

Heinrich Schütz (1585-1672)

Musikalische Exequien

Teil 1 - Nacket bin ich von Mutterleibe kommen

1

5. Capella

50

Music score for Heinrich Schütz's "Nacket bin ich von Mutterleibe kommen". The score consists of five staves, each representing a voice. The voices are: Tenor (top), Alto, Bass, Tenor (middle), Alto, Bass, and Tenor (bottom). The music is in common time, with a key signature of one sharp (F#). The vocal parts are mostly homophony, with some melodic variation between voices. The lyrics are written below the notes, corresponding to the vocal parts. The score is divided into two sections by a page break.

Je - su Chri - ste, Got - tes Sohn, er -
Je - su Chri - ste, Got - tes Sohn,
Je - su Chri - ste, Got - tes Sohn, er -
8 Je - su Chri - ste, Got - tes Sohn, er -
Je - su Chri - ste, Got - tes Sohn, er -

56

Continuation of the musical score for Heinrich Schütz's "Nacket bin ich von Mutterleibe kommen". The score continues with five staves, each representing a voice. The music is in common time, with a key signature of one sharp (F#). The vocal parts are mostly homophony, with some melodic variation between voices. The lyrics are written below the notes, corresponding to the vocal parts.

barm dich, er - barm dich, er - barm dich ü - - ber uns.
er - barm dich, er - barm dich dich ü - - ber uns.
barm dich, er - barm dich, er - barm dich ü - - ber uns.
8 barm dich, er - barm dich dich ü - - ber uns.
er - barm dich, er - barm dich dich ü - - ber uns.
barm dich, er - barm dich dich ü - - ber uns.