

## BWV 199 “Mein Herze schwimmt im Blut” A solo cantata for the 11<sup>th</sup> Sunday after Trinity<sup>1</sup>

Source: *NBA I/20* pp. 1-54 Here the musical scores appear in printed form for the various versions of this cantata. On pp. V-VI, the editor, Klaus Hofmann, explains some of the decisions that led to the presentation of the original source materials as they appear in the *NBA*.

The late discovery of Bach’s autograph score early in the 20<sup>th</sup> century meant that the *BGA* missed the opportunity to provide the first critical edition of this cantata. The *BGA* published the Viola da Gamba part [C 14] in volume 41, p. 202ff as ‘belonging to an unknown sacred cantata’. The first edition to include this important score in a critical edition of this cantata was prepared by Carl Adolf Martienssen and published in the *Veröffentlichungen der Neuen Bachgesellschaft* Issue 2 (Leipzig, 1913). Although the *NBA* makes use of the same materials available to Martienssen, it has arrived at a very different editorial solution than the former: the extant materials are printed as scores representing at least four separate performances. It contrasts these by opposing the first Weimar version [based on the autograph score and parts from that period] with the probably last authentic performance in Leipzig [the one with a **Violoncello piccolo** in mvt. 6] and supplying some key movements for the variant forms that came into existence between these two points in time.

### **The First Weimar Version** [pp. 1-22]

In order to accomplish this, the *NBA*, in its representation of the Weimar first performance [pp. 1-22], restricts itself to the autograph score and only those original parts which were actually used at that time. This original version was performed in *Chorton* and begins in C-minor as notated in the autograph score; however, this does not correspond entirely with the realities of the performance back then. The Weimar oboist played from a transposed part and began playing in D-minor [*Kammerton*] in mvt. 2 [Aria] where his part begins. This, of course, has been changed back to C-minor for modern performances.

### **The Leipzig Version** [pp. 23-44]

The basis for the Leipzig version is found in the **Violino 1 & 2** and **Viola** parts as well as an unspecified part which apparently was intended for **Violoncello piccolo**. Otherwise this version reveals some hypothetical aspects which have been treated in the *NBA KB I/20*.

**The 2<sup>nd</sup> Weimar Version** [pp. 46-47] mvt. 6 only with **Violoncello**. The former, earlier **Viola** part is now treated with more florid ornamentation as set for a 5-stringed **Violoncello**. The new **Oboe** part which has undergone a number of significant changes and development is also used in the Köthen and Leipzig versions in this *NBA* edition.

**The Köthen Version** [pp. 48-54] mvts. 6-8 only with **Viola da Gamba** as an instrumental obbligato part. In the final movement, mvt. 8, reduced the number of instrumental parts and developed the obbligato **Viola da Gamba** part from the musical material contained in the former **Viola** and **Continuo** parts. This is the first time a practical edition of the Köthen version has been made available for performance. These mvts. 6-8 will be best when combined with mvts. 1-5 of the Leipzig version.

---

<sup>1</sup> Translated and collated from various *NBA* sources by Thomas Braatz © 2014.

**Provenance** Source: *NBA KB I/20* pp. 13-57. (Bärenreiter, 1985) editor: Klaus Hofmann

Sources [The capital letters refer to specific sources and are used throughout to designate these in an abbreviated form]:

1. Existing Sources

A. The Original Autograph Score

Present Location: *Royal Library of Copenhagen*; Shelf #: *C I, 615*. [*Weyses Samling*]

