

J.S. Bach
Cantata No. 42
Am Abend aber desseligen Sabbats

Sinfonia
(Tempo ordinario $\frac{d}{= 22}$)

Pianoforte

1

2

3

4

5 A

10 u

Musical score for J.S. Bach's Church Cantata BWV 42, featuring two voices (Soprano and Alto) and basso continuo. The score is divided into six systems, each starting with a dynamic instruction:

- System 13: *p*
- System 15^{II}: *p*
- System 19: *p*
- System 20^{II}: *p*
- System 23: *p*
- System 25^{II}: *s*

Measure numbers are indicated above the staves. The vocal parts are written in soprano and alto clefs, while the basso continuo part uses a bass clef. The score includes various musical markings such as *mf*, *B*, and *mfp*.

28

30ff

cresc.

33

f

35ff

mf

38

cresc.

40ff

f

43

4511

53

cantabile

5511

cantabile

Musical score for J.S. Bach's Church Cantata BWV 42, featuring six staves of music for two voices and basso continuo. The score consists of six systems of music, each starting with a measure number and a key signature of A major (two sharps). The vocal parts are in soprano and alto voices, while the basso continuo part includes a bassoon line.

- System 1 (Measures 58-59):** The soprano and alto sing eighth-note patterns, while the bassoon provides harmonic support.
- System 2 (Measures 60-61):** The soprano and alto continue their eighth-note patterns, with the bassoon maintaining the harmonic foundation.
- System 3 (Measures 63-64):** The soprano and alto sing eighth-note patterns, with dynamic markings *f* and *mf*. The bassoon part is more prominent here.
- System 4 (Measures 65-66):** The soprano and alto sing eighth-note patterns, with the bassoon providing harmonic support. A crescendo marking (*cresc.*) appears above the bassoon staff.
- System 5 (Measures 68-69):** The soprano and alto sing eighth-note patterns, with the bassoon providing harmonic support. The bassoon part features sustained notes.
- System 6 (Measures 70-71):** The soprano and alto sing eighth-note patterns, with the bassoon providing harmonic support. The bassoon part features sustained notes.

73

D
L.H.

p
p

79

81

Adagio

Da Capo

Recitativo
Tenore

Am A_bend a_berdes sel_ bi_gen Sabbaths, da die Jün_ger ver-
And in the ev'-ning of that ver-y Sab-bath when the doors all were

3
 samm.let, und die Thii _ ren verschlossen wa _ ren aus Furcht — vor d._n.
 bolt - ed, the dis - ci - ples with-in as - sem - bled, through fear — of their

Ju _ den, kam Je _ sus und trat mit - ten ein.
 foes, came Je - sus, stand - ing in the midst.

AriaAdagio ($\text{J} = 50$)

311
 CRES.

6

dim.

p

cresc.

A Alto.

13

Wo Zwei und Drei versammelten sind in Jesu thuenrem Na . men,
Where two or three have gath-ered them in Je - sus' name_ to - geth - er,

p

tr

R.H.

13

wo Zwei und Drei versammelten
where two or three have gath-ered

tr

p

tr

18

sind in Je - su - theu - rem Na - men, wo Zwei und Drei ver - samm - let -
them in Je - sus' name to - geth - er, where two - or - three have gath - ered -

R.H.

20

sind in Je - su - theu - rem Na -
them in Je - sus' name to - geth -

fr

22

men, da stellt sich - Je - sus mit - ten vin - und -
er, there stand - eth - Je - sus in - their midst - and -

24

spricht da - zu - das A - - - - men.
to - them say - eth "A - - - - men".

mf

26

Wo Zwei und
Where two or

28

Drei versammlet sind in Je-su-thu-rem Na-men,
three have gath-ered them in Je-sus'-name to - geth-er,

30

wo Zwei und Drei versammlet sind, wo Zwei und
where two or three have gath-ered them, where two or-

32

Drei ver-samm-let sind in Je-su-thu-rem to -
three have gath-ered them in Je-sus'-name

34

Na - men, in Je - su_ theu - rem Na - men, da stellt sich
geth - er, in Je - sus' name to - geth - er, there stand-eth

36

Je - sus mit - ten ein und spricht da_zu das A -
Je - sus in - their midst and to them say-eth "A -

38

men, da stellt sich Je - sus_ mit - ten - vin - und spricht da_zu das A -
men, there stand-eth Je - sus_ in - their midst and to them say - eth "A -

40 **B**

men.
men.

mf

cresc.

