



## Fabricius (fl. um 1750)

*Quomodo sedet sola civitas*

Lamentation für Sopran, Streicher und Basso continuo

herausgegeben von Burkard Rosenberger und Harald Schäfer



A page from a handwritten musical manuscript by Fabricius. The top section contains lyrics in German: "Ein aufsöchlige Trüne Inzien mit brennenden Fackeln markten" and "Im Don Jean". Below the lyrics, the word "Furioso" is written above a musical staff. The music consists of three staves, each with a different key signature (G major, E minor, and C major). The notation is in common time, with various note values and rests. The bottom section features a large, stylized title "Papier.Klänge" in a cursive font, with "Musikalische Kostbarkeiten aus westfälischen Sammlungen" written below it in a smaller, serif font. A faint, horizontal musical staff is visible at the very bottom of the page.

## **Edition Papier.Klänge**

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Fabricius: *Quomodo sedet sola civitas* : Lamentation für Sopran, Streicher und Basso continuo

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Über den Komponisten der vorliegenden Lamentation ist außer der in der Editionsvorlage genannten Autoren-Angabe *del Sign: Fabricius, Cano: Cath.* nichts weiter bekannt. Der Zusatz *Cano: Cath.* bedeutet nach Lesart der Herausgeber *Canonicus Cathedralis*, d. h. Domkapitular an einer nicht näher benannten Kathedralkirche, möglicherweise an einer der benachbarten Bistümer Münster, Osnabrück, Paderborn oder Köln. Dies ist zwar insofern bemerkenswert, als damit die Komposition eines explizit katholischen Komponisten ihren Weg an den evangelischen Bentheim-Tecklenburgischen Reichsgrafenhof in Hohenlimburg gefunden hat; allerdings dürfte dies aufgrund der ausschließlichen Vertonung eines Bibeltextes aus dem Buch Jeremia für die evangelischen Zuhörer keine Rolle gespielt haben.

Die Komposition selbst ist im *Répertoire International des Sources Musicales* nur in der Fürstlich zu Bentheim-Tecklenburgischen Musikbibliothek Rheda nachgewiesen. Stilistische Merkmale sowie die Eintragung der Lamentation im 1750 angelegten *Catalogus musicus* der reichsgräflichen Musikbibliothek lassen auf eine Wirkungszeit Fabricius' um die Mitte des 18. Jahrhunderts schließen.

Bemerkenswert ist die Textabweichung der ersten Verszeile der Fabricius-Lamentation gegenüber der lateinischen Bibel (Vulgata): Statt *Quomodo sedet sola civitas plena populo* (= Wie liegt die Stadt so wüste, die voll Volkes war) vertont die vorliegende Komposition den Text *Quomodo sedet sola civitas sine populo* (= Wie liegt die Stadt so wüste, so gänzlich ohne Volk). Lediglich in Takt 65 wird einmalig und in Umkehrung der ursprünglichen Textfassung der Vulgata die Passage *plena civitas sine populo* vertont.

Aufgrund häufiger Stimmverdopplungen ist es – gängiger Praxis an kleinen Residenzen wie dem Bentheim-Tecklenburgischen Reichsgrafenhaus entsprechend – ohne Substanzverlust möglich, die Originalbesetzung um die Violastimme zu reduzieren. Diese von den Herausgebern besorgte alternative Quartettfassung für Sopran, zwei Violinen und B. c. wird in der vorliegenden Ausgabe im Anschluss an die originale Fassung wiedergegeben, und zwar in der Partitur sowie in den von der Originalfassung abweichenden beiden Violinstimmen.

### QUELLE

*Aria: Quomodo sedet sola civitas. Soprano solo, violino primo, violino secundo, viola & basso cembalo del Sign: Fabricius, Cano: Cath.* Fürstlich zu Bentheim-Tecklenburgische Musikbibliothek Rheda (D-RH, Depositum Universitäts- und Landesbibliothek Münster), Ms 194

Bibliographischer Nachweis: <https://opac.rism.info/search?id=450016718>

**Quomodo sedet sola civitas**  
**Lamentation für Sopran, Streicher und Basso continuo**

Fabricius (fl. um 1750)

Quomodo sedet sola civitas sine populo,  
facta est quasi vidua domina gentium,  
princeps provinciarum facta est sub tributo.

