
Dieterich
Buxtehude
(1637 - 1707)

Jesu, meine Freude

BuxWV 60

For 2 Soprans, Bass, 2 Violins, Bassoon and Continuo

A project by



for

La Compagnia das Numbas

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Any comment or error indications are welcome. As well, an email when this score is used (concerts, recordings, etc.) would be appreciated.

The lilypond source file is available on request to the typesetter.

Jesu, meine Freude

Dieterich Buxtehude
(1637 - 1707)

Sonata

Violino (two parts)
Fagotto
Organo Continuo

V. I
V. II
Fg.
Org. Cont.

16

V. I
V. II
Fg.
Org. Cont.

20

V. I
V. II
Fg.
Org. Cont. *Grave*

28

V. I
V. II
Fg.
Org. Cont.

35

V. I
V. II
Fg.
Org. Cont.

38

V. I
V. II
Fg.
Org. Cont.

41

V. I
V. II
Fg.
Org. Cont.

44

V. I
V. II
Fg.
Org. Cont.

Jesu, meine Freude [Tutti]

Violino
Violino
Fagotto
Soprano
Je-su, mei-ne Freu-de, mei-nes Her-zens Wei-de, Je-su, mein Be-
Soprano
Je-su, mei-ne Freu-de, mei-nes Her-zens Wei-de, Je-su, mein Be-
Basso
Je-su, mei-ne Freu-de, mei-nes Her-zens Wei-de, Je-su, mein Be-
Organo Continuo

6 6 # # 6 6 7 6

¹F# in the original score

6

V. I

V. II

Fg.

S. I
gier.

S. II
gier.

B.
gier.

Org. Cont.

Ach! ach!

9

V. I

V. II

Fg.

S. I
ach! wie lang, ach lan - ge, ist dem Her - zen ban - ge,

S. II
Ach! wie lang, ach lan - ge, ist dem Her - zen ban - ge,

B.
Ach! wie lang, ach lan - ge, ist dem Her - zen ban - ge, und

Org. Cont.

$\frac{6}{4+}$ $\frac{6}{6}$ $\frac{7}{7}$ $\frac{6}{6}$

13

V. I

V. II

Fg.

S. I
und ver - langt nach dir.

S. II
und ver - langt nach dir.

B.
- ver - langt nach dir.

Org.
Cont.

4 # 6 6 6 6 6 6 5

16

V. I

V. II

Fg.

S. I
Got - tes Lamm, mein Bräu - ti - gam, au - ßer dir soll mir auf Er -

S. II
Got - tes Lamm, mein Bräu - ti - gam, au - ßer dir soll mir auf Er -

B.
Got - tes Lamm, mein Bräu - ti - gam, au - ßer dir soll mir auf Er - den,

Org.
Cont.

4 # 6 # 6 # 6

20

V. I
V. II
Fg.
S. I
den, nichts, nichts, nichts sonst Lie - bers wer - den.
S. II
den, nichts, nichts, nichts sonst Lie - bers wer - den.
B.
nichts, nichts, nichts sonst Lie - bers wer - den.
Org.
Cont.

Musical score for orchestra and organ, page 10, measures 24-25. The score includes parts for Violin I (V. I), Violin II (V. II), Bassoon (Fg.), and Organ (Org. Cont.). The key signature is A major (three sharps). Measure 24 starts with a forte dynamic. Measure 25 begins with a piano dynamic. The bassoon part features sustained notes with grace notes. The organ part shows harmonic progression with Roman numerals below the staff: 7, 7, 5, 4+, 6, 7, 6, 5.

Unter deinem Schirmen bin ich für den Stürmen [Soprano I solo]

S. I. 

Org. Cont.

4

S. I. 

Org. Cont.

6 5

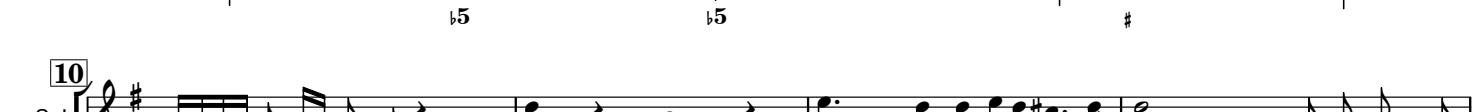
7

S. I. 

Org. Cont.

6 5

10

S. I. 

Org. Cont.

