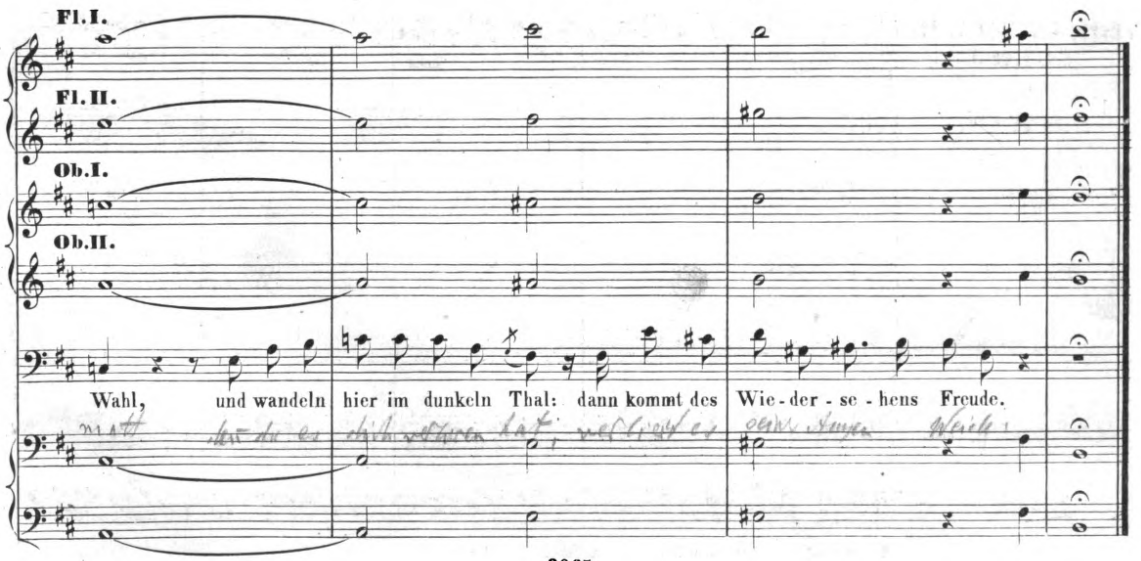
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



Digitized by Google

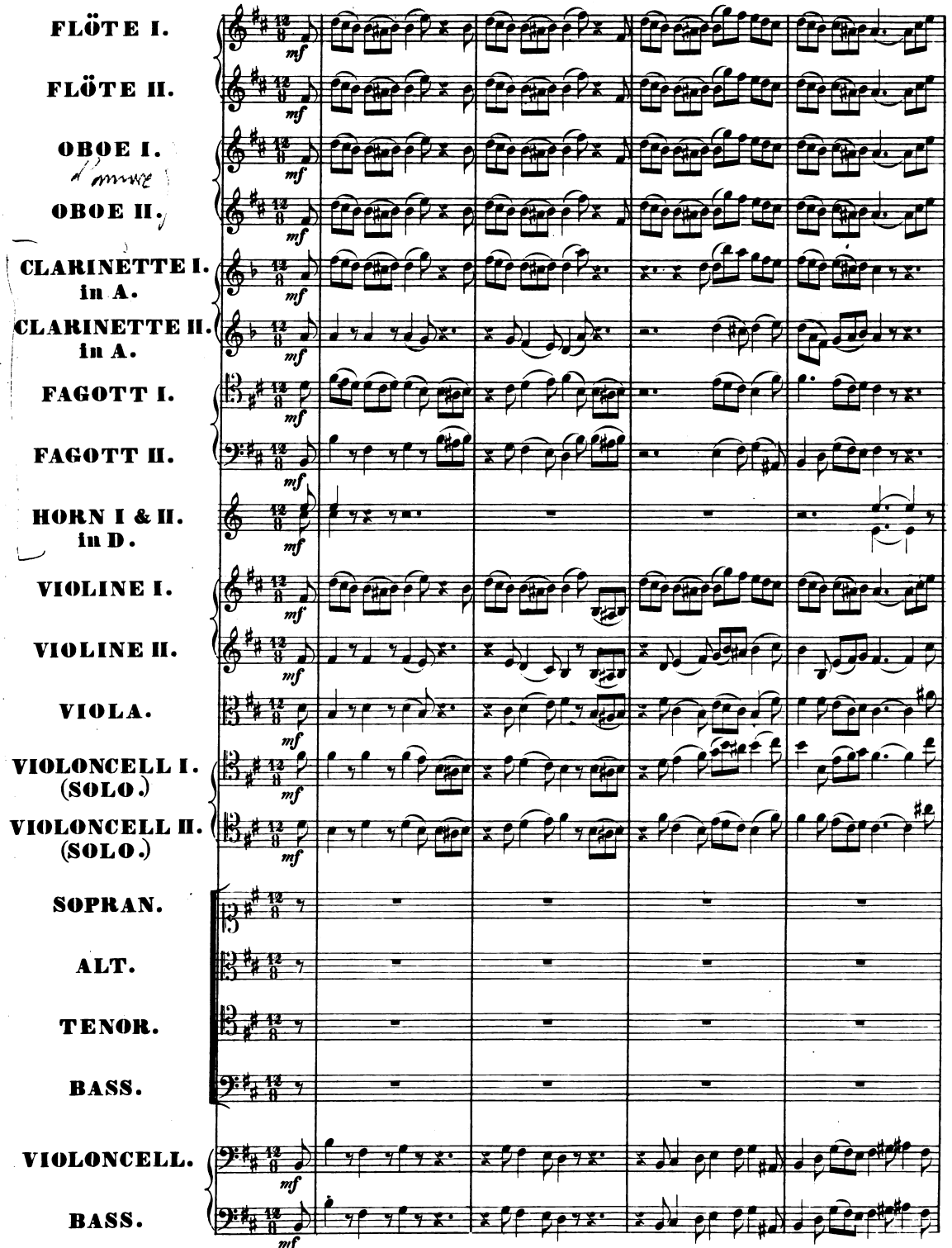
RECITATIV.

