

KANTATE BWV 3

("am zweiten Sonntag nach Epiphania")

I-Coro

Score

Johann Sebastian Bach (1684-1748)

Arr. Michel Rondeau

Adagio $\text{♩} = 50$

The musical score is arranged in a standard orchestral format. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked 'Adagio' with a metronome marking of 50 quarter notes per minute. The score is divided into two systems. The first system includes the Oboe d'Amore 1 and 2 parts, which are highly active with many sixteenth and thirty-second notes. The Violin I and II parts provide harmonic support with longer note values. The Viola, Cello & Trb., and Double Bass parts are mostly sustained notes. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines with bar lines. The Harpsichord part is shown in a grand staff with treble and bass clefs, providing a harmonic accompaniment with chords and moving lines.

KANTATE BWV 3

2

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

4

tr

8

KANTATE BWV 3

3

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

Detailed description: This is a page of a musical score for the Cantata BWV 3. It shows measures 7 and 8. The score is arranged in systems. The first system contains the two oboe parts (Ob. dam. 1 and 2), the two violin parts (Vln. I and II), the viola part (Vla.), the two trumpet parts (Vc. and Trb.), and the two trombone parts (D.B.). The second system contains the vocal soloists: Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system contains the harpsichord (Hpschd.) part. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. Measure 7 starts with a fermata over the first measure. The oboe parts have intricate melodic lines with many slurs and ties. The strings provide a steady accompaniment. The vocal parts are currently silent, indicated by a horizontal line with a fermata. The harpsichord part consists of chords and single notes.

KANTATE BWV 3

4

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

KANTATE BWV 3

12

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

Ach Gott, wie man - ches Her - ze -

A

Ach Gott, wie man - ches Her - ze - leid, wie man - ches Her - ze - leid, wie man -

T

8

Ach Gott, wie

B

Hpschd.

KANTATE BWV 3

6

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

leid, wie man-ches Her - ze-leid, wie man-ches Her - ze - leid, wie man-ches Her - ze - leid, ach Gott, wie
- - ches - Her - ze - leid, wie man-ches Her - ze - leid, ach Gott, wie man - - -
man - ches - Her - ze-leid, wie man - - - ches Her - ze - leid, ach
Ach Gott, wie man - ches

Hpschd.

KANTATE BWV 3

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

man - ches Her - ze-leid, ach Gott, wie man - - - ches Her - ze

- - ches Her - ze-leid, wie man - ches Her - ze-leid, man-ches Her - ze -

Gott, wie man - ches Her - - - ze - leid, wie man - ches Her - ze -

Her - - - ze - - - leid,

KANTATE BWV 3

8

Ob. dam. 1

Ob. dam. 2

Musical notation for Oboe d'amore 1 and 2, measures 18-20. The key signature is three sharps (F#, C#, G#). The music features intricate melodic lines with slurs and trills.

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

Musical notation for Violin I, Violin II, Viola, Violoncello/Trumpet, and Double Bass, measures 18-20. The key signature is three sharps. The Violoncello/Trumpet part is mostly silent.

S

A

T

B

leid

leid

leid

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), measures 18-20. The lyrics are "leid". The Soprano part has a small number "8" below the first measure.

Hpschd.

Musical notation for Harpsichord, measures 18-20. The key signature is three sharps. The part consists of a rhythmic accompaniment with chords.

KANTATE BWV 3

21

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

be - geg - net mir Zu - die - ser

be - geg - net mir zu - die - ser Zeit, be - geg - - - net

KANTATE BWV 3

10

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S
Zeit, be - geg - - - net mir, be - geg - net mir zu - die - ser Zeit, be - geg - net

A
mir, be - geg - net mir zu - die - ser Zeit, be - geg - net mir, be - geg - net

T
8 be - geg - net mir zu - die - ser Zeit, be - geg - net mir zu die - ser - Zeit, be - geg net

B
be - - geg - net mir zu - die - ser Zeit! _____

Hpschd.

KANTATE BWV 3

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S
mir zu die - ser Zeit!

A
mir zu die - ser Zeit!

T
8
mir zu die - ser Zeit!

B

Hpschd.