7 6

14

S. I. 

Org. Cont.

4+ 6 4+ 6

17

S. I. 

Org. Cont.

6 5 6 4 5 3 # 6 5 6 5 6 4 7 5 4 #

21

V. I. 

V. II.

Fg.

S. I. 

S. I. 

Org. Cont.

6 5 7 # 6 5 4+ 6 7 6 4 5 #

25

V. I
V. II
Fg.
Org.
Cont.

7 6 5 6 5 4 #

Trotz dem alten Drachen [Basso con strumenti]

V. I
V. II
Fg.
B.
Org.
Cont.

Trotz, trotz, trotz dem al - ten Dra - chen,

6 7 5 4 #

8

V. I
V. II
Fg.
B.
Org.
Cont.

trotz, trotz, trotz dem al - ten Dra - chen,

5 4 # 6 4 # 6

15

V. I
V. II
Fg.
B.
Org.
Cont.

trotz, trotz, trotz dem To - des Ra - chen,

6 6 # 6 5 5 6

¹A in the original score

21

V. I
V. II
Fg.
B.
Org. Cont.

trotz, trotz, trotz der Furcht dar - zu.

6 7 #

28

V. I
V. II
Fg.
B.
Org. Cont.

To - - - - - be, Welt und sprin -

34

V. I
V. II
Fg.
B.
Org. Cont.

- ge, ich steh hier, ich steh hier und sin - ge in gar si - chrer

7 6

41

V. I
V. II
Fg.
B.
Org. Cont.

Ruh. Got - tes Macht helt mich in acht, Erd und Ab - grund,

4 5 # 6 6 7 6

48

V. I
V. II
Fg.
B.
Org. Cont.

Erd und Ab - grund, Erd und Ab - grund, muß ver - stum - men, muß ver -

56

56

54

V. I
V. II
Fg.
B.
Org. Cont.

stum - men, ob sie noch so brum - men, ob sie noch so brum -

#

6

6

6

7

6

6

4

15

61

V. I
V. II
Fg.
B.
Org. Cont.

men.

7

5

4

5

6

4+

67

V. I
V. II
Fg.
B.
Org. Cont.

6

6

6

7

6

Weg mit allen Schätzen [Tutti]

Violin I (V. I) Violin II (V. II) Bassoon (Fg.)

Soprano I (S. I)
Weg, weg, weg mit al - len, al - len Schät - zen. Du bist mein

Soprano II (S. II)
Weg, weg, weg mit al - len, al - len Schät - zen. Du bist

Bass (B.)
Weg, weg, weg mit al - len, al - len Schät - zen. Du bist

Organ (Org. Cont.)

10

Violin I (V. I)

Violin II (V. II)

Bassoon (Fg.)

Soprano I (S. I)
Er - göt - - - zen, Je - su, Je - su mei - ne Lust.

Soprano II (S. II)
mein Er - göt - - - zen, Je - su, Je - su mei - ne Lust.

Bass (B.)
mein Er - göt - - - zen, Je - su, Je - su mei - ne Lust.

Organ (Org. Cont.)

18

V. I.

V. II.

Fg.

S. I.

Weg ihr eit - len Eh - ren, ich mag euch nicht hö - ren, nicht hö - ren, blei-

S. II.

Weg ihr eit - len Eh - ren, ich mag euch nicht hö - ren, nicht hö - ren, blei-

B.

Weg ihr eit - len Eh - ren, ich mag euch nicht hö - ren, nicht hö - ren, blei-

Org.
Cont.

$\frac{6}{5}$ $\frac{6}{6}$ $\frac{6}{\sharp}$ $\frac{6}{\sharp}$

25

V. I.

V. II.

Fg.

S. I.

- bet mir un - be - wußt, E - lend, Noth, Creuz,

S. II.

- bet mir un - be - wußt, E - lend, Noth, Creuz,

B.

- bet mir un - be - wußt, E - lend, Noth, Creuz,

Org.
Cont.

$\frac{7}{5}$ $\frac{5}{\flat}$ $\frac{7}{6}$ $\frac{6}{3}$ $\frac{7}{5}$ $\frac{4}{3}$ $\frac{6}{\sharp}$

33

V. I
V. II
Fg.

S. I
Schmach und Tod,
soll mich, ob ich viel muß

S. II
Schmach und Tod,
soll mich, ob ich viel muß

B.
Schmach und Tod,
soll mich, ob ich viel muß

Org.
Cont.

