

# KANTATE BWV 2

(am 2. Sonntag nsch Trinitatis)

"Ach Gott, vom Himmel sieh darein"

Score

I- Coro

Johann Sebastian Bach (1684-1748)

Arr. Michel Rondeau

Moderato  $\text{♩} = 65$

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Oboe 1 and Oboe 2: Both parts are mostly silent, indicated by a series of horizontal lines.
- Soprano Trombone, Alto Trombone, and Bass Trombone: These parts provide harmonic support with various rhythmic patterns.
- Soprano and Alto: Both parts are mostly silent.
- Tenor and Bass: These parts carry the vocal melody with lyrics. The lyrics are: "Ach Gott, vom Him - mel sieh dar - ein und laß dich's doch - - - er - bar - - -".
- Violin I and Violin II: Both parts are mostly silent.
- Viola and Cello: These parts provide harmonic support with various rhythmic patterns.
- Double Bass: This part provides harmonic support with various rhythmic patterns.
- Harpischord: This part provides harmonic support with various rhythmic patterns.

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

Him - mel sieh dar - ein, dar - ein, ach Gott, vom Him - mel sieh dar - ein, ach Gott, vom

A

Ach Gott, vom Him - -

T

men, und laß dich's doch er - bar - - - - - men, ach Gott, vom Him - mel sieh dar - ein, sieh dar -

B

dich's doch er - bar - - - - - men, auch Gott, vom Him - mel, vom Him - mel sieh dar -

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

KANTATE BWV 2

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

Him-mel sieh dar - ein, ach Gott, vom Him - - - mel sieh dar - ein, sieh dar - ein, ach Gott, vom

A

mel sieh dar - - - ein

T

ein, vom Him-mel sieh dar - ein, ach Gott, vom Him - mel sieh dar - ein und laß dich's

B

ein, ach Gott, vom Him - mel sieh dar - ein, dar - ein

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

Him mel sieh dar - ein und laß dich's doch er - bar - - - - - men, und laß dich's doch er - bar -

A

T

doch er - bar - - - - - men, und laß dich's doch er - bar - men, und laß dich's doch er - bar -

B

und laß dich's doch er - bar - - - - - men, und laß dich's doch er - bar - - - - -

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

KANTATE BWV 2

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

men, er - bar

und laß dich's doch er - bar

men, laß dich's doch er - bar men, er - bar

men, und laß dich's doch er - bar men, laß dich's doch er -

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

men, und laß dich's doch er - bar - - - - men,

- - - - - men,

men, und laß dich's doch er - bar - - - - men, wie we - nig sind der Heil' - gen dein, ver -

bar - - - - men, er - bar - - - - men, wie

KANTATE BWV 2

56

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

wie we - nig sind der Heil' - gen dein, \_\_\_\_\_ wie we - nig sind der

las - - sen sind \_\_\_\_\_ wir Ar - - - - men, ver-las-sen sind wir \_\_\_\_\_ Ar - - - - men, wie

we - nig sind der Heil' - gen dein, ver - las - sen sind \_\_\_\_\_ wir Ar - - - - men, ver -

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

Heil' - gen dein, der Heil'-gen dein, wie we-nig, wie we - nig\_ sind, wie we-nig sind\_\_\_\_\_ der\_ Heil' - gen

A

we - - - nig sind der Heil' - - - gen dein,\_\_\_\_\_

T

we - nig sind\_\_\_\_\_ der Heil' - - - - - gen\_ dein, der Heil' - gen\_ dein, wie we-nig sind der Heil' - gen

B

las-sen sind wir, ver - las - sen sind wir Ar - men, wie we - nig sind der Heil' - gen dein,\_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.



KANTATE BWV 2

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

dein, der Heil'-gen dein, wie we-nig sind der Heil'-gen dein, ver - las - sen sind wir Ar - - -

A

T

dein, ver - las - sen sind wir Ar - - - - - men, ver-las-sen sind wir Ar - men, ver -

B

der Heil'-gen dein, ver - las - sen sind wir Ar - - - - -

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

84

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

men, ver-las-sen sind wir Ar - - - - - men, ver-las-sen sind wir Ar - - - - -

ver - - - - - las - - - - - sen sind

las - sen sind wir Ar - - - - - men, ver-las-sen sind wir Ar - - - - - men, wir Ar - - - - -

men, ver-las-sen sind wir Ar - - - - - men, ver-las-sen sind wir Ar - - - - -

KANTATE BWV 2

93

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

men, ver-las-sen sind wer Ar-

wir Ar-men.

