

J.S. Bach
Cantata No. 42

Am Abend aber desselbigen Sabbats

Sinfonia

(Tempo ordinario $\text{♩} = 72$)

Pianoforte *mf*

8

5 II

8 A *p*

10 II *f*

J.S. Bach - Church Cantatas BWV 42

13

p *mf*

This system contains measures 13 and 14. The music is in G major and 3/4 time. Measure 13 features a piano (*p*) texture with a treble clef staff containing a complex sixteenth-note pattern and a bass clef staff with a steady eighth-note accompaniment. Measure 14 continues this texture, with a dynamic shift to mezzo-forte (*mf*) in the final measure.

15 II

This system contains measures 15 and 16. The treble clef staff shows a melodic line with eighth-note runs and some grace notes. The bass clef staff provides a harmonic accompaniment with chords and eighth-note patterns.

18

This system contains measures 17 and 18. The treble clef staff features a melodic line with grace notes and eighth-note patterns. The bass clef staff continues the accompaniment with chords and eighth notes.

20 II

This system contains measures 19 and 20. The treble clef staff has a melodic line with grace notes and eighth-note patterns. The bass clef staff provides a steady accompaniment.

23

p

This system contains measures 21 and 22. The treble clef staff features a melodic line with grace notes and eighth-note patterns. The bass clef staff provides a steady accompaniment. A piano (*p*) dynamic marking is present in measure 22.

25 II

f *mf* **B**

This system contains measures 23 and 24. The treble clef staff features a melodic line with grace notes, a trill (*tr*) in measure 23, and a key signature change to B major (**B**) in measure 24. The bass clef staff provides a steady accompaniment. Dynamic markings include *f* in measure 23 and *mf* in measure 24.

J.S. Bach - Church Cantatas BWV 42

28

Measures 28-29: The right hand features a complex, rhythmic pattern of eighth and sixteenth notes. The left hand provides a steady accompaniment of quarter notes.

30 II

Measures 30-31: The right hand continues with intricate sixteenth-note passages. The left hand has a simple quarter-note accompaniment. A *cresc.* marking is present in the right hand.

33

Measures 33-34: The right hand has a rhythmic pattern of eighth notes with accents. The left hand has a steady quarter-note accompaniment. A *f* marking is present in the left hand.

35 II

Measures 35-36: The right hand features a complex sixteenth-note pattern. The left hand has a steady quarter-note accompaniment. A *mf* marking is present in the left hand.

38

Measures 38-39: The right hand has a complex sixteenth-note pattern. The left hand has a steady quarter-note accompaniment. A *cresc.* marking is present in the right hand.

40 II

Measures 40-41: The right hand features a complex sixteenth-note pattern. The left hand has a steady quarter-note accompaniment. A *f* marking is present in the left hand, and a *p* marking is present in the right hand.

J.S. Bach - Church Cantatas BWV 42

43 *mf*

Measures 43-45: The right hand features a complex texture with sixteenth-note runs and chords, while the left hand provides a steady accompaniment of eighth notes. The dynamic is marked *mf*.

45||

Measures 46-48: The right hand continues with intricate sixteenth-note patterns, and the left hand maintains its accompaniment. The texture is dense and rhythmic.

49

Measures 49-51: The right hand has a more melodic line with slurs, while the left hand plays a simpler accompaniment. A *p* dynamic marking is present in the right hand.

50||

Measures 52-54: The right hand features a melodic line with a *f* dynamic marking, and the left hand continues with its accompaniment. The texture is more open than in previous measures.

53 *cantabile* *p*

Measures 55-57: The right hand has a melodic line with a *p* dynamic marking and the instruction *cantabile*. The left hand continues with its accompaniment. A *C* time signature change is indicated at the beginning of the system.

55|| *cantabile*

Measures 58-60: The right hand has a melodic line with a *cantabile* instruction. The left hand continues with its accompaniment. A *tr* (trill) marking is present in the right hand.