$\frac{7}{5}$ $\frac{6}{4+}$ $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{\sharp}{\flat}$ $\frac{6}{\sharp}$ $\frac{3}{2}$ $\frac{6}{3}$ $\frac{6}{2}$ $\frac{6}{1}$

40

V. I
V. II
Fg.

S. I
lei - - - - den, nicht von Je - su, nicht von Je - su,

S. II
lei - - - - den, nicht von Je - su, nicht von Je - su,

B.
lei - - - - den, nicht von Je - su, nicht von Je - su,

Org.
Cont.

$\frac{6}{5}$ $\frac{4}{3}$ $\frac{\sharp}{\flat}$ $\frac{6}{\sharp}$ $\frac{7}{5}$ $\frac{\sharp}{\flat}$ $\frac{\sharp}{\flat}$

47

V. I
V. II
Fg.

S. I
nicht von Je - su schei - den.

S. II
nicht von Je - su schei - den.

B.
nicht von Je - su schei - den.

Org. Cont.

This musical score page contains five staves. The top three staves (V. I, V. II, Fg.) have treble clefs and sharps. The bottom two staves (S. I, S. II) have bass clefs. The organ part (Org. Cont.) is at the bottom. The music consists of eighth and sixteenth notes. Measure 47 starts with a forte dynamic. The vocal parts sing a melody, while the organ provides harmonic support. Measure 48 begins with a piano dynamic. The vocal parts continue their melody, and the organ maintains its harmonic function.

55

V. I
V. II
Fg.

S. I

S. II

B.

Org. Cont.

This musical score page contains five staves. The top three staves (V. I, V. II, Fg.) have treble clefs and sharps. The bottom two staves (S. I, S. II) have bass clefs. The organ part (Org. Cont.) is at the bottom. The music consists of eighth and sixteenth notes. Measure 55 starts with a forte dynamic. The vocal parts sing a melody, while the organ provides harmonic support. Measure 56 begins with a piano dynamic. The vocal parts continue their melody, and the organ maintains its harmonic function.

Gute Nacht, O Wesen [Soprano II solo]

S. II Gu - te Nacht, gu - te Nacht, gu - te Nacht, o We - - -

Org. Cont.

5

S. II - - - sen, das die Welt er - le - sen, mir,

Org. Cont.

9

S. II mir ge - fällt du nicht. Gu - te Nacht, gu - te nacht, ihr Sün -

Org. Cont.

13

S. II den, blei - bet weit da - hin - den, Kommt

Org. Cont.

17

S. II nicht mehr ans Licht. Gu - te Nacht, du Stolz und Pracht, dir seý

Org. Cont.

21

S. II ganz, du La - ster - le - ben, gu - te Nacht, gu - te Nacht, gu - te Nacht ge - ge -

Org. Cont.

25

S. II ben, dir seý ganz, du La - ster - le - ben, gu - te Nacht, gu - te Nacht, gu - te

Org. Cont.

29

S. II
Nacht ge - ge - ben, gute Nacht, gute Nacht, gute Nacht ge - ge -
Org. Cont.

5

33

V. I
V. II
S. II
ben.
Org. Cont.

37

V. I
V. II
Org. Cont.

6 # #

Weicht, ihr Trauergeister [Tutti]

Weicht, ihr Trauer - gei - ster, denn mein Freuden - mei - ster, Jesus, tritt herein.
Weicht, ihr Trauer - gei - ster, denn mein Freuden - mei - ster, Jesus, tritt herein.
Weicht, ihr Trauer - gei - ster, denn mein Freuden - mei - ster, Jesus, tritt herein.

6 6 # 7 6 #

- 16 -

8

V. I
V. II
Fg.

S. I
De-nen, die Gott lie - ben, muß auch ihr Be - trü - ben lau-ter Zu-cker seÿn.
S. II
De-nen, die Gott lie - ben, muß auch ihr Be - trü - ben lau-ter Zu-cker seÿn.
B.
De-nen, die Gott lie - ben, muß auch ihr Be - trü - ben lau-ter Zu-cker seÿn.
Org. Cont.