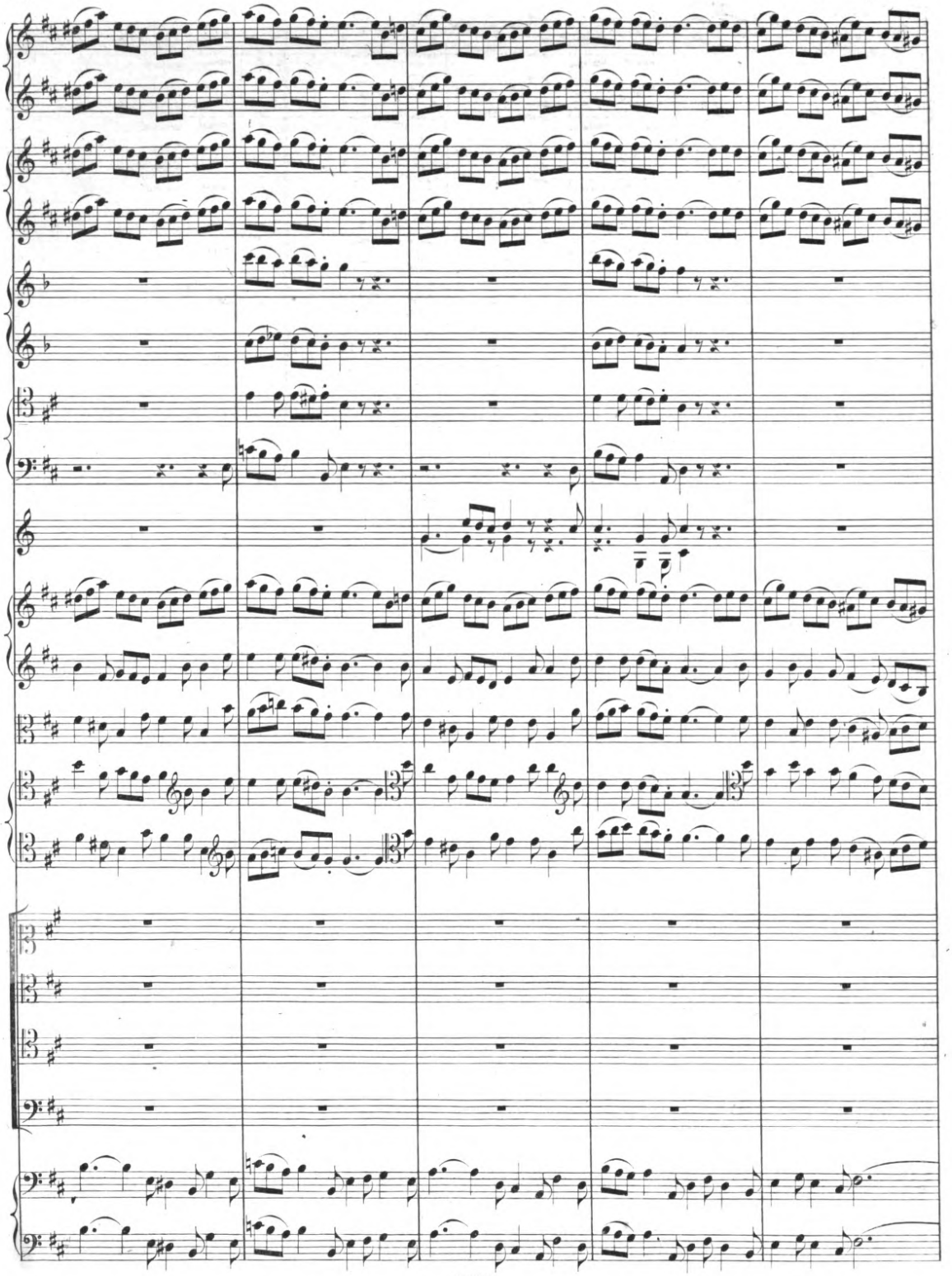

FLÖTE I.
FLÖTE II.
OBOE I.
OBOE II.
CLARINETTE I & II. in A.
FAGOTT I & II.
HORN I & II.
VIOLINE I.
VIOLINE II.
VIOLA.
BASS.
Welt. Doch wir, wir gehn im Pilger-kleide noch ei-ne Zeit nach Got-tes
VIOLONCELL.
BASS.
p


Fl. I.
Fl. II.
Ob. I.
Ob. II.
Wahl, und wandeln hier im dunkeln Thal: dann kommt des Wie-der-se-hens Freude.

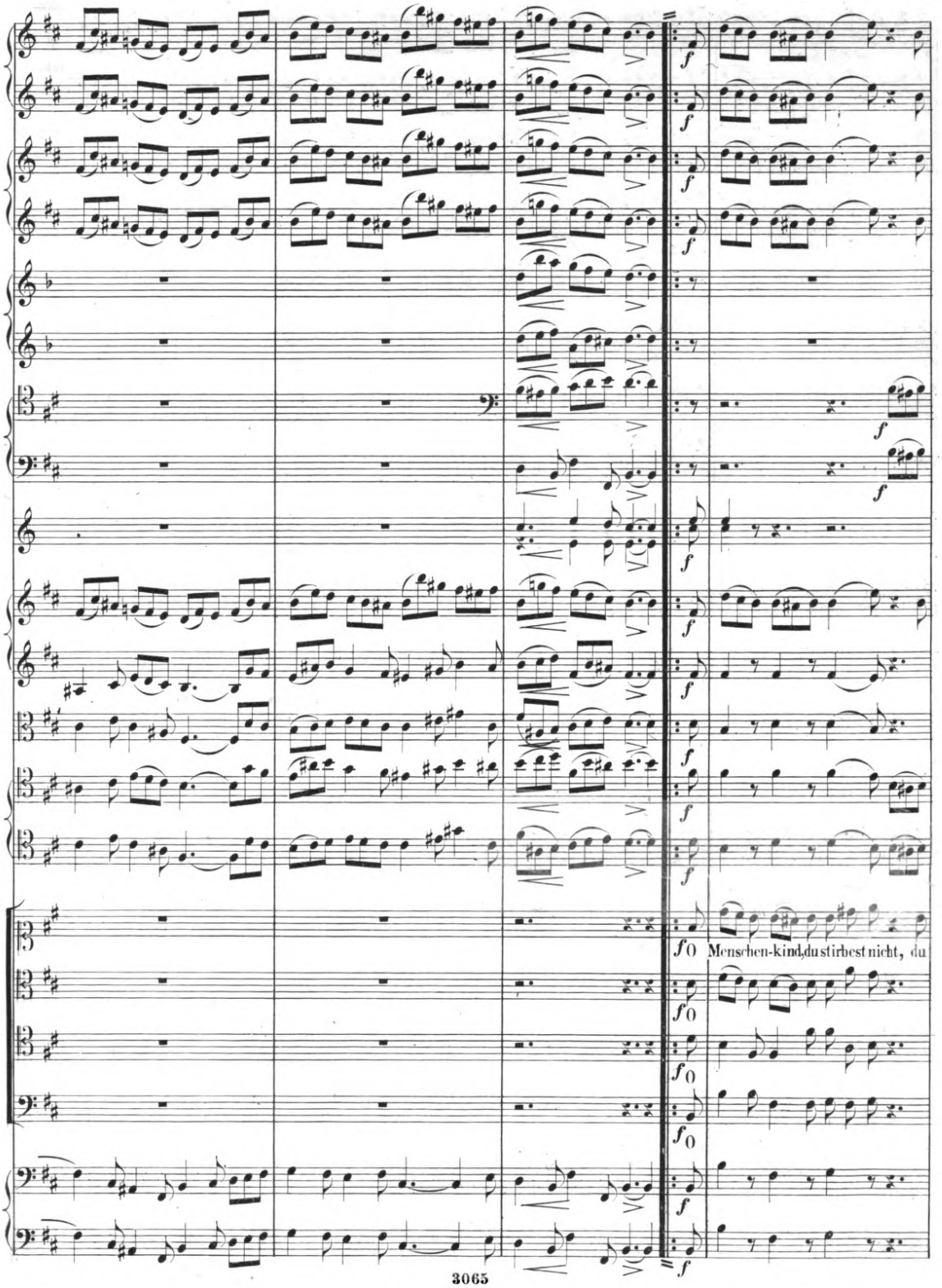
CHOR.