*Wie liegt die Stadt so wüste, so gänzlich ohne Volk.  
Sie ist wie eine Witwe, die Fürstin unter den Völkern,  
und die eine Königin in den Ländern war, muss nun dienen.  
(Klg 1,1)*

Soprano

Violin 1

Violin 2

Viola

Bassoon  
continuo

6    7    7    6    6    6    6

4

Quo - mo - do\_se - det so - la\_ ci - vitas,

5    6    #    7    6

8

quo - mo - do\_ se - det

6 7 7 #3 # 1

11

so - la\_ ci - vi-tas si - ne po - pu-lo, quo - mo - do-

b7 6 6 b # 5 7 #3 6

14

se - det so - la ci - vi - tas quo - mo - do -

**b** **b7** **b** **6** **b** **6**

17

se - det so - la ci - vi - tas si - ne po - pu - lo.

**6** **5** **6** **b** **4** **6**

20

$\frac{7}{3}$      $\frac{\#}{2}$      $\frac{\#4}{2}$     6    7     $\frac{7}{3}$     6

23

Quo - mo - do se - det so - la ci - vi - tas si - ne po - pu -

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

26

lo, si - ne po - pu - lo, si - ne po - pu - lo,

The score consists of four staves. The top staff has a treble clef, the second and third staves have a treble clef with a sharp sign, and the bottom staff has a bass clef. Measures 1-4 are in common time (indicated by a '4'). Measure 5 begins in 6/8 time (indicated by a '6' over a '2'). Measure 6 begins in 6/4 time (indicated by a '#6' over a '4'). Measure 7 begins in 5/4 time (indicated by a '5'), followed by 7/4 time (indicated by a '7' over a '#3'). Measure 8 begins in 3/4 time (indicated by a '#3'). The lyrics are: "lo, si - ne po - pu - lo, si - ne po - pu - lo,".

29

si - ne po - pu - lo.

The score consists of four staves. The top staff has a treble clef, the second and third staves have a treble clef with a sharp sign, and the bottom staff has a bass clef. Measures 1-3 begin in 6/8 time (indicated by a '6' over a '2'). Measures 4-5 begin in 6/4 time (indicated by a '6'). Measures 6-7 begin in 4/4 time (indicated by a '4'). Measures 8-9 begin in 3/4 time (indicated by a '#3'). The lyrics are: "si - ne po - pu - lo."

32

Fac - ta est qua - si vi - du-a do - mi-na gen - ti - um,

7      6 5      6 5      7

35

prin - ceps pro-vin - ci - a - rum fac-ta est sub tri - bu - to, sub tri - bu -

6 — 6 —      6 — 6 — 6      6      6 — 6 — 6 5

39

to, sub tri - bu - - to,

42

prin - ceps pro - vin - ci - a - rum, prin - ceps pro - vin - ci -

45

a - rum      fac - ta est\_\_\_\_\_ sub tri - bu - -

**Bassoon Continuo**

Measure 45:  $\frac{9}{4}$ ,  $\frac{8}{3}$  (harmonic analysis)

Measure 46:  $\frac{6}{4}$ ,  $\frac{7}{4}$  (harmonic analysis)

Measure 47:  $\frac{6}{5}$ ,  $\frac{7}{4}$ ,  $\frac{4}{2}$  (harmonic analysis)

48

to,      sub tri - bu - to,      sub tri - bu -

**Bassoon Continuo**

Measure 48:  $\frac{6}{5}$  (harmonic analysis)

Measure 49:  $\frac{6}{4}$ ,  $\frac{4}{3}$ ,  $\frac{7}{4}$  (harmonic analysis)

Measure 50: \_\_\_\_\_,  $\frac{6}{5}$ ,  $\frac{4}{3}$ ,  $\frac{3}{2}$  (harmonic analysis)

52

to.