KANTATE BWV 3

12

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

29

tr

8

Detailed description: This is a page of a musical score for the Cantata BWV 3, measures 29 through 31. The score is arranged in a system with multiple staves. At the top, the title 'KANTATE BWV 3' is centered, and the measure number '12' is in the upper left. The first two staves are for Oboe damas (1 and 2). The next four staves are for Violin I, Violin II, Viola, and Violoncello/Tromba. The fifth staff is for Double Bass. The next four staves are for the vocal quartet: Soprano, Alto, Tenor, and Bass. The final staff is for Harpsichord. Measure 29 is marked with a '29' above the first staff. The oboe parts feature intricate melodic lines with trills and slurs. The string parts provide a rhythmic and harmonic foundation. The vocal parts are currently silent, indicated by horizontal lines with dashes. The harpsichord part has a complex texture with chords and moving lines in both hands.

KANTATE BWV 3

14

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

Der schma - le Weg ist trüb - sal-

KANTATE BWV 3

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

37

Der schma - le Weg ist trüb - sal -

Der schma - le Weg ist trüb - sal - voll, der schma - le Weg ist trüb - sal -

voll, der schma - le Weg ist trüb - sal - voll, trüb - - - - sal -

KANTATE BWV 3

16

39

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

voll, der schma-le Weg ist trü - sal - voll, trüb - - - sal - voll, trüb - - - sal -

voll, trüb - - - sal - voll, trüb - - - sal - voll, der schma-le Weg ist trüb-sal -

voll, ist trüb - sal - voll, _____ der schma-le Weg ist trüb - sal - voll, der schma-le Weg ist trüb-sal -

Der schma - le Weg _____ ist trüb - sal - voll, _____

KANTATE BWV 3

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S
voll, der schma-le Weg ist trüb-sal - voll,

A
voll, trüb - - - sal - voll,

T
8
voll, ist trüb - sal - voll,

B

Hpschd.

KANTATE BWV 3

18

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

den ich zum

den ich zum Him-mel__ wan - dern

den ich zum Him - mel wan dern soll, den ich__ zum Him - - mel__

KANTATE BWV 3

20

50

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

soll, den ich zum Him - mel wan - - - - -

wan - dern, zum Him - mel__ wan - - - - dern soll, den ich zum Him - mel__ wan - dern

soll, den ich zum Him - mel__ wan - dern soll, den ich zum Him - mel

Him - mel wan - dern soll.

KANTATE BWV 3

22

Ob. dam. 1

Ob. dam. 2

55

tr.

tr.

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

KANTATE BWV 3

24

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vla.

Vc.
Trb.

D.B.

S

A

T

B

Hpschd.

II - Recitativo

Score

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

Moderato ♩ = 80

Soprano
Wie schwerlich läßt sich Fleisch und

Alto
Wie schwerlich läßt sich Fleisch und

Tenor
Wie schwerlich läßt sich Fleisch und

Bass
Wie schwerlich läßt sich Fleisch und

Double Bass

Harpsichord

5
S
Blut zwin -

A
Blut zwin -

T
Blut so nur nach Ir-di-schem und Eit-lem trach - tet und we-der Gott, noch Him-mel ach-tet, zwin -

B
Blut zwin -

D.B.
5

Hpschd.
5

II - Recitativo

2

S
gen zu dem e - wi - gen Gut!

A
gen zu dem e - wi - gen Gut! da du, o Je - su, nur mein Al-les bist und doch mein Fleisch so

T
gen zu dem e - wi - gen Gut!

B
gen zu dem e - wi - gen Gut!

D.B.

Hpschd.

S
Wo soll ich mich denn wen - den hin?

A
wi - der-spen-stig ist, Wo soll ich mich denn wen - den hin?

T
Wo soll ich mich denn wen - den hin?

B
Wo soll ich mich denn wen - den hin?

D.B.

Hpschd.

II - Recitativo

18

S
A
T
B

Das Fleisch ist schwach, doch will der Geist, so hilf du mir, der du mein Her-ze weißt! zu dir, o Je - su, steht__mein

D.B.

Hpschd.

23

S
A
T
B

Sinn. Sinn. Sinn. Sinn.

Wer dei-nem Rat und dei-ner Hül - fe traut, der hat wohl nie auf fal-schen Grund ge - baut, da

D.B.

Hpschd.

II - Recitativo

4

28

S

A

T

B

D.B.

Hpschd.

du der gan - zen Welt zum Trost ge - kom - men und un - ser Flei - sch an dich ge - nom - men, so ret - tet uns dein Ster - ben vom end - li - chen Ver

32

S

A

T

B

D.B.

Hpschd.

der - ben. Drum schme - cke doch ein gläu - bi - ges Ge - mü - te des Hei - lands Freund - lich - keit und Gü - te!