This score was inherited by C P E Bach after the death of his father. In C P E Bach's estate listing it appears on p. 71 as follows: "Discant-Cantate: Mein Herze schwimmt in Blut etc. Mit 1 Hoboe. Eigenhändige Partitur, und auch in Stimmen" ["Soprano Cantata: My Heart Swims in Blood etc. With 1 Oboe. Autograph Score and also with Parts".] This score must have reached Copenhagen at the latest in 1824. It is this date recorded by Peter Grönland (1761-1825), a legal counsel in Copenhagen, on his copy of this score [see source D below]. The owner of Bach's autograph score was in Copenhagen, at that time or after Grönland's death: a musician, Christoph Ernst Friedrich Weyse (1774-1842) after whose death and from whose estate the *Royal Library in Copenhagen* then acquired it early in the 20<sup>th</sup> century. It is not known how this manuscript score got to Copenhagen. Some possible owners to be considered are Christian Friedrich Gottlieb Schwencke (1767-1822), the successor to C P E Bach's position in Hamburg and the Bach-manuscript collector, Georg Poelchau (1773-1836) who corresponded with Grönland. The auction catalogue for Schwencke's estate issued in 1824 included the parts for this cantata but not the score. Did Schwencke sell or give away the score before he died? Poelchau's own catalogue dated 1832 does not list this cantata; however, he was listed as the owner in two contemporary catalogues, one by Johann Theodor Mosewius (1788-1858) and another by Franz Hauser (1794-1870). It is possible that the latter two listings may refer only to the set of parts.

Physical Description: (Italics without quotation marks are used whenever words appear in J. S. Bach's handwriting.)

The manuscript consists of 5 pages 33 x 20 cm inserted in a folder which has a number of markings from various periods, the most important being C P E Bach's title: "Cantate | von | J. S. Bach". The paper has become somewhat yellow with age and partially corrugated. The ink has penetrated through to the other side of the page in various places. The first page has a triangular piece circa 4 cm<sup>4</sup> from the outer edge of the page, thus causing the loss of a part of the autograph title and possibly also the title that may have been assigned to the second movement. The watermark that appears in the left half of each page is the letter **A** which stands for **Arnstadt**. It has been identified as paper made by the Arnstadt paper mill owned by the papermaker Johann Heinrich Kröger from 1702-1708. This has been listed as watermark type # 115 in the *NBA IX/1* watermark catalogue.

Content and Arrangement of the Manuscript Score:

P. 1<sup>r</sup>: Title at the top of the first page: *Cantata. a Voce Sola. una Oboe. due Violini. una Viola* [at this point there is a loss of text due to the paper tear which removed a portion of the title – possibly it may have read *obl.* or *e* | *Cont.*

Under the title is movement 1 with 4 accolades containing 5 staves each. Then follows: *Recit.* and at the bottom right: *VS. volti.*

P. 1<sup>v</sup> : Mvt. 2, mm1-25<sup>a</sup> on 6 accolades with 3 staves each. Title: [Possibly missing here: *Aria*] *Con Oboe*

P. 2<sup>r</sup> : Mvt. 2, mm25<sup>a</sup> to end of mvt. on 5 accolades with 3 staves each. Next to m39 *Recit.* Mvt. 3 begins in the middle of accolade 5 with 4 staves one of which has Violin 1 and 2 combined on one staff. Mvt. 3 to m3 and continued after the following accolade with 5 staves for mm. 4-7. Then the title for mvt. 3: *Recit.* to indicate the continuation on the next page.

P. 2<sup>v</sup> : Mvt. 3, mm8 to end of mvt in the first accolade with 5 staves. In the same accolade the beginning of mvt. 4 mm1-2. in the following 3 accolades with 5 staves mm3-32. At the end the title *Aria* for mvt. 4 on the next page.

P. 3<sup>r</sup> : Mvt. 4, mm33-73 on 4 accolades with 5 staves.

P. 3<sup>v</sup> : Mvt. 4, mm74-125 on 4 accolades with 5 staves (mm74-90) empty measures left for the Ritornell.

P. 4<sup>r</sup> : Mvt. 4, mm126 to end on 2 accolades with 5 staves. The mvt. ends in the middle of an accolade, but empty measures indicated to the end of the accolade. A title *Recit.* appears here. In the middle of the 2<sup>nd</sup> accolade using the bottom 2 staves, mvt. 5 begins. Mvt. 6 begins with accolade 3 having 2 staves and continues to the first quarter note of m5, then continuing to m17 on 3 accolades with 3 staves. The title for mvt. 6 is: *Chorale con Viola obligata.* There are two staves that are unused. At the bottom right: *Vertas.*

P. 4<sup>v</sup> : Mvt. 6, mm18 to end on 2 accolades with 3 staves each. Under this mvt. 7 begins on 2 accolades without a title. The first accolade has 6 staves of which the second one from the bottom is unused. Between both accolades is a single staff that has been crossed out with a wavy line.

