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Trombone Obbligati of Johann Ernst Eberlin: Historical Contexts, Analyses, and Performance Editions for Inclusion to the Trombonist Lexicon

Francis Ring Cook

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

TROMBONE OBBLIGATI OF JOHANN ERNST
EBERLIN: HISTORICAL CONTEXTS,
ANALYSES, AND PERFORMANCE
EDITIONS FOR INCLUSION TO
THE TROMBONIST LEXICON

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

Francis Ring Cook

College of Performing and Visual Arts
School of Music
Performance and Pedagogy

July 2016

This Dissertation by: Francis Ring Cook

Entitled: *Trombone Obbligati of Johann Ernst Eberlin: Historical Contexts, Analyses, and Performance Editions for Inclusion To the Trombonist Lexicon*

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in College of Performing and Visual Arts in School of Music, Program of Instrumental
Performance and Pedagogy

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ABSTRACT

Cook, Francis Ring. *Trombone Obbligati of Johann Ernst Eberlin: Historical Contexts, Analyses, and Performance Editions for Inclusion To the Trombonist Lexicon*.
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Johann Ernst Eberlin (1702-1762) regularly composed for the alto trombone as an obbligato instrument in his oratorios and *schuldramen*. His works are an important predecessor of concerted music for trombone in the Classical era, though trombonists rarely perform his arias in the present day. This resource provides an analysis of three arias composed by Eberlin that contain trombone obbligato. Although the arias “Was hat mein Aug erblickt!” from *Die Blutschwitzende Jesus*, “Fließ o heißer Tränenbach!” from *Der Verurteilte Jesus*, and “Menschen sagt, was ist das Leben?” from *Der verlorene Sohn* have survived in editions by Robert Haas, found in volume 55 of *Denkmäler der Tonkunst in Österreich*, little help with respect to performance practice is to be found here. This study, then, offers a detailed approach to performance practice and suggested ornamentations for the trombonist are provided for each aria. Appendices include the original trombone part overlaid with suggested ornamentations added and a new edition of the score with the previously missing figured bass restored.

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CHAPTER I

INTRODUCTION

By the Classical era, the trombone had achieved a certain level of prominence, serving as an integral part of the church orchestra. Among the most notable compositions to include trombone as a solo instrument were by Johann Ernst Eberlin (1702–62). Eberlin was employed as *Dom- und Hofkapellmeister* (master of the court and cathedral music) in Salzburg from 1749 until his death in 1762. During this time, he received acclaim for his compositions, particularly in his sacred writing, which included many oratorios and *Schuldramen* (short dramatic works based on biblical themes). The alto trombone was frequently utilized in these works as an obbligato instrument in both soloistic and virtuosic capacities. These obbligati were written for the court trombonist, Thomas Gschladt (1723–1806) who was employed at the Salzburg court from 1756–69 and was a musician for whom Leopold Mozart (1719–87) and Michael Haydn (1737–1806) also wrote numerous works. Eberlin's obbligati were the immediate predecessors to the concerted music for the trombone in the 1760s, including pieces by the aforementioned composers. He also may have directly influenced the alto trombone concertos of Georg Christoph Wagenseil (1715–77) and Johann Georg Albrechtsberger (1736–1809) – two of the best-known pieces in the trombone repertoire from this era.

Important accounts of Eberlin's compositional reputation come from the writing of the German music critic Friedrich Wilhelm Marpurg (1718–95). From 1754–62, Marpurg published a collection of writings, including his own and those by others in the five volume series *Historical and Critical Essays Towards the Advancement of Music*. These essays, coupled with his *Critical Letters on the Art of Music* call attention to the tradition and current state of German music.¹ In 1757, Marpurg published the following on the status of music in Salzburg:

...[I]f anybody deserves the name of a well-grounded and finished master in the art of composition, it is certainly this man [Eberlin]. He has tones completely in his power, and sets music with such facility, that many would look upon it but as a fable if told the time actually employed by this skillful composer in the production of this or that extensive work. In the number of his completed musical works, he may well be placed with those two most industrious as well as celebrated composers, Herren Scarlatti and Telemann. The only works by him yet printed are the Toccatas for the organ.²

Marpurg also acknowledges Eberlin's pedagogical expertise, having written the following about Eberlin's student and son-in-law, Anton Cajetan Adelgassar (1729–77):

...[He] plays understandingly, with elegance, and for the most part *cantabile*. He is not only a good organist—he is also a good accompanist upon the Grand Harpsichord; for both of which accomplishments he is indebted to Herr Kapellmeister Eberlin, of whom he has also learned the rules of composition, so that he now composes very pleasantly. Only he depends too much upon imitating others, especially his teacher.³

Marpurg discusses many of the court musicians, both instrumentalists and vocalists. Of Thomas Gschladt, he said:

¹Charles Burney, *A General History of Music from the Earliest Ages to the Present Period* (1789), volume 2, ed. Frank Mercer (Dover: New York, 1935), 948–9.

²A[lexander] W[heelock] T[hayer], "The Salzburg 'Kapelle'," *Dwight's Journal of Music* 10:14 (1857), 106.

³T[hayer], 106.

H. Thomas Gschlatt, of Stockerau, in Lower Austria. He is a great master upon his instrument, and there are few who can equal him. He plays also a good violin and violoncello, and plays none the less a fine horn.⁴

Leopold Mozart was another composer who greatly admired Eberlin's compositional style. Leopold had modeled his own alto trombone obbligati after those of Eberlin, most notably seen in his *Lauretanische Litanei* of 1757. The alto trombone obbligato is seen in the "Agnus Dei":

The image shows a musical score for the "Agnus Dei" from Leopold Mozart's *Lauretanische Litanei*, measures 1-10. The score is for Alto Trombone, Violin I, Violin II, Viola I, Viola II, and Basso. The Alto Trombone part is the most prominent, featuring a melodic line with dynamics like *p* and *con sordino*. The other instruments provide harmonic support.

Ex. 1.1. Leopold Mozart, "Agnus Dei," from *Lauretanische Litanei*, mm. 1–10.

⁴T[hayer], 108.

The image shows a musical score for six instruments: A. Tbn., Vln. I, Vln. II, Vla. I, Vla. II, and Vc. The score is in 3/4 time with a key signature of two flats. The A. Tbn. staff has a fermata over the first measure and a dynamic marking of *f* at the end. The Vln. I and Vln. II staves have a dynamic marking of *f* at the end. The Vc. staff has a dynamic marking of *f* at the end. The Vla. I and Vla. II staves are empty.

Ex. 1.1 Continued.

Leopold wrote in the score that if a good trombonist was not readily available that the solo could be performed by a violist.⁵

Upon Eberlin's death, Leopold Mozart was assumed to be the next *Kapellmeister*, a position that instead went to Giuseppi Lolli (1701–78), an Italian tenor. Lolli had been serving as *Vice Kapellmeister* since 1744. Eberlin had been promoted over Lolli in 1749 as a more accomplished composer and musician. With this precedent having been set, Leopold assumed, as the concertmaster and chief composer of the court, that he was in line for this promotion. Marpurg stated of Lolli: "He was formerly [a] tenor singer. With the exception of some oratorios, he has composed hardly anything for the concert room..."⁶ This account not only presents Lolli as an unaccomplished composer, but also that he was no longer actively singing by 1757. It was later revealed to Leopold that Lolli

⁵Ernst Hintermaier, foreward to *Wolfgang Amadeus Mozart: Neuen Ausgabe sämtlicher Werke*, Series X, Supplement 4: *Lauretanische Litanai*, vii–xiii (New York: Bärenreiter, 1990).

⁶T[hayer]., "Salzburg 'Kapelle'," 106.

had politicked for his promotion, which included an agreement not to receive a raise for the position.⁷ Leopold cited this fact after Lolli's death in letter to Hieronymus Colloredo, the Archbishop of Salzburg, in August of 1778, when he championed for his own promotion to *Kapellmeister*:

Your Grace! Most worthy Prince of the Holy Roman Empire! Seeing that Kapellmeister Lolli has passed over into eternity, that he only drew the salary of a Deputy-Kapellmeister, that, as Your Grace is aware, I have been serving this worthy Archbishopric for thirty-eight years, and that since the year 1763, that is, for fifteen years, I have been performing and still perform without reproach as Deputy-Kapellmeister most of the services required, and indeed nearly all of them, I humbly beseech Your Grace to allow me to recommend myself to you...⁸

Leopold's decision to tour his family around Europe in 1762–3 was likely not coincidental, but rather reactionary to what he considered his promotion being awarded to a musician who had little respect or acclaim in Salzburg. Among Leopold's duties as assistant *Kapellmeister* was to transcribe Eberlin's music. After Eberlin's death, Leopold collected much of this music for his son, the young Wolfgang Amadeus Mozart (1756–91) to study, transcribe, and model for his own compositions. Wolfgang had been exposed to Eberlin's music and stage productions from an early age, having participated in Eberlin's *Schuldrama, Sigismundus Hungariae rex*.⁹ Leopold's insistence of Eberlin's model is seen in a notebook of transcriptions that Wolfgang compiled between 1762–66. Included in this are the following Eberlin compositions:

⁷Hermann Abert, *W.A. Mozart*, trans. Stewart Spencer, ed. Cliff Eisen (Yale University Press: New Haven, 2007), 513–4.

⁸Emily Anderson, *The Letters of Mozart and His Family*, vol. II (St. Martin's Press: New York, 1966), 601.

⁹Abert, *W.A. Mozart*, 22

Missa canonica a 4 voci Organo (three settings)
Recessit pater noster a 4 voci
Tenebrae factae sunt a 4 voci Organo
Graduale pro Dominica in Palmis Tenuisti a 4 voci Organo
Offertorium pro Dominica in Palmis Improperium a 4 voci Organo
Communio pro Dominica in Palmis Pater si potest a 4 voci Organo
 3 Motteti: *In nomine Domine*; *Christus factus est*; *Domine Jesu*, a 4 voci
Benedixisti a 4 voci Organo (two settings)
Cum Sancto Spiritu, fuga, a 4 voci
Kyrie, fuga, a 4 voci
 Toccatas and fugues for keyboard¹⁰

As a progressive composer who married the German Baroque to the early classical Italianate *stile gallant*, Eberlin, particularly in his vocal writing, was the chief influence on Wolfgang's budding compositional style.¹¹ Upon returning to Salzburg in 1767, the Archbishop, skeptical of Wolfgang's compositional ability, had young Mozart locked away from his father and ordered him to compose the first section of an oratorio. The resulting work, *Die Schuldigkeit der ersten Gebots*, K. 35, resembles Eberlin's *Schuldramen*, including the highly technical trombone obbligato in the aria "Jener Donnerworte Kraft" (Ex. 1.2).¹²

¹⁰Aloys Fuchs, "Biographische Skizze von Wolfgang Amadeus Mozart," *Allgemeine Wiener Musik-Zeitung*, iv/9 (1844) pp. 441–444. According to Emily Anderson in *Letters of Mozart*, p. 322 n. 1, this notebook is currently kept at the British Museum.

¹¹Abert, *W.A. Mozart*, 71.

¹²Abert, *W.A. Mozart*, 70–4.

Alto Trombone

Violin I
con sordino

Violin II
con sordino

Viola I

Viola II

Basso

A. Tbn.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Ex. 1.2. Wolfgang Amadeus Mozart, “Jener Donnerworte Kraft,” from *Die Schuldigkeit der ersten Gebots*, mm. 1–10.

Wolfgang Mozart maintained a high opinion of Eberlin’s compositions throughout his life, although he felt that they were trivial by comparison with those of

Bach and Handel.¹³ Still, he sought to gain them public exposure as seen in a letter he wrote to his father in April 1782:

...]W]hen you return the rondo [K.382], to enclose with it Handel's six fugues and Eberlin's toccatas and fugues. I go every Sunday at twelve o'clock to Baron van Swieten, where nothing is played but Handel and Bach...I should like the Baron to hear Eberlin's too.¹⁴

Both Leopold and Wolfgang Mozart referred to these and other Eberlin compositions in a number of different letters.

In 1921, musicologist Robert Haas (1886–1960) listed Eberlin's oratorios and *Schuldramen* in his article "Eberlins Schuldramen und Oratorien." In his list, Haas neither differentiates between the two genres, nor provides specific information regarding date of composition. A numerical listing of the arias as they appear is provided for each work. Haas includes some information for each aria, including the identification of the character that sings, the key in which they are composed, and any instrumentation beyond string orchestra and continuo. Aria titles are not provided. According to Haas' research, Eberlin composed at least eight trombone obbligati:

- 1) *Sigismund* Act II number 5, sung by Klotildis in E-flat major.
- 2) *Beste Wahl* Act II number 2, sung by Christus in G major.
- 3) *Der verlorene Sohn in seinem Abschiede* number 6, sung by Mutter in E-flat major.
- 4) *Der verlorene Sohn in seinem Elende* number 6, sung by Sohn in C major.
- 5) *Der verlorene Sohn in seiner Rückkehr* number 2, sung by Vater in A-major.
- 6) *Der blutschwitzende Jesus* number 5, sung by Tochter Zion in C minor.
- 7) *Der verurteilte Jesus* number 3, sung by Tochter Zion in E-flat major.
- 8) *Christus und Phönissa* number 8, sung by Sella in A major.¹⁵

¹³Anderson, *Letters of Mozart*, 801.

¹⁴Anderson, *Letters of Mozart*, 800.

¹⁵Robert Haas, "Eberlins Schuldramen und Oratorien," *Studien zur Musikwissenschaft* 8:H (1921), 17–20.

Haas edited the entirety of Eberlin's oratorio *Die blutschwitzende Jesus* for inclusion to the series *Denkmäler der Tönkunst in Österreich (DTÖ)*. Haas included several arias from other surviving Eberlin works in this collection, of which two have trombone obbligato: "Fließ o heißer Tränenbach" from *Der verurteilte Jesus*,¹⁶ and "Menschen sagt, was ist das Leben?" from *Der verlorene Sohn in seiner Rückkehr*.¹⁷

Today, successful performance of Eberlin's arias with trombone obbligati requires the trombonist to gain an understanding of performance practices of the early Classical period. As the manuscripts and surviving editions include neither ornamentation nor discussion of the proper execution of ornaments, and as the requisite figures for the bass are not included these arias are rarely performed. This dissertation attempts to rectify this situation as Eberlin's trombone obbligati marked an important step toward the concerted music for the instrument that appeared in the early 1760s, and they are a valuable addition to the repertoire.

Modern editors have sometimes attempted to interpret Eberlin's musical styles and the performance practice of the trombone obbligato. In 1987, Kenneth Shifrin, a renowned British trombonist who specializes in early music, published versions of two of Eberlin's arias with trombone obbligato that appeared in *DTÖ*: "Fließ o heißer Tränenbach" from *Die verurteilte Jesus*,¹⁸ and "Menschen sagt, was ist das Leben?" from

¹⁶Johann Ernst Eberlin, "Fließ o heißer Tränenbach," from *Oratorium, Der blutschwitzende Jesus; Stücke aus a Oratorien*. ed. Robert Haas. (*Denkmähler der Tonkunst in Österreich*, 55) (Graz: Akademické etc., 1921, reprint 1960. 78–82.

¹⁷Eberlin, "Menschen sagt, was ist das Leben?," from *Oratorium, Der blutschwitzende Jesus; Stücke aus a Oratorien*. Edited by Robert Haas. (*Denkmähler der Tonkunst in Österreich*, 55) (Graz: Akademické etc., 1921, reprint 1960. 83–6.

¹⁸Eberlin, "Fließ of heißer Tränenbach!," *The Solo Baroque Trombone Volume 1*, arr. Kenneth Shifrin, (Virgo Music: London, 1987).

Der verlorene Sohn.¹⁹ These editions include many stylistic indications that are anachronistic, deliberate and incorrect changes to the obbligato, misinterpretation of the form, as well as errors transferred from Haas' edition of the original score.

As there is little documented discussion of performance practice specific to Eberlin's obbligati these works remain somewhat inaccessible to the modern trombonist. To remedy this I have conducted an in-depth study of the three surviving Eberlin arias from the *DTÖ*. This study contains an analysis of each aria, inclusion of the previously absent figured bass, translation of the text from German to English, and suggestions for stylistically appropriate ornamentation of the trombone obbligati. The intent will be for these pieces to find their place in the Classical trombone repertoire.

¹⁹Eberlin, "Menschen sagt, was ist das Leben?," *The Solo Baroque Trombone Volume 2*, arr. Kenneth Shifrin. (Virgo Music: London, 1987).

CHAPTER II

REVIEW OF RELATED LITERATURE

In order to create authentic editions of these Eberlin arias, significant sources that discuss his compositions have been studied. Many resources have been published pertaining to this and similar topics from the mid-twentieth century to the present day. Those that have been valuable to the author's research are included and have helped to establish the need for a new, more authentic edition. Eberlin's compositions are cited incorrectly in many of these resources – a pattern prevalent for nearly fifty years. Much of the literature discussing Eberlin's trombone obbligati include limited analysis or discussion of these arias. Though many authors have mentioned the difficulty of performing Eberlin's obbligati, including the issues of endurance, tessitura, and trills, performance practice of the trombone obbligati has not been discussed in detail. The author has found no resource in which the figured bass has been included. Here, resources that discuss Eberlin's trombone obbligati are grouped into the categories of dissertations, articles, and existing editions. Each category is arranged chronologically by publication date.

Dissertations

Jay Dee Schaefer

Schaefer's thesis²⁰, the first scholarly publication to examine Eberlin's trombone obbligati, covers several dozen compositions that include trombone in both solo and ensemble capacities. He briefly discusses the arias of Johann Ernst Eberlin as published in the *DTÖ*. Schaefer provides two short examples from "Was hat mein Aug erblickt" from *Der blutschwitzende Jesus*, each showing only a small part of the trombone's solo introduction. The first example, measures 1–4, shows only the trombone with the two oboes; strings and continuo are omitted. The second example shows the trombone part without orchestration from measures 5–9. These examples constitute only half of the 21-measure introduction. There is no discussion relating to performance practice, especially regarding trills, grace notes, or stylistically appropriate articulation.²¹

Schaefer also provides an example from Eberlin's aria "Menschen sagt, was ist das Leben?" extracted from *Der verlorene Sohn*, found in the same volume of *DTÖ*. He attributes this aria as "Der verlorene Sohn" from *Der blutschwitzende Jesus*, an important point as this begins a long succession of incorrect citations of this aria by other researchers. The example shows only a portion of the 21-measure trombone solo introduction with complete orchestration (measures 1–12). It is described by Schaefer as "one of the most demanding examples of trombone literature found in this study," but

²⁰Jay Dee Schaefer, "The Trombone: Its History and Application in the Musical Literature During the Eighteenth Century" (MM thesis, University of Wyoming, 1966).

²¹Schaefer, "The Trombone," 29.

does not provide an explanation to support this claim.²² In the closing section on Eberlin, Schaefer writes:

Der blutschwitzende Jesus is undoubtedly one of the very highest peaks in the trombone literature of the eighteenth century. The mere fact that two alto trombones are used makes this an unusual composition. It is difficult to find many other pieces of literature that make so many technical demands on the trombone performer. This composition may have been an influence upon Johann Michael Haydn when he used the trombone so extensively in the [Trombone] *Symphony*, and upon W. A. Mozart as shown in the section “Tuba mirum” of the *Requiem* K. 626.²³

Though this statement was likely true in 1966, continued research has uncovered numerous music from the Baroque and early Classical eras with technically demanding trombone obbligati.

