

Nr. 20 O Vater, aller Augen warten auf dich

Dominica Laetare

à 5 für Tromb., Tromb., Cantus I, Cantus II, Bassus

aus: Musicalische Gespräche über die Evangelia. Teil I, 1655

Andreas Hammerschmidt
(ca. 1611 - 1675)

Symphonia

Trombone I

Trombone II

Cantus I

Cantus II

Bassus

Continuus

Symphonia

The score consists of six staves. The top two staves are for Trombones I and II, both in common time (indicated by '3'). The third staff is for Cantus I, the fourth for Cantus II, and the fifth for Bassus. The bottom staff is for Continuus, which includes a basso continuo line with a cello part. The Continuus staff has a bass clef and a common time signature. The Continuus part begins with a basso continuo line and a cello part. The score includes various dynamics and rests.

5

Trb. I

Trb. II

C I

C II

B

Bc

The score consists of six staves. The top two staves are for Trombones I and II, both in common time (indicated by '3'). The third staff is for Cantus I, the fourth for Cantus II, and the fifth for Bassus. The bottom staff is for Continuus, which includes a basso continuo line with a cello part. The Continuus staff has a bass clef and a common time signature. The Continuus part begins with a basso continuo line and a cello part. The score includes various dynamics and rests.

9

Trb. I

Trb. II

C I

C II

B

Bc

6 6 6 6

13

Trb. I

Trb. II

C I

C II

B

Bc

6 6 6 6

17

Trb. I

Trb. II

C I

O Va-ter, Va-ter,
al-ler Au-gen war-ten auff

C II

B

Bc

6

21

Trb. I {

Trb. II {

C I war-ten auff dich, o Va-ter, Va - ter, o Va-ter, Va - ter,

C II O Va-ter, Va - ter, al-ler Au-gen war-ten auf dich, al-ler Au-gen war-ten auf dich,

B {

Bc {

25

Trb. I {

Trb. II {

C I o Va-ter, Va-ter, al-ler Au-gen war-ten auff dich, o Va-ter, Va-ter, Va - ter,

C II al-ler Au-gen war-ten auf dich, o Va-ter, Va - ter, o Va-ter, Va-ter, Va - ter,

B {

Bc {

29

Trb. I {

Trb. II {

C I al-ler Au-gen war-ten auff dich.

C II al-ler Au-gen war-ten auf dich,

B {

Bc {

Wer-det ihr mei-ne Ge-bo-the hal-ten so wil ich euch Re-gen, Re-gen ge-ben zu

33

Trb. I {
Trb. II {
C I
C II
B
Bc

O Va-ter, Va-ter,
al-ler Au-gen war-ten auff
dich,
O Va-ter, Va-ter,
al-ler Au-gen war-ten auff
dich,
seit - ner Zeit.
Wer-det ihr mei-ne Ge-bo-the hal-ten, so wil ich euch

37

Trb. I {

Trb. II {

C I

C II

B

Bc

al - ler Au - gen war - ten auff
dich,
o Va - ter, Va - ter,
al - ler Au - gen war - ten auff
dich,
o Va - ter, Va - ter,
Re - gen, Re - gen ge - ben.
Das Land soll sein Ge - wächse - ge - ben, das

41

Trb. I {

Trb. II {

C I

C II

B

Bc

o Va-ter, Va-ter,
al-ler Au-gen war-ten auff dich,

o Va-ter, Va-ter,
al-ler Au-gen war-ten auff dich,

Land soll sein Ge-wäch-se ge - ben.

Die Bäu-me auff dem

6

49

Trb. I {

Trb. II {

C I

C II

B

Bc

o Va-ter, Va - ter,
al-ler Au-gen war-ten auff dich.
o Va-ter, Va - ter,
al-ler Au-gen war-ten auff dich.
Brods, die Füll-e, die Füll-e, die Füll-e ha - ben,
ihr sol-let

52

Symphonia

Trb. I {

Trb. II {

C I

C II

B

Bc

Brods, die Füll-e, die Füll-e, die Füll-e ha - ben.