$\frac{5}{6}$ $\frac{6}{6}$ $\frac{7}{6}$ $\frac{6}{5}$

15

V. I
V. II
Fg.

S. I
Duld ich schon hier Spott und Hohn, dennoch bleibstu doch im Lei - de, Je-su, meine Freu - de.
S. II
Duld ich schon hier Spott und Hohn, dennoch bleibstu doch im Lei - de, Je-su, meine Freu - de.
B.
Duld ich schon hier Spott und Hohn, dennoch bleibstu doch im Lei - de, Je-su, meine Freu - de.
Org. Cont.

$\frac{5}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{4}{4}$ $\frac{6}{5}$ $\frac{4}{4}$ $\frac{5}{4}$

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Next pages should be printed on one side only

Jesu, meine Freude

— Continuo —

Dieterich Buxtehude

Sonata

The score consists of six staves of musical notation for continuo. Staff 1 starts with a bass clef, a key signature of one sharp, and a common time signature. Staff 2 begins at measure 7. Staff 3 begins at measure 13. Staff 4 begins at measure 19, with the instruction "Grave". Staff 5 begins at measure 29. Staff 6 begins at measure 37.

Jesu, meine Freude [Tutti]

The score consists of six staves of musical notation for tutti. Staff 1 starts with a bass clef, a key signature of one sharp, and a common time signature. Staff 2 begins at measure 9. Staff 3 begins at measure 17. Staff 4 begins at measure 25.



Unter deinem Schirmen bin ich für den Stürmen [Soprano I solo]

The musical score consists of six staves of music for soprano. Measure 1 starts with a bass clef, a key signature of one sharp, and common time. Measures 2-4 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 5-6 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 7-8 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 9-10 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 11-12 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 13-14 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 15-16 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 17-18 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 19-20 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 21-22 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 23-24 show a transition to a treble clef, a key signature of one sharp, and common time.

Trotz dem alten Drachen [Basso con instromenti]

The musical score consists of six staves of music for basso. Measure 13 starts with a bass clef, a key signature of one sharp, and common time. Measures 14-15 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 16-17 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 18-19 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 20-21 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 22-23 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 24-25 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 26-27 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 28-29 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 30-31 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 32-33 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 34-35 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 36-37 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 38-39 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 40-41 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 42-43 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 44-45 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 46-47 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 48-49 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 50-51 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 52-53 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 54-55 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 56-57 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 58-59 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 60-61 show a transition to a treble clef, a key signature of one sharp, and common time. Measures 62-63 show a transition to a treble clef, a key signature of one sharp, and common time.



Weg mit allen Schätzen [Tutti]

Measures 13, 25, 38, and 50 of the musical score for 'Weg mit allen Schätzen'. The music is in 3/4 time, key of G major. The vocal line consists of eighth and sixteenth note patterns. Figured bass notation is provided below the bass line.

13 6 5 6 4 # 5 6 6
25 6 6 6 6 5 6 6 6 6 4 # 5 6
38 5 b5 7 6 3 6 7 4 3 5 # 6 4+ 6 7 6 4 # 6
50 6 3 6 6 6 6 4 3 6 b5 7
 5 6 6 6 7 6 6

Gute Nacht, O Wesen [Soprano II solo]

Measures 9, 17, 25, and 33 of the musical score for 'Gute Nacht, O Wesen'. The music is in 6/8 time, key of G major. The vocal line features eighth and sixteenth note patterns with grace notes. Figured bass notation is provided below the bass line.

9 6 7 6 7 7 6 6 5 6
17 6 3 6 6 6 6 7 4 # 5 6
25 6 5 # 6 6 5 6 5
33 6 6 6 6 6 6 6
 6 # 6

Weicht, ihr Trauergeister [Tutti]

Measures 8, 15, and the end of the section of the musical score for 'Weicht, ihr Trauergeister'. The music is in common time, key of G major. The vocal line consists of eighth and sixteenth note patterns. Figured bass notation is provided below the bass line.

8 6 6 # 7 6 #
15 6 5 6 6 # 7 6 # 6 6 4 # # 6 6 5 4 # #



Jesu, meine Freude

— Violino I —

Dieterich Buxtehude

Sonata

The sheet music for Violin I features 14 staves of musical notation. The key signature is one sharp, and the time signature is common time. The music begins with a melodic line in staff 1, followed by harmonic support in subsequent staves. Measure numbers are indicated at the start of each staff: 1, 5, 9, 13, 17, 21, 30, 36, 39, 42, and 45. The style is characteristic of Baroque instrumental music.