Robert Wigness

Wigness’ dissertation²⁴ covers twelve major works that include trombone in a solo capacity. Though his primary focus is on this topic in Vienna, Wigness makes mention of Eberlin’s obbligati, young Wolfgang Amadeus Mozart’s obbligato found in “Jener Donerworte Kraft” from *Die Schuldigkeit der ersten Gebots*, and two works by Michael Haydn as being important contributions to the trombone repertory from Salzburg. He mentions Eberlin’s arias found in the *DTÖ* as having a high tessitura, and states that they are all lyrically written for the instrument, juxtaposing solo passages and duets with the vocalist.²⁵ Wigness states “Eberlin’s arias exhibit further evidence that the Salzburg Court probably retained excellent trombonists. Indicative of this excellence is

²¹Schaefer, “The Trombone,” 29–31.

²³Schaefer, “The Trombone,” 31.

²⁴Robert Wigness, *A Comprehensive Performance Project In Trombone Literature with an Essay on the Soloistic Use of the Trombone in Selected Works of Eighteenth-Century Viennese Imperial Court Composers* (DMA diss., University of Iowa, 1970).

²⁵Wigness, *Performance Project*, 70–1.

his abundant use of lip trills and numerous florid sixteenth-note passages.”²⁶ Wigness provides no musical examples to support his statements.

In an appendix, Wigness provides tables which cover the following information for each obbligato presented: tempo, range, tessitura, notes indicated with trills by the composer, meter, widest interval skip, and note of shortest duration. Table 11 is dedicated to Eberlin’s three arias, though he too attributes them all to *Der blutschwitzende Jesus*, rather than arias from three separate oratorios.²⁷ The title of the volume, *Oratorium: Der blutschwitzende Jesus; Stücke aus anderen Oratorien*, (Oratorio: The Blood-sweating Jesus; Pieces from other Oratorios) may not have been translated correctly resulting in inaccurate citations of this dissertation and these arias. These incorrect attributions, coupled with those seen in Schaefer’s thesis, have been repeated in many resources since. In 1978, Wigness published his research as *The Soloistic Use of the Trombone in Eighteenth-Century Vienna*.²⁸ (Though pagination differs from Wigness’ dissertation, the content is identical.)

Jeffrey Price Williams

Williams’s dissertation²⁹ was accompanied by a lecture recital on which he performed works by Heinrich Schütz, Andreas Hammerschmidt, and Johann Joseph Fux. Williams presents these works as important predecessors to the concerted works of Leopold Mozart, Georg Wagenseil, and Johann Albrechtsberger. Eberlin’s compositions

²⁶Wigness, *Performance Project*, 70–1.

²⁷Wigness, *Performance Project*, 110–1.

²⁸Wigness, *The Soloistic Use of the Trombone in Eighteenth-Century Vienna*, (Nashville: Brass Press, 1978).

²⁹Jeffrey Price Williams, *The Trombone in German and Austrian Concerted Church Music of the Baroque Period* (DMA diss., University of North Texas, 1974).

are not mentioned. This omission may indicate that Williams either was not aware of these compositions or felt they were not important enough to include.

Harry Joseph Arling

Arling's dissertation³⁰ is a collection that contains a plethora of chamber literature that includes trombone, some of which are also for solo voice from the eighteenth century. Though late Baroque and early Classical era examples are provided, Eberlin's compositions are not mentioned, perhaps because these arias are extracted from larger works (oratorios) rather than free-standing chamber compositions.

Edward Lee Malterer

Malterer's dissertation³¹ discusses at length the application and pedagogy of stylistically correct performance of literature from the early-mid 1700s. The focus of his study is transcribed music for the trombone from this era, specifically addressing the sonatas of Johann Ernst Galliard (1687–1747), Benedetto Marcello (1686–1739), and Antonio Vivaldi (1678–1741). Many of these transcriptions have become standards in the trombone repertory despite not being originally composed for the instrument. Malterer's research and presentation of ornamentation and performance practice from the late Baroque is thorough. However, Eberlin's compositions, which bridge the Baroque to the Classical era, are not mentioned in this dissertation, possibly due to their relative obscurity in performance whereas the transcriptions of Galliard, Marcello, and Vivaldi, among others, are more readily programmed in performances.

³⁰Harry Joseph Arling, *An Annotated Bibliography of Trombone Chamber Literature* (DM diss., Indiana University, 1978).

³¹Edward Lee Malterer, *The Employment of Ornamentation in Present Day Trombone Performance of Transcriptions of Baroque Literature* (DA diss., Ball State University, 1979).

Charles Frank Isaacson

Isaacson's dissertation³² includes one example from Eberlin's aria "Menschen sagt, Was ist das Leben?" from *Der verlorene Sohn*, though it is cited, as seen in Wigness' dissertation, incorrectly as "Die Verlorene Sohn" from *Der blutschwitzende Jesus*. Isaacson lists the number of measures in which the trombone is used as the solo voice (55 of 175), as well as the instrumentation. He includes one musical example (mm. 66–70) to illustrate the range required of the trombonist. His main source of citation is Robert Wigness.³³

Kenneth Hanlon

Hanlon's dissertation³⁴ discusses the importance of trombonist Thomas Gschladt and the music composed for him in Salzburg in the 1760s by Leopold and Wolfgang Amadeus Mozart. Eberlin's arias from the *DTÖ* are mentioned and two examples are provided. The first example, measures 16–20 of "Was hat mein Aug erblickt!" from *Der blutschwitzende Jesus*, is described as containing "some unusual chromatic movement." Hanlon does not provide an explanation to support this claim and the example illustrates the trombone part alone. As neither the vocal solo nor accompanying orchestration is included, the reader cannot see the unusual nature of this chromatic line.³⁵ Hanlon's claim of abnormal chromatic motion is based on the resolution an Italian augmented sixth

³²Charles Frank Isaacson, *A Study of Selected Music for Trombone and Voice* (DMA diss., University of Illinois at Urbana-Champaign, 1981).

³³Isaacson, *Trombone and Voice*, 20–3.

³⁴Kenneth Hanlon, *The Eighteenth-Century Trombone: A Study of Its Changing Role as a Solo and Ensemble Instrument* (DMA diss., Peabody Institute of Johns Hopkins University, 1989).

³⁵Hanlon, *Eighteenth-Century Trombone*, 69–70.

chord, seen in both measures 17 and 19. The trombone, instead of resolving up by half step, resolves down to the seventh of the dominant chord (Ex. 2.1).

The image shows a musical score for five instruments: Alto Trombone, Violin I, Violin II, Viola, and Basso. The music is in 3/4 time and features a complex melodic line for the Alto Trombone. The score is in 3/4 time and features a complex melodic line for the Alto Trombone. The Alto Trombone part is in the upper register, while the other instruments are in their standard ranges. The score is in 3/4 time and features a complex melodic line for the Alto Trombone.

Ex. 2.1. Johann Ernst Eberlin, “Was hat mein Aug erblickt!” from *Der blutschwitzende Jesus*, ed. Robert Haas, mm. 17–9.

According to theorist Steven G. Laitz, this is a common resolution for an augmented sixth chord for an instrument in the middle of the orchestral tessitura. Laitz refers to the resolution of scale degree $\sharp 4$ to scale degree $\flat 4$ as an “elided resolution.”³⁶

The second example, measures 14–8 of “Menschen sagt, was ist das Leben?” from *Der verlorene Sohn*, had also been cited as seen in Wigness’ dissertation. Hanlon proclaims the trombone’s melisma is difficult due to its fast rhythmic pattern, facility, and large intervallic leaps. He specifically states that the provided example contains the leap of a major seventh. Though enharmonically equivalent, Eberlin wrote the interval of a diminished octave from $D\sharp^4$ - D^5 . This example is also of the trombone part alone

³⁶Steven G. Laitz, *The Complete Musician* 4th ed. (New York, Oxford University Press, 2016/2004), 573.

without the vocal solo or accompanying orchestration Hanlon provides no harmonic analysis to describe the peculiarity of this example.³⁷

David Charles Bruenger

Bruenger's dissertation³⁸ is specific to performance practice of cadenzas in the trombone concerti of the mid-Eighteenth century. Bruenger's research is specific to Wagenseil's trombone concerto and Michael Haydn's "Larghetto." He provides an original cadenza for each of these works after discussing the importance of adhering to the harmonic structure of the movement in which the cadenza appears. Bruenger argues that the composers of the Viennese court heavily influenced the composers of Salzburg, rather than the later having developed their own style. He states:

In addition to these native composers, visitors to Vienna such as Leopold Mozart and Michael Haydn produced solo works for alto trombone. The *Concerto* by Leopold Mozart (a modern edition is drawn from his *Serenata* of ca. 1762) and the movements from Michael Haydn's *Divertimento in D* (1764) and *Sinfonia No. 4* (ca. 1763) were composed in Salzburg but closely reflect Viennese style.³⁹

Despite his focus on Salzburg and the composers who wrote for trombone, neither Eberlin nor the trombonist Thomas Gschladt is mentioned in this dissertation.

Thomas Craig Polett

Polett's dissertation⁴⁰ is a detailed listing of works that contain trombone found in the *DTÖ*. The three Eberlin arias found in the *DTÖ* are mentioned, though no discussion of performance practice or suggested ornamentations for the trombonist is included.

Polett does offer a translation for the text to "Was had mein Aug erblickt!" and "Fließ o

³⁷Hanlon, *The Eighteenth Century Trombone*, 70–1.

³⁸David Charles Bruenger, *The Cadenza: Performance Practice in Alto Trombone Concerti of the Eighteenth Century* (DMA diss., University of North Texas, 1991).

³⁹Bruenger, *The Cadenza*, 1991), 7–8.

⁴⁰Thomas Craig Polett, *An Annotated Guide to Works Using Trombone in the Denkmäler der Tonkunst in Österreich* (DMA diss., University of Georgia, 1996).

heißer Tränenbach!” but not for “Menschen sagt, was ist das Leben.” Several musical examples of the three Eberlin arias found in this collection are provided, though the arias “Fließ o heißer Tränenbach!” and “Menschen sagt, was ist das Leben?” are again cited incorrectly as seen in Wigness’ dissertation.

The first example, measures 1–10 from the introduction to the aria “Was hat mein Aug erblickt!” from *Der blutschwitzende Jesus*, is of the trombone alone, without the accompanying orchestra. Much like Schaefer’s thesis, only half of the twenty-measure introduction is shown.⁴¹ The next examples are from “Menschen sagt, was ist das Leben?” Here he includes the same excerpt as Hanlon, extended by two measures on either side, measures 12–20. Like Hanlon’s, Polett’s example is only half of the introduction. Polett does include full orchestration in this excerpt. The second example, measures 64–70, illustrates Eberlin’s duet writing in thirds and sixths between the tenor soloist and trombone. The accompanying orchestration is not included in this excerpt.⁴²

The final Eberlin examples are from “Fließ o heißer Tränenbach!” The first of these shows the entirety of the trombone introduction, measures 1–23, though only the first violin and continuo parts are included. The second example, measures 43–7, illustrates the rhythmic complexity between the soprano solo and trombone obbligato (simultaneous sixteenth notes and triplets, respectively). Only the continuo is illustrated in these five measures. The figured bass is not included in any of these examples.⁴³

⁴¹Polett, *An Annotated Guide*, 30–1.

⁴²Polett, *An Annotated Guide*, 33–5.

⁴³Polett, *An Annotated Guide*, 31–2.

David R. Manson

Manson's dissertation⁴⁴ contains examples from works by Eberlin that do not appear in the *DTÖ*. Manson provides an example of the aria "Nein der unflat meiner seele," from *Der verlorene Sohn*, though he cites this aria as being included in the *DTÖ*. This aria was recovered and published by J. Richard Raum.⁴⁵ Raum discusses this in his article "Extending the Solo and Chamber Repertoire for the Alto Trombone," (examined in the next section).⁴⁶ "Nein der unflat meiner seele" was recorded by Christian Lindberg (trombone) and Monica Groop (mezzo-soprano) in 1992 for the album *Trombone and Voice In the Habsburg Empire* (BIS CD-548), for which Raum wrote the liner notes.⁴⁷ The example Manson provides, measures 8–18, contains full orchestration. There is no discussion of performance practice for this aria. Manson also provides an excerpt from Eberlin's *Lytaniae in Solen*, which was also recovered by Raum and discussed in his article. The Eberlin arias that do appear in the *DTÖ* are not included in this dissertation.⁴⁸

Wilford Wayne Kimball

Kimball's dissertation⁴⁹ provides an extensive list of music written for the alto trombone from the early Baroque to the time of its publication in 2001. Kimball mentions the soloistic writing that appears in Eberlin's *Die blutschwitzende Jesus* in the

⁴⁴David R. Manson, *Trombone Obligatos with Voice in the Austrian Sacred Music of Seventeenth and Eighteenth Centuries: Representative Excerpts with Historical Instruction and Commentary* (DMA diss., University of Cincinnati, 1997).

⁴⁵Johann Ernst Eberlin, "Nein der unflat meiner seele," from *Der verlorene Sohn*, ed. Raum (Stockholm, Tarrodi, 1992).

⁴⁶J. Richard Raum, "Extending the Solo and Chamber Repertoire for the Alto Trombone," *ITA Journal* (XVI:2, 1998), 21.

⁴⁷Christian Lindberg and Monica Groop, *Trombone and Voice in the Habsburg Empire* (BIS CD-548), 1992. Liner notes by Richard Raum.

⁴⁸Manson, *Trombone Obligatos*, 56–60.

⁴⁹Wilford Wayne Kimball, *Alto Trombone Solo Literature: An Annotated Bibliography* (DMA diss., University of Arizona, 2001).

introductory chapter, though he does not cite any of the arias in the bibliography. His omission is due to Eberlin's use of the trombone as an obbligato, not as a solo, and that these compositions are extracted from oratorios rather than concerted works.⁵⁰

Wayne W. Wells

In his dissertation⁵¹ Wells provides brief historical background on Eberlin, including Eberlin's influence on Wolfgang Amadeus Mozart. Wells describes the characteristics of the arias "Fließ o heißer Tränenbach!" and "Menschen sagt, was ist das Leben?" as seen in the editions published by Virgo Music edited by Kenneth Shifrin, but not the recreation of the original manuscripts found in the *DTÖ*. No musical examples are provided in the dissertation. In the abstract, Wells states that two recitals would be performed with "...transcriptions of music originally written for alto trombone and alto voice into keys that would be suitable for performance by tenor trombone and tenor voice. This was done with the goal of sparking interest in this repertoire by less experienced trombonists." Neither the recordings nor the tenor trombone transcriptions are included, nor could be located.⁵²

⁵⁰Wilford Wayne Kimball, *Alto Trombone Solo Literature: An Annotated Bibliography*, (DMA diss., University of Arizona, 2001), 4.

⁵¹Wayne W. Wells, *Music for Trombone and Voice from the Hapsburg Empire: An Historical Overview with Tenor Trombone Transcriptions* (DMA diss., University of Maryland, 2005).

⁵²Wells, *Music for Trombone and Voice*, 33–4.

Articles

J. Richard Raum

Raum's article on the alto trombone repertory⁵³ is an account of research he conducted in 1986 recovering surviving manuscript copies of trombone obbligati. Raum visited eleven libraries in Austria and Germany and procured numerous photocopies of trombone obbligati, including many composed by Eberlin. Raum provides a table, listing each of the Eberlin oratorios containing a trombone obligato. This table lists the title of the oratorio and the instrumentation of the aria, information that is similar to that compiled by Robert Haas in 1921. Raum does not cite Haas in his article.⁵⁴ He claims to have found and photocopied each of these obbligati from the Regensburg Proskesche Bibliothek in western Germany, which houses the entirety of Eberlin's surviving manuscripts.⁵⁵ Raum provides examples from one of the listed oratorios, "Der Unflat meine Seele" from *Der verlorene Sohn in seinem Abschiede*. Other provided examples of Eberlin's obbligati are extracted from two litany settings: the movements are titled "Sacratissima" and "Agnus Dei." Raum recovered both of these obbligati from the archives of the Salzburg Cathedral.⁵⁶

⁵³J. Richard Raum, "Extending the Solo and Chamber Repertoire for the Alto Trombone," *ITA Journal* XVI:2 (Spring 1998), 11–23.

⁵⁴Raum, "Extending the Repertoire," 21.

⁵⁵Raum, "Extending the Repertoire," 21.

⁵⁶Raum, "Extending the Repertoire," 21.

Among the more intriguing accounts in Raum's article is that of a complete edition of Eberlin's music being compiled. He states:

...[A] musicologist from the University of Salzburg came in to inquire as to my intentions. They are in the midst of preparing a new complete edition of the works of Johann Ernst Eberlin and would not permit any photocopying of entire works. I did manage to get permission to photocopy some solo obligato [sic] movements by Eberlin and some as well by Adlgasser, Eberlin's successor at Salzburg.⁵⁷

There is currently no complete edition of Eberlin's music. If this project is still viable, it is in at least its third decade of production.

Raum later published a three-part article in which he creates a narrative story told from the perspective of Salzburg court trombonist Thomas Gschladt. Raum precedes the first part⁵⁸ of this article with by stating:

...Although some of the dialogue is fabricated, e.g. Gschladt's wedding proposal, in order to give the characters depth, much of it is reconstructed from documents or letters which I have indicated with footnotes.⁵⁹

Though this narrative cites the many works that were written for Gschladt during his employment. The first part focuses on his career in Salzburg, the second on his continued career in Olomouc⁶⁰, and the third part on his retirement.⁶¹ All three articles are presented from fictionalized first-person narrative with Raum writing as Gschladt. Eberlin's obbligati are mentioned in passing, but detail is not provided.

⁵⁷Raum, "Extending the Repertoire," 21.

⁵⁸ Richard Raum, "Thomas Gschladt: An Historical Perspective of an 18th Century Trombonist, Part I," *Brass Bulletin* 87:III (1994), 10–29.

⁵⁹J. Richard Raum, "Thomas Gschladt, Part I," 10.

⁶⁰J. Richard Raum, "Thomas Gschladt: An Historical Perspective of an 18th Century Trombonist, Part II," *Brass Bulletin* 88:IV (1994), 17–35.

⁶¹J. Richard Raum, "Thomas Gschladt: An Historical Perspective of an 18th Century Trombonist, Part III," *Brass Bulletin* 89:I (1995), 31–49.

Stewart Carter

Carter's article⁶² provides a thorough overview of the trombone's role as an obbligato in the Hapsburg Court in Vienna from the mid-seventeenth to mid-eighteenth century. In the article, Carter cites many lesser-known Viennese court composers and their subsequent works including the trombone in this capacity. Many examples of the florid writing for the trombone are provided. Carter calls attention to the ability of the trombonists in this court, specifically family members Leopold Sr., Leopold Jr., and Ferdinand Christian. Two tables are provided. The first lists the trombone obbligati that he researched for this article, all of which come from the Viennese court. This list includes the composer, date of composition, title and manuscript number of the oratorio, title of the aria, and scoring.⁶³ The second table is a listing of the trombonists employed in the Habsburg court from 1679–1741 and includes tenure and salary for each.⁶⁴ Carter concludes the article with a brief mention of the Salzburg court being a notable source of trombone obbligatos, which parallels the dissertation written by Robert Wigness. Carter states that Eberlin wrote seven oratorios, though he provides neither titles of the oratorios nor examples from these works are provided.⁶⁵ Adlgasser and Wolfgang Mozart are also mentioned, but Leopold Mozart and Michael Haydn are not.

