

INTRODUCTION

The Composer and the Context for the Works

Wolfgang Carl Briegel (1626–1712), educated and trained in Nuremberg, was employed as church organist and teacher in Schweinfurt when he was called to the ducal court in Gotha in 1650. He was appointed Court Cantor by Ernst I, Duke of Saxe-Gotha (1601–75), also known as Ernst “der Fromme” (the Pious). Not only was Ernst truly pious and a devout Lutheran, he proved himself to be a more than capable and enlightened ruler. A tireless reformer, he updated the judicial system in his domain, provided asylum for persecuted Lutherans from other countries, founded an orphanage and other social programs, and instituted a *Schulordnung* (School Ordinance) in 1641 which, among other things, legislated a formal education for children between the ages of 5 and 12.¹ Schloss Friedenstein, home to the ducal family, was built over a ten-year period beginning in 1643 and was one of the largest princely residences constructed during the Thirty Years’ War.

In his time at the Gotha court, Briegel produced large amounts of sacred and secular music for a wide variety of functions and occasions. He was also personally responsible for the musical education of the duke’s children, though even the duke’s consort, Duchess Elisabeth Sophia, received tuition from him. As tutor, Briegel instructed the children in both vocal and instrumental music,² but this was cut short: three of his young wards died within days of each other during a smallpox outbreak in December 1657,³ and Briegel was tasked with providing music for their funerals. The eldest, however, Elisabeth Dorothea (1640–1709), survived, flourished, and was singled out by Briegel for her “great inclination, fine understanding and qualities in vocal as well as in instrumental music.”⁴

Elisabeth Dorothea was married to Ludwig VI, Landgrave of Hesse-Darmstadt (1630–78) in December 1666. Attempts to win Briegel for the Darmstadt court began immediately, a move no doubt encouraged in part by Briegel’s erstwhile pupil. But Ernst was reluctant to release Briegel, who by 1660 had been promoted to the position of Director of the entire Hofkapelle at Gotha.⁵ Conversations and negotiations between the two courts continued over the following years. By 1670 Ernst had become old and frail, had nearly succumbed to an illness in October of

1. August Beck, *Ernst der Fromme, Herzog zu Sachsen=Gotha und Altenburg. Ein Beitrag zur Geschichte des siebzehnten Jahrhunderts* (Weimar: Hermann Böhlau, 1865), 507–10. See also, Veronika Albrecht-Birkner, *Reformation des Lebens: die Reformen Herzog Ernsts des Frommen von Sachsen-Gotha und ihre Auswirkungen auf Frömmigkeit, Schule und Alltag im ländlichen Raum (1640–1675)* (Leipzig: Evangelische Verlagsanstalt, 2002).

2. Elisabeth Noack, *Wolfgang Carl Briegel. Ein Barockkomponist in seiner Zeit* (Berlin: Merseburger, 1963), 24.

3. Johann Ernst (b. 1641), Sophie (b. 1643), and Johanna (b. 1645).

4. “... hohe Zuneigung, guten Verstand und Qualitäten so wohl in der Vocal- als Instrumental-Music.” From the forward to Wolfgang Carl Briegel, *Geistlicher Arien anderes Zehen, von einer und zwey Vocal-Stimmen nebenst beygefügtten Ritornellen mit zweyen und mehr Violen, sampt dem Basso continuo* (Mühlhausen, 1661). RISM A/I B 4470. Cited in Elisabeth Noack, *Musikgeschichte Darmstadts vom Mittelalter bis zur Goethezeit* (Mainz: B. Schott’s Söhne, 1967), 125.

5. Wolfgang Carl Briegel, *Erster Theil / Evangelischer Gespräch. / Auff die Sonn- und HauptFestage / von Advent bis Sexagesima. / Mit 5.6.7.8.9. und 10. Stimmen / in heut=gebräuchliche Concert=art / gesetzt / Von / Wolfgang Carl Briegeln/ / der Fürstl: Sächß: Hoff Capell / zu Gotha / Directore.* (Mühlhausen: Thomas Matthias Goetze, 1660). RISM A/I B 4471

that year, and perhaps in light of this finally granted Briegel his dismissal. A bridging replacement for Briegel was found in the person of Georg Ludwig Agricola (1643–76), and by early 1671 Briegel bore the title “Fürstl. Hessischer Kapellmeister zu Darmstadt.”⁶ In dedicating a collection of funeral music to Ernst, Briegel expressed his gratitude to his employer in whose service he had spent some 20 years; at the same time he freely acknowledged the significance of death as the final transition for the pious duke who in turn had lived in humble service to his savior and redeemer. Briegel reminds repeatedly in his farewell address to Duke Ernst that, in life as in death, “All’s well that ends well.”

