

# 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 sustained notes and some melodic movement.
- Soprano and Alto: Both vocal parts are silent.
- Tenor and Bass: These vocal parts carry the main 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 silent.
- Viola and Cello: These parts provide harmonic support with sustained notes and some melodic movement.
- Double Bass: This part provides harmonic support with sustained notes and some melodic movement.
- Harpisichord: This part provides harmonic support with sustained notes and some melodic movement.

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

20

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

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.

56

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

75

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

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.

93

men, ver-las-sen sind wir 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



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.





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 (S) are placed 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 (S) are placed above and below the staff.

Harpischord

Musical notation for Harpischord, measures 1-3. The staff is in G minor 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 quarter note G4, an eighth note A4, and a quarter note Bb4. Measure 3 contains a quarter note G4, an eighth note A4, and a quarter note Bb4. Section markers (S) are placed above and below the 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 (S) are placed above and below the staff.

Alto

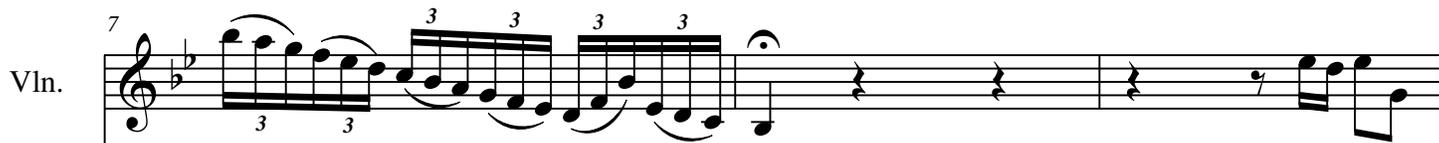
Musical notation for Alto, measures 4-6. The staff is empty, indicating a whole rest for the entire duration.

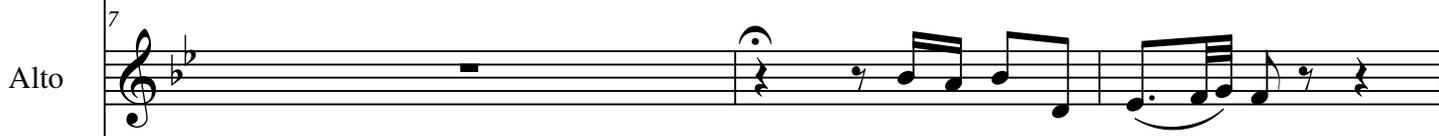
Vc.

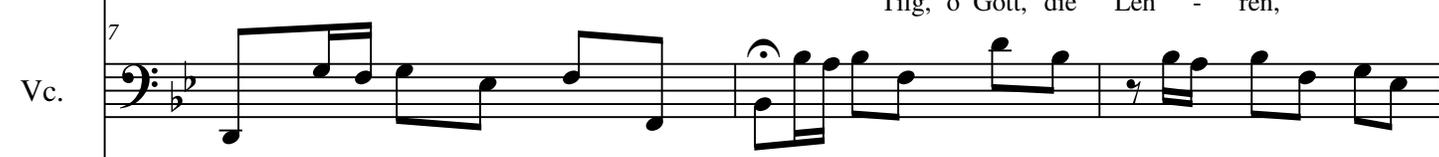
Musical notation for Vc., measures 4-6. The staff is in G minor and 3/4 time. It begins with a quarter note G3, an eighth note A3, and a quarter note Bb3. Measure 5 contains a quarter note G3, an eighth note A3, and a quarter note Bb3. Measure 6 contains a quarter note G3, an eighth note A3, and a quarter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

