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Matthias  
Weckmann

(1616 - 1674)

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Kommet her zu  
dir alle

For Basso solo, 2 Violins, 3 Violas da Gamba and Continuo

A project by



for

*La Compagnie des Humblas*

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This score has been transcribed from the facsimile of the the Düben collection (Uppsala university) and corrected by members of AUBE MUSIQUE ANCIENNE (Hubert Clément and Xavier Claverie-Rospide) .

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

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UPPSALA  
UNIVERSITET

# Kommet her zu dir alle

Matthias Weckmann

(1616 - 1674)

## Sonata

Violin I

Violin II

Viola da Gamba I

Viola da Gamba II

Viola da Gamba III

Continuo

5

6 #

4 3

Detailed description: This system contains the first five staves of the musical score. The instruments are Violin I, Violin II, Viola da Gamba I, Viola da Gamba II, Viola da Gamba III, and Continuo. The music is in G major (one sharp) and common time (C). The first measure is marked with a circled '5'. The Continuo part includes figured bass notation: 6 #, 4, and 3.

V. I

V. II

VdG. I

VdG. II

VdG. III

Cont.

6 #

6 #

b

Detailed description: This system contains staves 6 through 10. The instruments are Violin I (V. I), Violin II (V. II), Viola da Gamba I (VdG. I), Viola da Gamba II (VdG. II), Viola da Gamba III (VdG. III), and Continuo (Cont.). The music continues in G major and common time. The first measure of this system is marked with a circled '5'. The Continuo part includes figured bass notation: b, 6 #, 6 #, and b.

V. I

V. II

VdG. I

VdG. II

VdG. III

Cont.

6 #

4 #

b b 4 #

b

Detailed description: This system contains staves 11 through 15. The instruments are Violin I (V. I), Violin II (V. II), Viola da Gamba I (VdG. I), Viola da Gamba II (VdG. II), Viola da Gamba III (VdG. III), and Continuo (Cont.). The music continues in G major and common time. The first measure of this system is marked with a circled '9'. The Continuo part includes figured bass notation: 6 #, 4 #, b b 4 #, and b.

**13**

V. I  
V. II  
VdG. I  
VdG. II  
VdG. III  
Cont.

**16**

V. I  
V. II  
VdG. I  
VdG. II  
VdG. III  
Cont.

**19**

V. I  
V. II  
VdG. I  
VdG. II  
VdG. III  
Cont.

**22**

V. I  
V. II  
VdG. I  
VdG. II  
VdG. III  
Cont.

25

V. I  
V. II  
VdG. I  
VdG. II  
VdG. III  
Cont.

28

V. I  
V. II  
VdG. I  
VdG. II  
VdG. III  
Cont.

32

V. I  
V. II  
VdG. I  
VdG. II  
VdG. III  
Cont.

36

V. I.  
V. II.  
VdG. I.  
VdG. II.  
VdG. III.  
Cont.

41

V. I.  
V. II.  
VdG. I.  
VdG. II.  
VdG. III.  
Cont.

### Aria

Basso  
Continuo

Kom - met her, kom - met her, kom - met her, kom - met

6

B.  
Cont.

her, kom-met her zu mir al - le, al - le, die ihr müh-seelig und be-

12

B.  
Cont.

la - den seidt, ich wil euch er - quicken.

17

V. I

V. II

VdG. I

VdG. II

VdG. III

B.

Cont.

25

V. I

V. II

VdG. I

VdG. II

VdG. III

B.

Cont.

Kom-met her, kom-met her, kom-met her, kom-met her, kom-met her, kom-met her, kom-met

33

B.

Cont.

her zu mir alle die ihr mühselig und beladen seid, kom-met her, kom-met her, kom-met

39

B.

Cont.

her, kom-met her, kom - - - met her zu mir, ich wil

44

B.

Cont.

euch er - qui - - - cken, ich wil

50

B.

Cont.

euch er - qui - - - cken.

56 Adagio

Musical score for measures 56-61. The score is for a string quartet (Violin I, Violin II, Viola I, Viola II, Violoncello) and a double bass. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Adagio'. The Violin I and II parts are mostly rests. The Viola I and II parts play a rhythmic pattern of eighth notes. The Violoncello part plays a melodic line with some chromaticism. The double bass part has a bass line with some chromaticism and fingering numbers (6, 6, 6, 4, 3).

62

Musical score for measures 62-66. The score is for a string quartet and a double bass. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Adagio'. The Violin I and II parts play a melodic line with some chromaticism. The Viola I and II parts play a rhythmic pattern of eighth notes. The Violoncello part plays a melodic line with some chromaticism. The double bass part has a bass line with some chromaticism and fingering numbers (#, b, #, b, #, b).

67

Musical score for measures 67-71. The score is for a string quartet and a double bass. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Adagio'. The Violin I and II parts play a melodic line with some chromaticism. The Viola I and II parts play a rhythmic pattern of eighth notes. The Violoncello part plays a melodic line with some chromaticism. The double bass part has a bass line with some chromaticism and fingering numbers (#, 6, 4, 3, b, #, #, 6, b, 6, 7, 7, 5/4, 3).



72

V. I

V. II

VdG. I

VdG. II

VdG. III

B.

Cont.

Neh met auf eüch mein Joch, und ler - net von mir, den, ich

78

V. I

V. II

VdG. I

VdG. II

VdG. III

B.

