
Georg Friedrich Kauffmann, Harmonische Seelenlust, Part I

Georg Friedrich
Kauffmann
(1679- 1735)

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Partitura Organum

Harmonische Seelen Lust
Musicalischer Bonner und Freunde.

das ist:
Kürze iedoch nach besondern Genie und guter Grace
elaborirte Preludia von 2. 3. und 4. Stimmen
über die bekamtesten Choral-Lieder etc.

Höheit und niedern Liebhabern des Claviers zu einem Privat Vergnügen,
denen XXXX Organisten in Städten und Dörfern aber
zum allgemeinen Gebrauch bey dem öffentlichen Gottes-Dienst,
Welchen iedesmahl am Ende der schlechte Choral mit einem tierlichen
Fundament nach dem General-Bass, und zwischen jenen Commae
eine kurze Passage, lauter in Kupfer geslochen,
annoch beigesetzt und nebst einem
nothigen Register Stückweise
heraus gegeben worden,

George Friedrich Kauffmann
Fürstl. Sachsl. Merseburgischen Capell-Direc:
Leipzig auf Kosten des Autors
und in Commission d'haben unter dem Rathause
bej Boetii Seel-Dochter.

I. G. Krügner sculps. Lipsice.

**Georg Friedrich Kauffmann,
Harmonische Seelenlust, Part I**

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Introduction

Georg Friedrich Kauffmann was born on 14 February 1679 in Ostermondra, Thuringia. Very little is known about Kauffmann's early years. He received his early keyboard training in Erfurt from Johann Heinrich Buttstett (1666-1727). Buttstett was himself a student of Johann Pachelbel (1653-1706) and he had, besides Kauffmann, prominent students like Jacob Adlung (1699 - 1762) and Johann Gottfried Walther (1684-1748). Later Kauffmann studied in Merseburg with Johann Friedrich Alberti (1642 - 1710). Alberti, at that stage, was the court and cathedral organist, and he schooled the young Kauffmann in composition. Kauffmann succeeded Alberti as court and cathedral organist after the latter's death in 1710. Kauffmann's music and reputation spread beyond Merseburg within a few years of his appointment in 1710. In 1717 the university of Leipzig considered asking Kauffmann to inspect the newly finished organ of the Paulinerkirche , but the invitation eventually went to Johann Sebastian Bach, the most sought-after organist and examiner of the day. In autumn 1722 Kauffmann went to Leipzig to compete for Kuhnau's former position of Kantor at the Thomaskirche. In the records of the town council it appears that Kauffmann was one of seven candidates and he is described as "Court Organist and Music Director in Merseburg". He remained among the finalists for the job until Bach ultimately received it in April 1723.

Kauffmann's reputation as a composer and organist reached far beyond the environs of Merseburg. It is commonly known that Johann Gottfried Walther, who was presumably acquainted with Kauffmann in Erfurt, copied more than a few of Kauffmann's chorale preludes. Even Walther's pupil, Johann Tobias Krebs (1690 - 1762), later a pupil of Bach, copied one of Kauffmann's organ works, the Fantasia in G. Kauffmann's crowning achievement and his claim to fame oeuen till today is his "Harmonische Seelenlust". This work, containing all of his known chorale preludes together with figured bass settings for all but one of the used chorale melodies, was first initiated by Kauffmann as a serial publication. The first volume appeared in 1733. Kauffmann died of tuberculosis in 1735 before he could finish the work. His widow, however, saw it through, and the series was completed in 1740. That his widow completed the publication is probably the reason some of the works included are in fact not composed by Kauffmann. Three of the works were composed by Johann Gottfried Walther and one by Friedrich Wilhelm Zachow.