6 7 7  
6 — 6 — 5 — 6 6

55

Quo-mo-do se - det\_so - la ci-vi-tas si - ne po - pu-lo,

# 5 6 6 # 7 6 —

58

si - ne po - pulo,  
prin - ceps pro-vin - ci -

6 6 6 — 6 7 6

62

a - rum  
qua-si vi - du-a do-mi-na gen-ti-um, qua-si vi - du-a do-mi-na

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

65

gen-tium ple-na ci - vitas si - ne po-pu-lo, sub tri - bu - to,

6 6 7 6 4— #3 7

69

fac - ta est qua - si vi - du-a do - mi-na gen - ti-um sub tri - bu - to, sub tri - bu - to,

6 6 b 7 6 b 6 4— 5 6

72

sub tri - bu - to.

6      6      4      #3      6      7      #      4/2

75

4/2      6      4/2      6      #      6      b      6/4      7/3

**Quomodo sedet sola civitas**  
**Lamentation für Sopran, Streicher und Basso continuo**  
(Fassung á 4)

Fabricius (fl. um 1750)

Soprano

Violin 1

Violin 2

Basso continuo

6 7  $\frac{7}{3}$  6 — 6 — 6 6 6

4

Quo - mo - do\_ se - det so - la\_ ci - vitas,

# 5 6  $\frac{7}{3}$  b7 6

8

quo - mo - do\_ se - det

6 7  $\frac{7}{3}$  # —

11

so - la\_ ci - vi-tas si - ne po - pu-lo,  
quo - mo - do\_

b7 6 6 b # 5 7 3 6

14

se - det so - la\_ ci - vi - tas  
quo - mo - do\_

b b7 6 b 6 b 6 b5

17

se - det so - la\_ ci - vi - tas si - ne\_\_\_\_ po - pu - lo.

6 5 6 b 4 6

20

23

Quo - mo - do\_ se - det so - la ci - vi - tas si - ne po - pu -

26

lo, si - ne po - pu - lo, si - ne po - pu - lo,

29

si - ne\_\_\_\_ po - pu - lo.

6       $\frac{\#4}{2}$       6      6      6      4       $\frac{\#3}{3}$       7       $\frac{\#3}{3}$

32

Fac - ta\_\_\_\_ est    qua - si    vi - du - a do - mi-na gen - ti - um,

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

35

prin - ceps pro-vin - ci - a - rum fac-ta est sub tri - bu - to, sub tri - bu -

6      6      6      6      6      6      6      6      6      6      6      6      5

39

to, sub tri - bu - - to,

6 4 3 6 b b7

42

prin - ceps pro - vin - ci - a - rum, prin - ceps pro - vin - ci -

6 6 b5 9 8 3 6 5 6 5

45

a - rum fac - ta est\_\_\_\_ sub tri - bu - -

9 4 8 3 6 7 6 5 7 4 2

48

to, sub\_ tri - bu - to, sub\_ tri - bu -

**b5**

**6**    **4**    **3**    **7**

— **6** — **4** — **#3** —

52

to.

**6**    **7**    **#3**

— **6** —    — **6** — **5** —    — **6** — **6** — **b3** —

55

Quo-mo-do se - det\_so - la ci-vi-tas si - ne po - pu-lo,

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

— **6** —

58

si - ne po - pulo,  
prin - ceps pro-vin - ci -

6      6      6      —      6    7    6

62

a - rum      qua-si vi - du-a do-mi-na gen-ti-um, qua-si vi - du-a do-mi-na

6      7      7      7      6      4      #3      6      7      6

65

gen-ti-um ple-na ci - vitas si - ne po-pu-lo,  
sub tri - bu - - to,

6      6      —      7      6      4      #3      7

69

fac - ta est qua - si vi - du-a do - mi-na gen - ti-um sub tri - bu - to, sub tri - bu - to,

6                    6                    b 7 6                    6 5                    6

72

sub tri - bu - to.

6                    6                    4 3                    6                    7                    #

b 2

75

6                    6                    #4 2                    6                    # 6                    b 6 4                    7 #3

**Quomodo sedet sola civitas**  
**Lamentation für Sopran, Streicher und Basso continuo**  
**Sopran und B. c.**

Fabricius (fl. um 1750)

Soprano

Basso continuo

5

Quo - mo-do\_se - det so - la\_ci-vi-tas,

9

quo - mo-do\_se - det so - la\_ci-vi-tas si-ne po-pu-lo,

13

quo - mo-do\_ se - det so - la\_ci-vi-tas quo - mo-do\_

6 5 b7 6 b 6 b 5 7 #3

6 5 b7 6 b 6 b 5 7 #3

6 5 b7 6 b 6 b 5 7 #3

17

21

25

29

33

Sopran und B. c.

