

*Ein Dutzend Lieder von Sibylla Schwarz
im barocken Stil für Sopran und Basso continuo
sowie zwei weitere Instrumentalstimmen ad libitum*

(29.8.06)

Lie - be schont der Göt - ter nicht, sie kan al - les ü - ber - win - den,
Selbst des Phe - bus Hert - ze bricht, sei - ne Klah - heit muß ver - schwin - den,

6 6 4 4

sie kan al - le Her - zen bin - den durch der Au - gen klah - res Licht,
er kan kei - ne Ru - he fin - den, weil der Pfeil noch in ihm sticht,

6 6 5 3 6 6 5 6 4

durch der Au - gen klah - res Licht.
weil der Pfeil noch in ihm sticht.

4 3 4 3 fine

Ju - pi - ter ist selbst ge - bun - den, Her - cu - les ist ü - ber - wun - den
wie dan kön - nen doch die Her - zen blo - ßer Men - schen die - ser Schmer - zen

durch die bit - ter - sü - sse Pein; gantz und gahr ent - ü - brigt seyn?
gantz und gahr ent - ü - brigt seyn?

6 6 4 4 3

D.C. al fine

Lied auff eine Französische Melodey

Dir, o mein Le-ben, bin ich er-ge-ben, Ich tuh auch, was ein Die-ner

kan, den-noch mein Licht, lohnst du mir nicht, wie du wohl schul-dig, weil

ich ge-dul-tig die Mar- - ter neh-me an.

*Die zweit- und drittletzte Note können wie im Cembalo gespielt werden, falls dieses pausiert.

13 Ritornello

In der einfachen Version spielt das Cembalo nach den meisten Liedern kurze Nachspiele zu den Strophen. (Die rechte Hand ist im System des Gesangs notiert.)
 In der erweiterten Version fallen diese Nachspiele zugunsten der Ritornelle weg oder sie können mit diesen strophweise abwechseln.

Ohne die Liebste ist keine Freude

Musical score for "Ohne die Liebste ist keine Freude". The score consists of four staves of music, each with a treble clef and a bass clef, and a key signature of common time (C). The lyrics are written below the staves.

Staff 1: Treble clef, bass clef. Lyric: Kan die Welt auch wohl be-ste-hen ohn der Son-nen lah-res Liecht?

Staff 2: Treble clef, bass clef. Lyric: Kan man in der Nacht auch se-hen wenn da Stern und Mond ge-bricht?

Staff 3: Treble clef, bass clef. Lyric: Kan ein Schiff-mann auch wohl la-chen, wenn sein Schiff be-gündt zu kra-chen?

Staff 4: Treble clef, bass clef. Lyric: (8va)

Performance instructions: *tasto solo con ottava* (Staff 1), *tasto solo con ottava doppia* (Staff 3), and *fine* (Staff 5).

Ritornello

The musical score consists of four systems of music, each with three staves: Soprano (G clef), Alto (C clef), and Bass (F clef). The piano part is represented by a single staff at the bottom of each system.

System 1 (Measures 1-2): The vocal parts play eighth-note patterns. The piano part has sustained notes in measures 1 and 2.

System 2 (Measures 3-4): The vocal parts play eighth-note patterns. The piano part has sustained notes in measures 3 and 4.

System 3 (Measures 5-6): The vocal parts play eighth-note patterns. The piano part has sustained notes in measures 5 and 6.

System 4 (Measures 7-8): The vocal parts play eighth-note patterns. The piano part has sustained notes in measures 7 and 8.

System 5 (Measures 9-10): The vocal parts play eighth-note patterns. The piano part has sustained notes in measures 9 and 10.

Wohl dem, der liebet und wieder geliebet wird

Lie - bste, weil du mich wilt lie - ben und dich mir er - ge - ben hast,
 weil du mich nicht wilt be - trü - ben, al - so sol - tu dei - ne Rast

auch bei mei - ner Fe - der fin - den, die mich wird mit Weiß - heit bin - den.