Symphonia

4

56

Trb. I

Trb. II

C I

C II

B

Bc

4

4

61

Trb. I

Trb. II

C I

O Va-ter, du thust
dei-ne mil-de Hand
auff,

O Va-ter, du thust
dei-ne mil-de Hand
auff,

O Va-ter, du thust

C II

B

Bc

b

6

65

Trb. I

Trb. II

C I

dei-ne mil-de Hand
auff,

du sät-ti-gest al-les, du sät-ti-gest al-les,

C II

dei-ne mil-de Hand
auff,

du sät-ti-gest al-les, du sät-ti-gest al-les,

B

Bc

6 6 b b b

69

Trb. I

Trb. II

C I
alles, was da le - bet, du

C II
alles, was da le - bet, du

B

Bc

4 # b b #

73

Trb. I

Trb. II

C I
sät-ti-gest al-les, du sät-ti-gest al-les, al-les, was da le - bet. Al-ler Au-gen war-ten auf dich,

C II
sät-ti-gest al-les, du sät-ti-gest al-les, al-les, was da le - bet. Al-ler Au-gen war-ten auf dich,

B

Bc

Wer-det ihr

4 # # 6 #

77

Trb. I

Trb. II

C I

C II

B
mei-ne Ge-bo-the hal-ten, so wil ich euch Re-gen, Re-gen ge-ben zu sei - ner Zeit,

Bc

o Va-ter, Va-ter,
o Va-ter, Va-ter,

6

81

Trb. I {

Trb. II {

C I { al-ler Au-gen war-ten auff dich,

C II { al-ler Au-gen war-ten auff dich,

B { wer-det ihr mei-ne Ge-bo-the hal-ten, so wil ich euch

Bc { 6

84

Trb. I {

Trb. II {

C I { al-ler Au-gen war-ten auff dich,

C II { al-ler Au-gen war-ten auff dich,

B { Re-gen, Re-gen ge - ben zu sei - ner Zeit. Das Land soll sein Ge-wäch-se

Bc { 4 [‡]

88

Trb. I {

Trb. II {

C I { o Va-ter, Va-ter, o Va-ter, Va-ter, al-ler Au-gen war-ten auff

C II { o Va-ter, Va-ter, o Va-ter, Va-ter, al-ler Au-gen war-ten auff

B { ge - ben, das Land soll sein Ge-wäch-se ge - ben.

Bc { 6

92

Trb. I {

Trb. II {

C I *dich,* o Va-ter, Va-ter, al-ler Au-gen war-ten auff

C II *dich,* o Va-ter, Va-ter, al-ler Au-gen war-ten auff

B Die Bäu-me auff dem Fel-de sol-len ih-re Früch-te brin - gen.

Bc

96

Trb. I {

Trb. II {

C I *dich,* o Va-ter, Va-ter, al-ler Au-gen

C II *dich,* o Va-ter, Va-ter, al-ler Au-gen

B Ihr sol-let Brods, die Fül-le Brods, die Fül-le, die Fül-le, die Fül-le ha - ben,

Bc

99

Trb. I {

Trb. II {

C I war-ten auff dich. Dan - cket dem Her - ren,

C II war-ten auff dich. Dan - cket dem Her - ren,

B ihr sol-let Brods, die Fül-le, die Fül-le, die Fül-le ha - ben.

Bc

103

Trb. I

Trb. II

C I
denn Er ist freund - lich,

C II
denn Er ist freund - lich,

B
Dan - cket dem Her - ren, dan - cket dem

Bc

[b]

105

Trb. I

Trb. II

C I
denn Er ist freund - lich, sei - ne Gü - te wäh - ret E - wig - lich,

C II
denn Er ist freund - lich, sei - ne Gü - te wäh - ret E - wig - lich,

B
Her - ren, denn Er ist freund - lich, dan - cket dem Her - ren,

Bc

b # # b

108

Trb. I

Trb. II

C I
sei - ne Gü - te wäh - ret E - wig - lich, sei - ne Gü - te wäh - ret E - wig - lich,

C II
sei - ne Gü - te wäh - ret E - wig - lich, sei - ne Gü - te wäh - ret E - wig - lich,

B
dan - cket dem Her - ren, dan - cket dem Her - ren,

Bc

110

Trb. I {

Trb. II {

C I {
 denn Er ist freund - lich, dan - kest dem Her - ren,

C II {
 denn Er ist freund - lich, dan - kest dem Her - ren,

B {
 denn Er ist freund - lich, sei - ne Gü - te wäh - ret E - wig - lich,

Bc {
 [sic] ♫

112

Trb. I {

Trb. II {

C I {
 dan - cket dem Her - ren, dan - cket dem Her - ren,

C II {
 dan - cket dem Her - ren, dan - cket dem Her - ren,

B {
 sei - ne Gü - te wäh - ret E - wig - lich, sei - ne Gü - te wäh - ret E - wig - lich,