men, ver-las-sen sind wir Ar-men, wir Ar-

men, ver-las-sen sind wir Ar-men. wir Ar-

102

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

men: Dein Wort man nicht läßt ha - ben wahr, \_\_\_\_\_

A

T

men: Dein

B

men: Dein Wort man nicht läßt ha - ben wahr, \_\_\_\_\_ dein Wort \_\_\_\_\_ man nicht läßt ha - ben wahr, \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

KANTATE BWV 2

111

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

— dein Wort — man nicht läßt ha - ben wahr, — dein Wort man nicht läßt ha - ben

A

T

Wort man nicht läßt ha - ben wahr, — dein Wort man nicht läßt ha - ben

B

— dein Wort man nicht läßt ha - - - ben wahr, dein Wort man nicht läßt — ha - ben - wahr,

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

118

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

wahr, dein Wort man nicht läßt ha - - - - ben wahr, dein Wort \_\_\_\_\_

A

Dein \_\_\_\_\_ Wort man nicht läßt ha - - - -

T

wahr, dein Wort man nicht läßt ha - ben wahr, läßt ha - ben wahr, dein Wort man nicht läßt ha - ben

B

dein Wort man nicht läßt ha - ben wahr, dein Wort man nicht läßt ha - ben wahr, \_\_\_\_\_ dein Wort man

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

KANTATE BWV 2

125

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

man nicht läßt ha - - - ben wahr, dein Wort man nicht läßt ha - ben wahr,  
 ben wahr,  
 wahr, dein Wort man nicht läßt ha-ben wahr, der Glaub' ist auch ver - lo - - - schen  
 nicht läßt ha-ben wahr, dein Wort man nicht läßt ha-ben wahr, der Glaub' ist auch ver - lo - schen gar, der Glaub' ist

133

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

der Glaub' ist auch ver - lo - schen gar, der Glaub' ist auch ver - lo - schen gar, der

A

der

T

gar, der Glaub' ist auch ver - lo - schen gar, ver - lo - - - - schen gar der Glaub' ist auch ver - lo - schen gar,

B

auch ver - lo - schen gar, der Glaub' ist auch ver - lo - - - - schen gar,

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.



KANTATE BWV 2

141

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

Glaub' ist auch ver - lo - schen gar, der Glaub' ist auch ver - lo - schen gar, ver - lo - - - schen gar, der Glaub' ist auch ver - lo - schen

A

Glaub' ist auch ver - - - lo - - - schen gar

T

ist auch ver - lo - schen gar, der Glaub' ist auch ver - lo - - - - schen gar bei

B

der Glaub' ist auch ver - lo - schen gar, der Glaub' ist auch ver - lo - schen gar, der Glaub' ist auch ver -

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

149

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

gar bei al - len Men - schen - - - kin - - - dern, bei al - len Men - schen - kin - - -

bei al - - -

al - len Men - schen - kin - - - dern, bei al - - - len Men - schen - kin - - - - - - - - - dern, bei

lo - schen gar bei al - len Men - schen - kin - - -

KANTATE BWV 2

157

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

dern, bei al - len Men schen - kin - - - dern, bei al - len Men schen, bei al - - - len \_\_\_\_ Men - schen -

A

len Men - - - schen - - - kin - - - - - - - - - dern.

T

al - len Men - schen - kin - - - - - - - - - dern, bei al - len Men schen - kin - dern, al -

B

dern, bei al - len Men schen - kin - - - - - - - - - dern, bei al - len Men schen - kin - - - - - - - - - dern, al - len Men schen -

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

164

Ob. 1

Ob. 2

S. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S

kin - - - - - dern, al - len Men - - - - - schen - kin - - - - - dern.

A

T

len - - - - - Men - schen - kin - - - - - dern.

B

kin - dern, al - - - - - len - - - - - Men - schen - kin - - - - - dern.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

Score

II - Recitativo

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Adagio ♩ = 60

Tenor

8 Sie leh-ren ei-tel fal-sche List, was wi-der Gott und sei-ne Wahr-heit ist, und was der ei-gen Witz er-

Cello

Harpischord

T

4 den-ket, o Jam-mer, der die Kir-che schmerz-lich krän-ket, das muß an-statt der Bi-bel stehn. Der ei-ne

Vc.