Fac - ta\_\_ est qua-si vi-du-a do-mi-na gen-ti-um, prin - ceps pro-vin - ci -

a - rum fac-ta est sub tri - bu - to, sub tri - bu - to,

sub tri - bu - to, prin - ceps pro-vin-ci - a - rum,

prin - ceps pro-vin-ci - a - rum fac - ta est\_\_ sub tri - bu -

48

Soprano and Basso Continuo parts. The soprano part consists of two staves: a treble clef staff and a bass clef staff. The basso continuo part is also in two staves: a treble clef staff and a bass clef staff. Measure 48 starts with a rest in the soprano treble staff, followed by a melodic line in the soprano bass staff and a harmonic line in the basso continuo bass staff. Measure 49 continues with the soprano bass staff and the basso continuo bass staff. Measure 50 shows a change in harmonic rhythm with figures 6, 4, 3, and 7 above the basso continuo bass staff. Measures 51-52 show sustained notes in the soprano treble staff and a rhythmic pattern in the basso continuo bass staff. Measure 53 begins a new section with a melodic line in the soprano bass staff and harmonic figures in the basso continuo bass staff. Measure 54 shows a change in harmonic rhythm with figures 6, 5, 6, 6, 5, 5, and 6 above the basso continuo bass staff. Measure 55 begins another section with a melodic line in the soprano bass staff and harmonic figures in the basso continuo bass staff. Measure 56 shows a change in harmonic rhythm with figures 6, 7, 7, 6, 6, 6, 6, and 6 above the basso continuo bass staff. Measures 57-59 continue with melodic lines in the soprano bass staff and harmonic figures in the basso continuo bass staff.

to, sub\_ tri - bu - to, sub\_ tri - bu -

$\begin{matrix} 6 \\ 5 \end{matrix}$       6 4 3  $\begin{matrix} \sharp \\ 7 \end{matrix}$       — 6 — 4 —  $\begin{matrix} \sharp \\ 3 \end{matrix}$

52

to.

$\begin{matrix} 6 \\ 7 \end{matrix}$   $\begin{matrix} \sharp \\ 3 \end{matrix}$       6 —      6 — 5 —      6  $\begin{matrix} 6 \\ \flat \\ 3 \end{matrix}$   $\begin{matrix} \sharp \\ 5 \end{matrix}$       6

56

Quo-modo se-det\_sola ci-vitas si - ne po - pulo, si - ne po - pulo,

$\begin{matrix} 6 \\ \sharp \\ 7 \end{matrix}$       6 —      6 — 6 —      6 — 6 —

60

prin - ceps pro-vin - ci - a - rum qua-si vi - du-a do-mi-na

6 —      6 7 6 —      6 7 7 —      7 6 4  $\begin{matrix} \sharp \\ 3 \end{matrix}$   $\begin{matrix} \sharp \\ 3 \end{matrix}$

64

gen-ti-um, qua-si vi-du-a do-mi-na gen-ti-um ple-na ci - vi-tas si - ne po-pu-lo,

67

sub tri - bu - to, facta est qua-si vi-du-a do-mi-na gen-ti-um sub tri-bu-to, sub tri-

71

bu - to, sub\_ tri - bu - to.

75

**Quomodo sedet sola civitas**  
**Lamentation für Sopran, Streicher und Basso continuo**  
**Violine 1**

Fabricius (fl. um 1750)

1

5

10

15

20

23

27

32

A musical score for Violin 1, consisting of nine staves of music. The score is in common time and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. Measure 37 starts with a dotted half note followed by eighth notes. Measure 42 features sixteenth-note patterns. Measure 46 includes eighth and sixteenth notes. Measure 51 shows eighth and sixteenth-note patterns with a dynamic change. Measure 55 has a rhythmic pattern of eighth and sixteenth notes. Measure 60 consists of eighth and sixteenth-note patterns. Measure 65 includes eighth and sixteenth notes with a dynamic change. Measure 70 features eighth and sixteenth-note patterns. Measure 75 concludes the page with eighth and sixteenth notes.