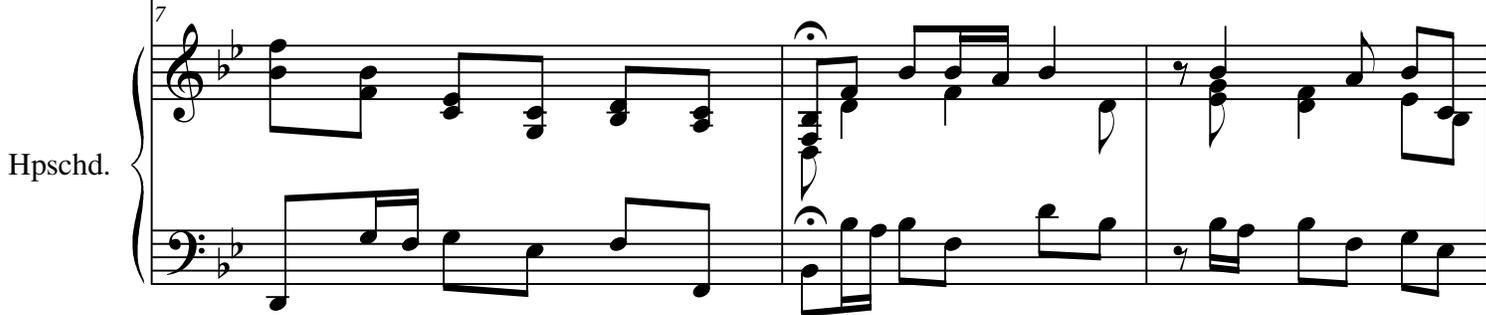
Hpschd.

Musical notation for Hpschd., measures 4-6. The staff is in G minor and 3/4 time. It begins with a quarter note G4, an eighth note A4, and a quarter note Bb4. Measure 5 contains a quarter note G4, an eighth note A4, and a quarter note Bb4. Measure 6 contains a quarter note G4, an eighth note A4, and a quarter note Bb4.

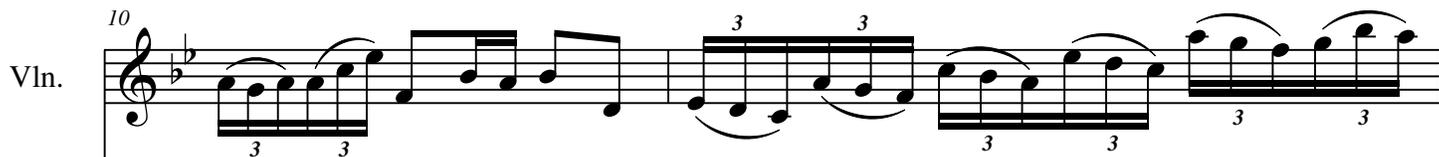
Vln. 

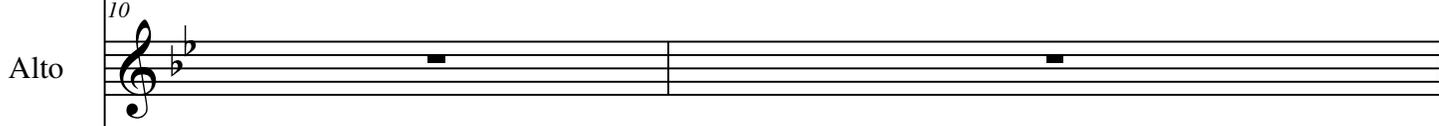
Alto 

Vc. 

Hpschd. 

Tilg, o Gott, die Leh - ren,

Vln. 

Alto 

Vc. 

Hpschd. 

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

17

Vln.

Alto

Vc.

Hpschd.

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

19

Vln.

Alto

Vc.

Hpschd.

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

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

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 -

61

Vln.

Alto

Vc.

Hpschd.

stern. Tilg, o Gott, die Leh - ren, tilg, o Gott, die

65

Vln.

Alto

Vc.

Hpschd.

Leh - - - ren, so deinn Wort ver - keh - - - ren, tilg, o

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 score is written for a full orchestra and harpsichord. The instruments and their parts are:

- Oboe 1
- Oboe 2
- Violin I
- Violin II
- Viola
- Cello
- Double Bass
- Tenor
- Harpsichord

The score is in common time (C) and the key signature is B-flat major (two flats). The tempo is Moderato, with a quarter note equal to 70 beats per minute. The score is arranged by Michel Rondeau.