Hpschd.

Adagio

T

7 wäh-let dies, der an-dre das, die tö-ri-ge Ver-nunft ist ihr Kom-paß, sie glei-chen de-nen To-ten-

Vc.

Hpschd.

Recit.

T

10 grä-ben, die, ob sie zwar von außen schön, nur Staub und Mo-der in sich fas-sen und lau-ter Un-flat se-hen las-sen.

Vc.

Hpschd.

# Score

# III - Aria

Johann Sebastian Bach (1684-1748)

Arr. Michel Rondeau

Moderato ♩ = 70

Solo Violin

Musical notation for Solo Violin, measures 1-3. The staff is in G minor (two flats) and 3/4 time. It begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. Measure 2 contains a triplet of eighth notes (G4, A4, Bb4) and a quarter note G4. Measure 3 contains a triplet of eighth notes (G4, A4, Bb4) and a quarter note G4. Section markers are present above and below the staff.

Alto

Musical notation for Alto, measures 1-3. The staff is empty, indicating a whole rest for the entire duration.

Cello

Musical notation for Cello, measures 1-3. The staff is in G minor and 3/4 time. It begins with a whole rest, followed by a quarter note G3, an eighth note A3, and a quarter note Bb3. Measure 2 contains a quarter note G3, an eighth note A3, and a quarter note Bb3. Measure 3 contains a quarter note G3, an eighth note A3, and a quarter note Bb3. Section markers are present above and below the staff.

Harpischord

Musical notation for Harpischord, measures 1-3. The grand staff is in G minor and 3/4 time. The right hand begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The left hand begins with a whole rest, followed by a quarter note G3, an eighth note A3, and a quarter note Bb3. Measures 2 and 3 contain similar patterns. Section markers are present above and below the grand staff.

Vln.

Musical notation for Vln., measures 4-6. The staff is in G minor and 3/4 time. Measure 4 contains a triplet of eighth notes (G4, A4, Bb4) and a quarter note G4. Measure 5 contains a triplet of eighth notes (G4, A4, Bb4) and a quarter note G4. Measure 6 contains a triplet of eighth notes (G4, A4, Bb4) and a quarter note G4. Section markers are present above and below the staff.

Alto

Musical notation for Alto, measures 4-6. The staff is empty, indicating a whole rest for the entire duration.

Vc.

Musical notation for Vc., measures 4-6. The staff is in G minor and 3/4 time. It begins with a quarter note G3, an eighth note A3, and a quarter note Bb3. Measure 5 contains a quarter note G3, an eighth note A3, and a quarter note Bb3. Measure 6 contains a quarter note G3, an eighth note A3, and a quarter note Bb3.

Hpschd.

Musical notation for Hpschd., measures 4-6. The grand staff is in G minor and 3/4 time. The right hand begins with a quarter note G4, an eighth note A4, and a quarter note Bb4. The left hand begins with a quarter note G3, an eighth note A3, and a quarter note Bb3. Measures 5 and 6 contain similar patterns.

Vln. 7 3 3 3 3

Alto 7

Vc. 7

Hpschd. 7

Tilg, o Gott, die Leh - ren,

Vln. 10 3 3 3 3 3 3

Alto 10

Vc. 10

Hpschd. 10

III - Aria

12

Vln.

Alto

Vc.

Hpschd.

tilg, o Gott, die Leh - ren, so dein Wort ver

15

Vln.

Alto

Vc.

Hpschd.

keh - - - ren, tilg, o Gott, die Leh - ren, so dein



Vln. 

Alto   
Wort ver - keh - ren, tilg, o Gott, die \_\_\_ Leh - - -

Vc. 

Hpschd. 

Vln. 

Alto   
- ren, so \_\_\_ dein Wort ver - keh - - - - ren,

Vc. 

Hpschd. 

III - Aria

22

Vln.

Alto

Vc.

Hpschd.

Detailed description: This system contains measures 22, 23, and 24. The Violin part (Vln.) features a melodic line with triplets of eighth notes in measures 22 and 23, and a triplet of eighth notes in measure 24. The Alto part (Alto) is silent, indicated by a whole rest in each measure. The Violoncello part (Vc.) and Harpsichord part (Hpschd.) provide harmonic support with eighth-note patterns in the right hand and bass-line patterns in the left hand.