Andante con moto. (♩. = 66.)

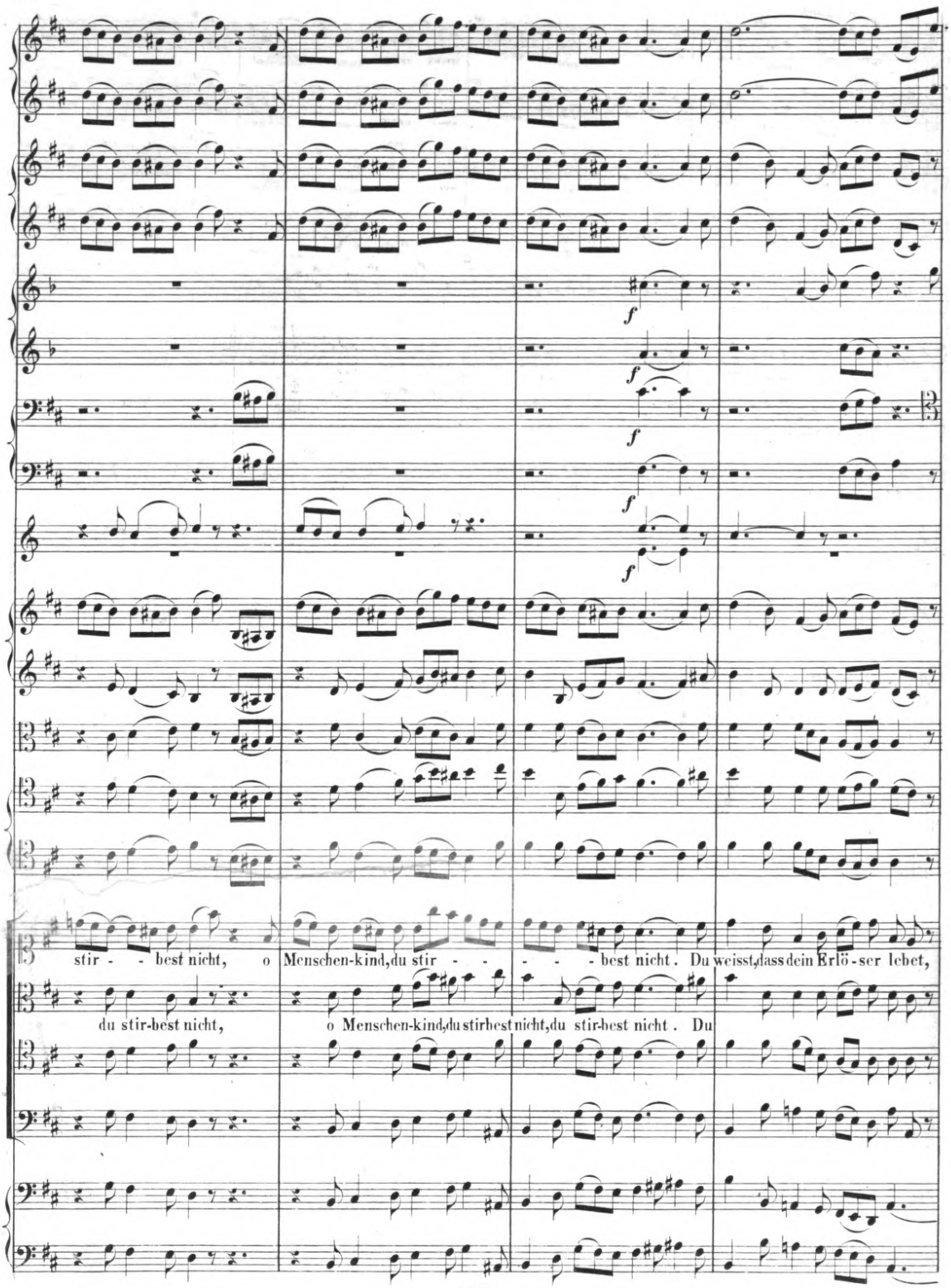




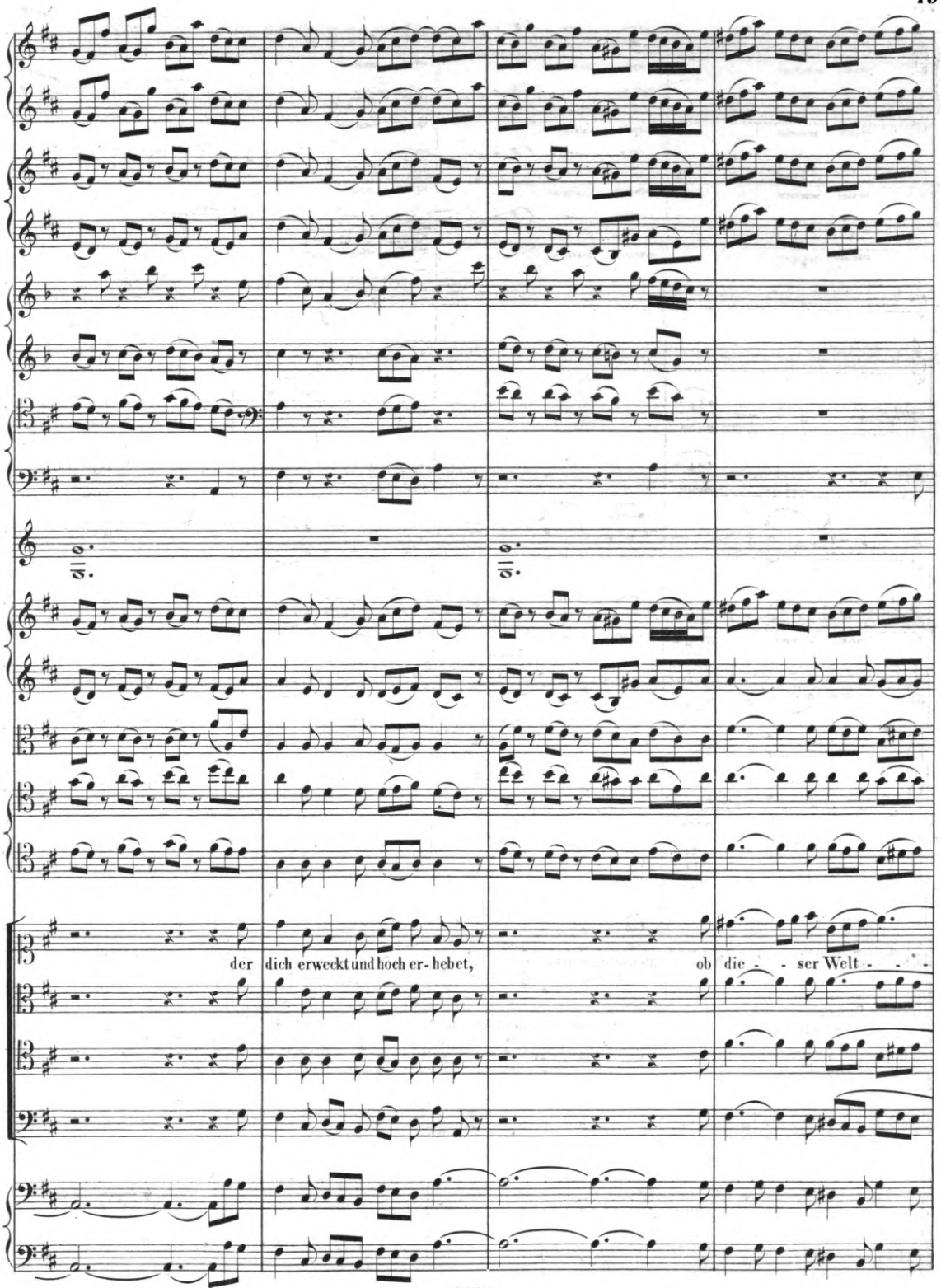