The Music

Despite Briegel’s title for this collection, not all of the pieces in it are what one would call “madrigalian.” Indeed, only slightly more than half of Briegel’s *Trostgesänge* are through-composed settings of scriptural texts as so-called *Spruchmotetten*. His collection rather contains an array of compositional approaches to setting biblical and poetic texts. Some of the pieces are through-composed settings of biblical texts. In one instance (No. 11), a sixteenth-century chorale text by Joachim Magdeburg is set by Briegel in something of a hybridized musical style,⁷ between motet and cantional styles. Two others (Nos. 6 and 10) are for the most part through-composed settings of scriptural passages, but Briegel effectively interrupts the forward movement with robust homophonic statements of well-known chorale texts and melodies (see “Texts and Translations” for full text and source information).⁸ The opening work to the collection, “Du, aber Daniel,” is a chorale motet, a genre favored amongst Protestant composers of Middle Germany. This composition is particularly striking for its sensitive polytextuality and a melodic conception reminiscent of the conclusion to Heinrich Schütz’s *Musicalische Exequien* of 1636.

Two other pieces in this collection (Nos. 2 and 4) fall into Elisabeth Noack’s category of “motettischer Liedsatz.”⁹ These are settings of strophic chorale texts, largely homophonic in nature but enriched with varying vocal combinations, repetitions of text, imitative passages, and polychoral effects. “Ach, lieben Christen, seydt getrost” (No. 4) shares the same source as that in *Das Grosse Cantional* published for the Darmstadt court in 1687.¹⁰ The supplementary “Zugabe”, perhaps on a text by Briegel himself, is the most cantional-like in style with its pervasive homophony and syllabic setting of the strophic admonitory text.

Briegel’s skills as a contrapuntist are evident throughout these works. Sequences of imitative entries are balanced against quasi-polychoral effects, and full-voiced homophony is used sparingly in favour of more varied combinations of voices. Despite the equal involvement of all voices, Briegel achieves a generally transparent texture as melodic and harmonic ideas are

6. From the title page of the *Zwölf Madrigalische Trost=Gesänge*.

7. This is the first verse of the text also found in *Das Grosse Cantional*, 309–11.

8. All thirteen verses of “Ach wie wichtig/ ach wie flüchtig” [sic] are found in *Das Grosse Cantional*, 506–08, and the melody, with some variants, is largely the same. “Ach, wie gar nichts” (No. 10) had been previously published in 1666, composed originally for the funeral of Anna Maria Hess. See Noack, *Wolfgang Carl Briegel*, 51 and 128. RISM A/I B 4497.

9. Noack, *Wolfgang Carl Briegel*, 51.

10. *Das Grosse CANTIONAL Oder / Kirchen=Gesangbuch / in welchem nicht allein D. Martin Luthers / sondern auch vieler anderer Gottseliger Lehrer der Christlichen Kirchen / geistreiche Lieder begriffen: / Mit sonderbahrem Fleiß zusammen getragen in gewöhnliche Melodyen gesetzt / und auff vielfältiges verlangen in Druck gebracht.* (Darmstadt: Henning Müller, 1687), 365–37. Exemplar in the Herzog August Bibliothek, Wolfenbüttel: HAB A 1 Musica 2°.

cycled through an evolving palette of vocal colors across the full spectrum from bassus to cantus. This cycling of material, in addition to changes of metre, tempos and dynamics, and controlled increases in rhythmic activity against the tactus, build on each other to give the compositions a sense of growing momentum, occasionally interrupted by full-voice chorale statements.