P. 5<sup>r</sup> : Mvt. 8, mm1-17 on 3 accolades with 6 staves each. The title is *Aria.*

P. 5<sup>v</sup> : Mvt. 8, mm18 to end on 2 accolades with 6 staves each. The lower 3<sup>rd</sup> of the page has another unused accolade with 6 staves.

Based upon the appearance of the handwriting and the numerous corrections Bach made to the score, this can be considered a composing score, the first complete version of the cantata; but the cleaner appearance of the notation and the smaller number of corrections in both mvts. 1 and 2 lead to the possible conclusion that here Bach was working from a previously sketched source.

## B. An Autograph Score Sketch for a New Version of the Final Movement

This sketch is located in the *SBB* [*Deutsche Staatsbibliothek Berlin*] Shelf #: *Mus. ms. Bach P 1162*

The sketch is located on one of the original instrumental parts, **Viola obligata**, for mvt. 6. If you take this part and turn it around 180 degrees and then look at the back of the page, it will be in the correct position for viewing. There are 4 accolades with 6 staves, 3 accolades on one side of the page and the other on the back of it where the **Viola obligata** part appears upside down. The sketch goes only until the middle of m26 where it breaks off. Bach's text and instrumentation are missing (they were penciled in later by someone else). The clefs (top down) are 2 G-, 1 Alto, 1 Soprano, and 2 Bass clefs. The uppermost part/staff is notated in key of C major, all the remaining ones are in the key of Bb major. Comparing with other original sources, it is apparent that the uppermost staff is for the **Oboes**, the 4<sup>th</sup> staff for the **Vocal** part and the 6<sup>th</sup> for the **Continuo** part. Compared to the original score [A] and the original parts [C], there are no substantial deviations to be noted here; however, the embellishments and phrasing markings are

missing for the most part, the **Vocal** part has no underlying text and the **Continuo** part has no figures. The 2<sup>nd</sup>, 3<sup>rd</sup>, and 5<sup>th</sup> staves contain new instrumental parts that have been added and which become the basis for some of the existing original parts [C]. The part notated in the 5<sup>th</sup> staff is intended for the **Viola da Gamba** and the other parts obviously for a **Violin** and a **Viola**.

### C. A Set of Original Parts

The original parts are distributed between three different locations:

1. 18 parts in the **SBB** [*Staatsbibliothek Berlin*], Shelf #: *Mus. ms. Bach St 459*.
2. The **Viola obligata** part in the **SBB**, Shelf #: *Mus. ms. Bach P 1162*. [Source B above]
3. The **Viola da Gamba** part in *Archiv der Gesellschaft der Musikfreunde in Wien* [Vienna] Shelf #: A 88.

The provenance has been described in [A] above: J. S. Bach → CPE Bach → CFG Schwencke. In an auction of Schwencke's estate in 1824 there is an item listed as 232 on p. 15 under the category Original Manuscripts that reads: "Bach, J. S., Kirchenstück: Mein Herz schwimmt etc. St[immen]". Since the line of ownership could refer next to the two lists of owners by Mosewius and Hauser as indicated above [A], this leaves open the possibility that Georg Poelchau did obtain all the original materials that had been in CPE Bach's possession, including both the autograph score and the original set of parts. Since Wilhelm Rust's notes with the date August 31, 1853, appear on both [B] and [C], it can be assumed that this is the latest point in time when these source materials were acquired by the SBB. The **Viola da Gamba** part must have been separated from the materials CPE Bach had preserved until his death. There is no evidence to document whether this occurred while Schwencke or Poelchau owned these manuscript materials. The first report on where this part might have appeared again is found in a newspaper, *Die Allgemeine Wiener Musik-Zeitung*, dated November 23, 1843 (3<sup>rd</sup> year, no. 140, p. 589ff.) This article reports on an album of musical autographs written by famous composers. The creator of this album was Countess Marie Wimpffen, née Baroness of Eskeles and was owned by Count Victor Wimpffen residing in Castle Kainberg near Graz, Austria. The newspaper article mentions autographs by numerous other famous composers, but J. S. Bach is not mentioned. In 1847 Adolf Bernhard Marx in Berlin had it presented to him for inspection in order to determine its authenticity. Based upon Count Wimpffen's last will and testament, it was donated to the present owner, *Die Gesellschaft der Musikfreunde in Wien*. The watermark on this part is listed in *NBA IX/1*, the watermark catalogue, as type 13 [the jumping unicorn] and can be related to the dates 1720 and 1721.