Digitized by Google



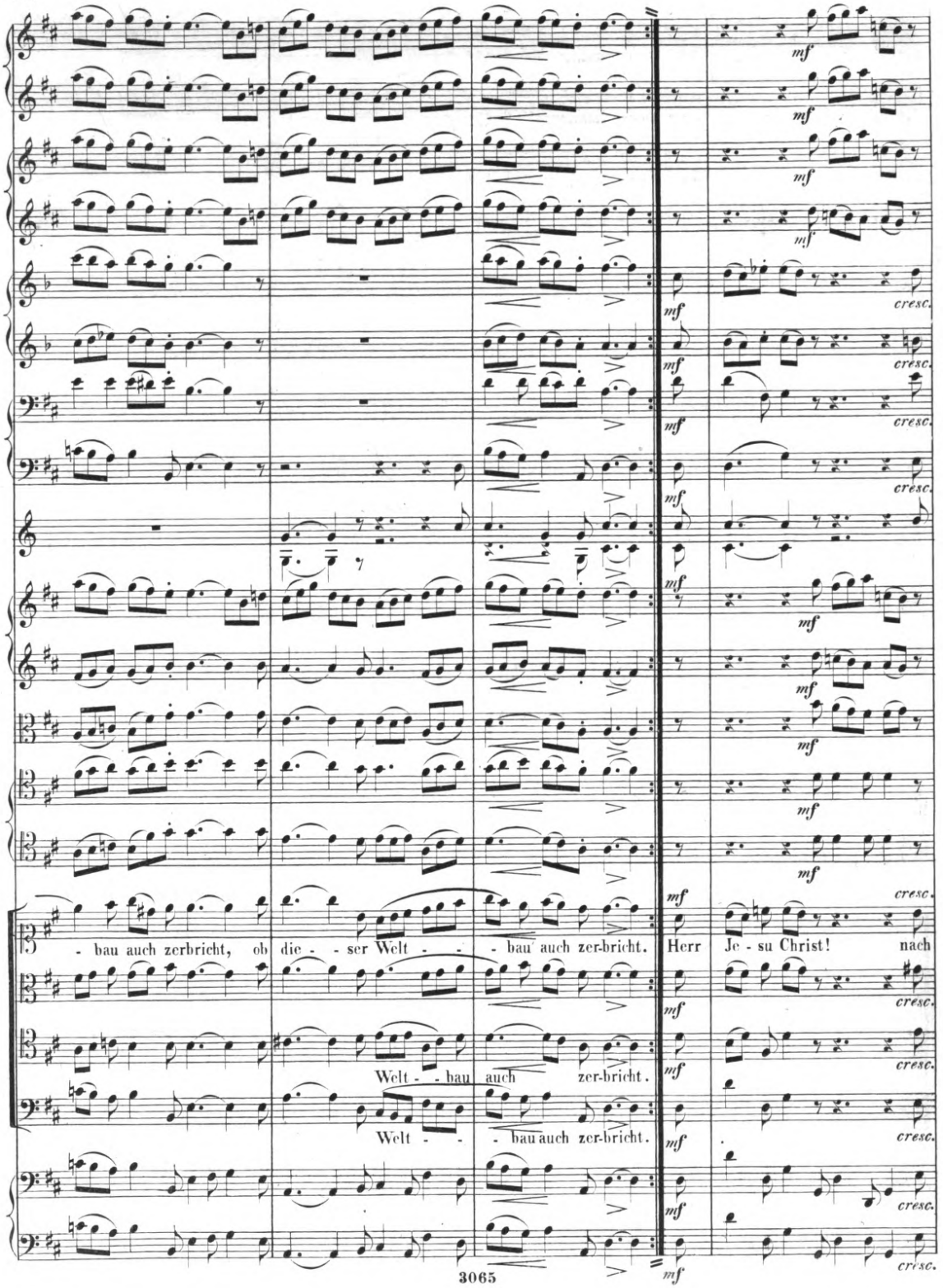
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