⁶²Stewart Carter, "Trombone Obbligatos in Viennese Oratorios of the Baroque," *Historic Brass Society Journal* 2 (1990).

⁶³Carter, "Trombone Obbligatos," 73–7.

⁶⁴Carter, "Trombone Obbligatos," 77.

⁶⁵Carter, "Trombone Obbligatos," 73.

Will Kimball

In his first article⁶⁶, Kimball briefly describes some of the concerted music for trombone, including the Albrechtsberger, Wagenseil, and Leopold Mozart concerti. Various transcriptions are included in this brief repertory survey. Eberlin's arias are not included in this article. Kimball later published a second article⁶⁷ that serves as a brief overview of the author's dissertation. It briefly touches on the history of the alto trombone. Though Eberlin is mentioned as a composer of obbligati for Thomas Gschladt, no detail is provided as to the arias.

Margaret H. Daniel

Daniel's article⁶⁸ champions the pairing of voice with alto trombone. She cites the Austrian tradition and the importance of this repertory to the trombonist. She briefly discusses the Eberlin arias published by Kenneth Shifrin, providing the title of each and the works from which they were extracted, and the orchestration for each aria. Further detail is not provided.

Kenneth Shifrin

In the first of a two-part article⁶⁹, Shifrin talks about the historical importance of the alto and tenor trombone in sacred compositions from southern Germany, Austria, and Czechoslovakia. He cites many composers that employed the trombone in their works

⁶⁶Will Kimball, "Music for Alto Trombone," *The Instrumentalist* 51:6 (January 1997).

⁶⁷Will Kimball, "The Rise and Fall... and Rise of the Alto Trombone," *NACWPI Journal* 48:3 (Spring 2000), 23–8.

⁶⁸Margaret H. Daniel, "An Addition to the Traditional Recital Music for Voice and Alto Trombone," *Journal of Singing* 54:4 (March/April 1998), 31–4.

⁶⁹Kenneth Shifrin, "The Solo Trombone of the Bohemian Baroque: Part 1," *Brass Bulletin* 119:3 (2002), 58–67.

during the Baroque and early Classical periods. In the second part⁷⁰, he offers several valid arguments in favor of the authenticity and composition date of the Wagenseil concerto. Eberlin's arias are not discussed in any detail in either part of the article.

Howard Weiner

In this article⁷¹, Weiner proposes that trombone obbligati and concertos from the late Baroque and early Classical eras were performed on tenor rather than alto trombone. Though the tessitura indicates that the alto trombone was in the indicated instrument, Weiner argues that in this tessitura the tenor trombone would have more options for alternate positions and better facility in legato playing. He argues that judging the instrumentation via the clef does not provide enough evidence of a composition's intention and that the timbre of the tenor trombone in this register is preferred. Weiner cites many primary sources of the era to support his arguments. Eberlin's obbligati are not used as examples, though these compositions would fit well into his hypothesis due to the tessitura and keys, which are comparable to the compositions that Weiner does cite.

Chris Buckholz

Buckholz' article⁷² utilizes a number of examples derived from composers C.P.E. Bach, Johann Quantz and contemporary scholar Robert Levin, which specifically address performance practice and ornamentation of the concerted works of the early Classical era. The Albrechtsberger, Wagenseil, and Leopold Mozart concerti are specifically discussed.

⁷⁰Kenneth Shifrin, "The Solo Trombone of the Bohemian Baroque: Part 2," *Brass Bulletin* 119:4 (2002), 48–54.

⁷¹Howard Weiner, "When is an Alto Trombone an Alto Trombone? When Is a Bass Trombone a Bass Trombone? – The Makeup of the Trombone Section in Eighteenth- and Nineteenth-Century Orchestras," *Historic Brass Society Journal* 17 (2005), 31–80.

⁷²Chris Buckholz, "Performance Practice for Eighteenth Century Solo Trombone Literature," *ITA Journal* 35:1 (January 2007), 48–50.

Excellent, albeit brief, resources for performing mordents, turns, and trills in these works are provided. Buckholz makes no mention of Eberlin, instead opting to discuss the more popular concerted pieces for trombone from the era.

Existing Editions

Robert Haas

Haas' editions of the arias "Was hat mein Aug erblickt!"⁷³, "Fließ o heißer Tränenbach!"⁷⁴, and "Menschen sagt, was ist das Leben?"⁷⁵ are presented in full score, recreated from manuscript parts. Individual parts are not included in this edition. Among the most notable characteristics of these editions is omission of figured bass. As this music was unpublished during the composer's lifetime, the figured bass may never have been included in the manuscript. It is very possible that the keyboardist, either Eberlin himself or chief organist (i.e. Aton Adlgassar) would not have needed it. Haas may have simply been maintaining fidelity to the manuscripts in his editions; if the original manuscripts did not include figured bass, he declined to add one.

There are notable errors in each of the three Haas editions. These errors may have been human error on the part of the editor, although another likely possibility may be that the manuscripts contained flaws and Haas maintained them in his edition. If these do exist on the manuscripts there are several viable explanations that could explain them.

⁷³Johann Ernst Eberlin, "Was hat mein Aug erblickt!" from *Der blutschwitzende Jesus*, in *Oratorium: Der blutschwitzende Jesus; Stücke aus anderen Oratorien* [1921], ed. Robert Haas (Graz: Akademische Druk- U. Verlagsanstalt, 1960), 47–57.

⁷⁴Johann Ernst Eberlin, "Fließ o heißer Tränenbach!" from *Der verurteilte Jesus*, in *Oratorium: Der blutschwitzende Jesus; Stücke aus anderen Oratorien* [1921], ed. Robert Haas (Graz: Akademische Druk- U. Verlagsanstalt, 1960), 78–82.

⁷⁵Johann Ernst Eberlin, "Menschen sagt, was ist das Leben?" from *Der verlorene Sohn*, in *Oratorium: Der blutschwitzende Jesus; Stücke aus anderen Oratorien* [1921], ed. Robert Haas (Graz: Akademische Druk- U. Verlagsanstalt, 1960), 83–7.

First, Eberlin himself may have written them incorrectly. Secondly, Leopold Mozart may have copied these as one of his duties serving as assistant *Kapellmeister*, in which case he may have perpetuated Eberlin's mistakes or copied them incorrectly. A third option would be that Wolfgang Mozart was assigned to scribe these as his father often required of him, and he either perpetuated Eberlin's or his father's errors, or incorrectly copied them improperly. Further discussion of these errors appears in the analysis chapter of this study.

Kenneth Shifrin

Shifrin's editions of "Fließ o heißer Tränenbach!"⁷⁶ and "Menschen sagt, was ist das Leben?"⁷⁷ have several notable differences from the versions of the arias found in the *DTÖ*. For example, Shifrin has substituted different tempo indications and articulation markings from those found in the *DTÖ*. The version of "Fließ o heißer Tränenbach!" that appears in the *DTÖ* has a tempo indication of *Andante*, which is provided in parentheses to indicate that it was added by Robert Haas. Shifrin's edition offers no tempo, but instead the stylistic direction *Doloroso* (lamenting, grieving), which does not appear in parentheses. Similarly, in "Menschen sagt, was ist das Leben?" the indication of Haas' parenthetical *Moderato* seen in *DTÖ* is replaced with *Andante e espressivo* without parentheses by Shifrin. These editions also contain many articulations, dynamics, and other stylistic indications that do not appear in the *DTÖ* version, suggesting a "Romanticized" interpretation of Eberlin's arias, as many of Shifrin's indications would

⁷⁶Johann Ernst Eberlin, "Fließ o heißer Tränenbach!" from *Der verurteilte Jesus*, in *The Solo Baroque Trombone in Chamber Music, Volume I*, ed. Kenneth Shifrin (Nottingham: Virgo Music, 1987).

⁷⁷Johann Ernst Eberlin, "Menschen sagt, was ist das Leben?" from *Der verlorene Sohn*, in *The Solo Baroque Trombone in Chamber Music, Volume II*, ed. Kenneth Shifrin (Nottingham: Virgo Music, 1987).

not have been seen in musical scores until the mid-nineteenth century. Shifrin has presented these arias in performance edition form with no pretense of fidelity to the source. Further evidence of these prevalent issues is seen in Stewart Carter’s review of these publications. Carter states “Signs for diminuendo and crescendo, none of which is original, are much too frequent.”⁷⁸

In addition to the “Romanticizing” of these arias, Shifrin has not addressed errata in the *DTÖ* scores. An example of this can be seen in measures 12 of “Fließ o heißer Tränenbach!” The basso has changed prematurely in measure 12 to G4, which clashes with the F minor chord played by the orchestra (Ex. 2.2).

The image displays a musical score for five instruments: Alto Trombone, Violin I, Violin II, Viola, and Cello. The score is in 4/4 time and F minor. The Alto Trombone part (top staff) consists of four measures of music, each containing a triplet of eighth notes. The Violin I and II parts (middle staves) play a steady eighth-note accompaniment. The Viola part (third staff) plays a series of quarter notes. The Cello part (bottom staff) plays a steady eighth-note accompaniment. In measure 12, the Cello part changes to a G4 note, which is noted as clashing with the F minor chord.

Ex. 2.2. Eberlin, “Fließ o heißer Tränenbach!” from *Der verurteilte Jesus*, mm. 11–14.

The proper bass motion can be derived from mm. 43–46, where the passage returns in the dominant key of B-flat (Ex. 2.3).

⁷⁸Stewart Carter, review of *The Solo Baroque Trombone in Chamber Music*, volumes 1–2, edited by Kenneth Shifrin, *ITA Journal* (17:3, 1989), 41.

The image shows a musical score for the piece "Fließ" by Eberlin. It consists of four staves: Alto Trombone, Soprano, Viola, and Basso. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The Soprano part has the lyrics: "Fließ o heißer Tränenbach, schick o Herz ein banges Ach,". The Alto Trombone part features several triplet markings. The Viola and Basso parts provide harmonic support with rhythmic patterns.

Ex. 2.3. Eberlin, “Fließ,” mm. 43–46.

Despite the inclusion of articulations, ornaments, and dynamics, Shifrin does not provide performance practice instructions in his editions. Another important omission in these editions is contextual. Carter comments:

When Shifrin calls these sacred works “chamber music,” he ignores the church/chamber dichotomy, the most basic distinction of musical function known in the [B]aroque. More-over, Shifrin neither provides text translations nor offers much information regarding the context of these pieces.⁷⁹

Carter concludes his review:

Let me reiterate that these are all fine pieces and each could make a worthy addition to the trombonist’s recital. In making parts available for these works, Virgo has performed a valuable service for trombonists. The firm’s editorial standards, however, clearly need to be upgraded.⁸⁰

Although nearly three decades have passed since this review, Shifrin (nor anyone else) has yet to create new editions of these arias.

Furthermore, Shifrin offers a non-traditional version of the form for each aria. In the *DTÖ*, “Fließ o heißer Tränenbach!” does not provide clear information as to the form.

⁷⁹Carter, “Review,” 41.

⁸⁰Carter, “Review,” 41.

The change of meter and key imply that it should be performed *da capo*. Shifrin interprets the form by repeating only the trombone introduction (mm. 1-22), ending before the soprano reenters – a departure from traditional performance practice. Similarly, he misinterprets the form of “Menschen sagt, was ist das Leben?” which does instruct the performer to repeat *Da capo al segno* [from the top of the sign] in the *DTÖ*. The sign can be found on the double bar between measures 10 and 11, which indicates that half of the trombone introduction is to be played before the tenor soloist enters in measure 22. Shifrin abandons this instruction and instead dictates that the trombone solo be performed in its entirety with a *fine* on the downbeat of measure 22 before the reentry of the tenor soloist. In both instances, Shifrin’s form does not comply with the standards of performance from this era.

Among the more pedagogically sound additions to Shifrin’s editions are the inclusion of “solo,” “colla voce,” and “sotto voce” indications for the trombonist, rehearsal letters, and a piano reduction. The original vocal parts—which appear in soprano clef in “Fließ o heißer Tränenbach!” and tenor clef in “Menschen sagt, was ist das Leben?”—have been transposed to treble clef. Shifrin provides a piano reduction of the orchestration found in Haas’s edition in addition to parts and a full orchestral score. Despite these positive attributes, the aforementioned omissions coupled with the addition of anachronistic performance indications warrant the need for a new edition of each aria.

CHAPTER III

METHODOLOGY

While many sources have mentioned Eberlin's trombone compositions, it seems clear from the literature pertaining to this topic that a complete and thorough discussion of them, including performance practice, has yet to appear. The objectives of this study include analyses of Eberlin's arias with trombone obbligato found in *DTÖ*, employment of stylistically appropriate performance practice and ornamentation, and creation of performance editions of the orchestral scores in order for these arias to be more readily performed by today's trombonists.

The analytical chapter will consist of formal and harmonic analyses, usage and development of melodic content, interrelationships among the solo, obbligato, and orchestra, and inclusion of the figured bass for each of the three arias. A thorough harmonic analysis and inclusion of the omitted figured bass is imperative since these will dictate ornamentation(s) the trombonist may utilize in performance. Today, it is important to include the missing figured bass so that a keyboardist can realize the right hand at his/her discretion. Though a modern-day pianist would likely not extemporize the figures remain important to the study and the publication for the purposes of performance practice.

The performance practice chapter will consist of the ornamentation options for the trombone performer. Ornaments will be presented with the figured bass and chord structure. In some cases, several options will be presented for each circumstance where ornamentation should be applied. This will help accommodate a range of trombonists' technical abilities and personal tastes. Ornamentations will be presented in accordance to the rules of important treatises on performance of the time, primarily those by Leopold Mozart (1719–87) and Johann Joachim Quantz (1697–1773), and also Carl Philipp Emanuel Bach (1718–1788). Other stylistically appropriate performance practices options such as articulation and dynamics will also be discussed. The original trombone and *basso* parts by Eberlin will be overlaid with these ornamentations and the bass figures.

Appendix A presents the trombone part in two versions: the original part written by Eberlin as seen in *DTÖ* overlaid with an ornamented part. These scores will be presented with the complete figured bass and through-composed rather than the original *Da capo al segno* to accommodate the ornamentation in the *da capo*.

Appendix B presents the new editions of the scores with the previously omitted figured bass. Editorial markings will be indicated parenthetically and/or otherwise appropriately to indicate that these do not appear in the *DTÖ* editions. Vocal parts will be transposed to treble clef rather than the original C clefs. An English translation of the original German text will be provided for each aria by the author. This will aid the soloist in facilitating his/her understanding of the text and phrasing of the music.

CHAPTER IV

ANALYSES

“Was hat mein Aug erblickt!”

“Was hat mein Aug erblickt!” from *Der blutgeschwitzende Jesus* (The Blood-Sweating Jesus) is the only aria with trombone obbligato that has been extracted from an oratorio that has survived in its entirety. The plot of the oratorio comes from the Gospel of Luke, the title referring to chapter 22 verse 44: “And being in an agony he prayed more earnestly: and his sweat was as it were great drops of blood falling down to the ground.” This aria is sung by the metaphorical character Tochter Zion (Daughter of Zion) with text presumably written by Eberlin himself.

*Was hat mein Aug erblickt!
Zerschmettre dich o Felsenherz,
Zerfließ in reiner Tränen Flute,
Jesu Leib zerfließt in Blute,
Das ihn der herbe Todeschmerz aus allen Adern drückt.*

*Sieh wie streng der Heiland kämpft
Er weint, statt der Zähren Blut
Daß er deine geile Glut
Und der Höllen Flammen dämpft.*

[What has my eye beheld!
Crying and breaking this heart of stone
His endless flowing tears purify,
Jesus' body melts with blood,
While his body endures the bitter agony.]

See how strong our Savior fights,
 He weeps tears of his own blood
 Through him the fiery embers
 And the flames of Hell are reduced!]

The form of this aria is *da capo* with the indication to be performed *Da capo al segno* (from the top of the sign). The repeat begins on the downbeat of measure 22.

SECTION	MEASURES	KEY(S)
Ritornello	Mm. 1–21	c minor
A	Mm. 22–45	c minor, E-flat major
Ritornello	Mm. 45–50	E-flat major
A1	Mm. 50–77	c minor
Ritornello	Mm. 77–83	c minor
B	Mm. 84–108	c minor, E-flat major, g minor
Codetta	Mm. 109–14	c minor
Dal segno	Mm. 22–83	

The orchestration for the aria includes two oboes, two violins, viola, and basso continuo. Also included is a cembalo part with an included parenthetical *organo*. I believe that Haas composed and included this part on his own accord. The key signature supports this claim as the cembalo part is written in the key of three flats to accommodate the C-minor tonality while the original orchestration from Eberlin is written in the key of two flats accommodating the Dorian church mode. Furthermore this part includes highly independent melodic lines throughout and contains harmonic complexity more appropriate to the Romantic era than to the *stile galant*. The cembalo part is therefore not included in this analysis.

The first thematic idea appears in the violins in the inaugural measure where they perform in unison (Ex. 4.1). This theme employs a version of the Lombard rhythm – a thirty-second note followed by a dotted-sixteenth. Eberlin uses this at the beginning of each ritornello and solo section with the exception of A1. The soprano's entrance in

measure 22 sets the text “Was hat mein Aug erblickt!” to this theme creating a text painting that evokes the blinking of eyes in disbelief at what they see.

The image shows a musical score for the piece "Was hat mein Aug erblickt!" from Johann Ernst Eberlin's "Der blutschitzende Jesus", measures 22-3. The score is written for five parts: Tochter Zion (Soprano), Violin I, Violin II, Viola, and Basso. The lyrics are "Was hat mein aug er - blickt,". The music is in E-flat major, 4/4 time. The Soprano part has a melodic line with a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The Violin I and II parts have a similar melodic line. The Viola and Basso parts have a lower melodic line. The Basso part has a 5/3 fingering indicated below the staff.

Ex. 4.1. Johann Ernst Eberlin, “Was hat mein Aug erblickt!” from *Der blutschitzende Jesus*, mm. 22-3.

A melodic variation of this theme can be seen at the conclusion of the first A section (Ex. 4.2). It is performed by the soprano and violins in unison on the text “aus allen Adern drückt” outlining the E-flat major, F dominant seventh, and B-flat major chords and setting up the closing cadence of this section in measure 45.

The image shows a page of a musical score for the piece "Was hat," measures 43-5. The score is written for Oboe 1, Oboe 2, Tochter Zion (with lyrics), Violin I, Violin II, Viola, and Basso. The key signature is B-flat major. The lyrics are "al - len A - dern drückt, aus al - len A - dern drückt." The score features a complex rhythmic pattern with slurs and accents. The bottom of the page has some markings: "6", "♭4", "2", "6", "6", "6".

Ex. 4.2. Eberlin, “Was hat,” mm. 43–5.

The Lombard theme is adopted by the trombone in measure 48 at the conclusion of the second ritornello section (Ex. 4.3). Slurs appear in the Haas edition though there is no definitive answer as to whether these were indicated in Eberlin’s original score. With the use of an alternate position for the G^4 , these can be performed as natural slurs on the trombone magnifying this rhythms intended effect. The section closes with a trill in the trombone accompanied only by the *basso*.