Ritornello

Ritorchino

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Epigramma

(5.5.98)

3/4 time signature, treble and bass staves. Key signature: one sharp. Dynamics: *tasto solo*, *b.c.*, $\frac{7}{\sharp}$, $\frac{2}{\flat} \frac{6}{4}$. The vocal line consists of eighth and sixteenth notes, with a melodic line underneath. The lyrics are: "Du meinst ich soll dein noch ge - den-ken und dich lie- - ben, ob".

3/4 time signature, treble and bass staves. Key signature: one sharp. Dynamics: $\frac{6}{\flat}$, $\frac{6}{\sharp}$, *tasto solo*. The vocal line continues with eighth and sixteenth notes. The lyrics are: "du mich schon ver-lässt, ey sey doch nicht so toll! Ich ha-be dir ja offt vor".

3/4 time signature, treble and bass staves. Key signature: one sharp. Dynamics: *b.c.*, $\frac{2}{\flat} \frac{6}{4}$, $\frac{6}{\sharp}$. The vocal line continues with eighth and sixteenth notes. The lyrics are: "di-sem schon ge - schrie- ben: daß nie-mand Ey-sen, Stein".

3/4 time signature, treble and bass staves. Key signature: one sharp. Dynamics: $\frac{6}{\flat}$, *p*, $\frac{6}{\sharp}$, $\frac{4}{\flat}$, $\frac{3}{\sharp}$, *f*. The vocal line concludes with eighth and sixteenth notes. The lyrics are: "und Klöt-ze lie-ben soll.". The score ends with a dynamic *f*.

Ein Gesang wieder den Neidt

Hatt zwar die Miß-gunst tau-sendt Zun-gen und mehr dan tau-send aus ge-streckt
 und kompt mit macht auf mich ge-drungen, so werd ich dennoch nicht-erschreckt;

Hatt zwar die Miß-gunst tau-sendtZun-gen und mehrdantau-send aus ge-streckt Wer
und kompt mit macht auf mich ge-drungen, so werd ich dennoch nicht erschreckt;

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Gott ver-traut in al-len Din-gen. wirdt Weldt, wirdt Neidt, wirdt Todt be-zwin-gen.

6 6 6 5 6 6 4 3

Gott ver-traut in al-len Din-gen. wirdt Weldt, wirdt Neidt, wirdt Todt be-zwin-gen.

6 Cembalo

Ritornello

Musical score for the Ritoricello section, featuring three staves:

- Top Staff:** Treble clef, 2 measures. The first measure consists of eighth-note pairs (A-B) followed by a half note (C). The second measure consists of eighth-note pairs (D-E) followed by a half note (F). Measures are separated by vertical bar lines.
- Middle Staff:** Treble clef, 2 measures. The first measure has a dash (-) at the beginning. The second measure consists of eighth-note pairs (G-H) followed by a half note (I).
- Bottom Staff:** Bass clef, 2 measures. The first measure consists of eighth-note pairs (J-K) followed by a half note (L). The second measure consists of eighth-note pairs (M-N) followed by a half note (O).

A musical score consisting of three staves. The top staff is in treble clef, the bottom staff is in bass clef, and the middle staff is also in treble clef. The music is in common time.

Nacht-Klage über den überverhofften betroffenen Abscheid ihrer lieben Freunde

Musical score for three staves. The lyrics are:

Mars, o Mars, bi - stu der Mann, dem das gan-ze di - ser Er-den jezt muß pflicht-und

The key signature changes at the end of the section:

6 6 6♯ 6 6♯ 6♯ 6 ♪

Musical score for three staves. The lyrics are:

dienst-bar wer-den, der und Seuff-zen leh-ren kan, der uns Seuff-zen leh-ren kan?

The key signature changes at the end of the section:

6 5 # 6♯ 7 7♯ 8 3

An den unadelichen Adel

The musical score consists of two staves. The top staff uses a treble clef and common time (indicated by '6'). The lyrics are:

Gna-de, Jun-cker, ich muß fra-gen: Wo hi - nauß? Ihr fal - let schier:
At - las kan den Him-mel tra - gen ohn' euch, da - rum bleibt nur hier:

The bottom staff uses a bass clef and common time (indicated by '8'). The lyrics continue:

Ew - er stoltz sein wil mich trei-ben, Euch ein schlech-tes Lied zu schrei-ben.