The Sources

In all likelihood the print run for Briegel's collection was rather small. Only a single complete exemplar of all seven partbooks is known to survive, currently housed in the Musikabteilung of the Zentralbibliothek in Zürich (*CH-Zz* Shelf number: AMS XIII 531, and a–f), a microfilm copy of which, sometimes of illegibly poor quality, can be found in the Deutsches Musikgeschichtliches Archiv in Kassel. Four other libraries contain incomplete exemplars, according to RISM; two of these are in Germany, one in France and one in England:

Dresden, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek (SLUB)
(*D-Dl*): vox VI
Waldheim, Stadtkirche St. Nikolai, Bibliothek (*D-WA*): vox I, III, IV, VI, bc
Strasbourg, Bibliothèque du Séminaire Protestant (*F-Ssp*): vox I, bc
London, The British Library (*GB-Lbl*): vox IV

The present edition is based on the Zürich prints, though the Waldheim sources were also consulted, in particular with regard to the continuo partbook.

The Partbooks

The collection consists of seven partbooks (*Prima*, *Seconda*, *Tertia*, *Quarta*, *Quinta*, *Sexta*, and *Basso Continuus*). The parts are distributed in the following way: *Prima* is always C1, *Tertia* is always A, *Quarta* is always T1, and *Sexta* is always B. The continuo partbook contains the figured bass, the dedication and prefatory material, and the five-voice score of the *Zugabe*, a musical supplement. The partbooks that include more than one voice type are the *Seconda*, which is always the C2 (except for No. 1, which is T2), and the *Quinta* (always T2, except for Nos. 1–3 which lack a second tenor, and No. 5, the one piece that has A2 but not T2). Karl Friedrich Hirschmann attributes these inconsistencies to a pervasive carelessness in the printed collection,¹¹ but there are two practical reasons for distributing the parts in this way. First, given the variety of settings, Briegel or the printer seems careful to avoid overlapping assignments of the partbooks—i.e., regardless of the configuration of the individual composition, the vocal parts are distributed in such a way as to ensure there are enough partbooks for any performance. Secondly, this kind of layout is also the most economical. Partbooks (not counting title pages) are of comparable length, ranging between 26 and 30 pages. The *Quinta*, as the added voice in six-part textures, is a few pages shorter. The continuo partbook includes a figured bass for all twelve compositions, the dedicatory and prefacing material, as well as the *Zugabe* and *Register*, and is thus somewhat longer.¹² Briegel's index at the back of the continuo partbook shows the order and layout in the following way:

11. Karl Friedrich Hirschmann, *Wolfgang Carl Briegel, 1626–1712* (Marburg: Otto Kindt, 1934), 93.

12. *Prima* = 26 pages; *Seconda* = 28 pages; *Tertia* = 30 pages, *Quarta* = 30 pages, *Quinta* = 22 pages; *Sexta* = 28 pages; Basso Continuo = 31 pages (plus *Zugabe* and *Register*).

Register

I. Du aber, Daniel	<i>C. A. 2.T. B. [BC]</i>
II. Valet will ich dir geben	<i>2.C. A. T. B. [BC]</i>
III. Si bona suscepimus	<i>2.C. A. T. B. [BC]</i>
IV. Ach, lieben Christen, seydt getrost	<i>2.C. A. 2.T. B. [BC]</i>
V. Es ist ein elend jämmerlich Ding	<i>2.C. 2.A. 2.T. B. [BC]</i>
VI. Ach, HErr, lehre doch mich	<i>2.C. A. 2T. B. [BC]</i>
VII. Der Gerechte, ob er gleich zu zeitlich stirbt	<i>2.C. A. 2.T. B. [BC]</i>
VIII. Warlich ich sage euch	<i>2.C. A. 2.T. B. [BC]</i>
IX. Wir sind getrost	<i>2.C. A. 2.T. B. [BC]</i>
X. Ach, wie gar nichts	<i>2.C. A. 2.T. B. [BC]</i>
XI. Wer GOTT vertraut	<i>2.C. A. 2.T. B. [BC]</i>
XII. Ich habe dich ein klein Augenblick verlassen	<i>2.C. A. 2.T. B. [BC]</i>
[Stetswärende Todes=Betrachtung	
Zugabe: Denck, O Seel, in allem Thun	<i>2.C. A. T. B.]</i>

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I should like to thank the Deutsches Musikgeschichtliches Archiv in Kassel for providing me with a microfilm copy of the exemplar in the Zürich Zentralbibliothek, the Bibliothek of the Stadtkirche St. Nikolai in Waldheim for allowing me to view its collection of surviving partbooks, and the Zentralbibliothek in Zürich for providing supplementary photocopies of parts and for granting permission to use its exemplar as the basis for this edition.