Bc {
 ♫

114

Trb. I {

Trb. II {

C I {
 denn Er ist freund - lich, sei - ne Gü - te wäh - ret E - wig - lich,

C II {
 denn Er ist freund - lich, sei - ne Gü - te wäh - ret E - wig - lich,

B {
 denn Er ist freund - lich, dan - cket dem Her - ren,

Bc {
 ♫ [♪]

116

Trb. I

Trb. II

C I
sei - ne Gü - te wäh - ret E - wig - lich,
C II
sei - ne Gü - te wäh - ret E - wig - lich,
B
dan - cket dem Her - ren,
Bc

118

Trb. I

Trb. II

C I
Dan - cket, Dan - cket, Dan - cket
C II
Dan - cket, Dan - cket, Dan - cket
B
Dan - cket, Dan - cket, Dan - cket
Bc

123

Trb. I

Trb. II

C I
wäh - ret E - - - - wig - lich.
C II
wäh - - - - ret E - - - - wig - lich.
B
wäh - ret E - - - - wig - - - lich.
Bc

TROMBONE I

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Andreas Hammerschmidt

Symphonia

(ca. 1611 - 1675)

Trombone I

1

5

2

9

3

13

4

17

37

Symphonia

5

57

6

62

7

67

8

73

9

79

4

15

A musical score page featuring a single staff of music. The staff begins with a treble clef, followed by a key signature of one flat (B-flat), and a time signature of common time (indicated by a 'C'). The measure consists of ten notes: a dotted half note, a whole note, a half note, a half note tied to a half note, a whole note, a half note, a half note tied to a half note, a whole note, a half note, a half note, and a half note.

A musical score page with the number 105 at the top left. The score consists of ten measures for a single voice. Measure 1 starts with a bass clef, a key signature of one flat, and a common time signature. It contains six eighth notes. Measures 2 through 4 continue with the same key signature and time signature, featuring a mix of eighth and sixteenth notes. Measures 5 through 8 show a transition to a key signature of no sharps or flats, with measures 5 and 6 containing eighth notes and measure 7 containing a single eighth note followed by a double bar line. Measures 8 and 9 begin with a key signature of one sharp, with measure 8 containing eighth notes and measure 9 containing a single eighth note followed by a double bar line. Measure 10 concludes with a key signature of one sharp and contains five eighth notes.

A musical score for a bassoon part, page 108. The score consists of two systems of music. The first system starts with a bass clef, a key signature of one flat, and a common time signature. It contains ten measures of music, ending with a repeat sign and a double bar line. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It contains five measures of music, ending with a bass clef, a key signature of one flat, and a common time signature.

A musical score page featuring a single staff. The staff begins with a bass clef, a key signature of one flat, and a common time signature. The music consists of ten measures. Measure 1 starts with a rest followed by a dotted half note. Measures 2 through 5 show a repeating pattern of a dotted half note followed by a dotted quarter note. Measures 6 through 9 show a repeating pattern of a dotted quarter note followed by a dotted half note. Measure 10 concludes with a dotted half note.

A musical score for page 114, featuring a single staff with ten measures. The key signature is B-flat major (two flats). Measure 1: B-flat eighth note, A eighth note, G eighth note, F eighth note, two vertical double bar lines, E eighth note. Measure 2: Rest. Measure 3: D eighth note, C eighth note, B eighth note, A eighth note, G eighth note. Measure 4: B-flat eighth note, A eighth note, G eighth note, F eighth note. Measure 5: D eighth note, C eighth note, B eighth note, A eighth note. Measure 6: B-flat eighth note, A eighth note, G eighth note, F eighth note. Measure 7: B-flat eighth note, A eighth note, G eighth note, F eighth note. Measure 8: B-flat eighth note, A eighth note, G eighth note, F eighth note.

TROMBONE II

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(ca. 1611 - 1675)

Symphonia

Trombone II

5

9

13

17 37

57

62

67

73

79 4 15

102

A musical staff in 3/4 time, key signature one flat. It consists of two measures. The first measure contains a dotted half note followed by a half note, a whole note, and a half note. The second measure contains a whole note, a half note, a whole note, and a half note.

105

A musical staff in 3/4 time, key signature one flat. It consists of two measures. The first measure contains a half note, a quarter note, a half note, a quarter note, a half note, and a half note. The second measure contains a whole note, a half note, a whole note, and a half note.