The image shows a musical score for five instruments: Alto Trombone, Violin I, Violin II, Viola, and Basso. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat). The Alto Trombone part starts with a half note B-flat, followed by a sixteenth-note triplet of B-flat, A-flat, and G-flat, and then a half note B-flat. Violin I and Violin II play a sixteenth-note triplet of G-flat, F-flat, and E-flat, followed by a half note G-flat. The Viola part is mostly silent, with a half note B-flat in the second measure. The Basso part starts with a half note G-flat, followed by a sixteenth-note triplet of F-flat, E-flat, and D-flat, and then a half note G-flat. Below the Basso staff, there are fingering numbers: 6, b5, 5, 6, 5, 6, 6, 6, 5, 3.

Ex. 4.3 Eberlin, “Was hat,” m. 48–50.

When the soprano returns to the text “aus allen Adern drückt” in measure 75 Eberlin alters the rhythm writing a consistent sixteenth-note melody instead of the Lombard stylization previously shown (Ex. 4.4).

The image shows a musical score for five parts: Tochter Zion (Soprano), Violin I, Violin II, Viola, and Basso. The Soprano part has lyrics 'aus al len A' under a dotted rhythm. The instrumental parts show a Lombard rhythm. The piece ends with 'tasto solo'.

Ex. 4.4. Eberlin, “Was hat,” m. 74–5.

This rhythmic variant may appear due to convenience rather than intended compositional diversity by Eberlin as he may have opted to discontinue writing out the dotted rhythm. Applying the Lombard rhythm to measures 74–5 helps the soloist control retardation toward the approaching cadence. Though this rhythm appears differently in the score it is encouraged that the soprano and trombonist both adopt the Lombard rhythm in such passages.

Though this rhythmic variation in the soprano ends the second solo section the violins immediately begin the final ritornello with the original Lombard rhythm in measure 77. Violins also begin the codetta in this manner in measure 109. The trombone, however, adopts the soprano’s sixteenth-note version of the rhythm in measure 112 of the codetta (Ex. 4.5). This melody mirrors the trombone’s Lombard rhythm seen in measure 48. Again, the performers may choose to adopt the Lombard rhythm instead of the written sixteenth note passage.

The image shows a musical score for five instruments: Alto Trombone, Violin I, Violin II, Viola, and Basso. The score is for measures 111 and 112. The Alto Trombone part features a descending eighth-note scale. The Violin I and II parts play a similar descending eighth-note scale. The Viola and Basso parts play a descending eighth-note scale. The Basso part includes fingering numbers 5/3, 5/3, and 4/6.

Ex. 4.5. Eberlin, “Was hat,” m. 112.

The introduction also contains several other recurring themes. Beginning in measure 2 Eberlin wrote a number of descending C-minor scales in counterpoint, first in the trombone and viola and passed in pairs throughout the orchestration to the oboes and finally the trombone with viola and basso in octave unison (Ex. 4.6). Each pair of instruments is harmonized in thirds.

The image shows a musical score for measures 2-4 of Eberlin's "Was hat,". The score is arranged in a system with seven staves. From top to bottom, the staves are for Oboe 1, Oboe 2, Alto Trombone, Violin I, Violin II, Viola, and Bass. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The Oboe parts play a melodic line starting in measure 2. The Alto Trombone part is highly ornamented, with many grace notes. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola and Bass parts provide harmonic support. At the bottom of the score, there are fingering and breath marks: a flat symbol and a '6' under the first measure, and a sequence of notes with fingerings: #6, 5, 3, 6, 4, 5, b3, 4.

Ex. 4.6. Eberlin, “Was hat,” mm. 2–4.

Each time this passage returns this orchestration is upheld. This can be seen in measures 23–5, 52–4, 78–80, and 110–2. After the first appearance in measures 2–4 it is immediately followed by the basso as it supports the trombone’s highly ornamented line in measures 5–8 (Ex. 4.7). The later half of this excerpt represents a fragment in diminution sequencing up by step until the intermediate cadence.

Alto Trombone

Violin I

Violin II

Viola

Basso

7-6 ———
b7-6 ———
6-6 ———
b7 ———

Ex. 4.7. Eberlin, “Was hat,” mm. 5–8.

A prominent recurring theme first seen in anacrusis to measures 13–4 and again in 15–6 is an aggressive variant of this descending line. The entire string section performs this theme in unison. The oboes and trombone often answer this theme as seen in measures 14–5. Each time this theme returns the call-and-response is between the same instruments. The soprano joins in this theme with the strings beginning with the anacrusis to measure 26 (Ex. 4.8).

Tochter Zion
schmettre dich o Fel - sen - herz,

Violin I

Violin II

Viola

Basso
tasto solo

Ex. 4.8. Eberlin, “Was hat,” mm. 26-28.

This theme continues in measures 29–30 transposed to E-flat after a reply from the oboes and trombone. It returns in measures 36, 56–60, and 73–4. In most instances this theme concludes with stepwise quarter-note ascension. The iteration beginning in measure 56, however, concludes the descending line with a step instead of the third skip. The following ascending line then jumps a fourth above (Ex. 4.9). After the winds’ response in measure 58 the pattern repeats, sequenced down a whole-step concluding on A-flat major in measure 59–60.

The image shows a musical score for the aria 'Was hat' by Eberlin. It features five staves: a vocal line for 'Tochter Zion', and four string staves (Violin I, Violin II, Viola, and Basso). The vocal line includes the lyrics 'Zer-schmet - tre dich o Fel - sen - herz.' The string parts are marked with 'tr' (trills) and 'tasto solo'. The score is numbered '6' at the bottom left.

Ex. 4.9. Eberlin, “Was hat,” mm. 56–7.

There are two long, sequential melismas in this aria. Each is set to the word “Todeschmerz” (agony), which contextually simulates the character’s empathetic wailing as she views Jesus in duress. The first of these sequences requires a constant drive of sixteenth notes in the strings, which resolve in the manner of the Italian Baroque (Ex. 4.10). The *basso* maintains a pedal on B-flat² for two measures before chromatically ascending in measure 41 and finally consenting to the rhythm of the string section. The soprano, meanwhile, sings arpeggios that descend stepwise in each measure. The trombone and oboes are *tacet* during this passage.

Tochter Zion
 Tod
 Violin I
 Violin II
 Viola
 Basso
 T.Z.
 des
 Vln. I
 Vln. II
 Vla.
 B.
 b7 9 8 4 6
 5 2 5
 3

Ex. 4.10. Eberlin, “Was hat,” mm. 38–42.

The second melisma is also a sequence that descends stepwise (Ex. 4.11). The soprano, again, performs arpeggios – this time in unison with the violins. Short bursts of sixteenth notes appear between each arpeggio in the violins, reminiscent of the previous

melisma's drive. The viola and oboes outline the chords. The trombone, again, is *tacet* in this section.

Oboe 1

Oboe 2

Tochter Zion
schmerz

Violin I

Violin II

Viola

Basso

6
5

6
5
b3

Ob. 1

Ob. 2

T.Z.
der her-be Tu - des - schmerz

Vln. I

Vln. II

Vla.

B.

6
4

7
4

4

Ex. 4.11. Eberlin, "Was hat," mm. 68–72.

Among the most interesting chromatic motions throughout the aria is the resolution in the trombone on the augmented sixth chords in measures 17, 47-8, 80-1, and 113. This harmonic motion occurs only in the trombone. This exclusive usage of the instrument shows Eberlin's knowledge of its chromatic capability, an attribute he exploits in each of the aforementioned places.

The B section maintains the same tonal center in triple meter. The wind instruments are *tacet* in this section. A brief reference to the Lombard rhythm can be seen in the second violin in measure 95. The soprano closes the section with the text "*und der Höllen Flammen dämpft*" ("and the flames of Hell are reduced!") which is sung on the pitch of G⁴ (Ex. 4.12). Eberlin represents the dying of the flames in the low strings' accompaniment: a stepwise descent in measures 102-5.

The image shows a musical score for five parts: Tochter Zion (Soprano), Violin I, Violin II, Viola, and Basso. The key signature is B-flat major (two flats) and the time signature is 3/8. The vocal line has the lyrics "und der Höllen Flammen dämpft." The instrumental parts show a stepwise descent in the low strings. The bass line has fingerings 6, 6, 7, 6, 6 #, 4.

Ex. 4.12. Eberlin, "Was hat," mm. 102-8.

“Fließ o heißer Tränenbach!”

The plot to *Der verurteilte Jesus* (The Condemned Jesus) stems again from the Gospel of Luke 23:22–5:

And [Pilate] said unto them the third time, ‘Why, what evil hath he done? I have found no cause of death in him: I will therefore chastise him, and let him go.’ And they were instant with loud voices, requiring that he might be crucified. And the voices of them and of the chief priests prevailed. And Pilate gave sentence that it should be as they required. And he released unto them him that for sedition and murder was cast into prison, whom they had desired; but he delivered Jesus to their will.

Eberlin again uses the meta-character Tochter Zion (Daughter of Zion) as the soloist for the aria “Fließ o heißer Tränenbach!” (“Flow o torrid stream of tears!”). Through her eyes we see the events of his torture and crucifixion and the redemption the masses will receive despite their condemnation of Jesus. The text is again presumably written by Eberlin.

*Fließ o heißer Tränenbach!
Schick o Herz ein banges Ach!
Man zerfleischt dein höchstes Gut
Wein, o Aug, ja weine Blut.*

*Diese Geiseln und die Sünden
Die mein falsches Herz getan
So viel Fesseln als ihn binden,
So viel sieh ich Laster an.*

[Flow o torrid stream of tears!
Fill o heart with anxious fear!
You lacerate your highest good,
Weep, o eye, yes weep with blood.

These sins have bound hostages
They have done in my false heart
Binding me as he has freed
All of the sins I see around me.]

The form of “Fließ” is assumed to be *da capo* though no indication is provided in Haas’ edition. The standard of performance from this era suggests that the *da capo* would return to measure 23, which begins the first solo section. As both “Was hat mein Aug erblickt!” and “Menschen sagt, was ist das Leben?” provide intervening material before the *da capo* – a *codetta* in the prior and a *dal segno* in the later – it may be argued that the introduction be repeated in part or entirely.

SECTION	MEASURES	KEY(S)
Ritornello	Mm. 1–22	E-flat major
A	Mm. 23–51	E-flat major, B-flat major
Ritornello	Mm. 51–58	B-flat major
A1	Mm. 59–88	B-flat major, E-flat major
Ritornello	Mm. 89–101	E-flat major
B (2/4)	Mm. 102–127	c minor, E-flat major, g minor
Da capo	Mm. 1 [or 23]–101	

The introduction (mm. 1–6) presents the opening theme that is adopted by the soprano in measure 23. The violins perform in harmony for the first two measures and then join in unison from measures 3–6 (Ex. 4.13a). When the soprano enters in measure 23 only the first violin retains this melody (Ex. 4.13b). The ornaments that appear in the violin part are not present in the soprano. An error may be present in measure 6 on the repeated G⁴ on beat one. When this portion of the melody is seen in the soprano in measure 28 she concludes by twice dropping to the lower neighbor tone of F^{#4}. The melodic content in measure 6 will be adjusted in favor of the soprano in the full score.

Violin I

Violin II

Viola

Basso

6 ——— 6 ——— 7-6 ——— 4-3
4-3

Ex. 4.13a. Eberlin, “Fließ of heißer Tränenbach!” from *Der verurteilte Jesus*, mm. 1–6.

Tochter Zion

Schick o Herz ein ban - ges Ach! Schick o Herz ein ban - ges Ach!

Violin I

Violin II

Viola

Basso

6 ——— 6 ——— 7-6 ——— 4-3
4-3

Ex. 4.13b. Eberlin, “Fließ,” mm. 23–8.

The trombone enters with a scalar anacrusis in measure 6, accompanied by the viola and basso. The following melodic idea presents a turn over the first two beats of

measure 7 and a half-note suspension in measure 8. This figure is tonally sequenced in measures 9–10 a step higher (Ex. 4.14).

The musical score for Ex. 4.14 consists of five staves: Alto Trombone, Violin I, Violin II, Viola, and Basso. The Alto Trombone staff shows a melodic line starting in measure 6, with a half-note suspension in measure 8. The Viola and Basso staves provide accompaniment. The score includes fingering numbers for the Alto Trombone part: 5/3, 6/4, 5/3, 7, 5/4, 3.

Ex. 4.14. Eberlin, “Fließ,” mm. 6–10.

Each ritornello section begins with this trombone melody. In the final ritornello measures 89–92 are identical to measures 7–10 including the anacrusis. In measures 51–4 of the second ritornello this theme appears without the anacrusis in the dominant key of B-flat major (Ex. 4.15). A variation of a dotted-eighth note followed by thirty-second notes replaces the rhythm seen in measures 7–10 and 89–92. The accompaniment also includes the violins in addition to the viola and basso.

Alto Trombone

Violin I

Violin II

Viola

Basso

5/3 ——— 6/5 ——— 5/3 5/3 ——— 6/4 ——— 5/3

Ex. 4.15. Eberlin, “Fließ,” mm. 51–4.

The triplet theme that follows (see Chapter 2, Ex. 2.2) also recurs with the soprano simultaneously performing a sixteenth note passage (see Ex. 2.3). The error in the *basso* described in Chapter 2 has been corrected in these examples and in the new edition. The introduction concludes with large intervallic leaps in the trombone accompanied by the strings (Ex. 4.16). The violins have eight notes marked *spiccato* and the viola and basso are in octave unison.

The musical score consists of five staves. The Alto Trombone staff has a treble clef and a key signature of two flats (B-flat major). It contains a few notes in the first measure and then rests. Violin I and Violin II staves have treble clefs and play a chromatic line of eighth notes with trills and appoggiaturas. The Viola and Basso staves have a bass clef and play an octave unison line. Below the Basso staff, the following fingerings are indicated: 7, 6, and 6-5 / 4-3.

Ex. 4.16. Eberlin, “Fließ,” mm. 15–8.

This theme is adopted by the soprano at the close of the first *tutti* section in measures 48–51, having modulated to the dominant tonality of B-flat major (Ex. 4.17). The violins perform a unison chromatic line flourished with trills and appoggiaturas while the viola and basso are again in octave unison. The trombone is *tacet* during this passage.

The image shows a musical score for measures 48-51 of Eberlin's "Fließ". The score is arranged in five staves. The top staff is for the vocal part, labeled "Tochter Zion", with the lyrics "wein o Aug, ja wei - ne Blut." written below it. The next two staves are for Violin I and Violin II. The fourth staff is for Viola, and the fifth staff is for Basso. The key signature is B-flat major (two flats) and the time signature is 3/4. The bottom of the score shows fingering indications for the Basso part: 4 6, 5/3, 6/4, 5/4, and 5/3.

Ex. 4.17. Eberlin, “Fließ,” mm. 48–51.

After the opening of the first solo section (mm. 23–8) the tonality modulates to the dominant B-flat major. Measures 29–32 display a call-and-response between the soloist and obbligato, thematically based on the trombone’s initial theme in the introduction (Ex. 4.18). Directly following this interplay, the two perform a parallel sixth cascade in measure 33, a motive that returns in measures 69–72 and 82–5.

Alto Trombone

Tochter Zion
Man zer-fleischt dein höch-stes Gut, man zer-fleischt dein höch-stes Gut, wein wein-o —

Violin I

Violin II

Viola

Basso

46 4 6 6 5 6 4 7 4

Ex. 4.18. Eberlin, “Fließ,” mm. 29–33.

The harmonic progression in measures 36–9 shifts to the lowered submediant G-flat major (bVI). This follows with an Italian augmented sixth chord and an F dominant seventh chord, supporting a chromatic descending line doubled in the soprano and first violin (Ex. 4.19). The trombone is *tacet* in this passage. The text “weine Blut” (“weep with blood”) is painted with this jolting shift in harmony. The progression is repeated in diminution in measures 40–1 with the chromatic line ascending in both violins.

The image shows a musical score for five parts: Tochter Zion (voice), Violin I, Violin II, Viola, and Basso. The vocal line is in German, with the lyrics "Blut, wei — ne, wei — ne". The instrumental parts are highly rhythmic and chromatic. Below the score, a harmonic diagram indicates the chord progression: $\flat 5 / 3$, $\flat 6$, 7 , $\flat 5 / 3$, $\flat 6$, 7 .

Ex. 4.19. Eberlin, “Fließ,” mm. 36–41.

Similar treatment of this text is presented in measure 69–72 (Ex. 4.20). By this time the tonality has returned to E-flat major. The harmony begins on its lowered submediant C-flat major, followed by an Italian augmented sixth chord and B-flat dominant seventh chord. Eberlin does not include a diminution of this progression at this time, instead providing a dominant prolongation before the cadence in measure 79.

Tochter Zion
 Blut, wei - ne wei - ne Blut.

Violin I
 Violin II
 Viola
 Basso

Fließ o - hei - Ber - Trä - nen - bach! Schick o - Herz ein - ban - ges Ach!

5
 7 6 7
 3 3 6 7
 4

Ex. 4.20. Eberlin, “Fließ,” mm. 69–72.

The first portion of the B section, measures 102–13, is a stylistic reference to the high Baroque. It opens in the key of C-minor and features the second violin on a sixteenth-note melody while the first violin holds a long G⁵. Eventually this style reverts to Galant with the return of E-flat major tonality in measure 114. This return is short-lived, modulating to G minor by measure 120. As the section nears its conclusion the trombone obbligato and soprano solo perform a parallel melisma in thirds (Ex. 4.21). The

duo is accompanied by the viola and basso in octaves; the violins are *tacet* during this passage.

The musical score consists of four staves. The top staff is for Alto Trombone, the second for Tochter Zion (vocal), the third for Viola, and the fourth for Basso. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Alto Trombone part has a melodic line with slurs and ties. The Tochter Zion part has a vocal line with a 'ster' marking. The Viola and Basso parts play in octaves, with the Basso part including fingering numbers 5 and 7.

Ex. 4.21. Eberlin, “Fließ,” mm. 119–23.

The section ends with a call-and-response on the full G melodic minor scale between the soprano solo and the entire string section (Ex. 4.22). The emphasis on G functions as a pivot to the *da capo* in E-flat major.

The image shows a musical score for the aria 'Tochter Zion' from Eberlin's 'Fließ'. The score is written for voice and instruments. The voice part is for 'Tochter Zion' and includes the lyrics: 'so — viel sieh ich — Las — — — ster an.' The instrumental parts are for Violin I, Violin II, Viola, and Basso. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is in a single system with five staves. The voice staff is on top, followed by Violin I, Violin II, Viola, and Basso. The lyrics are written below the voice staff. The score ends with a double bar line and a fermata over the final note. There are some markings at the bottom right of the score, including '6 — 4' and '5 — 4'.

Ex. 4.22. Eberlin, “Fließ,” mm. 124–7.

“Menschen sagt, was ist das Leben?”

The final analyzed aria edited by Haas from the *DTÖ* is “Menschen sagt, was ist das Leben?” This is extracted from the oratorio *Der verlorene Sohn* (The Prodigal Son). Eberlin again sourced material for this oratorio from the Gospel of Luke, 15:11–32. Due to the length of this passage it has not been included here. The instrumentation is scant here compared to the previously discussed arias: two violas, trombone, tenor solo, and basso. The basso has two instruments, violoncello and violone (Ex. 4.23). Specific instrumentation is sometimes designated between the two.