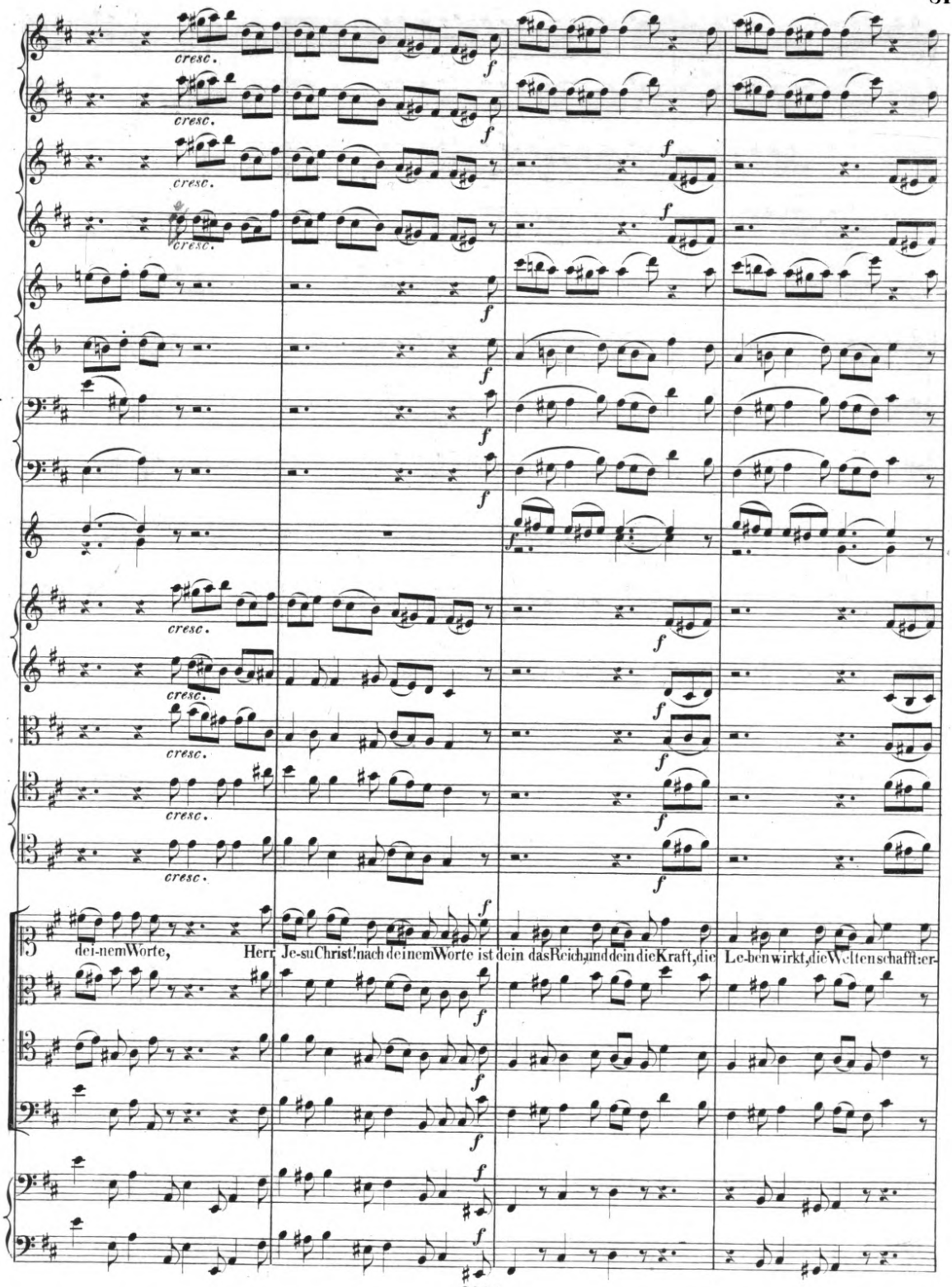
Digitized by Google-digitized / http://www.hathitrust.org/access_use#pd-google