42*II*

Musical score for J.S. Bach's Church Cantata BWV 42, showing measures 45, 47ff, and 50. The score consists of two staves: a treble staff with a soprano or alto vocal line and a bass staff with a continuo or basso continuo line. Measure 45 starts with a forte dynamic. Measure 47 begins with a piano dynamic and includes dynamic markings like *dim.*, *p*, and *cresc.*. Measure 50 concludes with a trill dynamic.

Un poco andante ($\text{♩} = 56$)

Musical score for J.S. Bach's Church Cantata BWV 42, showing measures 52 and 54. The vocal line continues from measure 50. The lyrics in measure 52 are: "Denn was aus Lieb und Noth ge - schieht, was aus Lieb' und Noth ge - Who suc - cors need and aids dis - tress, suc - cors need - and aids dis -". The vocal line continues in measure 54 with: "schieht, das bricht des Höch - sten Ord - nung nicht. denn was aus Lieb' und tress will not - the law - of God - trans - gress, who suc - cors need - and". The continuo line provides harmonic support throughout.

Musical score for J.S. Bach's Church Cantata BWV 42, showing measures 54 and 55. The vocal line continues from measure 52. The lyrics in measure 54 are: "schieht, das bricht des Höch - sten Ord - nung nicht. denn was aus Lieb' und tress will not - the law - of God - trans - gress, who suc - cors need - and". The continuo line provides harmonic support throughout.

56

Noth geschieht, das bricht des Höch_sten Ord_nung nicht, bricht des Höch_sten
aids dis-tress will not the law — of God trans-gress, not the law — of

cresc.

58

Ord_nung nicht.
God trans-gress.

Denn was aus Lieb und Noth,
Who suc-cors need and aids — dis-

59

schicht, was aus Lieb und Noth, geschieht, das bricht des Höch_sten Ord_nung nicht, deno
tress, suc-cors need and aids — dis-tress will not the law — of God trans-gress, who

63

was — aus Lieb und Noth geschieht, das bricht des Höch_sten Ordnung — nicht, bricht
suc-cors need and aids — dis-tress will not — the law — of God trans-gress, not

cresc.

65

des Höchsten Ord - nung nicht.
the law... of... God trans-gress!

p

Da Capo

Duetto Choral(Andante con moto $\text{♩} = 80$)

6

Soprano

Vor - za - genicht, ver -
Tenore Des - pair ye not, des -
Ver - za - genicht, ver -
Des - pair ye not, des -

11

za - ge nicht, ver - za -
pair ye not, des - pair

za - ge nicht, ver - za -
pair ye not, des - pair

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16

- ge nicht, ver - za - ge nicht,
- ye not, des - pair ye not.

o Häuf - lein klein,
ye Faith - ful_ Band,

- ge nicht, ver - za - ge nicht,
- ye not, des - pair ye not,

o Häuf - lein klein,
ye Faith - ful_ Band,

21

o Häuf - lein klein,
ye Faith - ful_ Band,

ob - gleich die Fein - de willens seindich
though foes should seek on ev - ry - hand to

o Häuf - lein klein, ob - gleich die Fein - de willens seindich gänz - lich zu ver -
ye Faith - ful_ Band, though foes should seek on ev - ry - hand to wak - en fear with -