Today the "Harmonische Seelenlust" is a rich source of inspiration. Not only does it include every form of choral prelude writing developed in the central German Baroque area, it also has very specific registration indications for roughly half of the pieces included in the collection. Even though Kauffmann writes in his prefaces that "hat es doch die Meinung nicht dass es absolut so sein müsste" (it does not mean the indications should be absolutely followed) they nevertheless provide an intriguing insight in the way Kauffmann heard these pieces himself. At the very least it shows us the

colourful way in which Kauffmann registered his own work. This makes it the most extensive source of Baroque registration examples available to us today. Johann Sebastian Bach had probably knowledge of this extraordinary work of his contemporary, considering that the engraving thereof was executed by the workshop of Johann Gottfried Krügner (1684 - 1769), who also worked on Bach's keyboard Partitas and the Clavierübung I and III. The chorale preludes in the *Harmonische Seelenlust* represent the typical seventeenth- and eighteenth-century style of Central Germany where the text of the particular chorale is ideally set to music for an instrument such as the organ. It essentially entails 96 preludes based on 63 well-known German chorales. Kauffmann outlines these works as 'short, but elaborated with particular invention and pleasing style'. The collection incorporates almost every form of chorale setting employed in the early 18th century like duets, fughettas, bicinia, trios, etc. It also contains simple figured bass settings for all but one of the melodies, the purpose unknown and only to be guessed at. In these specific works the harmony underlying the counterpoint of the prelude is noticeably more elaborate and sophisticated than that of any simple chorale. Four of the 64 figured bass melodies are treated as two settings each, thus amounting to 66 figured bass works. Another interesting feature of the "*Harmonische Seelenlust*" that deserves mentioning is the fact that it incorporates some of the very first examples of chorale preludes for organ with a solo wind instrument. Kauffmann is undoubtedly the creator of this combination. The hobo is employed to play the chorale melody, while the organ accompanies the melody in a trio-like texture.

The source for this Edition is the original edition, available as a digital copy at the Staatsbibliothek Berlin¹. The works in present Edition appear in the order in which they appear in the source. They are not ordered alphabetically, nor are they ordered according to the liturgical year. Preludes to for example chorales sung in Advent are scattered throughout the "*Harmonische Seelenlust*". The same is true for chorales belonging to the Pre-Lenten Season or to Lent and Passiontide. This is probably because of the serial nature of the original publication. Kauffmann made sure each volume contained something for each liturgical season. Present edition does not follow the separation of the original volumes, but the result is the same. Each of the three parts contains chorale preludes that are suitable for each of the liturgical seasons.

¹<http://resolver.staatsbibliothek-berlin.de/SBB0001CDA500000000>

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Herr Jesu Christ, mein's Lebens Licht
Ach Gott, wie manches Herzeleijd

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8' oder Gedackt 8', Principal 4'

Con affetto

Man.

Ein feste Burg ist unser Gott

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8', Principal 4' oder Gedackt 8', Principal 4' item das volle Werk

Fuga, un poco vivace

Man.

6

10

14

18

22

25

28

32

36

40

Ped.

*) b flat in source

Ein feste Burg ist unser Gott

Alio modo, Choral in Pedal

Georg Friedrich Kauffmann

(1679 – 1735)

Hauptwerk oder Rückpositiv Fagott 16', Quintadena 8', Spitzflöte 2', oder wie man belieben möchte
 Ped. Violon 16', Trompeta 8', Nachthorn 4', Cornettin 2'

Allegro

Man.

Ped.

4

8

12

16

20

24

28

32

36

Fugetta super Wir glauben all an einen Gott

Georg Friedrich Kauffmann
(1679 – 1735)

Allegro

Man.

1

5

8

Herr, ich habe missgehandelt

Hauptwerk Principal 16', Octava 8', oder Rohrflöte 16', Principal 8'

Georg Friedrich Kauffmann
(1679 – 1735)

Adagio

1

5

9

13

17

21

25

Ach Herr, mich arme Sünder

Rückpositiv Fagott 16', Quintadlena 8', Spitzflöte 2'
 Oberwerk Vox Humana 8', Gemshorn 8', Spillpfeiffe 4'

Georg Friedrich Kauffmann
 (1679 – 1735)

Vivace

Man.

4

8

12

16

20

24

27

Ped

Nun ruhen alle Wälder
a 2 Clav.

Georg Friedrich Kauffmann
 (1679 – 1735)

Hauptwerk Principal 8', Trumpet 8'
Oberwerk Vox Humana 8', Rohrflöte 8', Rohrflöte 2'

Vivace

Man.

5

10

Hauptmanual

15

H.M.

19

23

Ob. W.

H.M.

27

H.M.

32

H.M.

36

41

Ob. W.

Ob. W.

46

Ob. W.

H.M.

Schönster Immanuel!