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EDITORIAL REPORT

Editorial Procedures

Music

Clefs

The original clefs used by Briegel are: Cantus 1 = C1; Cantus 2 = C1 or G2 (No. 9); Altus = C3; Tenor 1 and 2 = C4; Bassus = F4; Bassus Continuus = variable.

The edition uses G2 clef for cantus and altus parts, suboctave G2 clef for the tenor, and F4 for the bass voice.

Prima Vox = Cantus 1 = C1 (Nos. 1–12)

Secunda Vox = Tenor 2 = C4 (No. 1)
 = Cantus 2 = C1 (Nos. 2–8, 10–12)
 = Cantus 2 = G2 (No. 9)

Tertia Vox = Altus = C3 (Nos. 1–12)

Quarta Vox = Tenor 1 = C4 (one instance of the clef being positioned on the wrong line—second line of No. 6 has clef position on C3, though the notes themselves are in the correct positions for a C4 clef)

Quinta Vox = Tenor 2 = C4 (Nos. 4, 6–12)
 = Altus = C3 (No. 5)

Sexta Vox = Bassus = F4 (Nos. 1–12)

Bassus Continuus: Most often in F4 as it follows the bassus line of the *Sexta Vox*, but as a *basso seguente* it can change frequently in the original part—3 or more times in a single line—depending on the textural changes in the composition.

Time Signatures

Original time signatures have been retained.

Barlines

Barlines as an indication of measure are not used in the original vocal parts, though they are used in the continuo part, if sometimes inconsistently. While not employed as an indication of measure, a solid line through the staff is occasionally used in all original vocal parts to articulate a sectional break in the composition. In the present edition, barlines have been tacitly introduced and regularized in all parts, and single lines that used to indicate sectional breaks are represented here by a double barline.

Note Values and Duration

Where works end with a double *longae* (Nos. 1, 3, 5–9, 11–12), the note value is reduced to fill up a single measure. Compositions that end with a dotted breve (No. 2) or semibreve (No. 4) are likewise modified to occupy the full measure. All fermatas are retained. Works that conclude on notes shorter in value than the full measure, and without fermatas, retain the original note values (No. 10 and the *Zugabe*)

Stems and Beaming

The edition follows modern vocal and, in the continuo part, instrumental practices for stem direction and use of beams. Beaming in the vocal parts is used only when eighth or sixteenth notes are written over a single syllable of text.

Slurs and Ties

Slurs printed in the original parts are retained in the edition. In cases where vocal parts are printed with slurs in one melody but not in a corresponding line, editorial slurs (using dashed or dotted lines) have been added. Note values interrupted by the introduction of barlines are broken into smaller units and tied over the barline in accordance with modern practice.

Key Signatures

To reduce the number of pervasive accidentals in the score, some of the key signatures have been modified either by adding a sharp (Nos. 1 and 7), or a single flat (Nos. 4, 6, 8, 9, 10). All others have been left without alteration (Nos. 2, 3, 5, 11, 12 and *Zugabe*).

Accidentals

An accidental added to a melody remains in effect for the duration of the measure and is cancelled by the barline in accordance with modern practice. Sharps and flats used in the original to negate an introduced accidental are replaced with natural signs, according to modern usage. Accidentals not included in the original, such as those required by the figured bass, are added without comment. To assist performers, cautionary accidentals in parentheses may on occasion be added to notes in one or more voices to avoid potential doubt about the quality of a chord.

Basso continuo and Figured Bass

Because the basso continuo is in fact a *basso seguente*—i.e., the melody of the figured bass duplicates the lowest vocal line at any one time and is not fully independent—the clefs in the original part are subject to frequent change. For ease of reading and convenience for modern performers, the bass clef in the edition is used as much and consistently as possible. In cases of extended passages where extensive leger lines above the staff would be needed, a treble clef is introduced temporarily to facilitate reading.

Figures have been modified or omitted to reflect changes in the key signatures of this edition. Whereas the original continuo part may sometimes include sharps or flats to indicate a return of an inflected note to its natural state, the edition uses a natural sign according to modern practice. Figures have been positioned to occur on the beat or portions of beats where the harmonic changes occur. Editorial figures added to assist modern performers in the realization of the harmony have been placed in square brackets.