This musical score page, titled "V- Aria" and numbered "2", contains the following parts and measures:

- Ob. 1** and **Ob. 2**: Oboe parts, both playing a melodic line with a four-measure phrase starting at measure 4.
- Vln. I**: Violin I part, playing a melodic line with a four-measure phrase starting at measure 4.
- Vln. II**: Violin II part, playing a rhythmic accompaniment.
- Vla.**: Viola part, playing a melodic line with a four-measure phrase starting at measure 4.
- Vc.**: Violoncello part, playing a melodic line with a four-measure phrase starting at measure 4.
- D.B.**: Double Bass part, playing a melodic line with a four-measure phrase starting at measure 4.
- T**: Trombone part, which is silent throughout the page.
- Hpschd.**: Harpsichord part, playing a complex accompaniment with a four-measure phrase starting at measure 4.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings play a melodic line with a four-measure phrase starting at measure 4. The harpsichord provides a complex accompaniment. The trombone part is silent throughout the page.



Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

Hpschd.

10

8

wird das Silber rein,

10

Detailed description: This is a page of a musical score for a vocal aria. The page number '4' is at the top left, and the title 'V- Aria' is at the top center. The score is arranged in a system with 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 Violoncello/Double Bass. The fifth staff is for Tenor. The bottom two staves are for the Harpsichord. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is in a common time signature. The vocal line (Tenor) has lyrics: 'wird das Silber rein,'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The page number '10' is written above the first measure of each staff.

V- Aria

13

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8

durchs Feu - er

Hpschd.

13

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 (T) has the lyrics 'durchs Feu - er' written below it. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score shows three measures of music. The first two measures are marked with a '13' above the staff. The Harpsichord part is written in a grand staff (treble and bass clefs). The vocal line has a fermata over the first measure and a slur over the second and third measures.

Ob. 1

Ob. 2

Musical notation for Oboe 1 and Oboe 2, measures 16-18. Both parts play a melodic line with a half note, quarter note, eighth note, and quarter note pattern, followed by a half note with a sharp sign. The key signature is one flat (B-flat).

Vln. I

Vln. II

Musical notation for Violin I and Violin II, measures 16-18. Violin I plays a melodic line similar to the oboes, while Violin II plays a supporting line with a half note, quarter note, and eighth note pattern.

Vla.

Vc.

D.B.

Musical notation for Viola, Violoncello, and Double Bass, measures 16-18. The Viola plays a melodic line, while the Violoncello and Double Bass play a supporting line with a half note, quarter note, and eighth note pattern.

T

8

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

Musical notation for Tenor with lyrics, measures 16-18. The Tenor part includes a vocal line with lyrics: "wird \_\_\_ das Sil - ber rein, \_\_\_ durchs Kreuz \_\_\_ das Wort be-währt \_\_\_ er-". The measure number 8 is indicated at the start of the line.

Hpschd.

16

Musical notation for Harpsichord, measures 16-18. The Harpsichord part consists of a complex accompaniment with chords and moving lines in both the right and left hands.

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

Hpschd.

22

8

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

*tr*

V- Aria

25

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

den, durchs Feu - er wird das Sil - ber

Hpschd.

25

Ob. 1

Ob. 2

Two oboe staves (Ob. 1 and Ob. 2) in G minor, starting at measure 28. Both parts play a melodic line with eighth and sixteenth notes, featuring slurs and ties across measures.

Vln. I

Vln. II

Violin I and Violin II staves. Violin I plays a melodic line similar to the oboes. Violin II plays a supporting line with some rests and slurs.

Vla.

Vc.

Viola and Violoncello staves. Viola plays a melodic line with slurs. Violoncello plays a supporting line with slurs.

D.B.

Double Bass staff playing a supporting line with slurs.

T

8

rein,

durchs Feu - er

Tenor staff with lyrics. Measure 28 has a whole rest. Measure 29 has a whole rest. Measure 30 contains the lyrics "rein, durchs Feu - er".

Hpschd.

Harpsichord staves (treble and bass clefs). Treble clef has chords and slurs. Bass clef has a melodic line with slurs.

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. Measures 34 and 35 contain whole rests for all instruments. In measure 36, Violin I and II play a melodic line, Viola plays a quarter rest, Violoncello plays a quarter note, and Double Bass plays a melodic line.

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. Measures 35 and 36 contain a melodic line with a slur over the first two notes and a trill (tr) over the final note.

Hpschd.

Musical notation for Harpsichord, measures 34-36. The Harpsichord part is in grand staff (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 in the bass clef.