Distribution of Original Parts into 3 Chronologically Separate Categories Representing the 3 Main Stages of Development:

The numbers in parentheses are those used in the numbering scheme used by the library. A portion of these parts is notated one whole tone higher than the notes in the autograph score. These are marked with a raised + sign.

### 1<sup>st</sup> Group of Parts:

1. (1) **Oboe**. 1 page written on both sides; Contains mvts. 2<sup>+</sup> and 8<sup>+</sup> and tacets for the remaining mvts. Copyist: Johann Lorenz Bach<sup>2</sup>
2. (3) **Violino 1**. 1 page written on both sides; Contains mvts. 1, 3, 4, 7, 8 and tacets for the remaining mvts. Copyist: Johann Lorenz Bach
3. (4) **Violino 1**. (Doublet) 1 page written on both sides; Contains mvts. 1, 3, 4, 7, 8 and tacets for the remaining mvts. Copyist: Johann Döbernitz<sup>3</sup>
4. (7) **Violino 2**. 1 page written on both sides; Contains mvts. 1, 3, 4, 7, 8 and tacets for the remaining mvts. Copyist: Johann Lorenz Bach
5. (10) **Viola**. 1 page written on both sides; Copyist: Johann Lorenz Bach  
Mvt. 7 was inserted by Bach personally after removing the tacet marking erroneously entered by the copyist for mvt. 7.
6. **Viola obligata**. 1 page written on both sides; Copyist: Johann Lorenz Bach  
Contains the **Viola** part for the 6<sup>th</sup> mvt. along with the autograph sketch for the new Köthen version. See source [B].
7. (14) **Violono**. 1 sheet with pages 1 to 3 filled with notation and page 4 having only empty staves. Contains all the mvts. 1-8. Copyist: Johann Lorenz Bach. The basso continuo figures supplied for the recitative portion of mvt. 2 (mm39 – 45) and mvt. 3. These strongly faded figures were supplied in pencil by an unidentifiable source.
8. (13) **Fagotto**. 1 page written on both sides; Contains mvts. 1, 3, 4, 7, 8 with tacets for the other mvts. Copyist: Johann Lorenz Bach. The title **Fagotto** appears to have been written by Bach.
9. (12) **Violoncello. è Hautbois**. 1 sheet with pages 1-3 filled with notation and page 4 only with blank staves. Contains mvts. 1, 3, 4, 5, 7 and the **Oboe** part for mvts. 2<sup>+</sup> and 8<sup>+</sup> and the instrumental solo part for the 6<sup>th</sup> mvt. Copyist: J. S. Bach. [Handwriting dated 1714 by Yoshitake Kobayashi in *NBA IX/2*].

### 2<sup>nd</sup> Group of Parts:

10. (15) **Continuo**. 1 sheet with 4 pages filled in with notation and contains all mvts. 1<sup>+</sup>- 8<sup>+</sup>. The beaming that Bach uses for the vocal part in mvts. 1, 3, 7 and in the recitative portion of mvt. 2 (mm39-45) uses instrumental beaming rather than being adjusted to the way the text is to be sung. There is, however, no text under these vocal parts. Mvts. 1 – 8 have the figured bass added. Copyist for everything including the figures for the continuo is J. S. Bach. [Handwriting dated 1717-1723 by Yoshitake Kobayashi in *NBA IX/2*]. [The watermark is listed in the *NBA IX/1* as type # 13, a jumping unicorn, and can be dated to the years 1720 and 1721].

---

<sup>2</sup> Johann Lorenz Bach (1695-1773), was a grandson of J.S. Bach's father's older brother, received his musical education from J. S. Bach in Weimar from 1713-1717; became a cantor in Lahm/Itzgrund beginning in 1718. he was a copyist for J. S. Bach in 1714 and was also involved in copying parts for BWV 21 and BWV 66.