Jesu, meine Freude [Tutti]

The musical score consists of four staves of music for Violin I. Measure 7 starts with a eighth-note followed by six sixteenth-note pairs. Measure 14 features eighth-note pairs followed by sixteenth-note pairs. Measure 20 includes eighth-note pairs and sixteenth-note pairs. Measure 26 concludes with a sixteenth-note pair.

Unter deinem Schirmen bin ich für den Stürmen [Soprano I solo]

The musical score consists of three staves of music for Soprano I. Measure 16 begins with a half note followed by eighth notes. Measure 21 starts with a quarter note followed by eighth notes. Measure 25 begins with a eighth-note pair followed by eighth notes.

Trotz dem alten Drachen [Basso con instrumenti]

The musical score consists of four staves of music for Basso con instrumenti. Measure 4 shows eighth-note pairs. Measure 18 shows eighth-note pairs. Measure 33 shows eighth-note pairs. Measure 49 shows eighth-note pairs.

¹A in the original score



63

Weg mit allen Schätzen [Tutti]

16

34

52

Gute Nacht, O Wesen [Soprano II solo]

Sop. II: -ben, gute Nacht, gute Nacht, gu-te Nacht ge - ge - ben.

34

38

Weicht, ihr Trauergeister [Tutti]

8

15



Jesu, meine Freude
— Violino II —

Dieterich Buxtehude

Sonata

2

6

10

14

18

24

33

38

42

45

¹F# in the original score



Jesu, meine Freude [Tutti]

The musical score consists of eight staves of music for Violin II. The key signature is one sharp (F#). The time signature varies between common time and 3/4. Measure numbers 6, 10, 15, 19, 24, and 28 are explicitly marked above the staves. Measures 6-10 show eighth-note patterns. Measures 10-15 show sixteenth-note patterns. Measures 15-19 show eighth-note patterns. Measures 19-24 show eighth-note patterns. Measures 24-28 show eighth-note patterns.

Unter deinem Schirmen bin ich für den Stürmen [Soprano I solo]

The musical score consists of three staves for Soprano I solo. The key signature is one sharp (F#). The time signature is common time. Measure number 16 starts with a whole rest followed by eighth-note patterns. The lyrics "Jesus will mich de - cken, Je - sus, Je - sus, Je - sus, Je-sus will mich de - cken," are written below the staff. Measure 21 shows eighth-note patterns. Measure 26 shows eighth-note patterns.

Trotz dem alten Drachen [Basso con instrumenti]

The musical score consists of three staves for Basso con instrumenti. The key signature is one sharp (F#). The time signature changes between 3/4 and 2/4. Measure 18 shows eighth-note patterns. Measure 33 shows eighth-note patterns. Measure 34 shows eighth-note patterns.



48

62

Weg mit allen Schätzen [Tutti]

16

35

52

Gute Nacht, O Wesen [Soprano II solo]

29

Sop. II: -ben, gute Nacht, gute Nacht, gu-te Nacht ge - ge - ben.

34

38

Weicht, ihr Trauergeister [Tutti]

8

15



Jesu, meine Freude

— Fagotto —

Dieterich Buxtehude

Sonata

The musical score consists of six staves of bassoon music. Staff 1 starts with a 4/4 time signature, key of C major. Staff 2 starts at measure 10. Staff 3 starts at measure 16, with a 'Grave' dynamic instruction. Staff 4 starts at measure 24. Staff 5 starts at measure 35. Staff 6 starts at measure 42.

Jesu, meine Freude [Tutti]

The musical score consists of six staves of bassoon music. Staff 1 starts with a 4/4 time signature, key of C major. Staff 2 starts at measure 7. Staff 3 starts at measure 13. Staff 4 starts at measure 20. Staff 5 starts at measure 26.

Unter deinem Schirmen bin ich für den Stürmen [Soprano I solo]

The musical score consists of two staves. The top staff starts at measure 16, with a 16/16 time signature, key of C major. The bottom staff starts at measure 21. A vocal line is provided for the soprano soloist, starting at measure 16.



25

Trotz dem alten Drachen [Basso con instrumenti]

4

18

32

47

61

Weg mit allen Schätzen [Tutti]

2

16

34

51

Gute Nacht, O Wesen [Soprano II solo] — TACET

Weicht, ihr Trauergeister [Tutti]

8

15