Text*Printers' abbreviations and shorthand*

Throughout the edition, the seventeenth-century convention of applying *ij* to indicate repeated text has been replaced by the text itself. The text underlay is unproblematic in itself or can be easily verified by comparing the underlay to similar sections within the same or other voice-part. The familiar space-saving practice of indicating missing letters by inserting a line over a partial word has been addressed by spelling the words out in full. With regard to the *Zugabe*, “Denck, O Seel, in allem Thun,” all eight verses are written into the original print, though only the first three verses are included in the score of the edition; the remaining verses can be found in the Texts and Translations section of the edition.

Spelling and Punctuation

All original spellings have been retained. The virgule or solidus—i.e., the forward slash or “/”—is by far the most common punctuation mark used in seventeenth-century German writing. It is used with a great deal of latitude ranging from the equivalent of the modern comma to a full stop. It has been replaced in this edition with punctuation that reflects modern German practice. In cases where biblical verses have been set, the punctuation for the edition has been based on seventeenth-century prints of the Luther Bible. The punctuation in the German poetic texts used by Briegel, whether from chorale texts or other religious poetry, is replaced where appropriate with modern conventions of punctuating verse, as this is often absent altogether in the original.

In addition to replacing solidi with modern stops, other punctuation has been harmonized with the principles of modern grammar for clarity of understanding and ease of interpretation for performers. In this sense, for example, “Ach lieben Christen seydt getrost” becomes “Ach, lieben Christen, seydt getrost.” Commas are likewise inserted to separate repeated words or textual fragments of text that are part of a longer phrase.

Original hyphenation has been retained in the edition. Hyphenation of text that does not always appear in the original parts has been added for the sake of greater clarity of text underlay.

CRITICAL NOTES*Abbreviations*

Cantus	C
Altus	A
Tenor	T
Bass(us)	B
Basso continuo	B.c.

I. Du aber, Daniel*Parts*

Prima vox = Cantus
Secunda vox = Tenor 2
Tertia vox = Altus
Quarta vox = Tenor 1
Quinta vox = **

Sexta vox = Bassus
Basso continuo

Sharp added to the key signature

M. 72, T 2, note 1 is raised.

M. 75: T 2, notes 2–4 lowered a third (i.e., from *b–c'–d'* to *g–a–b*). This was most likely a printer error when moving from the end of one staff to the beginning of the next. The change is consistent with earlier and later melodic material.

II. Valet will ich dir geben

Parts

Prima vox = Cantus 1
Secunda vox = Cantus 2
Tertia vox = Altus
Quarta vox = Tenor 1
Quinta vox = **
Sexta vox = Bassus
Basso continuo

III. Si bona suscepimus

Parts

Prima vox = Cantus 1
Secunda vox = Cantus 2
Tertia vox = Altus
Quarta vox = Tenor 1
Quinta vox = **
Sexta vox = Bassus
Basso continuo

M. 12, T, minim changed to quarter note.

M. 21, A, note 5, semiminim changed to eighth note.

M. 50, B, note 3, F changed to G.

M. 71, B, note 1, sharp added to be consistent with the continuo. Sharp first added to note 2 in the original.

IV. Ach, lieben Christen, seydt getrost

Parts

Prima vox = Cantus 1
Secunda vox = Cantus 2
Tertia vox = Altus
Quarta vox = Tenor 1
Quinta vox = Tenor 2
Sexta vox = Bass
Basso continuo

Flat added to the key signature.

The work is a strophic poem of three verses set musically to ternary or *Bar* form (AAB). The three verses of text are written under the melodies of the original. The music (A) for the first two lines of text is repeated (via a dotted double bar line) in the original parts for the following two lines of text. In the edition, the A section (mm 1–17) is written out a second time (mm 18–34) to enhance the legibility of the score. The end of each A section is indicated by a double barline.

Mm. 49–50, T 2, extra semiminim, repeated B-flat deleted.

V. Es ist ein elend jämmerlich Ding

Parts

Prima vox = Cantus 1

Secunda vox = Cantus 2

Tertia vox = Altus

Quarta vox = Tenor

Quinta vox = Altus 2

Sexta vox = Bass

Basso continuo

M. 51, A. 2, note 3, flat removed.

VI. Ach HErr, lehre doch mich

Parts

Prima vox = Cantus 1

Secunda vox = Cantus 2

Tertia vox = Altus

Quarta vox = Tenor 1

Quinta vox = Tenor 2

Sexta vox = Bass

Basso continuo

Flat added to the key signature.