25

gänz - lich zu ver - stö -
wak - en fear with - in

stö -
in

ren - dich gänz -
you, - to wak -

28

ren, dich gänzlich, gänzlich, gänz -
you, to wake and fos - ter fright -

lich zu ver - stö - ren, dich gänzlich, gänzlich, gänz -
en fear with - in you, to wake and fos - ter fright -

32

lich zu ver - stö - ren
and fear with - in you

lich zu - ver-stö - ren
and fear with-in you

37

und su - chen dei -
and seek to bring -

und su - chen dei - nen Un - ter -
and seek to bring a - bout your -

42

nen Un - ter - gang, und su - chen dei - - nen Un - ter -
- a - bout - your - doom, and seek to bring - a - bout your -
gang, und su - chen dei - - nen Un - ter - gang,
doom, and seek to bring - a - bout your - doom,

46

gang, - - - dei-nen Unter-gang, da-von dir wird recht-angst und
doom, - - - bring a-bout your doom; there is no need for fear and
- - - dei-nen Unter-gang, da-von dir wird recht-
- - - bring a-bout your doom; there is no need for

50

bang, angst und bang: es wird nicht lan.ge, nicht lan - - ge wäh - -
gloom, fear and gloom: this will not long be, not long be last - -
- - angst und bang: es wird nicht lan.ge wäh - -
- - fear and gloom: this will not long be last - -

54

ren, es wird nicht lange wäh-ren, es wird nicht lange
ing, this will not long be last-ing, this will not long be

ren, es wird nicht lange wäh-ren, es wird nicht lange
ing, this will not long be last-ing, this will not long be

58

wäh-ren, nicht lan - ge nicht lan - ge wäh - ren, es wird nicht
last - ing, not long, no not long be last - ing, this will not

es wird nicht lan - ge, es wird nicht lan - ge, nicht lan - ge wäh - ren, es wird nicht
this will not long, no this will not long, no not long be last - ing, this will not

62

lan - - - - - ge wäh - - - - ren!
long be last - - - - ing.

lan - ge, nicht lan - ge wäh - - ren!
long, no not long be last - - ing.

66

Recitativo

Basso

Man kann hier.von ein schön Ex.em.pel se.hen an dem, was zu Ju -
Me-thinks we all can learn a good-ly les-son from that which at Je-

3 ru - sa - lem ge - sche - hen; denn, da die Jün - ger sich ver - samm - let
ru - sa - lem thus hap - pened; for, the dis - ci - ples be - ing there as -

5 hat - ten in fin - stern Schat - ten aus Furcht ver de - nen Ju - den, so trat mein
sem - bled, in black - est dark - ness, for fear of per - se - cu - tion, they saw the

7 Heiland mitten ein zum Zeugniss, dass er sei.ner Kir - che Schutz will sein. Drum
Sav - iour stand-ing there to show them, that He for His church would ev - er care. So

10 Animoso

lasst die Fein - de wü - then, lasst die Fein - de wü - then!
let the foes be rag - ing, let the foes be rag - ing.

Aria.(Allegro moderato $\text{♩} = 84$)

The musical score consists of six staves of music for two voices (Soprano and Bass) and piano. The key signature is G major (two sharps). The tempo is Allegro moderato, indicated by the marking $\text{♩} = 84$. The vocal parts are written in soprano and bass clef, with lyrics in German. The piano part is in common time, providing harmonic support with sustained notes and rhythmic patterns. The score is divided into measures numbered 1 through 11.

Basso

13

Je - sus ist_ ein_ Schild_ der Sei - nen,
Je - sus will_ pro - tect_ His peo - ple,

16

Je - sus ist_ ein_ Schild_ der
Je - sus will_ pro - tect_ His

18

Sei - nen, ein Schild_ der Sei - nen, wenn sie
peo - ple, pro - tect_ His peo - ple, guard them

20

die_ Ver - fol - gung trifft,
from_ op - pres - sion_ well;

22

Je-sus ist ein Schild der Sei-nen,
Je-sus will pro-tect His peo-ple,

24

wenn sie die Ver-fol-gung
guard them from op-pres-sion

27

trifft, Je-sus ist ein Schild der Sei-nen, wenn sie
well; Je-sus will pro-tect His peo-ple, guard them

30

die Ver-fol-gung trifft.
from op-pres-sion well;

33

35

38

40

Ih - nen muss die Son - ne
Be the sun that shines up.