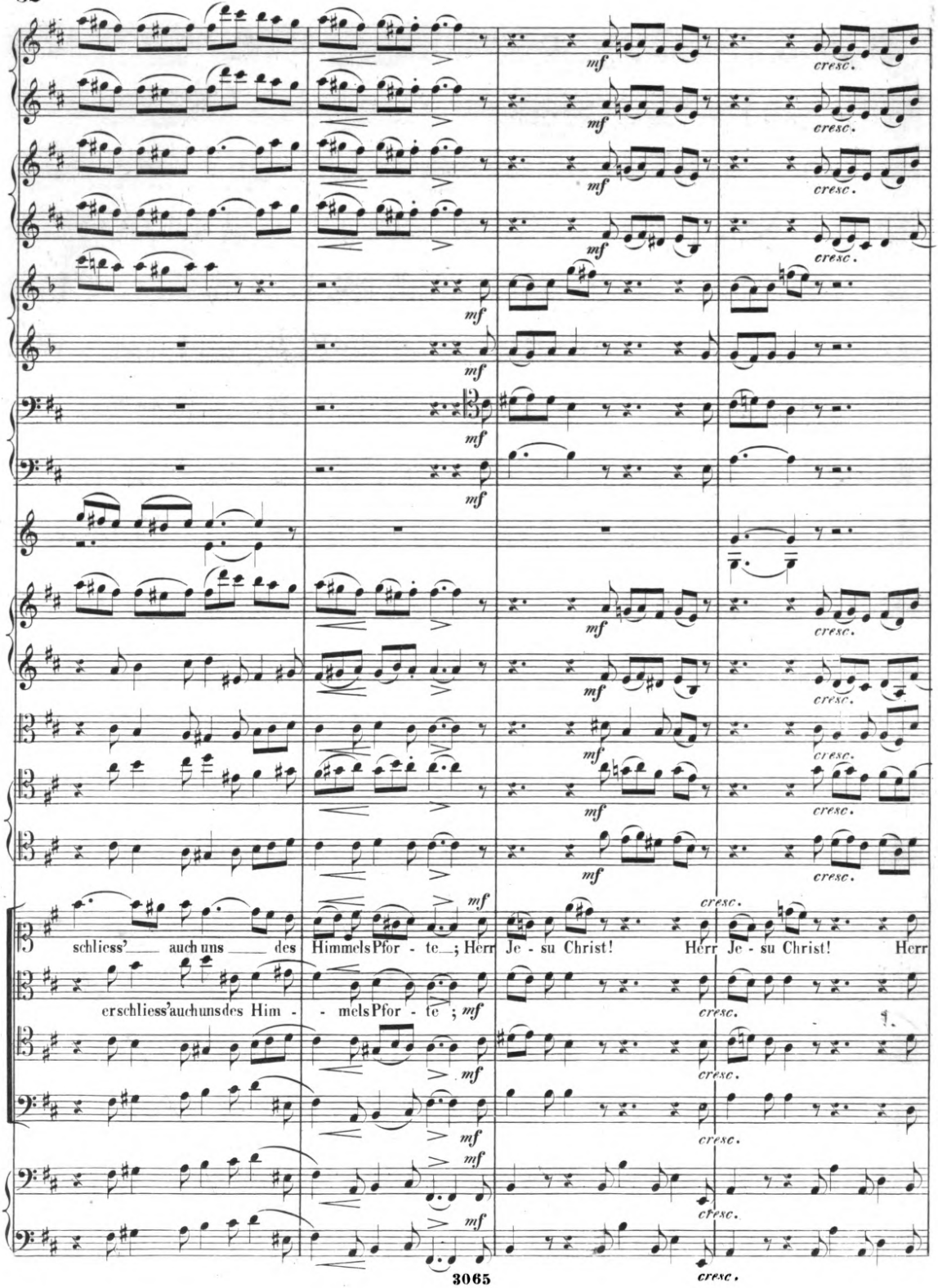


Digitized by Google / http://www.hathitrust.org/access_use#pd-google

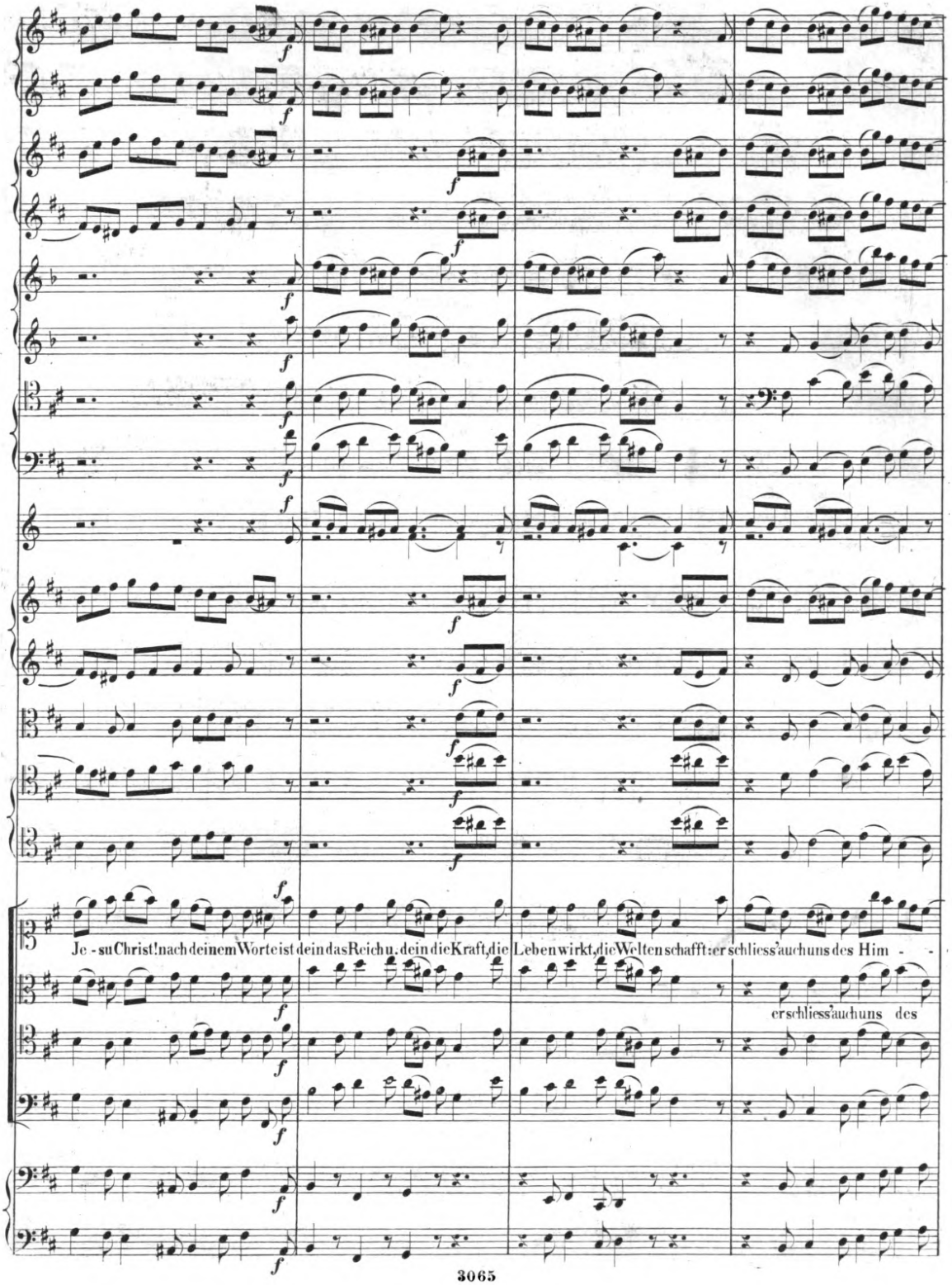


Digitized by Google / http://www.hathitrust.org/access_use#pd-google