M. 20, B.c., note 2, semiminim changed to eighth note.

Mm. 78–92, the phrase “meine Tage sind einer Hand breit *für* dir” in C 1, A, and B, changed to “meine Tage sind einer Hand breit *bei* dir,” which is consistent with C 2, T 1, and T 2, and with the Luther Bible.

VII. Der Gerechte, ob er gleich zu zeitlich stirbt

Parts

Prima vox = Cantus 1

Secunda vox = Cantus 2

Tertia vox = Altus

Quarta vox = Tenor 1

Quinta vox = Tenor 2

Sexta vox = Bass

Basso continuo

Sharp added to the key signature.

VIII. Warlich, ich sage euch

Parts

Prima vox = Cantus 1

Secunda vox = Cantus 2

Tertia vox = Altus

Quarta vox = Tenor 1

Quinta vox = Tenor 2

Sexta vox = Bass

Basso continuo

Flat added to the key signature.

M. 4, T 2, note 3, semiminim changed to eighth note.

M. 38, T 2, quarter note *c'* added reflecting continuo part and repeated motive.

M. 67, A, note 2, semiminim changed here to eighth note.

M. 101, A, note 2, *a'* changed to *g'*.

IX. Wir sind getrost

Parts

Prima vox = Cantus 1

Secunda vox = Cantus 2

Tertia vox = Altus

Quarta vox = Tenor 1

Quinta vox = Tenor 2

Sexta vox = Bass

Basso continuo

Flat added to the key signature.

M. 30, C 1, note 1, semiminim changed to eighth note.

Mm. 97–98, B, dotted semiminim changed to dotted half-note equivalent (i.e., half note tied over barline to a quarter note).

M. 105, B.c., note 4, B-flat changed to B-natural.

X. Ach, wie gar nichts

Parts

Prima vox = Cantus 1

Secunda vox = Cantus 2

Tertia vox = Altus

Quarta vox = Tenor 1

Quinta vox = Tenor 2

Sexta vox = Bass

Basso continuo

Flat added to the key signature.

M. 32, A, note 5, *e'-flat fusa* changed to *d'* quarter note.

- M. 48, *Tutti* indication, which appears only in the continuo part, is instead entered above the score in the edition.
- M. 52, B.c., note 1, flat figure over the bass in the original has been changed to a natural sign to reflect the harmony of the upper voices.
- End of C 1, the text is added: “*Repete, si placet. Ach, wie gar nichts.*” All other voices have the following text added after the final cadence: “*Ach, wie gar nichts ut supra.*” The instruction from C 1 seems communicate most clearly the composer’s intention and is thus retained in the edition.

XI. Wer GOtt vertraut

Parts

- Prima vox = Cantus 1
 Secunda vox = Cantus 2
 Tertia vox = Altus
 Quarta vox = Tenor 1
 Quinta vox = Tenor 2
 Sexta vox = Bass
 Basso continuo

- M. 65, B, note 1, C changed to A.
 M. 69, B.c., note 1, semiminim changed to half note.

XII. Ich habe dich ein klein Augenblick verlassen

Parts

- Prima vox = Cantus 1
 Secunda vox = Cantus 2
 Tertia vox = Altus
 Quarta vox = Tenor 1
 Quinta vox = Tenor 2 (wrongly labelled in the original part as “Cantus 1”—clef is a tenor clef (C4), and all other pieces in this partbook are correctly labelled.
 Sexta vox = Bass
 Basso continuo

- M. 7, C 2, note 3, fusa changed to sixteenth note.
 M. 7, C 2, note 5, semifusa note changed to eighth note.
 M. 56, T 2, notes 3 and 4, fusae changed to sixteenth notes.
 M. 58, A, note 4, *d'* changed to *e'*.
 End of piece: “*Repete, si placet Aber mit ewiger u.*”

Zugabe: Denck, O Seel, in allem Thun

The score format in the continuo partbook includes all verses of text written below the bass voice. There is no figured bass. The edition incorporates only three verses into the score, though the remaining verses can also be found in the prefacing texts and translations.