**Quomodo sedet sola civitas**  
**Lamentation für Sopran, Streicher und Basso continuo**  
**Violine 1 (Fassung á 4)**

Fabricius (fl. um 1750)

The musical score for Violin 1 (Fassung á 4) is presented in eight staves, each corresponding to a different measure number: 1, 5, 10, 15, 20, 23, 27, and 32. The music is written in common time with a key signature of one flat. The notation includes various note heads, stems, and bar lines, with some measures featuring grace notes and slurs.

The musical score consists of nine staves of music for Violin 1. The key signature is one flat throughout. The time signature varies between common time and 2/4 time.

- Staff 1:** Measures 37-40. The music begins with eighth-note pairs followed by a rest. It then transitions to sixteenth-note patterns with grace notes and slurs.
- Staff 2:** Measures 41-44. The music continues with sixteenth-note patterns, including grace notes and slurs.
- Staff 3:** Measures 45-48. The music features eighth-note pairs and sixteenth-note patterns.
- Staff 4:** Measures 49-52. The music consists of sixteenth-note patterns with grace notes and slurs.
- Staff 5:** Measures 53-56. The music features eighth-note pairs and sixteenth-note patterns.
- Staff 6:** Measures 57-60. The music consists of sixteenth-note patterns with grace notes and slurs.
- Staff 7:** Measures 61-64. The music features eighth-note pairs and sixteenth-note patterns.
- Staff 8:** Measures 65-68. The music consists of sixteenth-note patterns with grace notes and slurs.
- Staff 9:** Measures 69-72. The music features eighth-note pairs and sixteenth-note patterns.

**Quomodo sedet sola civitas**  
**Lamentation für Sopran, Streicher und Basso continuo**  
**Violine 2**

Fabricius (fl. um 1750)

The musical score for Violin 2 is presented in eight staves, each corresponding to a different measure number. The music is in common time and uses a key signature of one flat. The notation includes various note heads, stems, and bar lines, typical of 18th-century instrumental music.

- Measure 1:** Starts with a sixteenth-note figure followed by eighth notes and sixteenth-note pairs.
- Measure 5:** Features eighth-note pairs and sixteenth-note figures.
- Measure 10:** Shows eighth-note pairs and sixteenth-note figures.
- Measure 15:** Contains eighth-note pairs and sixteenth-note figures.
- Measure 20:** Includes eighth-note pairs and sixteenth-note figures.
- Measure 23:** Features eighth-note pairs and sixteenth-note figures.
- Measure 27:** Shows eighth-note pairs and sixteenth-note figures.
- Measure 32:** Concludes with eighth-note pairs and sixteenth-note figures.

The musical score consists of nine staves of music for Violin 2. The key signature is one flat throughout. The time signature varies between common time and 2/4 time.

- Staff 1 (Measures 37-41): The music begins with eighth-note pairs followed by a rest. It then transitions to a more rhythmic pattern of eighth and sixteenth notes, with a dynamic change to forte at the end of the staff.
- Staff 2 (Measures 42-46): Features a steady eighth-note pattern with occasional sixteenth-note grace notes and a dynamic change to forte.
- Staff 3 (Measures 46-50): Shows a return to eighth-note pairs, with a dynamic change to forte.
- Staff 4 (Measures 51-55): A fast eighth-note pattern with sixteenth-note grace notes and a dynamic change to forte.
- Staff 5 (Measures 55-59): A continuous eighth-note pattern with a dynamic change to forte.
- Staff 6 (Measures 60-64): An eighth-note pattern with sixteenth-note grace notes and a dynamic change to forte.
- Staff 7 (Measures 65-69): An eighth-note pattern with sixteenth-note grace notes and a dynamic change to forte.
- Staff 8 (Measures 70-74): An eighth-note pattern with sixteenth-note grace notes and a dynamic change to forte.
- Staff 9 (Measures 75-79): An eighth-note pattern with sixteenth-note grace notes and a dynamic change to forte.

**Quomodo sedet sola civitas**  
**Lamentation für Sopran, Streicher und Basso continuo**  
**Violine 2 (Fassung á 4)**

Fabricius (fl. um 1750)

1

6

10

14

18

23

27

31

The musical score consists of eight staves of music for Violin 2, arranged in four systems. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The score begins at measure 35 and continues through measure 75.