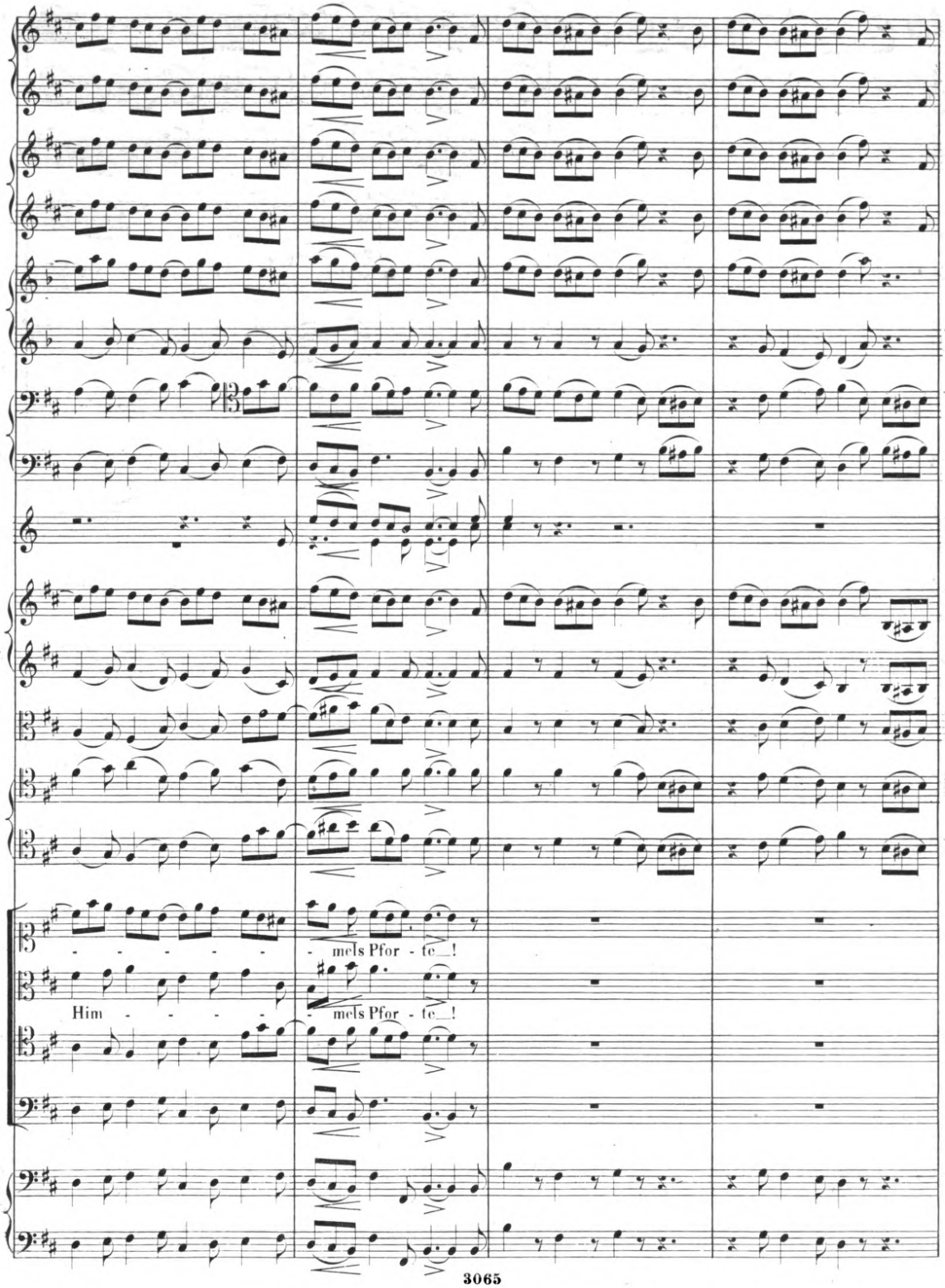

cresc.
dei-nem Worte, Herr Je-su Christ! nach dei nem Worte ist dein das Reich, und dein die Kraft, die Le-ben wirkt, die Welten schafft: er-