Cont.

bin sanft - mü - tig, und von Her -

82

V. I

V. II

VdG. I

VdG. II

VdG. III

B.

Cont.

- tzen, de - mü - tig, so wer-det ihr ru - he fin - den für eü-re See -

**90**

V. I

V. II

VdG. I

VdG. II

VdG. III

B.

Cont.

- le, so werdet ihr ru - he fin - den für eüre See - le. Den, mein

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

**99**

V. I

V. II

VdG. I

VdG. II

VdG. III

B.

Cont.

Joch ist sanft und mei - ne last ist leicht,

# 6 7 7 5 # b

**106**

V. I

V. II

VdG. I

VdG. II

VdG. III

B.

Cont.

den, mein Joch ist sanft

6 b 6 6 b 6 b 6 #

113

V. I  
V. II  
VdG. I  
VdG. II  
VdG. III  
B.  
Cont.

und mei - ne last ist leicht,

119

V. I  
V. II  
VdG. I  
VdG. II  
VdG. III  
B.  
Cont.

den, mein Joch ist sanft und meine last ist leicht. Den, mein Joch ist sanft

128

V. I  
V. II  
VdG. I  
VdG. II  
VdG. III  
B.  
Cont.

und meine last

134

ist leicht.

Typeset using LilyPond with Frescobladi by Rémy Clavierie ( [remy.clavierie.AT.orange.fr](mailto:remy.clavierie.AT.orange.fr) )

and corrected by members of AUBE MUSIQUE ANCIENNE (Hubert Clément and Xavier Clavierie-Rospide) .

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# Kommet her zu dir alle

— Organo / Continuo —

Matthias Weckmann

## Sonata

6 # 4 3 b 6 # # b

9 6 4 # b b 4 # b 5 6 7 5 6 5 3

16 4 2 6 4 2 6 5 b 4 2 6 7 4 3 # b 6 b 6 b #

24 6 5 # # # b 6 5 b 6 6 7 6

31 5 4 # # # b 5 4 3 # 6 5 6 5 6 5 7 6 4 # 6 5 6

39 6 5 6 5 7 6 5 6 5 6 4 3 b 7 6 7 6 5 6 5 6 4 3

*f* *p* *f* *p* *f* *p*

## Aria

4 4 3 6 7 6 6 5 6 6

8 b 6 6

17

23 # #

32 # 6 # # 6 b

41

49

Adagio

57

65

73

83

94

101

108

114

121

130



# Kommet her zu dir alle

— Violino I —

Matthias Weckmann

## Sonata

5

9

13

17

21

24

28

32

36

39

43

*f* *p*

*f* *p*

*f* *p* *f*

*p*





# Kommet her zu dir alle

— Violino II —

Matthias Weckmann

## Sonata

5

9

13

17

20

24

28

31

35

38

42

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*





# Kommet her zu dir alle

— Violino I / II —

Matthias Weckmann

## Sonata

First system of musical notation, measures 1-4. The music is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is in the upper voice, and the bass line is in the lower voice.

Second system of musical notation, measures 5-8. Measure 5 is marked with a box containing the number 5. The music continues with similar rhythmic patterns and melodic lines.

Third system of musical notation, measures 9-12. Measure 9 is marked with a box containing the number 9. The music features more complex rhythmic figures and melodic development.

Fourth system of musical notation, measures 13-16. Measure 13 is marked with a box containing the number 13. The music shows a continuation of the melodic and rhythmic themes.

Fifth system of musical notation, measures 17-19. Measure 17 is marked with a box containing the number 17. The music features a prominent sixteenth-note pattern in the upper voice.

Sixth system of musical notation, measures 20-23. Measure 20 is marked with a box containing the number 20. The music concludes with a final melodic phrase and a bass line.

23

26

29

33

36

39



43

*p*

## Aria

5 7 3

5 7 3

19

25

48

Adagio

Adagio

66

72



81

90

98

104

115

121

131

# Kommet her zu dir alle

— Viola da Gamba I —

Matthias Weckmann

## Sonata





# Aria

Musical staff 18, measures 18-25. Includes fingerings 5, 7, and 3.

Musical staff 19, measures 26-32.

Musical staff 26, measures 33-39. Includes fingerings 8, 2, 4, 3, 4, 8.

Musical staff 56, measures 40-46. Includes the tempo marking *Adagio*.

Musical staff 62, measures 47-53.

Musical staff 68, measures 54-60.

Musical staff 76, measures 61-67.

Musical staff 86, measures 68-74.

Musical staff 95, measures 75-81. Includes fingering 7.

Musical staff 108, measures 82-88.

Musical staff 114, measures 89-95.

Musical staff 122, measures 96-102.

Musical staff 131, measures 103-109.

# Kommet her zu dir alle

— Viola da Gamba II —

Matthias Weckmann

## Sonata

5

9

13

16

20

23

27

30

33

37

41

*f* *p* *f* *p* *f* *p*

# Aria

5 7 3

20 8

34 2 4 3 4 8

Adagio

57

63

69

76

82

91 7

106

114

121

130

# Kommet her zu dir alle

— Viola da Gamba III —

Matthias Weckmann

## Sonata

5

9

13

16

20

23

26

30

34

37

41

*f* *p* *f* *p* *f* *p*

# Aria

5 7 3

19

25

8 2 4 3 4

48

8

Adagio

61

67

74

83

94

7

108

114

121

130