V- Aria

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

Hpschd.

37

8

37

Detailed description: This is a page of a musical score for a V- Aria, page 13, measures 37-40. The score is written for a full orchestra and includes parts for 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 tenor (T), and a harpsichord (Hpschd.). The key signature is one flat (B-flat) and the time signature is 4/4. The music is in a minor key. The score is divided into three measures. The first measure (measure 37) features a melodic line in the oboes and violins, with a supporting bass line in the violas, violins, and double basses. The second measure (measure 38) continues the melodic development. The third measure (measure 39) concludes the phrase with a final cadence. The harpsichord part provides a rhythmic and harmonic accompaniment. The tenor part is silent in this section.

40

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

40

T

8

40

Hpschd.

Detailed description: This page of a musical score, page 14, contains measures 40 through 42 of a section titled 'V- Aria'. The score is arranged in a system with ten staves. The top two staves are for Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2). The next three staves are for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The following two staves are for Violoncello (Vc.) and Double Bass (D.B.). The next staff is for Tenor (T), which is mostly silent with rests. The bottom two staves are for the Harpsichord (Hpschd.), with a brace on the left. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure 40 begins with a dynamic marking of '40'. The notation includes various note values, rests, and articulation marks such as slurs and accents.

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 begins at measure 43 with the lyrics 'drum soll ein Christ zu allen Stun -'. 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.

Detailed description: This is a page of a musical score for a V- Aria, page 18, starting at measure 52. The score is written for a full orchestra and a soloist. The instruments and their parts are: Oboe 1 and 2, Violin I and II, Viola, Violoncello, Double Bass, Tenor (T), and Harpsichord (Hpschd.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Tenor part has lyrics: "Kreuz und Not ge - dul - dig sein,". The Harpsichord part features a rhythmic accompaniment of chords and eighth notes. The woodwinds and strings play melodic lines with various articulations and dynamics.

V- Aria

55

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8 drum soll ein Christ zu allen Stunden in Kreuz und

55

Hpschd.

Detailed description: This is a page of a musical score for a vocal aria. The page is numbered 19 in the top right corner. The music begins at measure 55. The score is arranged in a system with ten staves. From top to bottom, the staves are: Ob. 1 (Oboe 1), Ob. 2 (Oboe 2), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass), T (Tenor), and Hpschd. (Harpsichord). The key signature is two flats (B-flat and E-flat), and the time signature is 8/8. The Tenor part has lyrics: 'drum soll ein Christ zu allen Stunden in Kreuz und'. The Harpsichord part consists of two staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings like 'z' (zando) and 'f' (forte) throughout the score.

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.

Detailed description: This is a page of a musical score for a vocal aria. The page is numbered 20 and titled 'V- Aria'. It contains nine staves of music. The top two staves are for Oboe 1 and Oboe 2. The next three staves are for Violin I, Violin II, and Viola. The next two staves are for Violoncello and Double Bass. The seventh staff is for Tenor, with German lyrics: 'Not ge - dul - dig sein, drum soll ein Christ zu al - len'. The bottom two staves are for the Harpsichord. The music is in a minor key and begins at measure 58. The Tenor part has a '8' below the first measure, likely indicating a breath mark. The Harpsichord part has a '58' above the first measure.

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 -

61

Hpschd.

Detailed description: This is a page of a musical score for a vocal aria. The page is numbered 21 in the top right corner. The tempo is marked 'Adagio'. The score consists of ten staves. The first two staves are for Oboe 1 and Oboe 2. The next four staves are for Violin I, Violin II, Viola, and Violoncello/Double Bass. The fifth staff is for Tenor. The sixth staff is for Harpsichord. The Tenor part has lyrics: 'Stun - den in Kreuz und Not ge - dul - dig\_ sein, in Kreuz und Not ge dul -'. The number 61 is written above the first measure of the Oboe, Violin I, and Harpsichord staves. The number 8 is written below the first measure of the Tenor staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).



# 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 (Oboes and Trombones) and strings (Violins, Viola, Cello, Double Bass) play a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics. The Harpsichord provides a figured bass accompaniment. The lyrics are: 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;

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.