<sup>3</sup> Johann Döbernitz died 1735 in Weimar where he had been tenor soloist and cantor at the court chapel in Weimar, and he also served as a copyist for Bach 1714-1715 for BWV 21, BWV 172, and BWV 185.

11. (16) **Continuo**. 1 sheet with 4 pages filled in with notation and contains all mvts. 1<sup>+</sup>- 8<sup>+</sup>. The beaming that Bach uses for the vocal part in mvts. 1, 3 and in the recitative portion of mvt. 2 (mm39-45) uses instrumental beaming rather than being adjusted to the way the text is to be sung. There is, however, no text under these vocal parts. Mvts. 1 – 7 have the figured bass added. Copyist for everything including the figures for the continuo is Anonymous K1 who served as copyist for Bach in Köthen from 1717-1723. He also copied Francesco Conti's cantata "Languet anima mea". [The watermark is listed in the *NBA IX/1* as type # 13, a jumping unicorn, and can be dated to the years 1720 and 1721].
12. (3a) **Violino**. The original instrument designation is missing. 2 pages with the reverse with empty staves. Contains mvt. 8 in the new Köthen version. Copyist: J. S. Bach.
13. (10a) **Viola**. The original instrument designation is missing. 2 pages with the reverse with empty staves. Contains mvt. 8 in the new Köthen version. Copyist: J. S. Bach.
14. **Viola da Gamba zum Choral. und letzten Aria**. 1 page filled with notation on both sides. Contains mvts. 6<sup>+</sup>, 7<sup>+</sup>, 8<sup>+</sup> with mvts. 6<sup>+</sup> and 8<sup>+</sup> in the new Köthen version. Mvt. 7<sup>+</sup> uses instrumental beaming rather than being adjusted to the way the text is to be sung. There is, however, no text under this vocal part. Copyist: J. S. Bach. [Handwriting dated 1717-1723 by Yoshitake Kobayashi in *NBA IX/2*]

### 3<sup>rd</sup> Group of Parts:

15. (5) **Violino 1**. 1 page with both sides filled in. Contains mvts. 1<sup>+</sup>, 3<sup>+</sup>, 4<sup>+</sup>, 7<sup>+</sup>, 8<sup>+</sup> with tacets for the remaining mvts. Copyist: Christian Gottlob Meißner.<sup>4</sup>
16. (6) **Violino 1**. (Doublet) 1 page with both sides filled in. Contains mvts. 1<sup>+</sup>, 3<sup>+</sup>, 4<sup>+</sup>, 7<sup>+</sup>, 8<sup>+</sup> with tacets for the remaining mvts. Copyist: Anonymous I g.<sup>5</sup>
17. (8) **Violino 2**. 1 page with both sides filled in. Contains mvts. 1<sup>+</sup>, 3<sup>+</sup>, 4<sup>+</sup>, 7<sup>+</sup>, 8<sup>+</sup> with tacets for the remaining mvts. Copyist: Christian Gottlob Meißner.
18. (9) **Violino. 2do**. (Doublet) 1 page with both sides filled in. Contains mvts. 1<sup>+</sup>, 3<sup>+</sup>, 4<sup>+</sup>, 7<sup>+</sup>, 8<sup>+</sup> with tacets for the remaining mvts. Copyist: Johann Christian Lindner(?).<sup>6</sup>
19. (11) **Viola**. 1 page with both sides filled in. Contains mvts. 1<sup>+</sup>, 3<sup>+</sup>, 4<sup>+</sup>, 7<sup>+</sup>, 8<sup>+</sup> with tacets for the remaining mvts. Copyist: Christian Gottlob Meißner.
20. (2) **Violoncello piccolo**. The original instrument designation is missing. 1 page with the reverse side blank. It is designated as 'Solo' and contains the instrumental part for mvt. 6<sup>+</sup> agreeing for the most part with part 14 above, but nevertheless displaying unexplainable deviations from this. Copyist: and unknown and otherwise not documented copyist from Leipzig (?) now listed as Anonymous L4. (*NBA IX/3*)

---

<sup>4</sup> Christian Gottlob Meißner (1707-1760), a Thomaner from 1719 to 1729, University of Leipzig beginning in 1729, became a cantor in Geithain in 1731 until 1760; very active as copyist for Bach from February 7, 1723 until December 30, 1728, only occasionally 1727-1731.