- Measure 35:** The staff starts with a dotted half note followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 40:** The staff begins with a quarter note followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 45:** The staff begins with a quarter note followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 50:** The staff begins with a quarter note followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 55:** The staff begins with a quarter note followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 60:** The staff begins with a quarter note followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 65:** The staff begins with a quarter note followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 70:** The staff begins with a quarter note followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 75:** The staff begins with a quarter note followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note.

**Quomodo sedet sola civitas**  
**Lamentation für Sopran, Streicher und Basso continuo**  
**Viola**

Fabricius (fl. um 1750)

The musical score for the Viola part of 'Quomodo sedet sola civitas' by Fabricius is presented in eight staves. Each staff begins with a bass clef and a key signature of one flat. Measure numbers 1, 6, 10, 14, 18, 23, 27, and 31 are marked on the left side of their respective staves. The music consists of various note patterns, primarily eighth and sixteenth notes, with some measures containing rests or specific dynamic markings like a sharp sign.

35

This musical score for Viola consists of nine staves of music. The key signature is one flat (B-flat). The time signature varies between common time and 6/8 throughout the piece. Measure 35 starts with eighth-note pairs followed by sixteenth-note pairs. Measures 36-39 show a mix of eighth-note pairs and sixteenth-note patterns. Measures 40-43 feature eighth-note pairs and sixteenth-note groups. Measures 44-47 continue with eighth-note pairs and sixteenth-note patterns. Measures 48-51 show eighth-note pairs and sixteenth-note groups. Measures 52-55 feature eighth-note pairs and sixteenth-note patterns. Measures 56-59 continue with eighth-note pairs and sixteenth-note groups. Measures 60-63 show eighth-note pairs and sixteenth-note patterns. Measures 64-67 feature eighth-note pairs and sixteenth-note groups. Measures 68-71 continue with eighth-note pairs and sixteenth-note patterns. Measures 72-75 show eighth-note pairs and sixteenth-note groups.

40

45

50

55

60

65

70

75

**Quomodo sedet sola civitas**  
**Lamentation für Sopran, Streicher und Basso continuo**  
**Basso**

Fabricius (fl. um 1750)

1

6

10

14

18

23

27

32

36

41

46

51

55

59

64

69

74

The musical score consists of ten staves of basso continuo music. The key signature changes frequently, indicated by a bass clef with a flat symbol and various sharps and flats placed above or below the staff. Measure 36 starts with a sixteenth-note pattern. Measure 41 features eighth-note pairs followed by sixteenth-note patterns. Measure 46 shows a mix of eighth and sixteenth notes. Measure 51 contains a sustained note followed by eighth-note pairs. Measure 55 includes a sharp sign in the key signature. Measure 59 has a sustained note followed by eighth-note pairs. Measure 64 features eighth-note pairs followed by a sixteenth-note pattern. Measure 69 includes a sharp sign in the key signature. Measure 74 concludes the page with a sixteenth-note pattern.

# **Quomodo sedet sola civitas**

Lamentation für Sopran, Streicher und Basso continuo  
Basso continuo

Fabricius (fl. um 1750)

Fabricius (H. um 1750)

This image shows the second page of a handwritten musical score for bassoon. The score consists of seven staves of music, each with a bass clef and a key signature of one flat. Measure numbers are indicated at the beginning of each staff: 6, 10, 14, 18, 23, 27, and 32. The music is written in common time. The notation includes various note heads and stems, with some notes having horizontal dashes or dots. Below each note head, there are numerical and/or harmonic symbols indicating specific pitch requirements. For example, in measure 6, the first note has a '6' below it, while the second note has a '7'. In measure 10, the first note has a '6' and the second note has a '7'. In measure 14, the first note has a '6' and the second note has a '7'. In measure 18, the first note has a '6' and the second note has a '7'. In measure 23, the first note has a '6' and the second note has a '7'. In measure 27, the first note has a '6' and the second note has a '7'. In measure 32, the first note has a '6' and the second note has a '7'.

## Basso continuo

36

41

46

51

55

60

65

70

75