Georg Friedrich Kauffmann
(1679 – 1735)

Rückpositiv Quintadena 16', Principal 8' oder Principal 8' allein

Affettuoso

Man.

5

9

13

17

21

Gelobet seist du Jesu Christ
a 2 Clav. et Ped. con Oboè

Georg Friedrich Kauffmann
 (1679 – 1735)

Hauptwerk Principal 8'

Oberwerk Clarin 4' et Spillpfeife 4' oder Principal 4'

Ped. Subbass 16', Octav Bass 8'

Andante

Measures 1-3:

- Oboe:** Rests in measure 1. In measure 2, starts with a eighth-note followed by sixteenth-note pairs. In measure 3, continues with sixteenth-note pairs.
- Man. (Manual):** Starts with a eighth-note followed by sixteenth-note pairs. In measure 2, labeled *HW* (Hauptwerk). In measure 3, continues with sixteenth-note pairs.
- Ped. (Pedal):** Starts with a eighth-note followed by quarter notes. In measure 2, labeled *OW* (Oberwerk). In measure 3, continues with quarter notes.

Measures 4-6:

- Oboe:** Rests in measure 4. In measure 5, starts with a eighth-note followed by sixteenth-note pairs. In measure 6, continues with sixteenth-note pairs.
- Man. (Manual):** Starts with a eighth-note followed by sixteenth-note pairs. In measure 5, continues with sixteenth-note pairs. In measure 6, ends with a eighth-note followed by sixteenth-note pairs.
- Ped. (Pedal):** Starts with a eighth-note followed by quarter notes. In measure 5, continues with quarter notes. In measure 6, ends with a eighth-note followed by quarter notes.

Measures 7-9:

- Oboe:** Rests in measure 7. In measure 8, starts with a eighth-note followed by sixteenth-note pairs. In measure 9, continues with sixteenth-note pairs.
- Man. (Manual):** Starts with a eighth-note followed by sixteenth-note pairs. In measure 8, continues with sixteenth-note pairs. In measure 9, ends with a eighth-note followed by sixteenth-note pairs.
- Ped. (Pedal):** Starts with a eighth-note followed by quarter notes. In measure 8, continues with quarter notes. In measure 9, ends with a eighth-note followed by quarter notes.

10

Musical score page 10. The score consists of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The key signature is one flat. The music includes various note heads, stems, and beams. Measures 10 through 12 are shown.

13

Musical score page 13. The score consists of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The key signature is one flat. The music includes various note heads, stems, and beams. Measures 13 through 15 are shown.

16

Musical score page 16. The score consists of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The key signature is one flat. The music includes various note heads, stems, and beams. Measures 16 through 18 are shown.

19

Musical score page 19. The score consists of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The key signature is one flat. The music includes various note heads, stems, and beams. Measures 19 through 21 are shown.

Gelobet seist du Jesu Christ

Georg Friedrich Kauffmann

Oberwerk Vox Humana 8', Salicional 8' (rH)**Hauptwerk** Fagott 16', Quintadena 16', Gemshorn 8', Kleingedackt 4' (lH)

(1679 – 1735)

Andante

Man.

3

5

7

9

11

13

*) Alternative from
Mus. ms. 40037:

Vom Himmel hoch da komm ich her
a 2 Clav. et Ped.

Georg Friedrich Kauffmann

(1679 – 1735)

Rückpos. Fagott 16', Quintadlena 8', Spitzflöte 2'

Oberwerk Clarino 4', Principal 4'

Ped. Subbass 16', Octavbass 8'

Vivace

The musical score is composed of six systems of music, each consisting of two staves. The top staff of each system is for the 'Man.' (Keyboard 1), and the bottom staff is for the 'Ped.' (Pedal). The music is in common time. Measure numbers are indicated on the left side of the score.

- System 1:** Measures 1-3. The Man. staff has a treble clef and the Ped. staff has a bass clef. The tempo is Vivace.
- System 2:** Measures 4-6. The Man. staff has a treble clef and the Ped. staff has a bass clef. The 2nd keyboard (middle C-clef) is introduced.
- System 3:** Measures 7-9. The Man. staff has a treble clef and the Ped. staff has a bass clef. The 2nd keyboard continues.
- System 4:** Measures 10-12. The Man. staff has a treble clef and the Ped. staff has a bass clef. The 1st keyboard (treble clef) is introduced.
- System 5:** Measures 13-15. The Man. staff has a treble clef and the Ped. staff has a bass clef. The 2nd keyboard continues.

