

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 rests.
- Soprano Trombone, Alto Trombone, and Bass Trombone: The Trombone section provides harmonic support with various rhythmic patterns.
- Soprano and Alto: Both vocal parts are silent.
- Tenor and Bass: The vocal soloists 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: Both parts provide harmonic support with rhythmic patterns.
- Double Bass: Provides the bass line for the instrumental accompaniment.
- Harpisichord: Provides the keyboard accompaniment, including a prominent bass line.

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

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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 -

66

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.

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

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

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

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

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

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

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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.

KANTATE BWV 2

157

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.

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

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

Harp-sichord

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 wä-h 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. The second measure contains two triplet eighth notes: G4, A4, and Bb4. The third measure contains two triplet eighth notes: G4, A4, and Bb4.

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. The second measure contains two triplet eighth notes: G3, A3, and Bb3. The third measure contains two triplet eighth notes: G3, A3, and Bb3.

Harpischord

Musical notation for Harpsichord, 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. The second measure contains two triplet eighth notes: G4, A4, and Bb4. The third measure contains two triplet eighth notes: G4, A4, and Bb4.

Vln.

Musical notation for Violin, 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. The second measure contains two triplet eighth notes: G4, A4, and Bb4. The third measure contains two triplet eighth notes: G4, A4, and Bb4.

Alto

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

Vc.

Musical notation for Violoncello, 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. The second measure contains two triplet eighth notes: G3, A3, and Bb3. The third measure contains two triplet eighth notes: G3, A3, and Bb3.

Hpschd.

Musical notation for Harpsichord, 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. The second measure contains two triplet eighth notes: G4, A4, and Bb4. The third measure contains two triplet eighth notes: G4, A4, and Bb4.

Vln. 7

Alto 7

Vc. 7

Hpschd. 7

Tilg, o Gott, die Leh - ren,

Vln. 10

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. 17 *3 3 3 3 3 3*

Alto 17
Wort ver - keh - ren, tilg, o Gott, die Leh - - -

Vc. 17

Hpschd. 17

Vln. 19

Alto 19
- ren, so dein Wort ver - keh - - - ren, *tr*

Vc. 19

Hpschd. 19

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

- Oboe 1** and **Oboe 2**: Both play a melodic line with grace notes at the beginning of each measure.
- Violin I** and **Violin II**: Violin I plays a melodic line, while Violin II provides harmonic support.
- Viola**: Provides harmonic support with a steady eighth-note accompaniment.
- Cello** and **Double Bass**: Both play a steady eighth-note accompaniment.
- Tenor**: This part is currently silent, indicated by a whole rest in each measure.
- Harpsichord**: Provides harmonic support with a steady eighth-note accompaniment.

The score is written in G minor (two flats) and 3/4 time. The tempo is marked Moderato with a metronome marking of quarter note = 70. The key signature has two flats (Bb and Eb). The time signature is 3/4. The score is divided into three measures, with a repeat sign at the end of the first measure.

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

- Ob. 1** and **Ob. 2**: Oboe parts, measures 4-6.
- Vln. I**: Violin I part, measures 4-6.
- Vln. II**: Violin II part, measures 4-6.
- Vla.**: Viola part, measures 4-6.
- Vc.**: Violoncello part, measures 4-6.
- D.B.**: Double Bass part, measures 4-6.
- T**: Tenor part, measures 4-6, with a rest indicated by a horizontal line.
- Hpschd.**: Harpsichord part, measures 4-6, with a dynamic marking of 8 at the beginning.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations, while the piano provides harmonic support.

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 score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The vocal line (Tenor) has the lyrics "Durchs Feu - er". The harpsichord part provides harmonic support with chords and arpeggiated figures. The woodwinds and strings play melodic and rhythmic patterns. The page number "3" is in the top right corner.

Ob. 1

Ob. 2

Musical notation for Oboe 1 and Oboe 2, measures 10-12. Both parts play a melodic line with slurs and accents. Measure 10 starts with a tenor clef and a key signature of two flats. Measure 11 has a fermata over the first half. Measure 12 continues the melodic phrase.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical notation for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 10-12. Violin I and II play a melodic line with slurs and accents. Viola, Violoncello, and Double Bass play a supporting bass line with slurs and accents.

T

8

wird _ das _ Sil - ber rein,

Musical notation for Tenor, measures 10-12. Measure 10 starts with a tenor clef and a key signature of two flats. The lyrics "wird _ das _ Sil - ber rein," are written below the staff. Measure 11 has a fermata over the first half. Measure 12 continues the vocal line.

Hpschd.