108

A musical staff in 3/4 time, key signature one flat. It consists of two measures. The first measure contains a half note, a quarter note, a half note, a quarter note, a half note, and a half note. The second measure contains a whole note, a half note, a whole note, and a half note.

111

A musical staff in 3/4 time, key signature one flat. It consists of three measures. The first measure contains a half note, a quarter note, a half note, a quarter note, a half note, and a half note. The second measure contains a whole note, a half note, a whole note, and a half note. The third measure contains a whole note, a half note, a whole note, and a half note.

114

A musical staff in 3/4 time, key signature one flat. It consists of three measures. The first measure contains a half note, a quarter note, a half note, a quarter note, a half note, and a half note. The second measure contains a whole note, a half note, a whole note, and a half note. The third measure contains a whole note, a half note, a whole note, and a half note.

117

A musical staff in 3/4 time, key signature one flat. It consists of four measures. The first measure contains a half note, a quarter note, a half note, a quarter note, a half note, and a half note. The second measure contains a whole note, a half note, a whole note, and a half note. The third measure contains a whole note, a half note, a whole note, and a half note. The fourth measure contains a half note, a quarter note, a half note, a quarter note, a half note, and a half note.

123

A musical staff in 3/4 time, key signature one flat. It consists of five measures. The first measure contains a half note, a quarter note, a half note, a quarter note, a half note, and a half note. The second measure contains a half note, a quarter note, a half note, a quarter note, a half note, and a half note. The third measure contains a half note, a quarter note, a half note, a quarter note, a half note, and a half note. The fourth measure contains a half note, a quarter note, a half note, a quarter note, a half note, and a half note. The fifth measure contains a half note, a quarter note, a half note, a quarter note, a half note, and a half note.

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Continuus Symphonia

The musical score consists of two parts: Continuus and Symphonia. The Continuus part is in bass clef, common time, and uses a basso continuo style with quarter notes. The Symphonia part is also in bass clef, common time, and uses a more rhythmic, sixteenth-note style. Both parts are written on a single staff. The score includes measure numbers 6, 11, 17, 23, 29, 35, 41, 47, and 52. The key signature changes frequently, indicated by sharp (#) and flat (b) symbols above the staff.

6

11

17

23

29

35

41

47

52

59

66

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from 6 to 4, then to 6 again.

72

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from 4 to 6, then to 4 again.

78

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from 6 to 6 again.

84

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from 4 to [#], then to 6.

90

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from 6 to 6 again.

96

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from 6 to 6 again, then to 4.

102

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from 6 to [b].

106

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from b to #, then to b again.

110

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from b to [sic] to [b].

113

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from # to b to # again.

116

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from b to 6 to b again.

120

A musical staff in bass clef. The notes are quarter notes and eighth notes. The key signature changes from 4 to [4] to [b].

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Symphonia **16**

Cantus I

Cantus II

Bassus

Continuus

Symphonia **16**

C I

C II

Bc

C I

C II

Bc

C I

C II

B

Bc

33

C I O Va-ter, Va-ter, al-ler Au-gen war-ten auff dich,
C II O Va-ter, Va-ter, al-ler Au-gen war-ten auff dich,
B sei - ner Zeit. Wer-det ihr mei-ne Ge-bo-the hal-ten, so wil ich euch
Bc

37

C I al-ler Au-gen war-ten auff dich, o Va-ter, Va - ter,
C II al-ler Au-gen war-ten auff dich, o Va-ter, Va - ter,
B Re-gen, Re-gen ge - ben. Das Land soll sein Ge-wäch-se ge - ben, das
Bc

41

C I o Va-ter, Va-ter, al-ler Au-gen war-ten auff dich,
C II o Va-ter, Va-ter, al-ler Au-gen war-ten auff dich,
B Land soll sein Ge-wäch-se ge - ben. Die Bäu-me auff dem
Bc

45

C I o Va-ter, Va-ter, al-ler Au-gen war-ten auff dich,
C II o Va-ter, Va-ter, al-ler Au-gen war-ten auff dich,
B Fel-de sollen ih-re Früch-te brin - gen. Ihr sol-let Brods, die Fülle
Bc

49

C I - o Va-ter, Va-ter, al-ler Au-gen war-ten auff dich.
C II - o Va-ter, Va-ter, al-ler Au-gen war-ten auff dich.
B Brods, die Füll-e, die Füll-e, die Füll-e ha - ben, ihr sol-let
Bc