Musical score page 16. The score consists of three staves: Treble, Bass, and Organum. The Treble staff has a key signature of one sharp. The Bass staff has a key signature of one sharp. The Organum staff has a key signature of one sharp. Measures 16-17 are shown.

Musical score page 19. The score consists of three staves: Treble, Bass, and Organum. The Treble staff has a key signature of one sharp. The Bass staff has a key signature of one sharp. The Organum staff has a key signature of one sharp. Measures 19-20 are shown.

Musical score page 22. The score consists of three staves: Treble, Bass, and Organum. The Treble staff has a key signature of one sharp. The Bass staff has a key signature of one sharp. The Organum staff has a key signature of one sharp. Measures 22-23 are shown.

Musical score page 26. The score consists of three staves: Treble, Bass, and Organum. The Treble staff has a key signature of one sharp. The Bass staff has a key signature of one sharp. The Organum staff has a key signature of one sharp. Measures 26-27 are shown.

Musical score page 30. The score consists of three staves: Treble, Bass, and Organum. The Treble staff has a key signature of one sharp. The Bass staff has a key signature of one sharp. The Organum staff has a key signature of one sharp. Measures 30-31 are shown.

Helft mir Gottes Güte preisen

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Quintadena 16', Principal 8' oder Gedackt 8', Principal 4'

Vivace

1

4

7

11

14

17

20

23

26

29

32

Herzliebster Jesu, was hast du verbrochen?

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Rohrflöte 16', Principal 8'

Andante

Man.

7

13

18

24

*) Both grace notes are in the manuscript the same notes as the half notes that follow them (i.e a and f sharp).

Christ lag in Todesbanden

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk/Oberwerk Quintadena 16', Principal 8', Octav 4'

The musical score consists of four staves of organ music. The top two staves are grouped under 'Man.' (Manual) and the bottom staff is under 'Ped.' (Pedal). Below these are two additional staves. The music is divided into measures by vertical bar lines. Measure numbers 1 through 10 are present above the first section, and measure 11 is above the second section. Measure 16 starts a third section. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like accents and slurs. Key changes occur at different points, indicated by changes in key signature.

20

25

30

35

Christ lag in Todesbanden

Hauptwerk/Oberwerk Quintadena 16', Principal 8', Octav 4'

Georg Friedrich Kauffmann
(1679 – 1735)

Un poco vivace

Man.

13 1. 2.

19

26

33

Christ lag in Todesbanden
Alio Modo

Georg Friedrich Kauffmann
(1679 – 1735)

Allegro

Man.

5

9

Ich ruf zu dir Herr Jesu Christ

à 2 Clav.

Georg Friedrich Kauffmann

(1679 – 1735)

Hauptwerk Bombart et Quintadena 16', Principal 8'

Oberwerk Sesquialtera oder Cornett

Allegro

Man.

6

11

16

22

28

33

Komm, heiliger Geist, Herre Gott

Georg Friedrich Kauffmann

(1679 – 1735)

Oberwerk: Vox humana 8', Salicional 8', Spillpfeife 4'

Pedal: Violon 16', Trompet 8', Nachthorn 4', Cornett 2'

Allegro

Man.

Ped.

1

4

7

10

13

16

19

22

25

1

28

31

2

34

36

38

Komm, heiliger Geist, Herre Gott

Georg Friedrich Kauffmann
(1679 – 1735)

Allegro

Man.

4

8

12

16

20

Komm heiliger Geist, Herre Gott

Georg Friedrich Kauffmann

manual: Fagott 16', Quintadeen 8', Principal 4'

(1679 – 1735)

Allegro

Man.

7

14

20

26

32

Wie schön leuchtet der Morgenstern
a 2 Clav. et Ped. con Oboè

Georg Friedrich Kauffmann
 (1679 – 1735)

Hauptwerk Principal 8'
Oberwerk Vox Humana 8', Principal 4'
Ped. Subbass 16', Octav Bass 8'

Vivace

Oboè

Man.