25

Vln.

Alto

Vc.

Hpschd.

Detailed description: This system contains measures 25, 26, 27, and 28. The Violin part (Vln.) continues with melodic lines, including triplets of eighth notes in measures 25, 26, and 27, and a triplet of eighth notes in measure 28. The Alto part (Alto) remains silent with whole rests. The Violoncello part (Vc.) and Harpsichord part (Hpschd.) continue with their respective eighth-note patterns, providing a steady accompaniment.

27

Vln.

Alto

Vc.

Hpschd.

weh-re doch der Ket - ze rei,

30

Vln.

Alto

Vc.

Hpschd.

weh - re doch der Ket - ze-rei und al - - -

III - Aria

33

Vln.

3 3

3 3

3 3

Alto

33

len Rot-ten Gei -

Vc.

33

Hpschd.

36

Vln.

36

Alto

stern, weh-re doch der Ket-ze - rei, weh-re doch der Ket-ze - rei und al - len

Vc.

36

Hpschd.

39

Vln.

Alto

Vc.

Hpschd.

Rot 3 - - 3 - - - - ten Gei - stern, weh - re doch der

41

Vln.

Alto

Vc.

Hpschd.

Ket - ze - rei und al - len Rot - ten Gei - stern;

III - Aria

44

Vln.

Alto

Vc.

Hpschd.

47

Vln.

Alto

Vc.

Hpschd.

denn sie spre - chen oh - ne - Scheu,

50

Vln.

Alto

Vc.

Hpschd.

denn sie spre - chen oh - ne - Scheu: Trotz dem Trotz

53

Vln.

Alto

Vc.

Hpschd.

dem, Trotz dem, Trotz, der uns will mei - - stern, Trotz

III - Aria

56

Vln.

Alto

Vc.

Hpschd.

dem, der uns will mei - - -

59

Vln.

Alto

Vc.

Hpschd.

stern, Trotz Trotz dem, der uns will mei -





III - Aria

67

Vln.

Alto

Vc.

Hpschd.

Gott, die Leh - ren, so dein Wort ver - keh - ren, tilg, o Gott, die Leh -

70

Vln.

Alto

Vc.

Hpschd.

- - ren, so — dein Wort ver - keh - - - - ren!

Dal Segno

*tr*

# IV- Recitativo

## Score

Johann Sebastian Bach (1684-1748)

Arr. Michel Rondeau

Moderato ♩ = 75

Violin I

Violin II

Viola

Cello

Bass

Die Ar-men sind ver - stört, ihr seuf - zend Ach, ihr ängst - lich Kla - gen bei so viel Kreuz und

Harpsichord

Vln. I

Vln. II

Vla.

Vc.

Bs.

Not wo-durch die Fein - de from-me See-len pla - gen, dringt in das Gna-den - ohr des Al-ler - höch - sten ein; —

Hpschd.

## IV- Recitativo

7 *Arioso*

Vln. I

Vln. II

Vla.

Vc.

Bs.

Hpschd.

dar-um spricht Gott: ich muß ihr Hel-fer sein, ich hab ihr Flehn er-hört, der Hil-fe Mor-gen-rot, der

11

Vln. I

Vln. II

Vla.

Vc.

Bs.

Hpschd.

rei-nem Wahr-heit hel-ler Son-nen-schein soll sie mit neu-er Kraft, die Trost und Le-ben schafft, er-quick-en und er freun.

15

Vln. I

Vln. II

Vla.

Vc.

Bs.

Hpschd.

15

15

Ich will mich ih-rer Not er-bar-men, mein heil-sam Wort soll sein die Kraft der Ar-men.

# V - Aria

## Score

Johann Sebastian Bach (1684-1748)

Arr. Michel Rondeau

Moderato  $\text{♩} = 70$

The musical score is written for a full orchestra and harpsichord. It consists of ten staves. The top two staves are for Oboe 1 and Oboe 2. The next four staves are for Violin I, Violin II, Viola, and Cello. The next two staves are for Double Bass and Tenor. The bottom two staves are for the Harpsichord. The score is in the key of B-flat major (two flats) and common time (C). The tempo is Moderato, with a quarter note equal to 70 beats per minute. The music is in 3/4 time. The score is arranged by Michel Rondeau.