J.S. Bach - Church Cantatas BWV 42

58

Measures 58-59. Treble clef, G major. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes. The left hand provides a steady accompaniment of quarter notes.

60 II

Measures 60-61. Treble clef, G major. The right hand continues with intricate sixteenth-note patterns. The left hand has a wavy line under the first measure, indicating a tremolo or rapid oscillation.

63

Measures 63-64. Treble clef, G major. The right hand has a dynamic marking of *f* (forte) at the start and *mf* (mezzo-forte) later. The left hand consists of quarter notes.

65 II

Measures 65-66. Treble clef, G major. The right hand features sixteenth-note patterns with a *cresc.* (crescendo) marking. The left hand has a wavy line under the first measure.

68

Measures 68-69. Treble clef, G major. The right hand has a dynamic marking of *f* (forte). The left hand has a wavy line under the first measure.

70 II

Measures 70-71. Treble clef, G major. The right hand has a dynamic marking of *mf* (mezzo-forte). The left hand has a wavy line under the first measure.

J.S. Bach - Church Cantatas BWV 42

Musical score for measures 73-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed sixteenth notes in both hands.

Musical score for measures 75-76. The system consists of two staves. Measure 75 begins with a dynamic marking of **D** (fortissimo) in the treble staff. The bass staff has a marking **L.H.** (Left Hand) below it. The music continues with intricate sixteenth-note patterns.

Musical score for measures 77-78. The system consists of two staves. Measure 77 begins with a dynamic marking of **p** (piano). The music features a mix of sixteenth and thirty-second notes.

Musical score for measures 79-80. The system consists of two staves. Both staves feature long, flowing melodic lines with many beamed sixteenth notes, creating a sense of continuous motion.

Musical score for measures 81-82. The system consists of two staves. Measure 81 has a trill (**tr**) marking above a note in the treble staff. The music is highly rhythmic and detailed.

Musical score for measures 83-84. The system consists of two staves. Measure 83 has a dynamic marking of **f** (forte). The tempo marking **Adagio** is placed above the treble staff. The music concludes with a final cadence.

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 Thü - ren verschlossen wa - ren aus Furcht vor den
bolt - ed, the dis - ci - ples with - in as - sem - bled, through fear of their

5
Ju - den, kam Je - sus und trat mit - ten ein.
foes, came Je - sus, stand - ing in the midst.

Aria
Adagio (♩ = 50)

p

311
cresc.

Musical score for measures 6-10. The system consists of a grand staff with treble and bass clefs. The music features a complex texture with many sixteenth notes and triplets. A trill (tr) is marked above a note in measure 8. Dynamics include *dim.* and *p*.

Musical score for measures 11-15. The system consists of a grand staff with treble and bass clefs. The music continues with similar rhythmic patterns. Trills (tr) are marked above notes in measures 12 and 14. A *cresc.* marking is present in measure 15.

Musical score for measures 16-20. The system consists of a grand staff with treble and bass clefs. The music features intricate sixteenth-note passages and triplets. Trills (tr) are marked above notes in measures 17 and 19.

Musical score for measures 21-25. The system consists of a grand staff with treble and bass clefs. Measure 21 is marked with a large 'A' and the word 'Alto.' below it. The vocal line (treble clef) has lyrics: "Wo Zwei und Drei versamlet sind in Je - su theu - rem Na - men, / Where two or three have gath - ered them in Je - sus' name - to - geth - er,". The piano accompaniment (grand staff) includes dynamics *p*, *tr*, *R.H.*, and *mf*.

Musical score for measures 26-30. The system consists of a grand staff with treble and bass clefs. The vocal line (treble clef) has lyrics: "wo Zwei und Drei versamlet / where two or three have gath - ered". The piano accompaniment (grand staff) includes dynamics *tr*, *p*, and *tr*.