Ped.

7

13

19

Musical score page 19. The score consists of four staves. The top staff uses a treble clef, the middle two staves use a bass clef, and the bottom staff uses an alto clef. The key signature is one flat. Measures 19 through 24 are shown, featuring various note values and rests.

25

Musical score page 25. The score consists of four staves. The top staff uses a treble clef, the middle two staves use a bass clef, and the bottom staff uses an alto clef. The key signature is one flat. Measures 25 through 30 are shown, featuring various note values and rests.

32

Musical score page 32. The score consists of four staves. The top staff uses a treble clef, the middle two staves use a bass clef, and the bottom staff uses an alto clef. The key signature is one flat. Measures 32 through 37 are shown, featuring various note values and rests.

39

Musical score page 39. The score consists of four staves. The top staff uses a treble clef, the middle two staves use a bass clef, and the bottom staff uses an alto clef. The key signature is one flat. Measures 39 through 44 are shown, featuring various note values and rests. A measure repeat sign is present at the end of measure 39, followed by endings 1 and 2.

46

Musical score page 46 showing four staves of music for organ or harpsichord. The music consists of various note heads and stems, with some notes connected by horizontal lines. The key signature is one flat, and the time signature is common time.

52

Musical score page 52 showing four staves of music for organ or harpsichord. The music features a mix of eighth and sixteenth notes, with several grace notes indicated by small 'g' symbols above the main note heads. The key signature is one flat, and the time signature is common time.

59

Musical score page 59 showing four staves of music for organ or harpsichord. The music includes sustained notes and a variety of rhythmic patterns, such as eighth and sixteenth notes. The key signature is one flat, and the time signature is common time.

65

Musical score page 65 showing four staves of music for organ or harpsichord. The music features sustained notes and a variety of rhythmic patterns, including eighth and sixteenth notes. The key signature is one flat, and the time signature is common time.

Wie schön leuchtet der Morgenstern

Alio Modo

Oberwerk Bourdon 16', Vox Humana 8', Spillpfeiffe 4'

Georg Friedrich Kauffmann (1679 – 1735)

Andante

Andante

Man.

3

6

1

2

9

2

5

**O heiliger Geist, o heiliger Gott
a 2 Clav.**

Georg Friedrich Kauffmann

(1679 – 1735)

Hauptwerk Fagott 16', Quintadena 16', Gemshorn 8', Flaute Douce 4'

Oberwerk Vox Humana 8', Salicional 8'

Andante

Man.

7

14

21

27

33

Nun freut euch, Gottes Kinder all

Georg Friedrich Kaufmann
(1679 – 1735)

manual: Fagott 16', Quintadeen 8', Principal 4

Vivace

Man.

3

5

7

A musical score for organ, consisting of five staves. The top staff is treble clef, the bottom staff is bass clef. Measures 9 through 18 are shown. Measure 9 starts with a forte dynamic. Measure 11 features a melodic line in the treble clef staff. Measure 13 shows a transition with a change in key signature. Measure 15 continues the melodic line. Measure 18 concludes with a dynamic marking of *Ped.*

9

11

13

15

18

Ped.

Ach Gott vom Himmel sieh darein
a 2 Clav. et Ped. con Oboè

Georg Friedrich Kauffmann
 (1679 – 1735)

Hauptwerk Gemshorn 8'

Oberwerk Vox Humana 8', Spielpfeiffe 4'

Ped. Subbass 16', Gemshorn 8'

Adagio

Oboè

Man.

Ped.

HW

OW

6

11

16

21

26

32

*) c sharp: c in source

Wir glauben all' an einen Gott

Georg Friedrich Kauffmann
(1679 – 1735)

Oberwerk Vox humana 8', 'Salicional 8'

Allegro

The musical score consists of six staves of organ music. Staff 1 (Man.) starts with a sustained note followed by a melodic line. Staff 2 (Bass) provides harmonic support with sustained notes and bass lines. Staff 3 (Pedal) also provides harmonic support with sustained notes. The music continues with various melodic and harmonic patterns across the staves, with measure numbers 5, 10, 15, 19, and 24 marked on the left.

Musical score page 40, measures 28-29. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 28 begins with a whole note followed by a half note. Measure 29 continues with eighth-note patterns.