This musical score page, titled "V- Aria" and numbered "2", features a full orchestral arrangement. The score is organized into systems of staves. The woodwind section includes two Oboes (Ob. 1 and Ob. 2), both playing in the treble clef with a key signature of two flats and a dynamic marking of  $4$ . The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), all in the bass clef with the same key signature and dynamic marking. The Piano (Hpschd.) part is shown in grand staff notation (treble and bass clefs) with a dynamic marking of  $8$ . The Tenor (T) part is in the treble clef and is mostly silent, indicated by a  $4$  dynamic marking. The music is divided into three measures, with various rhythmic patterns, slurs, and accidentals throughout.

V- Aria

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

Hpschd.

Durchs Feu - er

The musical score is for a section titled "V- Aria" on page 3. It features a full orchestral arrangement with a vocal line. The instruments are: Oboe 1 and 2, Violin I and II, Viola, Violoncello, Double Bass, Tenor, and Harpsichord. The vocal line (Tenor) has the lyrics "Durchs Feu - er". The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is in a 3/4 time signature. The score is divided into three measures. The first measure starts with a fermata over the first measure. The second measure has a fermata over the second measure. The third measure has a fermata over the third measure. The vocal line (Tenor) has the lyrics "Durchs Feu - er". The Harpsichord part has a fermata over the first measure. The Violoncello and Double Bass parts have a fermata over the first measure. The Viola part has a fermata over the first measure. The Violin I and II parts have a fermata over the first measure. The Oboe 1 and 2 parts have a fermata over the first measure.



Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

Hpschd.

10

8

wird \_ das \_ Sil - ber rein,

10

Detailed description: This is a page of a musical score for a vocal aria. The page is numbered '4' in the top left and 'V- Aria' in the top center. The score is arranged in a system with ten staves. The first six staves are for woodwinds and strings: Ob. 1 and Ob. 2 (Oboes), Vln. I and Vln. II (Violins), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The seventh staff is for the Tenor (T), and the eighth and ninth staves are for the Harpsichord (Hpschd.). The music is in a key with two flats (B-flat and E-flat) and a common time signature. Measure 10 is marked with a '10' above the staff. The Tenor part has lyrics: 'wird \_ das \_ Sil - ber rein,'. The Harpsichord part has a '10' above the staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

V- Aria

13

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8

13

Hpschd.

durchs Feu - er

Detailed description: This is a page of a musical score for a vocal aria. The page is numbered '5' in the top right corner. The score begins at measure 13, indicated by a '13' above the first staff. The instruments are arranged in a standard orchestral layout: two Oboes (Ob. 1 and Ob. 2), two Violins (Vln. I and Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Tenor (T), and Harpsichord (Hpschd.). The vocal line (Tenor) has the lyrics 'durchs Feu - er' written below it. The Harpsichord part is written in two staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal line is mostly silent in measures 13 and 14, with some notes in measure 15. The instrumental parts are active throughout, with various melodic and harmonic lines.

Ob. 1

Ob. 2

Musical notation for Oboe 1 and Oboe 2, measures 16-18. Both parts play identical melodic lines in a B-flat major key signature. Measure 16 starts with a treble clef and a key signature of two flats. The melody consists of eighth and quarter notes with various accidentals.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical notation for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 16-18. The Violin I and II parts play a melodic line similar to the oboes. The Viola, Violoncello, and Double Bass parts play a supporting bass line with sustained notes and moving eighth notes.

T

8

wird \_\_\_ das Sil - ber rein, \_\_\_ durchs Kreuz \_\_\_ das Wort be-währt \_\_\_ er-

Musical notation for Tenor, measures 16-18. The lyrics are: "wird \_\_\_ das Sil - ber rein, \_\_\_ durchs Kreuz \_\_\_ das Wort be-währt \_\_\_ er-". The melody is in a B-flat major key signature and features a mix of eighth and quarter notes.

Hpschd.

16

Musical notation for Harpsichord, measures 16-18. The left hand plays a steady bass line, while the right hand plays chords and moving lines, providing harmonic support for the vocal and instrumental parts.

V- Aria

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

Hpschd.

19

8

19

- fun - den, durchs Feu - er wird \_\_\_ das Sil - ber rein, \_\_\_ durchs Kreuz \_\_\_ das

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8

22

Wort be - währt er - fun - den, durchs Kreuz das Wort bewährt er fun -

Hpschd.