The image shows a musical score for four instruments: Alto Trombone, Viola I, Viola II, and Basso. The Alto Trombone part is in the upper register, while the Viola I and Viola II parts are in the middle register. The Basso part is in the lower register and includes parts for Violoncello and Violone. The score is in G major (one sharp) and 4/4 time. Measures 6, 7, and 8 are indicated at the bottom of the score.

Ex. 4.23. Eberlin, “Menschen sagt, was ist das Leben?” from *Der verlorene Sohn*, mm. 18–9.

The tenor soloist portrays the father of the prodigal son. This aria is a lesson being taught to the prodigal son upon his return home. Eberlin, again, is the presumed lyricist.

*Menschen sagt, was ist das Leben?
Nichts als Angst und Furcht und Streit!
Wo mich tausend, Feind umgeben
Alles Euch das Ende dräut*

*Laßt ihr aber edles Blut
In dem langen Streite blicken
Wird der Herr mit Lorbeer schmükken
Euren tapfern Heldenmut.*

[Tell the people, “What is life?”
Not by angst and fear and strife!
Where, surrounded by a thousand enemies
I warn you all, the end is near!

Let only those with noble blood
Look upon this long dispute,
See the Lord adorned with laurels
Your valiant hero will abide.]

The form of “Menschen sagt, was ist das Leben?” is *da capo al segno* which returns to the eleventh measure of the introduction. The trombone is featured prominently throughout the 21-measure introduction. Eberlin may have indicated the repeat to help

alleviate the trombonist's endurance demand as this would subtract half of the introduction, all of which remains high in the tessitura. The form of the aria is seen below

SECTION	MEASURES	KEY(S)
Ritornello	Mm. 1-21	A major
A	Mm. 22-47	A major, a minor, E major
Ritornello	Mm. 47-52	E major
A1	Mm. 52-77	E major, b minor, A major
Ritornello	Mm. 77-87	A major
B	Mm. 88-105	d minor, a minor, e minor
Dal segno	Mm. 11-87	

Starting the return as indicated would begin the *da capo* on weaker harmonic footing. Additionally measures 8–10 contain perhaps the most interesting harmonic progression in the aria (Ex. 4.24). The chromatic motion in measure 10 sees the trombone resolving the raised fourth scale degree by descending down a half step to its natural counterpart, By adhering to the *Da capo al Segno* this harmonic motion would be omitted. In maintaining fidelity to this edition, I have indicated to take this same cut. It should be noted that if the trombonist has the endurance and is compelled to take the entire introduction on the *Da capo* he/she should be encouraged to do so. The trombone has a similar chromatic resolution displaced at the octave in measures 15–6.

Alto Trombone

Viola I

Viola II

Basso

7 — 4 3 — 6 — #4 — 2 — 6 — 6 7

Ex. 4.24. Eberlin, “Menschen,” mm. 8–11.

The tenor enters in measure 22 in declamatory fashion with the opening statement on the tonic. The trombone joins the tenor in parallel sixths in measures 24–6 (Ex. 4.25). This passage ends with a fermata. This can be interpreted as either a rest or an opportunity for the tenor to improvise or perform a composed cadenza. The soloist may opt to have the trombonist perform or insert a short composed duet here. The opening tenor theme recurs, slightly varied, in measures 52–6, and in diminution in measures 88–9, providing ample opportunities for these scenarios.

Alto Trombone

Vater
Men - schen sagt, sagt, was ist das Le - ben? was ist das Le-ben?

Viola I

Viola II

Basso

7 7

Ex. 4.25. Eberlin, “Menschen,” mm. 22–6.

Following each of these fermatas is an eerie motive of alternating eighth notes passed between the tenor solo and the strings. The first occurrence, measures 27–30, is in the parallel key of A minor, measures 57–60 are in B minor, and measures 90–4 are in D minor. The diction is riddled with hard consonants to which the strings complement with syncopated replies (Ex. 4.26). The trombone holds the dominant in the first two passages but is *tacet* in measures 90–4.

Alto Trombone

Vater

Nichts als Angst und Furcht und Streit, nichts als Angst und Furcht und Streit,

Viola I

Viola II

Basso

6 6 6 4 6 6 6 5 5
4 5 2 4 4 5 3
3 3

Ex. 4.26. Eberlin, “Menschen,” mm. 27–30.

In this aria the trombone is on nearly equal footing with the soloist. The tenor and trombone are often in duet harmonized at the third or sixth. Call and response between the tenor and trombone also frequently appears often preceding or immediately following these duet patterns. Among the best examples of this can be seen in measures 36–41 in which a scalar call and response is found between duet harmonization (Ex. 4.27).

Alto Trombone

Vater
al - les, Euch das En - de - dräut, _____

Basso

6 — 6 — 7
#4 #

A. Tbn.

V.
al - les Euch das

B.

7 (#) 6 6 7
4 #

Ex. 4.27. Eberlin, “Menschen,” mm. 37–40.

Similar call and response interplay occurs between the violas and the trombone and basso, often indicated as violoncello. Eberlin includes a prolonged interplay during the second ritornello, measures 47–53 (Ex. 4.28). For this section only Haas provides a separate staff for the violoncello. Though it is not indicated, this would likely be performed by one violoncello. The violone and any additional violoncellists would play the basso part. The tenor’s entrance in measure 52 is omitted in Example 4.28 to more clearly showcase the orchestra.

Alto Trombone

Viola I

Viola II

Violoncello

Basso

A. Tbn.

Vla. I

Vla. II

Vc.

B.

6 5 — 7 5 — 6 —
4 # # 3 4

5 7 7 5 — 6 5 —
3 # # 3 4 #

Ex. 4.28. Eberlin, “Menschen,” mm. 47–53.

There are a number of errors and inconsistencies in the *DTÖ* edition. In measure 12 in both the trombone and basso – indicated as violoncello – the final sixteenth note of beat three should return to E⁴ and C-sharp⁴ respectively. Precedent can be seen in similar patterns such as those in measures 48 and 78. Many of the implied slurs are missing in

the trombone, basso, and violas. This is first observed in measure 14. In measure 53 the violas' descending pattern should mirror that in the preceding measure. It is instead written as repeated pitches. This can be seen in Example 4.28 and it is replaced with stepwise motion in the appendix. These minor errors combined point to the likelihood that Haas was not as meticulous with this aria as he was with the movements of *Der blutschwitzende Jesus*. Corrections in the scores for each aria will be indicated clearly with parentheses, broken slurs, and other applicable means.

CHAPTER V

PERFORMANCE PRACTICE

Incorporation of era-appropriate performance practice performers should seek instruction from important historical figures of the time. In the case of the late-Baroque and early-Classical periods there are three important treatises on instrumental performance practice: Leopold Mozart's (1719–87) on violin (1756), Johann Quantz' (1697–1773) on flute (1752), and Carl Philipp Emanuel Bach's (1714–88) on keyboard (part I 1753/part II 1762). Each offers a unique insight to the regionally accepted practices of the mid-1700s.

In applying performance practice to Eberlin's arias the application of these treatises should be prioritized in the order of Mozart, Quantz, and Bach. At the time of his treatise's publication, Mozart was serving as the lead violinist and assistant *Kapellmeister* of the Salzburg court under Eberlin. His insight to style, interpretation, and application of embellishments to this music is the primary resource for performing works by Salzburg composers. Quantz' treatise is on wind playing and also provides insight to the changing style between the Baroque and Classical periods. Trombone, a wind instrument, can employ the technical considerations of like instruments, proving this treatise to be of near equal importance to that of Mozart in performing Eberlin's music.

Bach's treatise appears in two parts. The first is dedicated primarily as an approach to his father Johann Sebastian Bach's (1685–1750) keyboard music. C.P.E. Bach provides fingerings and an approach to ornamentation that is more appropriate to the previous generation rather than the *Stile gallant* (gallant style) that was developing in southern Germany and Austria in the mid-1700s. Though the second part of his treatise does provide performance direction to new musical trends of the Classical era it is focused more on his development of the *empfindsamer Stil* (sensitive style). It includes several of his keyboard sonatas that demonstrate this new style. This treatise therefore does not translate as well as Mozart's or Quantz' to performing trombone music of this era.

Among the first considerations for the trombonist is the style he/she wishes to articulate. During the vocal solo, the trombonist should attempt to match the vocal solo in articulation when possible. Eberlin provides several soloistic passages for the trombone especially those in the introductions to each of these arias. Eberlin often writes florid sixteenth-note lines for the trombone. An approach to articulating these passages can be found in Quantz's *Versuch*.

The latter way, where the first and fourth notes have *ti*, and the third has *ri*, is most strongly recommended, since you can use it in various kinds of passage-work in both leaps and stepwise notes. In slurring the second note the tongue rests, and hence can continue for a long period without tiring, while it soon becomes tired when *diri* is constantly used, and quickness is impeded.⁸¹

This instruction is accompanied by the following examples which demonstrate this articulation pattern:

⁸¹Johann Quantz, *On Playing the Flute*, trans. Edward R. Reilly, 78.

A musical staff in treble clef with a common time signature. It contains a continuous sixteenth-note run. The notes are grouped in pairs, with the first pair of each pair slurred together. Below the staff, the lyrics are: ti - ri ti ri ti ri ti ri ti ri ti ri ti ri ti ri ti ri ti.

Ex. 5.1. Quantz, *Versuch*, p. 78, figs. 23–6.

Leopold Mozart also supports this articulation in his *Versuch* stating “if the first two notes be slurred together in the down stroke, but the following two, on the contrary, be played with separate strokes quickly and accented. This is mostly used in quick tempo.”⁸² Based on these testaments this articulation pattern has been employed in all of the sixteenth-note passages in the three Eberlin arias unless otherwise indicated. An example of this pattern can be seen in “Menschen sagt, was ist das Leben?” which contains the longest and most frequent sixteenth-note runs:

A musical staff for Alto Trombone in a key signature of two sharps (F# and C#) and common time. It contains a sixteenth-note run with a slur over the first two notes of each pair. The staff is labeled 'Alto Trombone' on the left.

Ex. 5.2. Johann Ernst Eberlin, “Menschen sagt, was ist das Leben?” from *Der verlorne Sohn*, mm. 16–8.

One specific exception to this articulation scheme can be seen in the B section of “Fließ o heißer Tränenbach!” The indication for *tenuto* articulation is included here on the downbeats of measures 115 and 117 to promote the stress on these beats (Ex. 4.3). As these articulations do not appear in the Haas edition they are presented parenthetically.

⁸²Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Edith Knocker, 2nd ed., 115–6.

The image shows a musical score for three parts: Suggested Ornamentation, DTÖ Edition, and Basso. The Suggested Ornamentation part is in treble clef, 2/4 time, with a key signature of one flat. It features a melody with two ornaments marked with a minus sign (-) above the notes. The DTÖ Edition part is identical to the Suggested Ornamentation part. The Basso part is in bass clef, 2/4 time, with a key signature of one flat, and features a steady eighth-note accompaniment. Below the Basso part, there are fingering indications: 5/3, 6/4, 5/3, and 6/4.

Ex. 5.3. Eberlin, “Fließ o heißer Tränenbach!” from *Der verurteilte Jesus*, mm. 114–7.

Example 5.2 provides an excellent segue to the appoggiatura, an ornament that Eberlin utilizes often in each aria for the obbligato, vocal solo, and violin parts. Leopold Mozart dedicates an entire chapter in his *Versuch* to this embellishment supporting its importance to the performance practice of this era. Appoggiaturas can occur in either direction. Regardless of whether it is descending or ascending, if the appoggiatura precedes a quarter, eighth, or sixteenth note, it should be played as half of the value of the note following it.⁸³ Mozart accompanies this idea with the following two examples:

The image shows two examples of appoggiaturas from Leopold Mozart's *A Treatise on the Fundamental Principles of Violin Playing*. The first example, labeled 'Thus it is written:', shows a melody in treble clef, 2/4 time, with a key signature of one flat. It features a quarter note followed by an eighth note appoggiatura. The second example, labeled 'So is it played:', shows the same melody in treble clef, 2/4 time, with a key signature of one flat. It features a quarter note followed by an eighth note appoggiatura, with the appoggiatura being played as half the value of the quarter note.

Ex. 5.4. Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, figs. p. 167.

Quantz, too, supports this manner of executing appoggiaturas. He describes the embellished notes that occur on the downbeat as “accented appoggiaturas” and that they

⁸³Mozart, 167.

be held for half the value of the following principal note.⁸⁴ Thus the example from “Menschen sagt, was ist das Leben?” would be played in accordance to this direction:

The image displays three staves of musical notation. The top staff, labeled 'Suggested Ornamentation', shows a melodic line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It features a series of eighth notes with grace notes (ornaments) above them. The middle staff, labeled 'DTÖ Edition', shows the same melodic line but without the ornaments. The bottom staff, labeled 'Basso', is in bass clef and shows a bass line with notes corresponding to the melody above. Fingerings '6 5' are indicated below the first and second notes of the bass line.

Ex. 5.5. Eberlin, “Menschen,” mm. 16–8.

Among the most extensive passages containing multiple appoggiaturas appears in the introduction to “Was hat mein Aug erblickt!” Here Eberlin uses the aforementioned version of the appoggiatura. Measure 7 of this passage presents variants that precede tied notes. Mozart explains that this is a longer appoggiatura where the embellishment is given the whole value of the foremost note.⁸⁵ Example 5.6 shows the proper execution of the trombone’s appoggiaturas.

⁸⁴Quantz, 95.

⁸⁵Mozart, 169.

The image shows a musical score for three parts: Suggested Ornamentation, DTÖ Edition, and Basso. The Suggested Ornamentation part is in treble clef with a key signature of one flat and a common time signature. It features a series of eighth notes with various ornaments. The DTÖ Edition part is in the same clef and key signature, showing the original notation without ornaments. The Basso part is in bass clef with the same key signature and time signature, featuring a series of eighth notes. Below the Basso part, there are fingerings: 7-6, b7-6, 6-6, and b7.

Ex. 5.6. Eberlin, “Was hat mein Aug erblickt!” from *Der blutschwitzende Jesus*, mm. 5–8.

In some instances an appoggiatura may be inserted at the performer’s discretion though the composer does not indicate it (Ex. 5.7).

The image shows a musical score for three parts: Suggested Ornamentation, DTÖ Edition, and Basso. The Suggested Ornamentation part is in treble clef with a key signature of two sharps and a common time signature. It features a series of eighth notes with various ornaments. The DTÖ Edition part is in the same clef and key signature, showing the original notation without ornaments. The Basso part is in bass clef with the same key signature and time signature, featuring a series of eighth notes. Below the Basso part, there are fingerings: 6 and #.

Ex. 5.7. Eberlin, “Menschen,” mm. 34–5.

Mozart also describes the “passing appoggiatura” as another instance of improvised embellishment. These appoggiaturas are often not included by the composer, but rather implied by the series of notes lying a third apart.⁸⁶ Quantz, too, describes the “passing appoggiatura” as the occurrence of several notes of the same value descending in thirds.⁸⁷ Employment of this embellishment can also be seen in “Fließ o heißer Tränenbach!” as both the trombone and vocal solo perform descending thirds in harmony

⁸⁶Mozart, 177.

⁸⁷Quantz, 93.

(Ex. 5.8). Though not included in the example, the vocalist should also adopt the provided appoggiaturas.

Suggested Ornamentation

DTÖ Edition

Basso

6 ——— 7
4 ——— 4

Ex. 5.8. Eberlin, “Fließ,” mm. 33–4.

Another frequently indicated embellishment found in these obligati is the trill. Trills are to be executed beginning on the major or minor second above the indicated note. Mozart stresses this point by citing Giuseppe Tartini’s (1692–1770) instruction that a trill might be made out of the minor third or augmented second but in such cases it is better if the trill is omitted and possibly replaced with another more appropriate ornamentation. They should begin slower and increase in intensity.⁸⁸ He provides the following example for executing trills on the interval of the second:

With the major second, or whole-tone trill.

With the minor second, or half-tone trill.

Ex. 5.9. Mozart, *Art of Violin*, figs. p. 187.

⁸⁸Mozart, 187–9.

Quantz refers to trills as “shakes” in his *Versuch*. Nonetheless, performance of this embellishment is described in concurrence with Mozart. The speed of the trill should increase and it should begin on the appoggiatura (upper note) an interval of the second from the principal. He, too, refers to the interval of the third being antiquated and “must not be used either in singing or playing (except, perhaps, upon the bagpipe).”⁸⁹



Ex. 5.10. Quantz, *On Playing the Flute*, fig. 22, p. 105.

Nearly all of Quantz’ trill examples include a culminating lower neighbor tone figure. Mozart describes this as “*Nachschläge*,” a pair of rapid notes which one performs before the following principal note. Though he cites these as being essential to the enlivenment of slower pieces he includes them at the end of many of his trills as well.⁹⁰



Ex. 5.11. Mozart, fig. p. 191.

Both Mozart and Quantz stress that trills must be performed at intermediate cadences throughout a work. Though only “Was hat mein Aug erblickt!” contains trills

⁸⁹Quantz, 101–4.

⁹⁰Mozart, 185.

indicated by Eberlin all three arias require the trombonist to perform trills at intermediate cadences. In these editions, a *Nachtschläge* has been included at the culmination of the trill unless parallel perfect motion is evident. In “Was hat mein Aug erblickt!” Eberlin first indicates a trill in measure 4 (Ex. 5.12). This trill is easily executed by the trombonist as the oscillation will occur through a lip slur between F⁴ in third position and E-flat⁴ in first position.

The image displays three musical staves for the first measure of a piece. The top staff, labeled 'Suggested Ornementation', shows a whole note with a trill indicated by a wavy line above it. The middle staff, labeled 'DTÖ Edition', shows a whole note with a trill symbol above it. The bottom staff, labeled 'Basso', shows the bass line with a whole note trill. Below the Basso staff, fingering numbers are provided: for the first note, #6, 5, and 3; for the second note, 6, 5, 4, and b3.

Ex. 5.12. Eberlin, “Was hat,” m. 4.

Some trills are not so easily performed. One example of such a difficult trill is indicated in measure 10 of “Was hat mein Aug erblickt!” where Eberlin calls for a trill on F⁴ over the duration of an eighth note. To provide the cleanest execution, a turn is suggested instead of a trill (Ex. 5.13).

The image shows three staves of music for the piece "Was hat," m. 10. The top staff is labeled "Suggested Ornamentation" and shows a melodic line with a trill ornament. The middle staff is labeled "DTÖ Edition" and shows the same melodic line without the ornament. The bottom staff is labeled "Basso" and shows the bass line. Below the staves, there are fingering indications: "6 5" under the first measure and "6-5 4-3" under the second measure.

Ex. 5.13. Eberlin, “Was hat,” m. 10.

Another example of difficulty in performing trills on the trombone is when a lip trill (between two partials) is not readily accessible and one must trill between two notes on the same partial. These trills must be played with great finesse, rapid slide movement, and legato tongue coordination to eliminate a *glissando* effect. In “Was hat mein Aug erblickt!” the intermediate cadence in measures 19–20 implies a trill should be performed (Ex. 5.14). This particular trill is performed on the same partial of the trombone.