Score

III - Aria

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

Moderato ♩ = 75

The score is arranged for Bass, Double Bass, and Harpsichord. It includes a vocal line with lyrics. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Moderato, marked with a quarter note equal to 75 beats per minute. The score is divided into three systems, each starting with a measure number (7, 7, and 12 respectively).

System 1 (Measures 7-11):

- Bass:** Rests for the first five measures, then begins the vocal line.
- Double Bass:** Provides a rhythmic accompaniment of eighth and sixteenth notes.
- Harpsichord:** Provides a harmonic accompaniment with chords and moving lines.
- Vocal:** "Emp find' ich Höl - len - angst und — Pein, — emp find' ich Höl - len - angst und —"

System 2 (Measures 12-16):

- Bass:** Continues the vocal line with a long note in measure 12.
- Double Bass:** Continues the rhythmic accompaniment.
- Harpsichord:** Continues the harmonic accompaniment.
- Vocal:** "Pein, — Höl - len - angst — und Pein. — emp find' ich Höl len - angst — und —"

System 3 (Measures 17-21):

- Bass:** Continues the vocal line.
- Double Bass:** Continues the rhythmic accompaniment.
- Harpsichord:** Continues the harmonic accompaniment.
- Vocal:** (Lyrics are not explicitly written for these measures but follow the previous line).

III - Aria

2

18

B

Pein, ___ emp find' ich Höl - len - angst und Pein, ___ doch muß be - stän - dig in ___ dem Her - zen ein rech - ter

D.B.

Hpschd.

23

B

Freu -

D.B.

Hpschd.

27

B

den him - mel sein.

D.B.

Hpschd.

34

B

Emp find' ich Höl - len - angst und Pein, emp find' ich Höl - len - angst und

D.B.

Hpschd.

39

B

Pein, Höl - len - angst und Pein, emp find' ich Höl - len - angst und

D.B.

Hpschd.

45

B

Pein, emp find' ich Höl - len - angst und Pein, doch muß be - stän - dig in - dem Her - zen ein rech - ter

D.B.

Hpschd.

III - Aria

4

50

B

Freu - - - - -

D.B.

Hpschd.

54

B

den him - mel sein.

D.B.

Hpschd.

60

B

Ich darf nur Je - su - Na - men - nen - nen, der kann auch

D.B.

Hpschd.

65

B

un-er - meß - ne Schmer - - - - - zen als ei-nen leich - ten Ne - - - - - bel

D.B.

Hpschd.

70

B

tren - - - - - nen.

D.B.

Hpschd.

76

B

Ich darf nur Je - - - su - Na - men

D.B.

Hpschd.

IV - Recitativo

Score

Johann Sebastian Bach (1684-1748)

Arr. Michel Rondeau

Moderato ♩ = 60

Tenor

Double Bass

Harpsichord

T

D.B.

Hpschd.

T

D.B.

Hpschd.

Es mag mir Leib und Geist ver-schmach-ten, bist du, o Je-su, mein und ich bin dein, will ich's nicht

ach-ten. Dein treu-er Mund und dein un-end-lich Lieb-en, das un-ver-än-dert stets ge-

blie-ben, er-hält mir noch den-er-sten Bund, der mei-ne Brust mit Freu-dig-keit er-fül-let und auch des

IV - Recitativo

2

10

T

8 To - des Furcht, des Gra-bes Schrec-ken stil-let, fällt Not und Man-gel gleich von al-len Sei-ten ein, mein

D.B.

Hpschd.

13

T

8 Je - sus wird mein Schatz und Reich - tum sein. —

D.B.

Hpschd.

V - Duetto

Score

Johann Sebastian Bach (1684-1748)

Michel Rondeau

Moderato $\text{♩} = 60$

The score is written for a chamber ensemble. The Oboe d'Amore 1 and 2 parts are in treble clef with a key signature of one sharp (F#). The Violin I and II parts are in treble clef with a key signature of three sharps (F#, C#, G#). The Cello and Double Bass parts are in bass clef with a key signature of three sharps (F#, C#, G#). The Soprano and Alto parts are in treble clef with a key signature of three sharps (F#, C#, G#). The Harpsichord part is in grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The tempo is Moderato with a metronome marking of 60 quarter notes per minute. The score consists of three measures of music.