Musical score page 40, measures 30-31. The top staff starts with a half note followed by eighth-note patterns. The bottom staff starts with a quarter note followed by eighth-note patterns.

Musical score page 40, measures 32-33. The top staff starts with a half note followed by eighth-note patterns. The bottom staff starts with a quarter note followed by eighth-note patterns.

Musical score page 40, measures 34-35. The top staff starts with a half note followed by eighth-note patterns. The bottom staff starts with a quarter note followed by eighth-note patterns.

Musical score page 40, measures 36-37. The top staff starts with a half note followed by eighth-note patterns. The bottom staff starts with a quarter note followed by eighth-note patterns.

Musical score page 40, measures 38-39. The top staff starts with a half note followed by eighth-note patterns. The bottom staff starts with a quarter note followed by eighth-note patterns.

A musical score for organ, consisting of six staves of music. The score is divided into six measures, each starting with a different measure number: 52, 56, 60, 64, 68, and 72. The music is written in common time. The top two staves are treble clef, and the bottom four staves are bass clef. The notation includes various note values (eighth notes, sixteenth notes), rests, and dynamic markings. Measure 52 starts with a half note in the treble clef staff. Measure 56 begins with a half note in the bass clef staff. Measure 60 starts with a half note in the treble clef staff. Measure 64 begins with a half note in the bass clef staff. Measure 68 begins with a half note in the bass clef staff. Measure 72 begins with a half note in the treble clef staff.

Valet will ich dir geben

Oberwerk Fagott 16', Quintadena 8', Principal 4'

Georg Friedrich Kauffmann
(1679 – 1735)

Allegro

The musical score for "Valet will ich dir geben" by Georg Friedrich Kauffmann is presented in two staves. The top staff, labeled "Man.", uses a treble clef and common time. The bottom staff, labeled "Bass", uses a bass clef and common time. The score is divided into eight systems, each starting with a measure number (e.g., 1, 6, 12, 17, 22, 27, 32). The music features a variety of note values, including eighth and sixteenth notes, and includes several rests. The key signature varies throughout the piece, with sharps and flats appearing at different times. The tempo is marked as "Allegro".

Valet will ich dir geben
Alio modo à 2 Clavier

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Quintadena 16', Principal 8', Gemshorn 8'
Rückpositiv Quintadena 8', Flauto douce 4', Spitzflöte 2

Allegro

Man.

A musical score for organ, featuring two staves (treble and bass) per page. The score consists of six pages of music, each starting with a measure number. The key signature changes from one page to the next, indicated by the presence or absence of sharps and flats. Measure numbers are placed at the beginning of each staff.

- Page 1 (Measures 14-15):** Treble staff has eighth-note patterns. Bass staff has sustained notes (F# in m14, C in m15).
- Page 2 (Measures 16-17):** Treble staff has eighth-note patterns. Bass staff has sustained notes (D in m16, F# in m17).
- Page 3 (Measures 18-19):** Treble staff has eighth-note patterns. Bass staff has sustained notes (C in m18, G in m19).
- Page 4 (Measures 20-21):** Treble staff has eighth-note patterns. Bass staff has sustained notes (D in m20, C in m21).
- Page 5 (Measures 22-23):** Treble staff has eighth-note patterns. Bass staff has sustained notes (F# in m22, D in m23).
- Page 6 (Measures 24-25):** Treble staff has eighth-note patterns. Bass staff has sustained notes (C in m24, F# in m25).
- Page 7 (Measures 26-27):** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Nun kom der Heiden Heiland

à 2 Clavier

Georg Friedrich Kauffmann
(1679 – 1735)

Rückwerk. Quintadena 8', Flute douce 4'
Oberwerk Gemshorn 8', Vox Humana 8'

Vivace

The musical score consists of six systems of music for two claviers (organ parts). The key signature is one flat (B-flat), and the time signature is 6/8 throughout. The music is divided into systems by vertical bar lines. The first system starts with a dynamic of 'ff.' in the bass clef part. The second system begins with a dynamic of 'f.' in the treble clef part. The third system starts with a dynamic of 'p.' in the bass clef part. The fourth system begins with a dynamic of 'ff.' in the treble clef part. The fifth system starts with a dynamic of 'f.' in the bass clef part. The sixth system begins with a dynamic of 'ff.' in the treble clef part. Articulations include 'wavy line' (acciaccatura) and 'dot with line' (staccato). The parts are labeled 'Man.' and 'Clav.'.