The image shows three staves of music for the piece "Was hat," mm. 19–20. The top staff is labeled "Suggested Ornamentation" and shows a melodic line with a trill ornament. The middle staff is labeled "DTÖ Edition" and shows the same melodic line without the ornament. The bottom staff is labeled "Basso" and shows the bass line. Below the staves, there are fingering indications: "7 6 6 4" under the first measure and "4" under the second measure.

Ex. 5.14. Eberlin, “Was hat,” mm. 19–20.

Each of the three ritornelli in “Fließ o heißer Tränenbach!” feature solo trombone and require trills though none is indicated by Eberlin. Near the end of the first solo passage there are two instances of intermediate cadences: measure 19 and measures 21–2.

In measure 19, instead of performing a full trill it may be preferable for the trombonist to perform a turn due to the shorter note value, as shown in example 5.11.

The image shows three staves of music for measures 19-22. The top staff is labeled 'Suggested Ornamentation' and shows a melodic line with a trill in measure 19 and a triplet in measure 21. The middle staff is labeled 'DTÖ Edition' and shows a similar melodic line but with a different ornamentation approach. The bottom staff is labeled 'Basso' and shows the bass line with fingering numbers: 6/5, 6-5/4-3, 6/5, and 4-3.

Ex. 5.15. Eberlin, “Fließ,” mm. 19–22.

This pattern is repeated in measures 97–100 of the third ritornello. The conclusion of the second ritornello has a different performance approach for the trombonist as he/she is faced with a trill that must be executed within the fourth partial.

The image shows three staves of music for measures 57-8. The top staff is labeled 'Suggested Ornamentation' and shows a melodic line with a trill in measure 57 and a triplet in measure 58. The middle staff is labeled 'DTÖ Edition' and shows a similar melodic line but with a different ornamentation approach. The bottom staff is labeled 'Basso' and shows the bass line with fingering numbers: 6/4, 5/4, and 5/3.

Ex. 5.16. Eberlin, “Fließ,” mm. 57–8.

Much like “Fließ o heißer Tränenbach!”, “Menschen sagt, was ist das Leben?” presents no indicated trills, though trills should be included at these intermediate cadences.

Ex. 5.17. Eberlin, "Menschen," mm. 19–20. The score consists of three staves: Suggested Ornamentation, DTÖ Edition, and Basso. The key signature is two sharps (F# and C#) and the time signature is common time (C). The Suggested Ornamentation staff shows a melodic line with a triplet of eighth notes. The DTÖ Edition staff shows a similar melodic line but with a slur over the triplet. The Basso staff shows a bass line with a triplet of eighth notes. Below the Basso staff, the following fingering is indicated: 7, 6, 5, 5, 4, 3, 3.

Ex. 5.17. Eberlin, "Menschen," mm. 19–20.

Ex. 5.18. Eberlin, "Menschen," mm. 40–1. The score consists of three staves: Suggested Ornamentation, DTÖ Edition, and Basso. The key signature is two sharps (F# and C#) and the time signature is common time (C). The Suggested Ornamentation staff shows a melodic line with a triplet of eighth notes. The DTÖ Edition staff shows a similar melodic line but with a slur over the triplet. The Basso staff shows a bass line with a triplet of eighth notes. Below the Basso staff, the following fingering is indicated: 7 (#), 6, 4, 6, 7.

Ex. 5.18. Eberlin, "Menschen," mm. 40–1.

Ex. 5.19. Eberlin, "Menschen," mm. 51–2. The score consists of three staves: Suggested Ornamentation, DTÖ Edition, and Basso. The key signature is two sharps (F# and C#) and the time signature is common time (C). The Suggested Ornamentation staff shows a melodic line with a triplet of eighth notes. The DTÖ Edition staff shows a similar melodic line but with a slur over the triplet. The Basso staff shows a bass line with a triplet of eighth notes. Below the Basso staff, the following fingering is indicated: 5, 6, 5, 3, 4, #.

Ex. 5.19. Eberlin, "Menschen," mm. 51–2.

Two other ornamentations that may be employed at the performer's discretion are the *grosso* and *tirata*. The *grosso* is described by Mozart as ascending and descending retreats from one tone making the appearance of a “knott figure.”⁹¹

The image shows a musical score for two staves. The top staff is labeled 'Without embellishment.' and the bottom staff is labeled 'Without embellishment.' The right side of the score is labeled 'With the Grosso upwards.' and 'With the Grosso downwards.' The notation includes various ornaments and slurs.

Ex. 5.20. Mozart, *Art of Violin*, figs. on p. 211.

Grosso can easily be included to flavor the trombone's repeated sixteenth-note arpeggios in the *da capo* of “Was hat mein Aug erblickt!”

The image shows a musical score for three staves. The top staff is labeled 'Suggested Ornamentation' and the middle staff is labeled 'DTÖ Edition'. The bottom staff is labeled 'Basso'. The notation includes various ornaments and slurs. Below the Basso staff, there are fingering numbers: 4 7- 6, 2 4, b7- 6, 7- (4).

Ex. 5.21. Eberlin, “Was hat,” mm. 45–7.

Mozart describes *tirata* as a pull from one principal note to another uniting them with an ascending or descending stepwise passage. It is performed as a scalar passage between large intervals. The can be performed in either slow or fast tempi, ascending or descending.⁹²

⁹¹Mozart, 210.

⁹²Mozart, 211–4.

Without ornamentation.
Molto allegro

With a quick, ascending *Tirata*.

Ex. 5.22. Mozart, *Art of Violin*, figs. p. 213.

Tirata can easily be included in “Fließ o heißer Tränenbach!” The large intervallic leaps in measures 15–7 of the introduction may be embellished on the repeat for variety in performance. This recurs in the trombone in measures 93–5. *Tirata* may also be adopted by the soprano when she has this theme in measures 48–50 or any variations of it throughout the aria.

Suggested
Ornamentation

DTÖ Edition

Basso

7 6 6 4 5 3

Ex. 5.23. Eberlin, “Fließ,” mm. 15–7.

The addition of *tirata* leading into a trill is also appropriate in measures 46–7 of “Menschen sagt, was ist das Leben?”

The image shows three staves of music for Ex. 5.24. The top staff is labeled 'Suggested Ornamentation' and features a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a melodic line with a triplet of eighth notes. The middle staff is labeled 'DTÖ Edition' and shows the same melodic line without the triplet. The bottom staff is labeled 'Basso' and features a bass clef, the same key signature, and a common time signature, with a steady eighth-note accompaniment. Below the Basso staff, there are fingering indications: '6 4' for the first measure, '5 # 4 #' for the second measure, and '6 5 4 #' for the third measure.

Ex. 5.24. Eberlin, “Menschen,” mm. 46–7.

Tirata may also be employed at an intermediate cadence to avoid parallel perfect motion as in measures 38–9 of “Was hat mein Aug erblickt!”

The image shows three staves of music for Ex. 5.25. The top staff is labeled 'Suggested Ornamentation' and features a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. It contains a melodic line with a triplet of eighth notes. The middle staff is labeled 'DTÖ Edition' and shows the same melodic line without the triplet. The bottom staff is labeled 'Basso' and features a bass clef, the same key signature, and a common time signature, with a steady eighth-note accompaniment. Below the Basso staff, there are fingering indications: '6' for the first measure, 'b' for the second measure, and 'b7' for the third measure.

Ex. 5.25. Eberlin, “Was hat,” mm. 38–9.

These embellishments provide the trombonist with a pallet to color these obligati appropriately. Though additional examples of these ornaments will be suggested in the three Eberlin arias, they also adhere to the rules of application as outlined in this chapter. Whether the piece contains obligato, is a concerted work, or a transcription, the trombonist can approach other works in much the same way. Many of these ideas can be similarly implemented for other instruments in works from the late Baroque and early Classical eras.

CHAPTER VI

CONCLUSION

It is hoped that the analyses and performance practice suggestions presented here for the trombone obbligati in Eberlin's arias will promote further research of these arias and others from this era. Though many researchers have mentioned these arias and scant examples from them have been included in publications, a thorough discussion had not yet been completed.

Among the biggest tasks was to assign the previously missing figures to the *basso continuo* line in each piece. From this a better understanding of the harmonic progressions and appropriateness of embellishments has been provided.

Two scores have been comprised for each of the three Eberlin arias containing trombone obbligato that appear in the *DTÖ*. The first is a comparative score which serves two functions: a juxtaposition of the original trombone part as seen in the *DTÖ* with the newly ornamented part along with the inclusion of the previously absent figures in the *basso continuo*. The trombone part from each of Haas's editions is marked as "DTÖ Edition" and the newly ornamented part reads "Cook Edition." Each score is presented as through-composed to accommodate various ornamentation options for the trombonist. These scores are provided in Appendix A.

The second score for each aria set provides updated editions with full orchestration. They include the complete figures in the *basso continuo* and correct the errata found in Haas' editions. All articulations that do not appear in the *DTÖ* have been indicated as either a broken slur or with parentheses. Each score is presented in their intended form with either D.C. or D.S. indicated. These scores provide an updated resource for these works and provide a reference from which future arrangements, such as piano reductions/realizations, may derive.

There is ample room for further research on Eberlin's trombone obbligati. Both Haas and Raum have cited at least five other arias. Though Raum has achieved success with the two obbligati he edited and published, having been recorded by Christian Lindberg and Monica Groop, the scores contain neither the figures nor suggested ornamentation for the obbligato. As of the completion of this document, three arias still maintain obscurity with no existing editions. Raum also asserts that a number of liturgical works by Eberlin contain trombone obbligati. Between the aforementioned obbligati in his oratorios and *Schuldramen* and the documentation of obbligati that exist in his sacred compositions there is still much work to be done to bring Eberlin's music, specifically his trombone writing, to the repertory.

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APPENDIX A
COMPARATIVE TROMBONE SCORES

"Was hat mein Aug erblickt!"

Comparative Trombone Score

Cook Edition

DTÖ Edition

Basso Continuo

Cook

DTÖ

B.C.

Cook

DTÖ

B.C.

The image displays a comparative musical score for three parts: Cook Edition, DTÖ Edition, and Basso Continuo. The score is organized into three systems, each containing three staves. The first system shows the initial entries for the three parts. The second system shows the continuation of the parts, with the DTÖ edition featuring a trill in the Trombone part. The third system shows further development of the parts. Fingerings and bowings are indicated by numbers and symbols below the notes. The key signature is one flat (B-flat) and the time signature is common time (C).

5 3 — 6 b —

6 6 5 7 — 6 — b7 — 6 —
5 4 b3 — — — —
3

6 — 6 — b7 — 6 —

"Was hat mein Aug erblickt!"

10

Cook

DTÖ

B.C.

6 6-5 6 7 7
5 4 3 4 ♭ 4

tasto solo

14

Cook

DTÖ

B.C.

tasto solo #6 — ♭7 —
3 ♭

18

Cook

DTÖ

B.C.

♭6 6 — #6 7 — 6 — ♭ —
♭ 4

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting with a measure number (10, 14, and 18). The key signature is one flat (B-flat). The time signature is 3/4. The first system (measures 10-13) features a melodic line in the DTÖ part with a trill (tr) and a 'tasto solo' instruction. The B.C. part provides a bass line with specific fingering: 6-5-4-3, 6-4, 7-4, and 7-4. The second system (measures 14-17) continues the melodic line in DTÖ and the bass line in B.C., with a 'tasto solo' instruction and a trill in the B.C. part. The third system (measures 18-21) features a more complex melodic line in DTÖ with a trill and a 'tasto solo' instruction, and a bass line in B.C. with a trill and a 'tasto solo' instruction. The B.C. part has a trill in the first measure of the system and a trill in the second measure of the system.

"Was hat mein Aug erblickt!"

21

Cook

DTÖ

B.C.

9 — 8
 ♯7 — 8
 4 — 3

5 — 6
 3 — ♯

♭ 6 —

25

Cook

DTÖ

B.C.

♯6 — 7 — 6 7 — ♯
 4 5 (♯)

tasto solo

29

Cook

DTÖ

B.C.

tasto solo

6 — ♭7 — 6 — 7 — ♯4 — 6 —
 ♯ 2

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting at a measure number (21, 25, and 29). The key signature is one flat (B-flat). The time signature is 3/4. The Cook part consists of single notes. The DTÖ part consists of single notes. The B.C. part consists of a continuous eighth-note accompaniment. Fingerings and technical markings like 'tasto solo' are provided for the B.C. part.

"Was hat mein Aug erblickt!"

33

Cook

DTÖ

B.C.

4 — 2 — b6 — b7 — *tasto solo* — 6 — b7 —

37

Cook

DTÖ

B.C.

6 — 6 — 6 — b — b7 — 6 — 6 — 5 — b7 — 9 —
5 — 4 — 4 — 5 —
— 3

42

Cook

DTÖ

B.C.

8 — 4 — 6 — 6 — 6 — 6 — 4 — 7 —
2 — 5 — 2 — 6 — 6 — 2 — 2 — 2 — 2 —
2 — 2

"Was hat mein Aug erblickt!"

46

Cook

DTÖ

B.C.

6 ————— b7— 6 ————— 7— 6 ——— 5 6 5 6
(4) b5 3 b5 3 b5

49

Cook

DTÖ

B.C.

6 — 6 — 5 — 3 — 6 7 — 4 ♯

53

Cook

DTÖ

B.C.

b 6 — b6 — 7 6 *tasto solo*
#4 3 ♯

"Was hat mein Aug erblickt!"

57

Cook

DTÖ

B.C.

tasto solo

b5 — 6 — 4
3 4 ♯2

61

Cook

DTÖ

B.C.

7
♯

5 — 6-5
3 4-♯

6 — 6 — 6 —
5 5 5

♯

65

Cook

DTÖ

B.C.

♯ — 6 — 7 — 6 — 5 — 7
4 4 4 4 4

"Was hat mein Aug erblickt!"

68

Cook

DTÖ

B.C.

6 — 6 — 6 7

5 — 5 — 4 4

b3

73

Cook

DTÖ

B.C.

tasto solo *tasto solo* (h)

5 — 6

3 — b

78

Cook

DTÖ

B.C.

b 6 — h6 6 — #6

The musical score is arranged in three systems. Each system contains three staves: Cook (top), DTÖ (middle), and B.C. (bottom). The key signature is one flat (B-flat). The time signature is 3/4. The first system (measures 68-72) shows the B.C. staff with a melodic line and fingerings: 6-5, 6-5, 6-7, 4-4, and b3. The second system (measures 73-77) features a 'tasto solo' section in the B.C. staff with a trill-like figure and fingerings 5-3 and 6-b. The third system (measures 78-82) shows the B.C. staff with a melodic line and fingerings b-6, h6, 6, and #6.

"Was hat mein Aug erblickt!"

81

Cook

DTÖ

B.C.

7 — 6 *tasto solo* 6 — 5 9 — 8 5 —

4 4 — (♯) 4 — 3 3

86

Cook

DTÖ

B.C.

6 7 — 6 — 7 6 — ♭ 6 6 — 6 — 5 — 6 —

4 ♯ 4 ♭ 4 ♭ 5 ♭ 5 3 5

97

Cook

DTÖ

B.C.

♯ 6 ♯ — 6 6 6 5 5 — 5 — 6 — 7 — 5 — *tasto solo* 6 — 5

4 ♯ 3 3 3 3 6 7 3 4 — (♯)

"Was hat mein Aug erblickt!"

108

Cook

DTÖ

B.C.

5 6
3 b

112

Cook

DTÖ

B.C.

5 5 6 6 #6 7 7
3 3 4 3 b3

115

Cook

DTÖ

B.C.

5 6 #6 7
3 b 6 7

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting at a measure number (108, 112, and 115). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The Cook part is in a soprano clef, DTÖ in an alto clef, and B.C. in a bass clef. The B.C. part includes fingering numbers (5, 6, 3, b, #6, 7) and some accidentals (b, #). The DTÖ part includes some triplets and slurs. The Cook part includes some triplets and slurs.

"Was hat mein Aug erblickt!"

119

Cook

DTÖ

B.C.

6 7 — 4 5 (4) *tasto solo* *tasto solo*

123

Cook

DTÖ

B.C.

6 — b7 — 6 — 7 — 4 2 6 — 4 — 2 — b6 —

127

Cook

DTÖ

B.C.

b7 — *tasto solo* 6 — b7 — 6 — 6 —

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting with a measure number (119, 123, and 127). The key signature is one flat (B-flat). The time signature is 3/4. The Cook and DTÖ parts are in soprano clef, and the B.C. part is in bass clef. The B.C. part includes fingering numbers and the instruction 'tasto solo'.

"Was hat mein Aug erblickt!"

131

Cook

DTÖ

B.C.

6 — b — b7 6 6 5 b7 9 —
5 — 4 4 — 5
— 3

135

Cook

DTÖ

B.C.

8 — 4 — 6 —
2 5 6 — 6 6 6 6 6
2 2 6 6 4 7 —
2 2

139

Cook

DTÖ

B.C.

6 — b7 — 6 — 7 — 6 — 5 6 5 6
(4) b5 3 b5 3 b5

"Was hat mein Aug erblickt!"

142

Cook

DTÖ

B.C.

146

Cook

DTÖ

B.C.

149

Cook

DTÖ

B.C.

6 — 6 — 5 —
3

6 7 —
4 ♭

♭ 6 — ♭ 6 — ♭ 7
3 3 ♭ ♭

6 *tasto solo* *tasto solo* ♭ 5 — 6 —
3 4 ♭ 3

"Was hat mein Aug erblickt!"

153

Cook

DTÖ

B.C.

4 7 5 6-5 6 6
2 4 3 4 5 5

157

Cook

DTÖ

B.C.

6 6 7 6
5 5 4 4

160

Cook

DTÖ

B.C.

5 7 6 6
4 5 5 3

"Was hat mein Aug erblickt!"

164

Cook

DTÖ

B.C.

6 7
4 4

tasto solo

tasto solo

169

Cook

DTÖ

B.C.

(b) 5 6
3 b

173

Cook

DTÖ

B.C.

6 — #6 7 — 6 6 — 5 9 — 8
4 4 4 (b) 4 — (b) 7 — 8
4 — 3

Detailed description of the musical score: The score is for three parts: Cook, DTÖ, and B.C. It is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The first system (measures 164-168) shows the B.C. part with a melodic line and a 'tasto solo' instruction. The second system (measures 169-172) continues the B.C. part with a triplet and a 'tasto solo' instruction. The third system (measures 173-176) features a triplet in the Cook part and a melodic line in the DTÖ part. Fingerings and accidentals are indicated throughout.

"Fließ o heißer Tränenbach!"

Comparative Trombone Score

Cook Edition

DTÖ Edition

Basso Continuo

6 — 6 — 7-6 —
4-3

Cook

DTÖ

B.C.

4-3 5 — 6 — 5 — 7 — 5 —
3 3 4 3 4 3

11

11

B.C.

6 — 6 — 9-8 — 6 — 7
6

The image displays a comparative musical score for Trombone, comparing two editions: the Cook Edition and the DTÖ Edition. The score is organized into three systems, each containing three staves: Cook Edition, DTÖ Edition, and Basso Continuo. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system shows the initial measures, with the Basso Continuo part featuring a steady eighth-note accompaniment. The second system shows the first melodic entry for both the Cook and DTÖ editions, with the Basso Continuo providing harmonic support. The third system continues the melodic development, featuring triplets in both the Cook and DTÖ parts. Fingerings and slurs are indicated throughout the score to guide the performer.