42

schei - nen mit der gold - nen Ü - ber - schrift:
on them, light-ing gold - en words that spell:

This page contains five staves of musical notation for a church cantata by J.S. Bach. The music is in common time and consists of two parts. The first part (measures 33-38) features a soprano vocal line with eighth-note patterns, supported by a basso continuo line. The second part (measures 40-42) includes lyrics in German. The lyrics for measure 40 are "Ih - nen muss die Son - ne" and "Be the sun that shines up.". The lyrics for measure 42 are "schei - nen mit der gold - nen Ü - ber - schrift:" and "on them, light-ing gold - en words that spell:". The music is composed for voices and continuo, with specific dynamics like *p* (piano) indicated.

45

Je - sus ist — vin — Schild — der Sei — nen,
Je - sus will pro - tect His peo - ple,

wenn — sie — die — Ver — fol — gung trifft.
guard them from op - pres

— gung trifft, wenn sie die Verfol — gung trifft.
sion well, guard them from op - pres — sion well."

52

B

Ih — nen muss die Son — ne schei — nen
Be the sun that shines up - on them,

54ff

57

mit der goldnen Überschrift: Je-sus-
light-ing gold-en words that spell: 'Je-sus-'

591

ist ein Schild der Seinen, wenn sie die Verfolgung
will pro-tect His peo-ple, guard them from op-pres-

62

gunung trifft, wenn sion well, guard

641

sie die Verfolgung trifft, wenn sion well, guard
them from op-pres-

67

70 C
gung, die Ver - fol - gung trifft.
sion, from op - pres - sion well."

73

75a

78



Choral (Eigene Melodie)

Soprano

Ver - leih uns Frieden gnä - dig - lich,Herr Gott,zu unsern Zei - ten,es

Alto

In gra - cious mer - cy grant us peace,Lord God,for life's du - ra - tion;we've

Tenore

Ver - leih uns Frieden gnä - dig - lich,Herr Gott,zu un - sern Zei - ten,es

Basso.

In gra - cious mer - cy grant us peace,Lord God,for life's du - ra - tion;we've



none to help us shouldst Thou cease to strive for our sal - va - tion,Thou art our sole Pro -

ist ja doch kein Andrer nicht,der für uns könn - te strei - ten,denn du,uns'r Gott al -

none to help us shouldst Thou cease to strive for our sal - va - tion,Thou art our sole Pro -

10

lei - ne Gieb un_sern Für_sten und der Ob_rig_keit Fried' und gut_ Re_gi_men_t,dass
tec - tor, As - sure us through the rul - ers of our land; peace and good gov_ern - ment, that
lei - ne Gieb un_sern Für_sten und der Ob_rig_keit Fried' und gut_ Re_gi_men_t,dass
tec - tor, As - sure us through the rul - ers...of our land; peace and good gov_ern - ment, that

15

wir un - ter ih - nen ein ge - ru_hig und stilles Le - ben führen mö - gen in aller Gott -
un - der their com - mand, free from war and from tur-moil, we may live and pros - per, up-right,pi - ous,
wir un - ter ih - nen ein ge - ru_hig und stilles Le - ben führen mö - gen in aller Gott -
un - der their com - mand, free from war and from tur-moil, we may live and pros - per, up-right,pi - ous,

22

se - lig - keit und Ehr - bar - keit, A - - - men.
rev - er - ent, fear - ing the Lord, A - - - men.
se - lig - keit und Ehr - bar - keit, A - - - men.
rev - er - ent, fear - ing the Lord, A - - - men.