22

V- Aria

25

Ob. 1

Ob. 2

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

T

8

den, durchs Feu - er wird das Sil - ber

25

Hpschd.

Ob. 1

Ob. 2

Two staves of music for Oboe 1 and Oboe 2. Both staves show a melodic line starting at measure 28. The music is in a key with two flats and a common time signature. The melody consists of eighth and sixteenth notes, with some slurs and accents.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Five staves of music for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II staves have a melodic line. The Viola, Violoncello, and Double Bass staves have a more rhythmic accompaniment with eighth and sixteenth notes.

T

8

rein,

durchs Feu - er

Staff of music for Tenor. The Tenor part starts at measure 28 with a rest. The lyrics "rein," and "durchs Feu - er" are written below the staff. The melody begins at measure 30.

Hpschd.

Two staves of music for Harpsichord. The upper staff has a treble clef and the lower staff has a bass clef. The music consists of chords and moving lines in both hands.

V- Aria

31

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8

wird \_\_\_ das Sil - ber rein, durchs Kreuz das Wort \_\_\_ bewährt er - fun -

31

Hpschd.



Ob. 1

Ob. 2

Musical notation for Oboe 1 and Oboe 2, measures 34-36. Both parts are in treble clef with a key signature of two flats. Measures 34 and 35 contain whole rests. In measure 36, both oboes play a melodic line starting with a quarter rest, followed by eighth and sixteenth notes.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical notation for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 34-36. Violin I and II are in treble clef, Viola is in alto clef, and Violoncello and Double Bass are in bass clef. All instruments have a key signature of two flats. Measures 34 and 35 contain whole rests for Violin I, II, and Viola. Violoncello and Double Bass play a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. In measure 36, all instruments play a melodic line starting with a quarter rest, followed by eighth and sixteenth notes.

T

8

den, durchs Kreuz \_\_\_\_\_ das Wort bewährt er - fun - den,

Musical notation for Tenor, measures 34-36. The Tenor part is in treble clef with a key signature of two flats. Measure 34 starts with a quarter rest, followed by a quarter note. A slur covers measures 35 and 36, which contain a melodic line. A trill (tr) is marked above the final note in measure 36.

Hpschd.

Musical notation for Harpsichord, measures 34-36. The Harpsichord part is in treble and bass clefs with a key signature of two flats. Measures 34 and 35 contain a complex chordal accompaniment. In measure 36, the Harpsichord plays a melodic line starting with a quarter rest, followed by eighth and sixteenth notes.

V- Aria

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

Hpschd.

37

8

37

Detailed description: This page of a musical score, titled 'V- Aria', contains measures 37 through 40. The score is for a full orchestra and includes a harpsichord. The instruments are arranged in a standard orchestral layout: two oboes (Ob. 1 and Ob. 2), two violins (Vln. I and Vln. II), a viola (Vla.), a violin (Vc.), a double bass (D.B.), a trumpet (T), and a harpsichord (Hpschd.). The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The harpsichord part is particularly active, playing a complex rhythmic accompaniment. The trumpet part is mostly silent, with a few notes in measure 39. The double bass and violin parts provide a steady bass line. The strings play a melodic line with some slurs and accents. The woodwinds play a melodic line with some slurs and accents. The harpsichord plays a complex rhythmic accompaniment with many slurs and accents.

This musical score page, numbered 14, is titled "V- Aria". It contains measures 40 through 42 of the piece. The instrumentation includes two oboes (Ob. 1 and Ob. 2), two violins (Vln. I and Vln. II), a viola (Vla.), a violinist (Vc.), a double bass (D.B.), a tenor (T), and a harpsichord (Hpschd.). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is written in a standard orchestral layout with a brace on the left side grouping the instruments. The harpsichord part is written in two staves. The tenor part is shown as a single staff with a fermata in measure 40. The woodwinds and strings play melodic lines with various articulations and dynamics, while the harpsichord provides harmonic support with chords and moving lines.

V- Aria

43

Ob. 1

Ob. 2

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

43

T

8

drum soll ein Christ zu allen Stun -

43

Hpschd.