"Fließ o heißer Tränenbach!"

16

Cook

DTÖ

B.C.

6 6 5 6 6 6 6 5 6

4 3 5 4 3 5

21

Cook

DTÖ

B.C.

4 — 3 6 —

26

Cook

DTÖ

B.C.

6 — 7-6 4-3 6 6

4-3 6

"Fließ o heißer Tränenbach!"

32

Cook

DTÖ

B.C.

6 6 7 6 5 b5
5 4 4 4 3

38

Cook

DTÖ

B.C.

6 7 b5 6 7 5
6 3 4 3 3

44

Cook

DTÖ

B.C.

6 6 6 6 6
6 6 6 6 6

"Fließ o heißer Tränenbach!"

49

Cook

DTÖ

B.C.

54

Cook

DTÖ

B.C.

59

Cook

DTÖ

B.C.

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system (measures 49-53) features a vocal line (Cook) and two piano accompaniment lines (DTÖ and B.C.). The second system (measures 54-58) continues the vocal and piano parts. The third system (measures 59-63) shows the vocal line as a whole rest and the piano accompaniment continuing. Fingerings are indicated by numbers 1-5 below notes, and slurs are used for phrases. Trills and triplets are also present in the piano parts.

5 — 6 — 5 — 5 — 6 — 5 — 5 —
3 — 4 — 4 — 3 — 5 — 3 — 3 —

6 — 5 — 6 — 6 — 5 — 5 —
4 — 3 — 6 — 4 — 4 — 3 —

b7 — b7 — 5 — 6 — 5 — 6 —
5 — 5 — 3 — 5 — 3 —

"Fließ o heißer Tränenbach!"

65

Cook

DTÖ

B.C.

71

Cook

DTÖ

B.C.

77

Cook

DTÖ

B.C.

7 5 6 6 5 6 7 6

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

6 7 $b5$ $b5$ $\natural 6$ 7 7

$\frac{6}{4}$ $\frac{7}{5}$ $\frac{b5}{3}$ $\frac{b5}{3}$ $\frac{\natural 6}{6}$ $\frac{7}{7}$ $\frac{7}{7}$

6 7 4 3 4 3 5 6 7

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

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting at a measure number (65, 71, and 77). The key signature is B-flat major (two flats). The time signature is 3/4. The Cook part is in a soprano clef, DTÖ in a soprano clef with a double bar line, and B.C. in a bass clef. The B.C. part includes guitar-style fingering numbers (1-7) and some accidentals (b5, natural 6). The notation includes eighth and sixteenth notes, rests, and slurs.

"Fließ o heißer Tränenbach!"

83

Cook

DTÖ

B.C.

5 — 6 7 — 6 — 5
3 4 — 3

89

Cook

DTÖ

B.C.

6 6 — 5 7 — 5 — 4 — 3
4 — 3 4 — 3 3

94

Cook

DTÖ

B.C.

6 — 6 5 6 6 6 — 5 —
5 4 3 3 3 3

"Fließ o heißer Tränenbach!"

98

Cook

DTÖ

B.C.

6 ————— 5
4 ————— 3

9 — 8
5 — 5
4 — 3

103

Cook

DTÖ

B.C.

6 6 ♯ 6 — 6 — 6 ♯ 6 — 6 ♯ 6 — 7 — 5 — 4 7 — 6 — ♯ 6 —
4 4 ♯ 3 2 5

111

Cook

DTÖ

B.C.

♯ 4 6 ♯ 6 — ♯ 5 — 6 — 5 — 6 — 6 —
2 3 3 4 3 4

The musical score is arranged in three systems. Each system contains three staves: Cook (top), DTÖ (middle), and B.C. (bottom). The key signature is B-flat major (two flats). The time signature is 2/4. The first system (measures 98-102) features a triplet of eighth notes in the Cook part, followed by rests. The DTÖ part has a whole note, and the B.C. part has a whole note with a slur. The second system (measures 103-107) shows the Cook part with rests, while DTÖ and B.C. have rhythmic patterns. The third system (measures 111-115) continues the rhythmic patterns in all parts. Fingerings and slurs are indicated throughout the score.

"Fließ o heißer Tränenbach!"

119

Cook

DTÖ

B.C.

♭6 — ♭5 / ♯3 7 / ♭5 / ♯3

125

Cook

DTÖ

B.C.

6 — ♭5 / 4 — ♯ 6 —

131

Cook

DTÖ

B.C.

6 — / 4 — 3 7 — 6 4 — 3 5 — / 3 6 — / 4 — 5 — / 3

"Fließ o heißer Tränenbach!"

136

Cook

DTÖ

B.C.

7 ——— 5 ——— 6 ——— 6 ——— 9—8 ———
4 ——— 3 ——— 6 ——— 6 ——— 6

141

Cook

DTÖ

B.C.

6 ——— 7 ——— 6 ——— 6 ——— 5 ———
4 ——— 3

145

Cook

DTÖ

B.C.

6 6 6 6—5 6 4—3 5 3

"Fließ o heißer Tränenbach!"

150

Cook

DTÖ

B.C.

6 — 6 — 7-6 — 4-3
4-3

156

Cook

DTÖ

B.C.

♯6 ♯ 6 6 — 6 — 6 — 7
5 4 5 4 ♯

161

Cook

DTÖ

B.C.

6 6 — 5 ♭5 — ♯6 — 7 —
4 — ♯ 3

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting with a measure number (150, 156, and 161). The key signature is B-flat major (two flats). The time signature is 3/4. The Cook part consists of single notes and rests. The DTÖ part consists of eighth and sixteenth notes. The B.C. part consists of eighth and sixteenth notes, often with slurs and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Some notes have accidentals (sharps or flats). The first system (150-155) shows a continuous eighth-note pattern in the B.C. part. The second system (156-160) shows more complex rhythmic patterns in the B.C. part, including slurs and fingerings. The third system (161-165) shows a similar pattern to the first system, with a continuous eighth-note pattern in the B.C. part.

"Fließ o heißer Tränenbach!"

167

Cook

DTÖ

B.C.

173

Cook

DTÖ

B.C.

178

Cook

DTÖ

B.C.

The musical score is arranged in three systems, each with three staves: Cook (top), DTÖ (middle), and B.C. (bottom). The key signature is B-flat major (two flats). The time signature is 3/4. The score includes vocal lines for Cook and DTÖ, and a bass line for B.C. with guitar fingering. The first system (measures 167-172) features vocal entries with triplets and a steady bass accompaniment. The second system (measures 173-177) continues the vocal lines with triplets and the bass line. The third system (measures 178-181) shows more complex rhythmic patterns in the vocal lines and a more active bass line.

$\flat 5$ — $\flat 6$ 7 — $\flat 5$ — 6 — 6 —
 3 $\flat 4$ $\flat 4$ 3

6 — 6 — $\flat 6$ — 5 — 6 — 5 —
 3 3 4 $\flat 4$

5 — 6 — 5 — 5 — 6 — 5 —
 3 5 3 3 $\flat 4$ 3

"Fließ o heißer Tränenbach!"

182

Cook

DTÖ

B.C.

6 4 6 6 5 5 3

187

Cook

DTÖ

B.C.

b7 5 3 b7 5 3 5 3 6 5 3 5 3 6 7 5 3

193

Cook

DTÖ

B.C.

5 3 6 6 5 3 6 4 5 3 6

"Fließ o heißer Tränenbach!"

198

Cook

DTÖ

B.C.

6 7 $\flat 5$ $\flat 5$ $\natural 6$ 7 7
4 5 3 3 4 3 4

204

Cook

DTÖ

B.C.

6 7 4 5 6 7
4 3 3 4

210

Cook

DTÖ

B.C.

5 6 7 6 5
3 4 3

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting at a specific measure number (198, 204, and 210). The key signature is B-flat major (two flats). The time signature is 3/4. The Cook part is in a soprano clef, DTÖ in an alto clef, and B.C. in a bass clef. The B.C. part includes fingerings and slurs for various notes. The first system (measures 198-203) shows the Cook and DTÖ parts with rests, and the B.C. part with a rhythmic pattern. The second system (measures 204-209) shows the Cook and DTÖ parts with rests, and the B.C. part with a rhythmic pattern. The third system (measures 210-215) shows all three parts with notes and rests.

"Fließ o heißer Tränenbach!"

216

Cook

DTÖ

B.C.

6 6 5 7 5 3
4 3 4 3

220

Cook

DTÖ

B.C.

4 6 6 5 6 6
3 5 4 3 6 6

224

Cook

DTÖ

B.C.

6 5 6 5 9 8
3 4 3 5 5 4 3

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting with a measure number (216, 220, and 224). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The Cook part is in treble clef, DTÖ is in alto clef, and B.C. is in bass clef. The score includes various musical notations such as eighth notes, quarter notes, and slurs. Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a double bar line at the end of the third system.

"Menschen sagt, was ist das Leben?"

Comparative Trombone Score

Cook Edition

DTÖ Edition

Basso Continuo

7— 6— 6— 7—
4—

Cook

DTÖ

B.C.

5 4 6 7 6 6 4 6 6
3 2 5 # 5 2 3 3

9

Cook

DTÖ

B.C.

♯3 — ♯6 — #4 — 6 — 6 7 7

♯5

The image displays a comparative musical score for Trombone and Basso Continuo. It is divided into three systems. The first system shows the beginning of the piece, with the Cook Edition and DTÖ Edition for Trombone and the Basso Continuo. The second system shows a more complex passage, with the Cook Edition and DTÖ Edition for Trombone and the Basso Continuo. The third system shows a final passage, with the Cook Edition and DTÖ Edition for Trombone and the Basso Continuo. Fingerings and bowings are indicated throughout the score.

"Menschen sagt, was ist das Leben?"

13

Cook

DTÖ

B.C.

6—7
4

7

7

6 4 #

7 6 6

5

6

5

17

Cook

DTÖ

B.C.

7 —

6

6

6

6

7

20

Cook

DTÖ

B.C.

6 — 5
4 — 3

4

2

4

2

tasto solo

"Menschen sagt, was ist das Leben?"

24

Cook

DTÖ

B.C.

7 7 6 6

28

Cook

DTÖ

B.C.

6 5 4 2 6 4 6 6 6 5 6

32

Cook

DTÖ

B.C.

7 7 6 7 #

"Menschen sagt, was ist das Leben?"

36

Cook

DTÖ

B.C.

6 — # 9 4 #7
4 3
2

40

Cook

DTÖ

B.C.

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

44

Cook

DTÖ

B.C.

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

"Menschen sagt, was ist das Leben?"

48

Cook

DTÖ

B.C.

7 # 4 2 5 3 6 4 5 3 7 # 7 #

51

Cook

DTÖ

B.C.

6 4 7 4 6 4 5 # #7

55

Cook

DTÖ

B.C.

6 4 7 # #6 6 # #4 2

"Menschen sagt, was ist das Leben?"

59

Cook

DTÖ

B.C.

6 6 6 #6 6 #4 6 6 6

4 3 2 5 2

63

Cook

DTÖ

B.C.

6 7 7 6 9-8

5

67

Cook

DTÖ

B.C.

7 7 9 8 7 6 7 7 6 5 4 7

4-3 7 6 5 4 4

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting with a measure number (59, 63, 67). The key signature is two sharps (F# and C#). The time signature is 3/4. The Cook part is in a soprano clef, DTÖ in an alto clef, and B.C. in a bass clef. The B.C. part includes guitar-style fingering numbers below the notes. The first system (measures 59-62) features a melodic line in the upper parts and a bass line with a steady eighth-note accompaniment. The second system (measures 63-66) continues the melodic development with some chromaticism. The third system (measures 67-70) shows a more complex melodic line with sixteenth-note passages in the upper parts and a corresponding bass line.

"Menschen sagt, was ist das Leben?"

71

Cook

DTÖ

B.C.

71

71

71

7 — 7 7 8 — 7
6 — 5
4 — 3

75

Cook

DTÖ

B.C.

75

7 7 6 7 6—5 6 7 7
4 4—3

79

Cook

DTÖ

B.C.

79

6 — 6 4 — 6
2

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting at a measure number (71, 75, and 79). The key signature is two sharps (F# and C#), and the time signature is 3/4. The Cook part is written in a soprano clef, DTÖ in an alto clef, and B.C. in a bass clef. The B.C. part includes guitar fretting numbers (7, 6, 5, 4, 3, 2) and some slurs. The DTÖ part has some complex rhythmic patterns, including sixteenth notes and triplets. The Cook part has a melodic line with some rests and slurs.

"Menschen sagt, was ist das Leben?"

82

Cook

DTÖ

B.C.

8 7 6 6 7 7

85

Cook

DTÖ

B.C.

7 5 3 4 8 7 *tasto solo*
2 3 2

88

Cook

DTÖ

B.C.

7 6 #6 6 #6 6 6 # #4 6 *tasto solo*
2

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting with a measure number (82, 85, 88). The key signature is two sharps (F# and C#). The time signature is 3/4. The first system (measures 82-84) features a complex rhythmic pattern in the upper parts and a bass line with fingerings 8, 7, 6, 6, 7, 7. The second system (measures 85-87) includes a triplet in the Cook part, a long note in the DTÖ part, and a bass line with fingerings 7, 5, 3, 4, 8, 7, 2, 3, 2, and the instruction 'tasto solo'. The third system (measures 88-90) shows the Cook and DTÖ parts with rests, and the B.C. part with a bass line containing accidentals and fingerings # 7, 6 #6, 6, #6, 6, 6, # #4, 6, 2, and the instruction 'tasto solo'.

"Menschen sagt, was ist das Leben?"

93

Cook

DTÖ

B.C.

97

Cook

DTÖ

B.C.

101

Cook

DTÖ

B.C.

6 6 # 7 6 6 # 7 7 #

2

6 6 # 4 2 6 # 6 #6 6 6 5 # 6

6 #6 6 6-7 7 6 7

5 # 4 4 # # 4 #

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting at a measure number (93, 97, and 101). The Cook and DTÖ parts are in treble clef with a key signature of one sharp (F#). The B.C. part is in bass clef with the same key signature. The first system (measures 93-96) shows the Cook and DTÖ parts with rests, and the B.C. part with a melodic line and fingerings. The second system (measures 97-100) shows the Cook and DTÖ parts with a melodic line and a fermata, and the B.C. part with a melodic line and fingerings. The third system (measures 101-104) shows the Cook and DTÖ parts with a melodic line and a fermata, and the B.C. part with a melodic line and fingerings.

"Menschen sagt, was ist das Leben?"

105

Cook

DTÖ

B.C.

6—5
4#3

6 7

7

6—7
4

109

Cook

DTÖ

B.C.

7

7

6 4#

7 6 6

5

6

5

6

5

112

Cook

DTÖ

B.C.

7—

6

6

6

6

7

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting with a measure number (105, 109, and 112). The key signature is D major (two sharps). The time signature is 3/4. The Cook part is in treble clef, DTÖ is in alto clef, and B.C. is in bass clef. The B.C. part includes guitar-style fingering numbers (6, 5, 4, 3, 7, 6, 5, 4#) and slurs. The DTÖ part includes slurs and ties. The Cook part includes slurs and ties. The overall structure is a three-part setting of a text.

"Menschen sagt, was ist das Leben?"

115

Cook

DTÖ

B.C.

6 ——— 5
4 ——— 3 4 4 *tasto solo*
2 2

119

Cook

DTÖ

B.C.

7 7 ——— ♯ ——— 6 6

123

Cook

DTÖ

B.C.

6 ♯ 4 6 ♯ 6 6 6 ♯ 6
5 2 5 6

"Menschen sagt, was ist das Leben?"

127

Cook

DTÖ

B.C.

7 — 7 — 6 — # — 7 —

131

Cook

DTÖ

B.C.

6 — # 9 4 4 3 7 —

135

Cook

DTÖ

B.C.

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

"Menschen sagt, was ist das Leben?"

139

Cook

DTÖ

B.C.

6 7 — #6 6 — 5 — 6 5 —
4 # 4 4 # — 4 #

143

Cook

DTÖ

B.C.

7 4 — 5 — 6 — 5 7 7
2 3 4 3 #

146

Cook

DTÖ

B.C.

6 7 6 — 5 — #7 —
4 4 #

The musical score is written in G major (one sharp) and 3/4 time. It consists of three systems of staves. Each system includes a 'Cook' staff (treble clef), a 'DTÖ' staff (bass clef), and a 'B.C.' (Bass Continuo) staff (bass clef). The first system (measures 139-142) shows a melodic line in the Cook staff, a supporting line in the DTÖ staff, and a bass line in the B.C. staff with fingerings: 6 7 — #6 6 — 5 — 6 5 — / 4 # 4 4 # — 4 #. The second system (measures 143-145) continues the melodic and bass lines with fingerings: 7 4 — 5 — 6 — 5 7 7 / # 2 3 4 3 # #. The third system (measures 146-149) shows the final part of the piece with fingerings: 6 7 6 — 5 — #7 — / 4 4 #.

"Menschen sagt, was ist das Leben?"

150

Cook

DTÖ

B.C.

6 7 ———
4 #

#6 6 #—#4
2

154

Cook

DTÖ

B.C.

6 6 6 #6 6 #—#4 6 6 4 6 6
4 3 2 5 2

158

Cook

DTÖ

B.C.

6 ——— #7 7 ——— 6 ——— 9—8 —
5

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting with a measure number (150, 154, 158). The key signature is D major (two sharps). The time signature is 3/4. The Cook part is in soprano clef, DTÖ in alto clef, and B.C. in bass clef. The B.C. part includes guitar-style fingering numbers (6, 7, 4, #, #6, 6, #—#4, 2, 6, 6, 6, #6, 6, #—#4, 2, 5, 6, 6, 4, 6, 6, 6, #7, 7, 6, 9—8, 5) and some accidentals (sharps and naturals). The notation includes notes, rests, and slurs.

"Menschen sagt, was ist das Leben?"

162

Cook

DTÖ

B.C.

7 — 7 — 9 8 — 7 6 — 7 —
4 — 3 7 6 — 5 4
4

166

Cook

DTÖ

B.C.

7 — 7 7 8 — 7
6 — 5
4 — 3

170

Cook

DTÖ

B.C.

7 7 6 7 6 — 5 6 7 7
4 4 — 3

The image shows a musical score for three parts: Cook, DTÖ, and B.C. The score is divided into three systems, each starting at a specific measure number (162, 166, and 170). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Cook part is written in a soprano clef, DTÖ in an alto clef, and B.C. in a bass clef. The B.C. part includes guitar-style fingering numbers (7, 4, 3, 9, 8, 7, 6, 5, 4) and some triplets. The DTÖ part includes a triplet in the final measure of the second system. The Cook part has some rests in the second system.

"Menschen sagt, was ist das Leben?"

174

Cook

DTÖ

B.C.

6 — 6 4 6
2

177

Cook

DTÖ

B.C.

8 — 7 6 6 7 7

180

Cook

DTÖ

B.C.

7 5 3 4 8 7
3 2 3 2 *tasto solo*

APPENDIX B
PERFORMANCE EDITIONS

"Was hat mein Aug erblickt!"

from *Der blutgeschwitzende Jesus*

Johann Ernst Eberlin
Edited by Francis R. Cook

Oboe 1

Oboe 2

Alto Trombone

Tochter Zion

Violin I

Violin II

Viola

Basso

A. Tbn.

Vln. I

Vln. II

Vla.