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

Wenn Sor

Detailed description: This is a page of a musical score for a V - Duetto. The score is written for a full orchestra and a vocal soloist. The instruments listed are Oboe damoiseaux 1 and 2, Violin I and II, Violoncello, Double Bass, Soprano (S), Alto (A), and Harpsichord (Hpschd.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The page number is 3. The vocal part (Alto) has the lyrics 'Wenn Sor' at the end of the phrase. The score consists of 7 measures. The oboes and violins play a melodic line with slurs and accents. The violoncello and double bass play a rhythmic accompaniment. The harpsichord provides harmonic support. The vocal part is silent for most of the page, with a few notes at the end.

10

Ob. dam. 1

Ob. dam. 2

10

Vln. I

Vln. II

Vc.

D.B.

10

S

Wenn Sor - - - - -

A

- - - - - gen - auf mich drin - - - - -

10

Hpschd.

Detailed description: This is a page of a musical score for a vocal duet. The page is numbered '4' at the top left and 'V - Duetto' at the top center. The score is arranged in a system with eight staves. The top two staves are for Oboe damoreno 1 and 2, both in treble clef with a key signature of one sharp (F#). The next three staves are for Violin I, Violin II, and Viola, all in treble clef with a key signature of three sharps (F#, C#, G#). The Double Bass (D.B.) staff is in bass clef with a key signature of three sharps. The vocal staves are for Soprano (S) and Alto (A), both in treble clef with a key signature of three sharps. The Soprano staff has a fermata over the first measure and lyrics 'Wenn Sor - - - - -'. The Alto staff has a fermata over the first measure and lyrics 'gen - auf mich drin - - - - -'. The Harpsichord (Hpschd.) staff consists of two staves, treble and bass clef, with a key signature of three sharps. A rehearsal mark '10' is placed above the first measure of each of the four instrument groups (Ob. dam., Vln., Vc., and Hpschd.).

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

12

12

gen auf mich drin - - - -

gen, Sor -

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

16

gen, — will ich - in Freu - dig - keit, in Freu - dig - keit zu mei - nem

gen — auf mich drin - - - - -

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

18

Je - su — sin - - - - - gen.

- gen, — will ich in — Freu dig - keit zu — mei nem Je - sus sin - gen.

21

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

21

21

Detailed description: This page of a musical score, titled 'V - Duetto', is page 9 and covers measures 21 to 23. The score is arranged in a system with eight staves. The top two staves are for Oboe damore 1 and 2, both in treble clef with a key signature of three sharps (F#, C#, G#). They play a melodic line with eighth and sixteenth notes, often beamed together. The next two staves are for Violin I and Violin II, also in treble clef with three sharps, mirroring the oboe parts. The fifth and sixth staves are for Violoncello (Vc.) and Double Bass (D.B.), in bass clef with three sharps, providing a harmonic accompaniment with dotted rhythms and eighth notes. The seventh and eighth staves are for Soprano (S) and Alto (A) voices, both in treble clef with three sharps, and are currently silent, indicated by a whole rest on each staff. The bottom two staves are for the Harpsichord (Hpschd.), in treble and bass clefs with three sharps, playing a rhythmic accompaniment with chords and moving lines. The number '21' is written above the first measure of each staff.

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

24

Wenn Sor - gen - auf mich drin - - - - gen,

Wenn Sor - gen - auf mich

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

26

wenn Sor - gen — auf mich — drin - - - - gen,

drin - - - - gen, wenn Sor - gen auf mich

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

wenn Sor - - - - -

drin - - - - - gen,

30

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

gen — auf mich drin

wenn Sor

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

32

gen, Sor - - - gen, wenn Sor -

- gen auf mich drin

34

Ob. dam. 1

Ob. dam. 2

34

Vln. I

Vln. II

Vc.

D.B.

34

S

gen, wenn Sor - - - gen auf mich drin - - -

A

gen, will ich in Freu - dig -

34

Hpschd.

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

36

gen, will ich in Freu - dig - keit, in Freu - dig - keit zu mei - nem Je - su - sin

38

Ob. dam. 1

Ob. dam. 2

38

Vln. I

Vln. II

Vc.

D.B.

38

S

keit zu mei-nem Je - su sin - gen.

A

gen.

38

Hpschd.

Detailed description of the musical score: The score is for a V - Duetto, page 17. It features a woodwind section with two Oboe damas (Ob. dam. 1 and 2), a string section with Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Double Bass (D.B.), and a keyboard section with Harpsichord (Hpschd.). The vocal parts are for Soprano (S) and Alto (A). The music is in G major (one sharp) and 3/4 time. The key signature is G major, and the time signature is 3/4. The score begins at measure 38. The Oboe damas play a melodic line with eighth and sixteenth notes. The Violins play a similar melodic line. The Violoncello and Double Bass play a bass line with eighth and sixteenth notes. The Harpsichord provides harmonic support with chords and single notes. The Soprano and Alto parts have lyrics: 'keit zu mei-nem Je - su sin - gen.' and 'gen.'.