<sup>5</sup> Active from July 2 to November 7, 1723; other parts in BWV 60, 136, 147.

<sup>6</sup> Johann Christian Lindner, born 1707, a Thomaner from 1720-1726, later a deacon in Olbernhau, active copyist for J. S. Bach from August 8, 1723-June 4, 1724, also involved with copying parts for BWV 12, 67, 70, 73, 95, 109, 134, 172, 194.

### Physical Properties of the Original Parts:

The paper used is with only a few exceptions in relatively good condition. It is generally only slightly to moderately brown. The ink has frequently penetrated to the other side. The parts in group 1 (including part 16 from the 3<sup>rd</sup> group) have variously suffered from *Tintenfraß* with the ink eating its way through to the other side. Especially part 3 has so many holes caused by *Tintenfraß* that it is barely readable. Part 6 (P 1162) has similarly suffered and has been repaired with Chiffonsilk on both sides in an attempt to preserve it from further damage. Part 9 has various tears that have been repaired with something like Scotch tape. Because they are wider than the others, both Parts 10 and 11 have been severely 'bumped in' causing an insignificant loss of information. These have also been repaired.

The parts usually have 12 to 14 staves, sometimes only 11. In order to avoid difficult page turns, another staff is occasionally added to the bottom of the page.

### Watermarks:

**Group 1:** the paper used here has the Blankenburg/Thuringia watermark [Alfred Dürr uses the designation "Blankenburg I" here] which now is listed in the *NBA* watermark catalogue as #43 in *NBA IX/1*, pp. 48-9 and is also found in BWV 21, 132, 147, 162, 172, 182, 596. The watermark shows a **P** and/or **MK**. The significance of the **P** is unknown [perhaps an old designation for a certain type of paper: *pergamenta graeca*], but the **MK** are the initials of the master papermaker and owner/operator of the paper mill from 1689-1726, Michael Keyssner. Paper size is 34 x 20 to 20.5 cm.

**Group 2:** The watermark is a jumping unicorn listed as #13 in the *NBA* watermark catalogue. The jumping unicorn is a rather common watermark. The closest identification comparison is with the paper used for the year-end Leipzig city accounts for 1720/1721. Also used by Bach for BWV 184 and BWV 1050. Paper size is for parts 10 and 11: 31.5 x 23 cm, for parts 12 and 13 barely 16 x 23 cm and for part 14 cut down to 30 x 23 cm.

**Group 3:** This group has various watermarks. A watermark can only be clearly identified in parts 15, 17 and 18. This is # 36 in the *NBA* watermark catalogue [*NBA IX/1*]. This is from a paper mill in Oberweimar near Weimar run by the papermaker Albinus Abt (1674-1714). His widow Barbara with the help of her son Caspar Nikolaus continued operating the mill until 1720. It is identified by a letter **A** and a curved banner with the letters **WEHZSICVBEW**, the meaning of which has been identified as follows: **Wilhelm Ernst Herzog Zu Sachsen Jülich Cleve Und Berg Engern Westfalen** (1683-1728). Other cantatas using this paper are: BWV 12, 18, 31, 48, 63, 70, 132, 154, 162, 172, 182, 185, 660a. This paper is much stronger than that used for the other parts. The paper size is 34 x 20.5 to 21 cm. Parts 16 and 19 are 34 x 21.5 cm. and part 20 is 33.5 x 21 cm. The range of dates for Bach's manuscripts connected with this paper type is mainly 1710-1714 with one probable exception from 1716.

Bach's corrections are found in all of the parts belonging to group 1 with the exception of the **Violino** doublet part 3 which was obviously copied from the **Violino** part after the corrections had been made. In the 2<sup>nd</sup> group the **Continuo** part 11 was copied from part 10 and shows no revisions or corrections by Bach. [A detailed list of all of Bach's corrections in the parts is given on pp. 28-31 of *NBA KB I/20*.]

On dividing the parts into 3 groups

Various aspects of handwriting and paper characteristics form the basis for deciding which parts belong to which group. Also important is the dependency of one part on another, the sequence of variants and new versions and the difference in performance requirements between Weimar and Leipzig.