B.

5
3

6
b

4

b

6

4

5

3

6

6

5

4

b3

b

7

6

b7

6

6

6

"Was hat mein Aug erblickt!"

8

Ob. 1

Ob. 2

A. Tbn.

Vln. I

Vln. II

Vla.

B.

8

8

6 7

5 4

56 34

12

Ob. 1

Ob. 2

A. Tbn.

Vln. I

Vln. II

Vla.

B.

12

7

tasto solo

tasto solo

Detailed description: This is a page of a musical score for an orchestra. The title is "Was hat mein Aug erblickt!". The score is divided into two systems. The first system covers measures 8 to 11, and the second system covers measures 12 to 15. The instruments listed are Oboe 1 and 2, Alto Trombone, Violin I and II, Viola, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as rests, notes, stems, beams, and slurs. There are also performance instructions like "tasto solo" and dynamic markings like "tr".

"Was hat mein Aug erblickt!"

17

Ob. 1

Ob. 2

A. Tbn.

Vln. I

Vln. II

Vla.

B.

(tr.)

$\sharp 6$ — $\natural 7$ — $\natural 6$ 6 — $\sharp 6$ 7 — 6 — \natural — 9 — 8 $\natural 7$ — 8 4 — 3

22

Ob. 1

Ob. 2

A. Tbn.

S

Was hat mein aug er - blickt, was hat mein aug, mein aug —

Vln. I

Vln. II

Vla.

B.

5 6 \natural 3 b 6 —

"Was hat mein Aug erblickt!"

25

Ob. 1

Ob. 2

A. Tbn.

S

er - blickt! Zer - schmet-tre dich o Fel - sen - herz,

Vln. I

Vln. II

Vla.

B.

#6 ——— 7 ——— 6 7 ——— 4 5 (4) *tasto solo*

29

Ob. 1

Ob. 2

A. Tbn.

S

zer - schmet - tre dich o Fel - sen - herz, zer - fließ in rei - ner Trä - nen Flu - te Je - su Leib zer -

Vln. I

Vln. II

Vla.

B.

tasto solo 6 - b7 - 6 ——— 7 ——— 4 2 6

The image shows a page of a musical score for a symphony orchestra and a soloist. The score is in G minor (one flat) and 4/4 time. It consists of two systems of staves. The first system (measures 25-28) features a vocal soloist (S) with lyrics: "er - blickt! Zer - schmet-tre dich o Fel - sen - herz,". The orchestra includes Oboe 1 and 2, Alto Trombone, Violin I and II, Viola, and Bass. The second system (measures 29-32) continues the vocal line with lyrics: "zer - schmet - tre dich o Fel - sen - herz, zer - fließ in rei - ner Trä - nen Flu - te Je - su Leib zer -". The bass line in the second system includes the instruction "tasto solo" and specific fingering: "6 - b7 - 6 ——— 7 ——— 4 2 6".

"Was hat mein Aug erblickt!"

33

Ob. 1

Ob. 2

S
fließt im Blu - te, das ihm der her - be To - des - schmerz aus al - len A - dem

Vln. I

Vln. II

Vla.

B.

4
2

b6

b7

tasto solo

6 - b7

37

Ob. 1

Ob. 2

A. Tbn.

S
drückt, das ihm der her - be To -

Vln. I

Vln. II

Vla.

B.

6

6

6

b

b7

6

6

5

4

4

"Was hat mein Aug erblickt!"

41

Ob. 1

Ob. 2

S

des - schmerz aus al - len A - dern

Vln. I

Vln. II

Vla.

B.

3 5 7 b7 9 8 4 2 6 5 6 6

44

Ob. 1

Ob. 2

A. Tbn.

S

drückt, aus al - len A - dern drückt.

Vln. I

Vln. II

Vla.

B.

4 2 6 6 6 4 7 6 b7 6 7 (b)

The image shows a page of a musical score for orchestra and voice. The score is in G minor (one flat) and 4/4 time. It consists of two systems of staves. The first system (measures 41-43) features a vocal line (Soprano) with lyrics 'des - schmerz aus al - len A - dern'. The vocal line is supported by a string quartet (Violins I and II, Viola, and Cello/Double Bass) playing a rhythmic accompaniment of eighth notes. The woodwinds (Oboe 1 and 2) are silent in this system. The second system (measures 44-46) features a vocal line with lyrics 'drückt, aus al - len A - dern drückt.'. The vocal line is supported by a string quartet and a tuba (A. Tbn.). The woodwinds (Oboe 1 and 2) play a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like 'tr' (trillo).

"Was hat mein Aug erblickt!"

48

Ob. 1

Ob. 2

A. Tbn.

S

Was hat _____ mein Aug, mein Aug er -

Vln. I

Vln. II

Vla.

B.

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

b5 3 b5 3 b5 3 4 b

52

Ob. 1

Ob. 2

A. Tbn.

S

blickt, was, was hat mein Aug er -

Vln. I

Vln. II

Vla.

B.

b 6 b6 #4 3

Detailed description: This is a page of a musical score for a symphony orchestra and voice. The score is in G minor (one flat) and 3/4 time. It features parts for two oboes (Ob. 1 and 2), an alto trombone (A. Tbn.), a soprano (S), two violins (Vln. I and II), a viola (Vla.), and a bass (B.). The vocal line is in German. The score is divided into two systems. The first system starts at measure 48 and ends at measure 51. The second system starts at measure 52 and ends at measure 55. Fingerings and breath marks (tr) are indicated throughout. The bass line includes specific fingering numbers: 6, 5, 3, 6, 5, 6, 6, 6, 5, 6, 6, 7, 4.

"Was hat mein Aug erblickt!"

55

Ob. 1

Ob. 2

A. Tbn.

S

blickt? Zer-schmet - tre dich o Fel - sen - herz. zer -

Vln. I

Vln. II

Vla.

B.

59

Ob. 1

Ob. 2

A. Tbn.

S

schmet-tredich o Fel - sen - herz, zer - fließ, zer - fließ zer - fließ in rei - ner Trä - nen-flu - te;

(tr)

Vln. I

Vln. II

Vla.

B.

6 5 — 6 — 4 3 4 3 7 5 — 6 — 5 3 4 — 3

tasto solo *tasto solo*

The image shows a page of a musical score for a symphony orchestra and a solo singer. The score is in G minor (three flats) and 4/4 time. It consists of two systems of staves. The first system (measures 55-58) features the vocal line with lyrics: "blickt? Zer-schmet - tre dich o Fel - sen - herz. zer -". The instrumental parts include Oboe 1 and 2, Alto Trombone, Violin I and II, Viola, and Bass. The second system (measures 59-62) continues the vocal line with lyrics: "schmet-tredich o Fel - sen - herz, zer - fließ, zer - fließ zer - fließ in rei - ner Trä - nen-flu - te;". The instrumental parts continue with similar textures. Fingerings and breath marks are indicated throughout. The page number 143 is in the top right corner.

"Was hat mein Aug erblickt!"

70

Ob. 1

Ob. 2

S
 , der her-be To - des - schmerz aus al - len A - dern drückt aus

Vln. I

Vln. II

Vla.

B.

6
5
b3

6
4
7
b

tasto solo

75

Ob. 1

Ob. 2

A. Tbn.

S
 al - len A - dern drückt.

Vln. I

Vln. II

Vla.

B.

tasto solo

(b)

5
3

6
b
b

"Was hat mein Aug erblickt!"

79

Ob. 1

Ob. 2

A. Tbn.

S.

Vln. I

Vln. II

Vla.

B.

b 6 — ♭6 6 — #6 7 — 6 *tasto solo* 6—5
 4 4 4 4 4—(4)

83

Ob. 1

Ob. 2

S.

Vln. I

Vln. II

Vla.

B.

Sieh wie streng der Hei-land kämpft, er weint, statt der Zäh-ren,

(Fine.)

9 — 8 5 — 6 7 — 6 — 7 6 — b 6
 ♯7 — 8 3 4 ♯ 4 b 6 — b5
 4 — 3

"Was hat mein Aug erblickt!"

109

Ob. 1

Ob. 2

A. Tbn.

Vln. I

Vln. II

Vla.

B.

5 3 6 b 6 b

112

A. Tbn.

S.

Vln. I

Vln. II

Vla.

B.

5 3 5 3 6 4 3 6 #6 b7 7 5 b3

Da capo al segno.

"Fließ o heißer Tränenbach!"

11

6 — 6 — 9—8 — 6 — 7 — 6

17

Fließ o heißer

6—5 4—3 6 6 6 5 6—5 4—3 6 5 4—3

"Fließ o heißer Tränenbach!"

24

Trä-nen-bach! Schick o Herz ein ban-ges Ach! Schick o Herz ein

6 ————— 6 ————— 7 — 6 —————
4 — 3

28

ban-ges Ach! Man zer-fleischt dein höch-stes Gut, man zer-fleischt dein höch-stes

4 — 3 ♯6 ♯ 6

"Fließ o heißer Tränenbach!"

32

32

Gut, wein wein - o Aug, ja wein - e Blut, wei - ne,

32

6 — 5 6 — 4 6 — 7 6 6 — 5 b5 — 4 3

38

38

wei - ne Blut, wei - ne Blut.

38

b6 — 5 7 — 6 b5 — 3 b6 7 — 6 5 — 3

"Fließ o heißer Tränenbach!"

44

Fließ o heißer Tränenbach! Schick o Herz ein banges Ach! wein o

6 6 6 6 6

49

Aug, ja weine Blut.

5 6 5 6 5 5 6 5 5 5 3 4 4 3 5 5 3 5 3

"Fließ o heißer Tränenbach!"

54

54

Fließ o heiß-er

54

6 — 5 — 6
4 — 3

♯6 — 6 — 5 5 —
4 — ♯ 3

60

Trä - nen - bach! Schick o Herz ein ban - ges Ach! Schick o Herz ein

60

♭7 — 5 — 3 ♭7 — 5 — 3 5 — 3 6 — 5 — 3

Detailed description: This is a musical score for a piece titled "Fließ o heißer Tränenbach!". The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of two systems of music. The first system starts at measure 54 and includes a bass line, a vocal line, and a piano accompaniment. The vocal line has the lyrics "Fließ o heiß-er". The piano accompaniment features a prominent triplet in the right hand. The second system starts at measure 60 and includes a bass line, a vocal line, and a piano accompaniment. The vocal line has the lyrics "Trä - nen - bach! Schick o Herz ein ban - ges Ach! Schick o Herz ein". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line. Fingerings and fingering numbers are indicated throughout the score.

"Fließ o heißer Tränenbach!"

64

64

ban - ges Ach! Man zer - fleischt ein höch - stes Gut, Man zer - fleischt ein höch - stes

68

Gut, wein wein - o — Aug, ja wei - ne — Blut, wei - ne

64

5 — 6 — 7 5 — 6
3 3

68

6 — 5 — 6 — 7 6 7 b5 b5
3 4 — 5 3 4 5 3 3

Detailed description: This is a musical score for a piece titled "Fließ o heißer Tränenbach!". The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of two systems of music. The first system starts at measure 64 and includes a vocal line with lyrics, a piano accompaniment, and a double bass line. The second system starts at measure 68 and also includes a vocal line with lyrics, a piano accompaniment, and a double bass line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The double bass line provides a harmonic foundation with a mix of eighth and quarter notes. The lyrics are in German and describe a scene of suffering and the need for wine and blood.

"Fließ o heißer Tränenbach!"

74

wei - ne Blut. Fließ o hei-ßer Trä - nen - bach! Schick o Herz ein -

6 7 7 6 7

4

79

ban - ges Ach! wein o Aug, ja wei - ne Blut, ja wei - ne Blut, ja

4 5 6 7 5 6 7

3 3 4 3 6 7

"Fließ o heißer Tränenbach!"

86

86

wei - ne Blut.

86

tasto solo

6 — 5
4 — 3

6

6 — 5
4 — 3

7 — 5
4 — 3

93

(tr)

93

93

4 — 3

6 — 6 5
5 4 3

6 6

6 — 5 — 6 — 5
3 4 — 3

"Fließ o heißer Tränenbach!"

100

Sün - den, die mein fal - sches Herz ge - tan, die

(Fine.)

9	8	6	6	6	6	6	6	6	6
5	5							4	4
4	3								

107

mein fal - sches Herz ge - tan so viel Fes - seln als ihn

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

"Fließ o heißer Tränenbach!"

114

114

bin - den so viel sich ich La-ster an, so viel sich ich Las - ster

114

5 6 5 6 6 ♯6 ♯5
3 4 3 4

121

121

so viel sich ich Las - ster an.

121

7
♯5
♯3

tasto solo

6-♯5 (D.C. al fine)
4-♯

Detailed description: This is a musical score for a piece titled "Fließ o heißer Tränenbach!". The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of a vocal line and a piano accompaniment. The vocal line starts at measure 114 with the lyrics "bin - den so viel sich ich La-ster an, so viel sich ich Las - ster". The piano accompaniment features a steady eighth-note bass line and a more active treble line with some grace notes. There are two systems of music. The first system ends at measure 114, and the second system starts at measure 121 with the lyrics "so viel sich ich Las - ster an.". The score includes various musical notations such as slurs, accents, and dynamic markings like "tasto solo" and "D.C. al fine". Fingering numbers are provided for several notes in the piano part.

"Menschen sagt, was ist das Leben?"

Johann Ernst Eberlin

Edited by Francis R. Cook

Alto Trombone

Vater
(Father)

Viola I

Viola II

Basso

7 —

A. Tbn.

Vla. I

Vla. II

B.

5 — 8 — 7 —
3 — 6 — 5 —
4 — 3 —

5 — 6 —
3 — 5 —

"Menschen sagt, was ist das Leben?"

8

A. Tbn.

Vla. I

Vla. II

B.

7 — 3̣ — 6̣ — #4 — 6 — 6 7

12

A. Tbn.

Vla. I

Vla. II

Violoncello

B.

7 — 6 — 7 — 7 7

4

15

A. Tbn.

Vla. I

Vla. II

B.

6 4-# 7 — 6 — 5 — 7 — 6

#5 — #2-3

"Menschen sagt, was ist das Leben?"

18

(*tr*)

A. Tbn.

Vla. I

Vla. II

B. Violoncello Violone

6 6 6 7 6-5 5 5 5 *tasto solo*
4-3 3 3

22

A. Tbn.

T

Vla. I

Vla. II

B.

Men - schen sagt, sagt, was ist das Le - ben? was ist das

7 7

"Menschen sagt, was ist das Leben?"

26

A. Tbn.

T

8

Le - ben? Nichts als Angst und Furcht und Streit, nichts als Angst und

Vla. I

Vla. II

B.

6 6 6 7 6 6

4 4 5 7 6 6

3 3

30

A. Tbn.

T

8

Furcht und Streit, wo mich tau - send Feind um - ge - ben,

Vla. I

Vla. II

B.

6 5 6 6 7

5 3

"Menschen sagt, was ist das Leben?"

33

A. Tbn.

T

33

al - les Euch das En - de - dräut, al - les,

Vla. I

Vla. II

B.

Violoncello

7 — 6 — # — 7 —
5 — 5 — # — # —

36

A. Tbn.

T

36

al - les, al - les, Euch das En - de - dräut,

Vla. I

Vla. II

B.

6 — 6 — 7 —
#4 #

"Menschen sagt, was ist das Leben?"

39

A. Tbn. *(tr)*

T

Vla. I

Vla. II

B.

al - les Euch das

7 (7) 6 6 7 #

42

A. Tbn.

T

Vla. I

Vla. II

B.

En - de dräut, al - les, al - les, al - les Euch das En - de

6 5 — #6 #6 6 7 —
4 # 4 4 4 (#)
3 3 3

"Menschen sagt, was ist das Leben?"

45

A. Tbn.

T

dräut, al - les Euch das En - de dräut.

Vla. I

Vla. II

B.

(#) 6
4
3

6 — 5 —
4 — # —

8 — 7 —
6 — 5 —
4 — #

48

A. Tbn.

T

Vla. I

Vla. II

Vc.

B.

7
#

5
3

6
4

Detailed description of the musical score: The score is for a chamber ensemble. It begins at measure 45. The vocal line (T) has the lyrics 'dräut, al - les Euch das En - de dräut.' The instrumental parts include A. Tbn., Vln. I, Vln. II, Vc., and B. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. Fingerings and bowings are indicated for the string parts. The score continues to measure 48.

"Menschen sagt, was ist das Leben?"

50

A. Tbn.

T

Vla. I

Vla. II

Vc.

B.

Men-schen sagt, Men-schen

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

54

A. Tbn.

T

Vla. I

Vla. II

B.

sagt, was ist das Le - ben, was ist das Le - ben?

♭7 6 7
4 #

"Menschen sagt, was ist das Leben?"

57

A. Tbn.

T

8

Nichts als Furcht und Angst und Streit, nichts als Furcht und Angst und Streit,

Vla. I

Vla. II

B.

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

61

A. Tbn.

T

8

wo _____ uns dau - ernd Feind _____ um - ge - ben, al - les Euch das

Vla. I

Vla. II

B.

6 6 #6 6 7
5 5 5 5

"Menschen sagt, was ist das Leben?"

64

A. Tbn.

T

En - de - dräut, al - les, al - les, al - les Euch das

Vla. I

Vla. II

B.

7 — 6 — 9-8 — 7 —

68

A. Tbn.

T

E

Vla. I

Vla. II

B.

7 — 4 — 3 — 9 8 — 7 6 — 7 —
7 6 — 5 4 —
4 — 3 —

"Menschen sagt, was ist das Leben?"

71 (♩)

A. Tbn.

T

8 — lend, al - les Euch das En - de dräut, al - les, al - les,

Vla. I

Vla. II

B.

7 — 7 7

74

A. Tbn.

T

8 al - les Euch das En - de dräut, al - les Euch das En - de

Vla. I

Vla. II

B.

8 — 7 7 7 6 7 6 — 5
6 — 5 4 — 3

"Menschen sagt, was ist das Leben?"

84

(*tr*)

A. Tbn.

T

Vla. I

Vla. II

B.

7

7 6—5 5

4—3 3

tasto solo

Fine.

88

A. Tbn.

T

Laßt ihr a - ber ed-les Blut in dem lan - gen Strei - te

Vla. I

Vla. II

B.

7 7 — 5

3 #6 6 6

"Menschen sagt, was ist das Leben?"

92

A. Tbn. 

T  blik-ken wird der Herr mit Lor-beer schmük-ken Eu-ren

92

Vla. I 

Vla. II 

B.  7 # 6 *tasto solo* 7 # 6 7

95

A. Tbn. 

T  tap-fern Hel-den-mut Laßt ihr a-ber ed-les Blut

95

Vla. I 

Vla. II 

B.  6 6 # 7 # 7 # 6 6 #

"Menschen sagt, was ist das Leben?"

98

A. Tbn.

T

98

8 in dem lan - gen Strei - te blik - ken wird der Herr mit Lor - beer schmük - ken

Vla. I

Vla. II

B.

6 — # 6 #6 6 6 #5 6 6 5 # #6 6

102

A. Tbn.

T

102

8 Eu - ren tap - fem Hel - den - mut, Eu - ren tap - fem Hel - den - mut.

Vla. I

Vla. II

B.

8 — 7 7 6 7 6 - #5
6 — #5 #5 4 # 4 #3
4 — # #