10

Musical notation for Harpsichord, measures 10-12. Measure 10 starts with a treble clef and a key signature of two flats. The notation shows a complex texture with slurs and accents.

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 music begins at measure 13, indicated by a '13' above the first staff. The score is arranged in a system with ten staves. The instruments are: Ob. 1 and Ob. 2 (Oboes), Vln. I and Vln. II (Violins), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass), T (Tenor), and Hpschd. (Harpsichord). The vocal line (T) has the lyrics 'durchs Feu - er' written below it. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, slurs, and dynamic markings. The harpsichord part is written in a grand staff (treble and bass clefs).

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 rest in measure 17.

Vln. I

Vln. II

Musical notation for Violin I and Violin II, measures 16-18. Violin I has a melodic line with a half note rest in measure 17. Violin II has a similar melodic line.

Vla.

Vc.

D.B.

Musical notation for Viola, Violoncello, and Double Bass, measures 16-18. All three parts play a similar melodic line with a half note rest in measure 17.

T

8

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

Musical notation for Tenor with lyrics, measures 16-18. The lyrics are: "wird ___ das Sil - ber rein, ___ durchs Kreuz ___ das Wort be-währt ___ er-".

Hpschd.

16

Musical notation for Harpsichord, measures 16-18. The right hand plays chords and the left hand plays a melodic line.

V- Aria

19

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8

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

19

Hpschd.

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

T

8

den, durchs Feu - er wird das Sil - ber

25

Hpschd.

28

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8
rein, durchs Feu - er

Hpschd.

28

Detailed description: This is a page of a musical score for a V- Aria, page 10, starting at measure 28. The score is written for a full orchestra and a soloist. The instruments and their parts are: Ob. 1 and Ob. 2 (Oboes), Vln. I and Vln. II (Violins), Vla. (Viola), Vc. and D.B. (Violoncello and Double Bass), T (Tenor), and Hpschd. (Harpsichord). The music is in a minor key with a key signature of two flats (B-flat and E-flat). The tempo and meter are not explicitly stated but appear to be in a common time signature. The lyrics for the Tenor part are 'rein, durchs Feu - er'. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

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.

34

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8

den, durchs Kreuz _____ das Wort bewährt er - fun - den,

34

Hpschd.

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, starting at measure 37. The score is written 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 4/4. The score is divided into three measures. The first 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 (38) continues the melodic development. The third measure (39) concludes the phrase with a final cadence. The harpsichord part provides harmonic support with chords and arpeggiated figures. The trumpet part is mostly silent, with a few notes in the first measure. The double bass part has a rhythmic pattern of eighth notes. The overall texture is rich and melodic.

This musical score page, numbered 14, is titled "V- Aria". It contains the musical notation for measures 40, 41, and 42. The score is arranged in a system with the following parts from top to bottom:

- Ob. 1** and **Ob. 2**: Both parts play a melodic line starting on a half note G4, followed by eighth notes, and then a phrase with a sharp sign (F#) on the second measure.
- Vln. I**: Mirrors the woodwind parts with a similar melodic line.
- Vln. II**: Plays a more active line with eighth notes and rests.
- Vla.**: Provides a bass line with eighth notes and rests.
- Vc.** and **D.B.**: Play a similar bass line with eighth notes and rests.
- T** (Tenor): The part is mostly silent, indicated by a whole rest on the staff.
- Hpschd.** (Harpsichord): The right hand plays chords and eighth notes, while the left hand plays a bass line similar to the strings.

The key signature is B-flat major (two flats), and the time signature is 4/4. The measure number "40" is written above the first staff of each measure.

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.

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

8 Kreuz und Not ge - dul - dig sein,

Hpschd.

V- Aria

55

Ob. 1

Ob. 2

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

T

8 drum soll ein Christ zu allen Stunden 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.

Detailed description: This is a page of a musical score for a vocal aria. The page is numbered 20 in the top left and 'V- Aria' in the top center. The score begins at measure 58. It features eight staves: two for Oboes (Ob. 1 and Ob. 2), two for Violins (Vln. I and Vln. II), one for Viola (Vla.), one for Violoncello (Vc.), one for Double Bass (D.B.), one for Tenor (T), and one for Harpsichord (Hpschd.). The vocal line (T) includes the lyrics: 'Not ge - dul - dig sein, drum soll ein Christ zu al - len'. The Harpsichord part is written in a grand staff with treble and bass clefs. The overall key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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

64 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 $\text{♩} = 80$

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Cello

Double Bass

Sop. Trombone

Alto Trombone

Tenor Trombone

Bass Trombone

Soprano

Alto

Tenor

Bass

Harpsichord

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;

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;

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;

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.