Detailed description: This is a page of a musical score for a vocal aria. The page is numbered 15 in the top right corner. The title 'V- Aria' is centered at the top. The score consists of ten staves. The first six staves are for woodwinds and strings: Ob. 1 and Ob. 2 (Oboes), Vln. I and Vln. II (Violins), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The seventh staff is for the Tenor (T), and the eighth and ninth staves are for the Harpsichord (Hpschd.). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal line (T) has lyrics: 'drum soll ein Christ zu allen Stun -'. The number '43' is written above the first measure of each staff. The Harpsichord part features a complex texture with many chords and moving lines in both hands.

46

Ob. 1

Ob. 2

46

Vln. I

Vln. II

Vla.

Vc.

D.B.

46

T

8 den in Kreuz und Not ge - dul - dig sein, drum soll ein Christ zu al -

46

Hpschd.

V- Aria

49

Ob. 1

Ob. 2

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

49

T

8

- - len Stun - den \_\_\_\_ in Kreuz und Not, \_ in Kreuz und Not, in

49

Hpschd.

52

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8 Kreuz und Not ge - dul - dig sein,

52

Hpschd.

V- Aria

55

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

T

8 drum soll ein Christ zu al - len Stun - den in Kreuz und

55

Hpschd.



58

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8

Not ge - dul - dig sein, drum soll ein Christ zu al - len

58

Hpschd.

V- Aria

Adagio

61

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8

Stun - den in Kreuz und Not ge - dul - dig\_ sein, in Kreuz und Not ge dul -

Hpschd.

61

64

Ob. 1 *tr* Da Capo

Ob. 2 *tr* Da Capo

Vln. I *tr* Da Capo

Vln. II Da Capo

Vla. Da Capo

Vc. Da Capo

D.B. Da Capo

T *tr* Da Capo

8 - - - dig - - - sein.  
Da Capo

64 Hpschd. Da Capo

Da Capo

# VI - Choral

## Score

Johann Sebastian Bach (1684-1748)  
Arr. Michel Rondeau

Moderato  $\text{♩} = 80$

The score is arranged in a standard orchestral format. The woodwinds (Oboe 1, Oboe 2) and strings (Violin I, Violin II, Viola, Cello, Double Bass) play a rhythmic accompaniment. The brass section (Sop. Trombone, Alto Trombone, Tenor Trombone, Bass Trombone) provides harmonic support. The vocal parts (Soprano, Alto, Tenor, Bass) sing the text, with the Soprano and Alto parts including two different versions of the lyrics. The Harpsichord provides a figured bass accompaniment.

**Oboe 1**  
**Oboe 2**  
**Violin I**  
**Violin II**  
**Viola**  
**Cello**  
**Double Bass**  
**Sop. Trombone**  
**Alto Trombone**  
**Tenor Trombone**  
**Bass Trombone**  
**Soprano**  
1-Das wollst du, Gott, be - wah - ren rein vor dem ar - gen Ge - schlech - - - te,  
2-und laß uns dir be - foh - len sein, daß sich's in uns nicht flech - - - te;  
**Alto**  
1-Das wollst du, Gott, be - wah - ren rein vor dem ar - gen Ge schlech - - - te,  
2-und laß uns dir be - foh - len sein, daß sich's in uns nicht flech - - - te;  
**Tenor**  
1-Das wollst du, Gott, be - wah - ren rein vor dem ar - gen Ge - schlech - - - te,  
2-und laß uns dir be - foh - len sein, daß sich's in uns nicht flech - - - te;  
**Bass**  
1-Das wollst du, Gott, be - wah - ren rein vor dem ar - gen Ge - schlech - - - te,  
2-und laß uns dir be - foh - len sein, daß sich's in uns nicht flech - - - te;  
**Harpsichord**

VI - Choral

2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

s. Tbn.

A. Tbn.

T. Tbn.

B. Tbn.

S  
der gott-los Hauf sich um - her find' wo sol - che lo - se Leu - te sind in dei-nem Volk er - ha - - - ben.

A  
der gott-los Hauf sich um - her find' wo sol - che lo - se Leu - te sind in dei-nem Volk er - ha - - - ben.

T  
8 der gott-los Hauf sich um - her find' wo sol - che lo - se Leu - te sind in dei-nem Volk er - ha - - - ben.

B  
der gorr-los Hauf sich um - her find' wo sol - che lo - se - Leu - te sind in dei nem - Volk er - ha - - - ben.

Hpschd.