6 # 6

52 Symphonia

B Brods, die Füll-e, die Füll-e, die Füll-e ha - ben. Symphonia
Bc

b 4 # 4 b

56 Tbni

Bc

4 # 4

61

C I O Va-ter, du thust dei-ne mil-de Hand auff, o Va-ter, du thust
C II O Va-ter, du thust dei-ne mil-de Hand auff, o Va-ter, du thust
Bc

b # 6

65

C I dei-ne mil-de Hand auff, du sät - ti - gest al - les, du sät - ti - gest al - les,
C II dei-ne mil-de Hand auff, du sät - ti - gest al - les, du sät - ti - gest al - les,
Bc

6 6 # b # b

69

C I al - les, was da le - bet, du sät - ti - gest al - les, du
C II al - les, was da le - bet, du sät - ti - gest al - les, du
Bc

4 # b b #

73

C I sät - ti - gest al - les, al - les, was da le - bet. Al - ler Au - gen war - ten auf dich,
 C II sät - ti - gest al - les, al - les, was da le - bet. Al - ler Au - gen war - ten auf dich,
 B
 Bc

Wer - det ihr

4 # # 6 #

77

C I
 C II
 B mei - ne Ge - bo - the hal - ten, so wil ich euch Re - gen, Re - gen ge - ben zu sei - ner Zeit,
 Bc

6

o Va - ter, Va - ter,
 o Va - ter, Va - ter,

81

C I al - ler Au - gen war - ten auff dich,
 C II al - ler Au - gen war - ten auff dich,
 B wer - det ihr mei - ne Ge - bo - the hal - ten, so wil ich euch
 Bc

6 #

84

C I
 C II
 B Re - gen, Re - gen ge - ben zu sei - ner Zeit. Das Land soll sein Ge - wäch - se
 Bc

b 4 # b [#]

88

C I o Va-ter, Va-ter,

C II o Va-ter, Va-ter,

B ge - ben, das Land soll sein Ge-wäch-se ge - ben.

Bc

92

C I dich,

C II dich,

B Die Bäu-me auff dem Fel-de sol-len ih-re Früch-te brin - gen.

Bc

96

C I dich,

C II dich,

B Ihr sol-let Brods, die Fül-le Brods, die Fül-le, die Fül-le ha - ben,

Bc

99

C I war-ten auff dich.

C II war-ten auff dich.

B ihr sol-let Brods, die Fül-le, die Fül-le, die Fül-le ha - ben.

Bc

Detailed description: The image shows a musical score for four voices: C I (Soprano), C II (Alto), B (Bass), and Bc (Bassoon). The score is divided into four systems by measure numbers 88, 92, 96, and 99. The vocal parts sing in homophony, while the bassoon part provides harmonic support. The lyrics are in German, reflecting a traditional hymn or psalm. Measure 88 starts with 'o Va-ter, Va-ter,' followed by a bassoon solo. Measure 92 continues with 'dich,' and the bassoon plays another solo. Measure 96 begins with 'Ihr sol-let Brods,' and the bassoon has a third solo. Measure 99 concludes with 'ihr sol-let Brods,' and the bassoon has its final solo. The music uses a mix of common time and 3/4 time signatures, with various key changes indicated by sharps and flats. Measure 99 ends with a 4/4 signature and a flat sign.

114

C I denn Er ist freund - lich, sei-ne Gü-te wäh-ret E - wig - lich, sei-ne Gü-te wäh-ret E - wig - lich,

C II denn Er ist freund - lich, sei-ne Gü-te wäh-ret E - wig - lich, sei-ne Gü-te wäh-ret E - wig - lich,

B denn Er ist freund - lich, dan - cket dem Her - ren, dan - cket dem Her - ren,

Bc

 [♫]

117

C I sei - ne Gü - te wäh - ret E - wig - lich, Dan - cket, Dan - cket, Dan - cket dem Her -

C II sei - ne Gü - te wäh - ret E - wig - lich, Dan - cket, Dan - cket, Dan - cket dem Her -

B dan - cket dem Her - ren, Dan - cket, Dan - cket, Dan - cket dem Her -

Bc

 [♫] 6 [♫]

120

C I ren, sei - ne Gü - te wäh - ret E - - - - - wig - lich.

C II ren, sei - - ne Gü - te wäh - - ret E - - - - - wig - lich.

B ren, sei - - ne Gü - te wäh - ret E - - - - - wig - lich.

Bc

 [♫] [♫] [♫] 4 [4 [♫]]