Nun kom der Heiden Heiland
alio modo à 4

Georg Friedrich Kauffmann
(1679 – 1735)

Man.

5

14

19

24

Nun kom der Heiden Heiland

alio modo à 4

Georg Friedrich Kauffmann

(1679 – 1735)

Vivace

Man.

Nun kom der Heiden Heiland
alio modo à 4

Georg Friedrich Kaufmann
(1679 – 1735)

Man.

Ped.

5

9

12

15

A musical score page featuring two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. The music consists of measures 15 through 18, with measure 15 starting with a half note followed by eighth-note pairs. Measure 16 begins with a quarter note. Measure 17 starts with a sharp sign, followed by a quarter note and eighth-note pairs. Measure 18 ends with a fermata over a eighth note.

19

A musical score page featuring two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. The music consists of measures 19 through 22, with measure 19 starting with a half note followed by eighth-note pairs. Measure 20 begins with a quarter note. Measure 21 starts with a sharp sign, followed by a quarter note and eighth-note pairs. Measure 22 ends with a fermata over a eighth note.

22

A musical score page featuring two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. The music consists of measures 22 through 25, with measure 22 starting with a half note followed by eighth-note pairs. Measure 23 begins with a quarter note. Measure 24 starts with a sharp sign, followed by a quarter note and eighth-note pairs. Measure 25 ends with a fermata over a eighth note.

25

A musical score page featuring two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. The music consists of measures 25 through 28, with measure 25 starting with a half note followed by eighth-note pairs. Measure 26 begins with a quarter note. Measure 27 starts with a sharp sign, followed by a quarter note and eighth-note pairs. Measure 28 ends with a fermata over a eighth note.

Nun kom der Heiden Heiland
alio modo, à 3

Georg Friedrich Kauffmann
(1679 – 1735)

Vivace

Man.

5

10

15

19

23

O Herre Gott, dein Göttlich Wort

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Principal 8', Gemshorn 8'

Con affetto

Man.

4

7

10

13

2

A musical score for organ, consisting of five staves of music. The score is in common time and uses a key signature of two sharps (F major). The music is divided into measures by vertical bar lines. Measure 16 starts with a treble clef, a bass clef, and a tempo marking of $\text{♩} \cdot \text{♩}$. Measure 19 begins with a treble clef and a bass clef. Measure 22 starts with a treble clef. Measure 25 begins with a bass clef. Measure 28 starts with a treble clef. The music features various note heads, stems, and beams, with some notes having ties or slurs. Measure 16 includes a dynamic instruction p (piano) and a sharp sign above the staff. Measures 19, 22, 25, and 28 include a sharp sign above the staff. Measures 19, 22, and 25 also include a dynamic instruction f (forte) above the staff.

O Herre Gott, dein Göttlich Wort
Alio modo, a 2 Clav.

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Quintadena 16', Principal 8', Gemshorn 8'
Rückpositiv Fagott 16', Quintadena 8', Spitzflöte 2

Presto

Man.

4

8

12

16

20

Musical score page 24. The music is in common time, key signature of two sharps. The treble and bass staves show eighth-note patterns. Measure 24 ends with a half note in the bass staff.

Musical score page 28. The music continues in common time with two sharps. The treble staff has sixteenth-note patterns, and the bass staff shows eighth-note patterns. Measure 28 ends with a half note in the bass staff.

O Herre Gott, dein Göttlich Wort *Alio modo*

Georg Friedrich Kauffmann
(1679 – 1735)

Man.

Musical score for organ (Man.) page 5. The music is in common time with three sharps. The treble staff shows eighth-note patterns, and the bass staff shows quarter-note patterns. The piece begins with a forte dynamic.

Musical score page 5. The music continues in common time with three sharps. The treble staff shows eighth-note patterns, and the bass staff shows quarter-note patterns. The piece ends with a half note in the bass staff.

Musical score page 10. The music continues in common time with three sharps. The treble staff shows eighth-note patterns, and the bass staff shows quarter-note patterns. The piece ends with a half note in the bass staff.