### **1<sup>st</sup> Group of Parts**

Uniformly these parts belong to Bach's Weimar period. This is based on the watermark [Blankenburg I] which was used for the majority of Bach's manuscripts from Bach's years in Weimar. The copyists Bach used were primarily active in 1714 and 1715. Bach's handwriting, for instance in the combined part 9 **Violoncello è Hautbois**, can be clearly distinguished by its delicate nature in the Weimar period as compared to the heavier, more powerful style of handwriting found in the 2<sup>nd</sup> group of parts.

### **2<sup>nd</sup> Group of Parts**

These are distinguished by the change in Bach's handwriting as described above. Bach still uses a form of the C-clef which he later abandoned in Leipzig. Only the continuo parts contain all the mvts. while the remaining parts have the character of incomplete parts meant as a substitute or addition to the main parts above. Some of these parts in group 2 are left untransposed as in the original ones, but others have been transposed to *Kammerton*. The new continuo parts do not reflect either the performance practices in Weimar or in Leipzig.

### **3<sup>rd</sup> Group of Parts**

Here the copyists Bach employed provide critical information about the dating of the repeat performances in Leipzig.

D. A Copy of the Score by Peter Grönland from 1824

2. Missing/Lost Sources

E. Some Original Parts

1. **Soprano solo** part from the Weimar first performance.
2. **Continuo** – an untransposed, completely figured part for organ.
3. Additional parts for **Continuo** instruments (string and bassoon).





Stumme Seuffzer / stille Klagen/  
Ihr mögt meine Schmergen sagen/  
Weil der Mund geschlossen ist:  
Und ihr nassen Thränen-Quellen/  
Könt ein sichres Zeugniß stellen/ Zeugniß=Zeugnüß  
Wie mein sündlich Herz gebüßt.  
Mein Herz ist igt ein Thränen-Brunn/  
Die Augen heiße Quellen/  
Ach Gott / wer wird dich doch zu Frieden stellen.

Stumme Seuffzer / stille Klagen/  
Ihr mögt meine Schmergen sagen/  
Weil der Mund geschlossen ist.  
Doch Gott muß mir genädig seyn/  
Weil ich das Haupt mit Aße/  
Das Angesicht mit Thränen wasche/  
Mein Herz in Reu und Leid zerschlage/ [S. 64]  
Und voller Wehmuth sage/  
Gott sey mir Sünder gnädig.  
Ach! ja sein Herze bricht/  
Und meine Seele spricht.

Tieff gebückt und voller Reue/  
Lieg ich liebster Gott vor dir.  
Ich bekenne meine Schuld/  
Aber habe doch Gedult/  
Habe doch Gedult mit mir. D. C.

Auff diese Schmergens-Reu/  
Fällt mir alsdenn diß Trost-Wort bey:  
*Chor.* Ich dein betrübtes Kind/ [Vers 3 von "Wo soll ich fliehen hin"]

[Werf alle meine Sünd/  
So viel ihr in mir stecken/  
Und mich so heftig schrecken/  
In deine tiefe Wunden/  
Da ich stets Heil gefunden.]  
Ich lege mich in diese Wunden/  
Als in den rechten Felsen-Stein/  
Die sollen meine Ruhstadt seyn.  
In diese will ich mich im Glauben schwingen  
Und drauff vergnügt und fröhlich singen.

Wie freudig ist mein Herz/  
Da Gott versöhnet ist.  
Und mir auß Reu und Leid auf m19 but nach mm23, 26  
Nicht mehr die Seeligkeit

Noch auch sein Herz verschlüßt. D. C.

~~verschlüßt~~=~~verschleußt~~ m21 but otherwise ~~verschließt~~ mm22, 25, 29

## 2. Time of Origin and Performances of this Cantata

Probably first performed on the 11<sup>th</sup> Sunday after Trinity on August 12, 1714 in the Weimar Palace Church.

Circumstances and date(s) of Köthen performance(s) have not been adequately documented.

Alfred Dürr has suggested the first probable Leipzig performance date as August 8, 1723 based upon evidence provided by the copyists and the paper used.