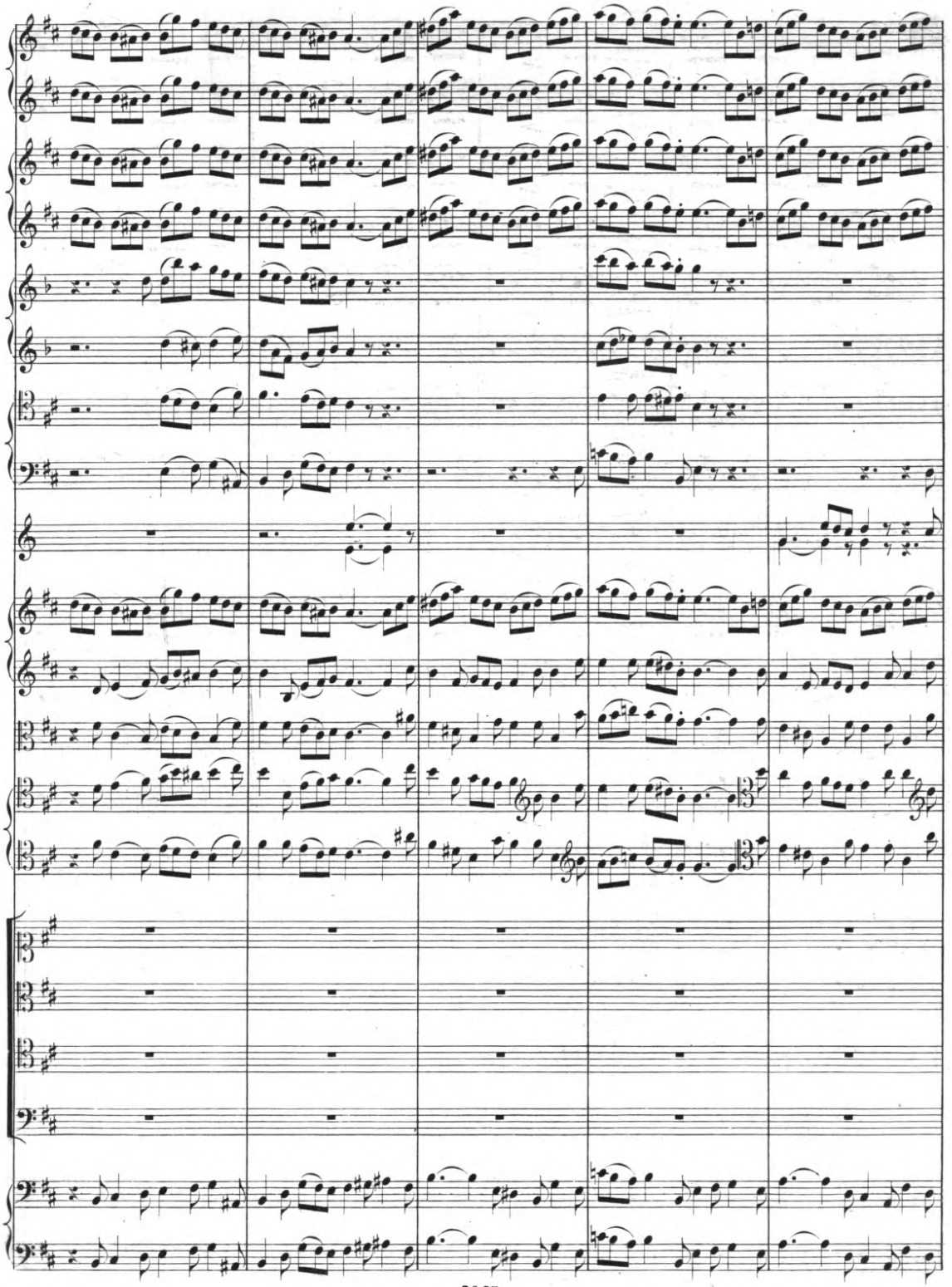
Digitized by Google / http://www.hathitrust.org/access_use#pd-google



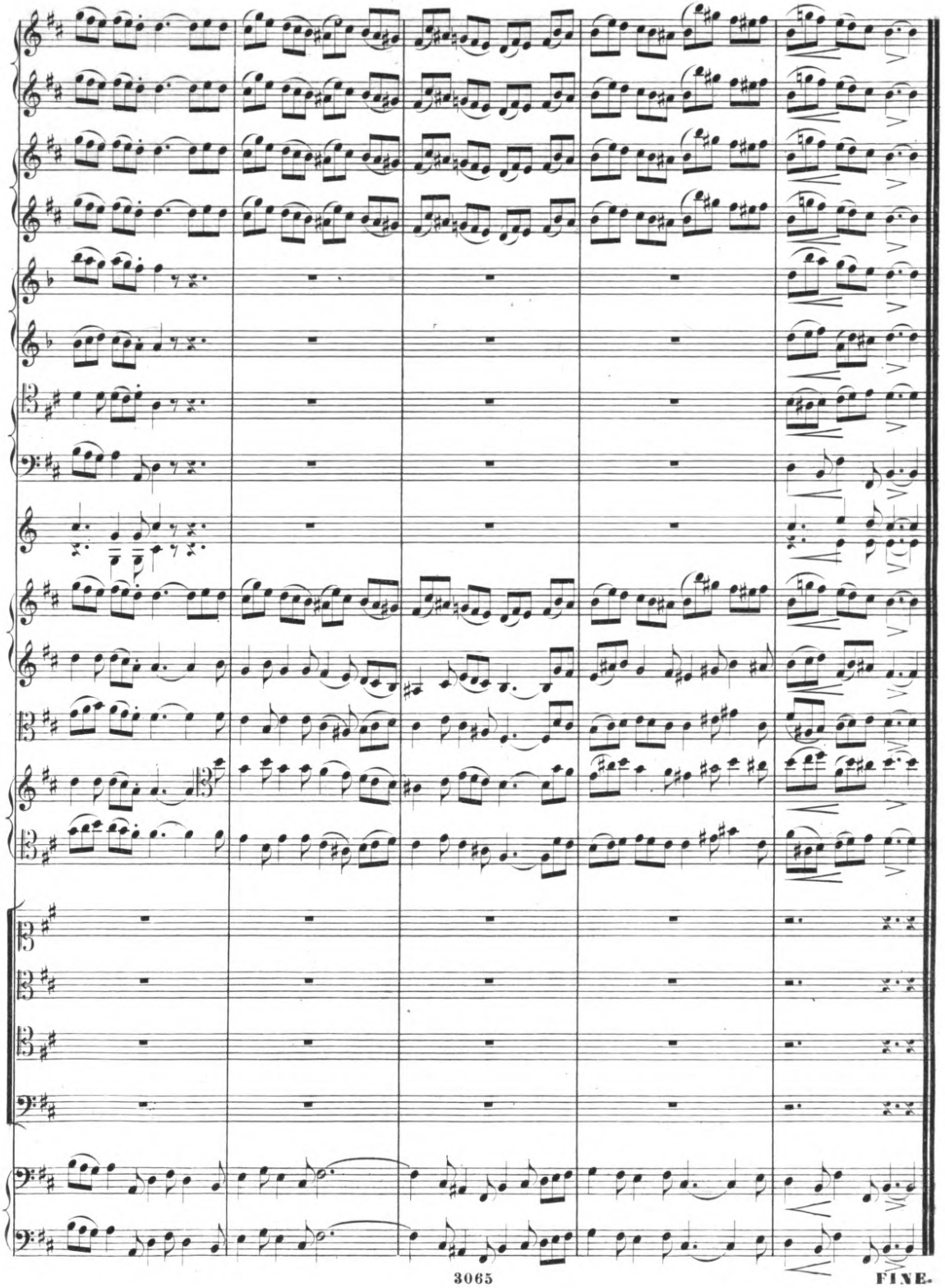
Digitized by Google, http://www.hathitrust.org/access_use#pd-google



Digitized by Google / http://www.hathitrust.org/access_use#pd-google



Digitized by Google



FINE.

Digitized by Google, Google-digitized / http://www.hathitrust.org/access_use#pd-google