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

41

44

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

47

Mein Kreuz - - - - -

Mein Kreuz hilft Je - sus tra - - -

49

Ob. dam. 1

Ob. dam. 2

49

Vln. I

Vln. II

Vc.

D.B.

49

S

- hilft Je - sus tra - - - - gen, mein Kreuz - - - - hilft

A

- - - - - gen, mein Kreuz - - - -

49

Hpschd.

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

51

Je - sus tra - - - - - gen,

hilft Je - sus tra - - -

Detailed description: This is a page of a musical score for a V-Duetto, page 22, starting at measure 51. The score is arranged in a system with seven staves. The top two staves are for Oboe damore 1 and 2, both in treble clef with a key signature of one sharp (F#). The next two staves are for Violin I and Violin II, also in treble clef with one sharp. The fifth and sixth staves are for Violoncello and Double Bass, in bass clef with one sharp. The seventh staff is for Harpsichord, with a grand staff (treble and bass clefs) and one sharp. The vocal parts, Soprano (S) and Alto (A), are in treble clef with one sharp. The Soprano part has lyrics: "Je - sus tra - - - - - gen,". The Alto part has lyrics: "hilft Je - sus tra - - -". The instrumental parts feature complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The vocal parts have long, sustained notes, with the Soprano holding a note across several measures. The Harpsichord part provides harmonic support with chords and moving lines in both hands.

53

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

— drum will ich gläu - - - - big sa - ge: es

- - gen, — drum will ich gläu - big sa - gen: es

55

Ob. dam. 1

Ob. dam. 2

55

Vln. I

Vln. II

Vc.

D.B.

55

S

dient zum Be - sten al - - - - -

A

dient — zum — Be - sten, zum Be - sten al - - - - -

55

Hpschd.

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

57

le zeit.

le zeit.

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

60

Mein Kreuz — hilft

Mein Kreuz —

63

Ob. dam. 1

Ob. dam. 2

63

Vln. I

Vln. II

Vc.

D.B.

63

S

Je - sus tra - - - - - gen, _____

A

hilft Je - sus tra - - -

63

Hpschd.

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

65

mein Kreuz

gen, mein Kreuz hilft Je - sus tra - - -

67

Ob. dam. 1

Ob. dam. 2

67

Vln. I

Vln. II

Vc.

D.B.

67

S

— hilft — Je - sus tra - - - - gen, — drum will ich

A

- - - - gen, — drum will ich gläu - - -

67

Hpschd.

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

69

gläu - big sa - gen: es dient zum Be - sten, zum

- - big sa - gen: es dient zum Be - sten

Ob. dam. 1

Ob. dam. 2

Vln. I

Vln. II

Vc.

D.B.

S

A

Hpschd.

71

Da Capo

Da Capo

Da Capo

Da Capo

Da Capo

Da Capo

Da Capo

Da Capo

Da Capo

Be-sten al - - - - - le ___ zeit.

al - - - - - le ___ zeit.

VI - choral

Score

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

Moderato $\text{♩} = 70$

Oboe d'Amore 1

Oboe d'Amore 2

Sop. Trombone

Violin I

Violin II

Viola

Cello

Double Bass

Soprano

Alto

Tenor

Bass

Harpsichord

Er - halt' mein Herz im Glau - ben rein, so leb, und sterb' ich dir al - lein. Je -

Er - halt' mein Herz im Glau - ben rein, so leb, und sterb' ich dir al - lein. Je -

Er - halt' mein Herz im Glau - ben rein, so leb, und sterb' ich dir al - lein. Je -

Er - halt' mein Herz im Glau - ben rein, so leb, und sterb' ich dir al - lein, Je -

VI - choral

2

Ob. dam. 1

Ob. dam. 2

S.Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

S

A

T

B

Hpschd.

su, mein Trost, — hör' mein Be - gier: o mein Hei - land wär' ich bei dir!

su, mein Trost, — hör' mein Be - gier: o mein Hei - land — wär' ich bei dir!

su, — mein Trost, — hör' mein — Be - gier: o mein Hei - land wär' ich — bei dir!

su, — mein — Trost, — hör' — mein Be - gier: o mein Hei - land wär' — ich bei dir!