Measure 5 starts with a forte dynamic (F) in the bass staff. Measure 6 starts with a piano dynamic (p) in the treble staff and a forte dynamic (F) in the bass staff. Measure 9 starts with a piano dynamic (p) in the treble staff and a pianissimo dynamic (pp) in the bass staff. The bass staff has a fermata over the note at measure 9.

A section titled "Diminution" begins at measure 10. It features sixteenth-note patterns in the treble staff and eighth-note patterns in the bass staff. Measures 11 and 12 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measure 13 continues the diminution process with sixteenth-note patterns in both staves. Measures 14 and 15 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measure 16 concludes with a forte dynamic (F) in the bass staff.

Ein Buß-Lied

A musical score for 'Ein Buß-Lied' (A Confession Song). The score consists of two staves: a soprano staff and a basso continuo staff. The vocal parts are in common time, while the continuo part uses various time signatures (6, 3, 2, 1).

The vocal parts sing in German, with lyrics including:

- "Ach daß mein Haupt von Thränen, mein Geist von Ach und Sehnen doch ü - ber-la - - - den wer! Ach daß ich doch die Sün - de, so
- "ich in mir be-fin-de, be - wei - - nen kün-te mehr!"

The piano accompaniment includes a ritornello section labeled "Ritornello" and dynamic markings such as *p*, *pp*, and *fine*.

Measure numbers 6, 9, and 10 are indicated below the continuo staff.

Triumph-Lied über die Aufferstehung CHRISTI

The musical score consists of three staves of music. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. The key signature is G major (two sharps). The time signature starts at 3/2, changes to 12/8, then 12/8 again, and finally 12/8. The lyrics are in German and are placed below the middle staff. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 1 through 5 are indicated below the staff.

1 Last uns frö-lich Al - le - lu - ia sin - gen,
last uns frö-lich und von Her-zen sprin - gen,

2 Chri-stus uns er-lö - set hat

3 vohn der Macht der Sün - den und für un - sre Mis - se - taht

4 tra - gen sei - ne Wün - den.

Ein Christliches Sterblied

The musical score consists of six staves of music. The first four staves are in common time (indicated by 'c') and the last two are in 4/4 time (indicated by '4'). The key signature changes from C major (no sharps or flats) to F major (one sharp) and then to G major (two sharps). The vocal parts are written in soprano and bass clef, while the piano accompaniment uses both treble and bass clefs.

Wil-tu noch nicht Au-gen krie-gen, o du gantz ver böß-te Welt,
da du doch siehst nie-der - lie - gen man-chen auß - ge - üb - ten Helt,

da du doch oft siehst be - gra - ben, die es nicht ge - mei - net ha - ben,

die es nicht ge - mei - net ha - ben!

(h)

fine

Ein Lied gegen Ihren Seel: Abschied

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat. The time signature varies throughout the piece.

Staff 1: The first staff begins with a dotted half note followed by eighth notes. The lyrics are: "Pfui, Pfui dich an du schnö - de Welt, du trü-be Jam- mer-Schu - le, du". The bass line below features sixteenth-note patterns with various harmonic changes indicated by numbers below the staff.

Staff 2: The second staff continues the melody with eighth notes. The lyrics are: "Stö - re-fried, du Kum - mer-feld, du rech - ter Sa - tans-Buh - le! fahr". The bass line includes a prominent eighth-note pattern at the end of the measure.

Staff 3: The third staff begins with a dotted half note followed by eighth notes. The lyrics are: "hin, fahr hin, ich las - se dich, Gott, mein Er - lö - ser, for - dert mich.". The bass line ends with a sixteenth-note pattern.

Staff 4: The fourth staff starts with a dotted half note followed by eighth notes. The lyrics are: "ritard.". The bass line ends with a sixteenth-note pattern.

Final Measures: The music concludes with a final section of sixteenth-note patterns in the bass line, ending with the word "fine".