J.S. Bach - Church Cantatas BWV 42

19

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 - - - - -

22

men, da stellt sich Je - sus mit - ten ein 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

J.S. Bach - Church Cantatas BWV 42

26

Wo — Zwei und
Where — two or

28

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

30

wo — Zwei und Drei ver-sammlet sind, wo Zwei und
where — two or three have gath-ered them, where two or —

32

Drei ver-sammlet sind in Je-su-theu-rem-
three have gath-ered them in Je-sus' name to -

J.S. Bach - Church Cantatas BWV 42

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 ein - 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

42^{II}

cresc.

45 *dim.* *p*

47 *cresc.*

50 *p*

Un poco andante (♩ = 56.)

52 *p*

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 -

54 *p*

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

J.S. Bach - Church Cantatas BWV 42

36

Noth ge-schieht, 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. Denn was aus Lieb und Noth ge-
 God - - trans-gress. Who suc - cors need and aids - dis -

f *p*

60

schieht, was aus Lieb und Noth - - geschieht, das bricht des Höch - sten Ord - nung nicht, denn
 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

(tr) *cresc.*

65

des Höchsten Ord - nung nicht.
the law_ of_ God - trans-gress!

p

Da Capo

Duetto Choral

(Andante con moto $\text{♩} = 80$)

mf

6

Soprano

Tenore

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

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

p

11

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

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

16

- ge nicht, ver - za - ge nicht, o Häuf.lein klein,
 - ye not, des - pair - ye not, ye Faith - ful - Band,

- ge nicht, ver - za - ge nicht, o Häuf.lein klein,
 - ye not, des - pair - ye not, ye Faith - ful - Band,

mf

21

o Häuf.lein klein, obgleich die Fein.de wil.lens seindich
 ye Faith - ful - Band, though foes should seek on ev - 'ry - hand to

o Häuf.lein klein, obgleich die Fein.de wil.lens seindich gänz - lich zu ver -
 ye Faith - ful - Band, though foes should seek on ev - 'ry - hand to wak - en fear with -

p *mf* *p*

25

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

stö - ren, dich gänz -
 in - - - you, - to wak -

p

J.S. Bach - Church Cantatas BWV 42

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 Un - ter - gang, da - von dir wird recht angst und
 doom, bring - a - bout your doom; there is no need - for fear and
 - dei - nen Un - ter - 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 wä -
 gloom, fear and gloom: this will not long - be, not long - be last -
 - angst und bang: es wird nicht lan - ge wä -
 - fear and gloom: this will not long be last

54

ren, es wird nicht lan.ge wä - ren, es wird nicht lange
 ing, this will not long be last - ing, this will not long be

ren, es wird nicht lan.ge wä - ren, es wird nicht lan.ge wä - ren,
 ing, this will not long be last - ing, this will not long be last - ing,

p

58

wä - ren, nicht lan - - ge. nicht lan - - ge wä - ren, es wird nicht
 last - ing, not long, — tr — no not long — tr — be — last - ing, this will not

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

mf

p

62

lan - - - ge wä - - ren!
 long — — — be last - - ing.

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

p

66

p

Recitativo
Basso

Man kann hier von ein schön Ex_em_pel se_hen an dem, was zu Je -
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 vor 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 Zeugnis, 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 $\text{♩} = 84$)

Musical notation for measures 1-2. The piece is in G major (one sharp) and 3/4 time. Measure 1 starts with a forte (*f*) dynamic. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady accompaniment.

Musical notation for measures 3-4. Measure 3 is marked with a mezzo-forte (*mf*) dynamic. The right hand continues with its intricate rhythmic figure, and the left hand has a more active role with eighth-note accompaniment.

Musical notation for measures 5-6. The right hand shows a melodic line with some grace notes, and the left hand continues with eighth-note accompaniment.

Musical notation for measures 7-8. The right hand features a melodic phrase with a slur, and the left hand continues with eighth-note accompaniment.

Musical notation for measures 9-10. Measure 9 is marked with a forte (*f*) dynamic. The right hand has a melodic line with grace notes, and the left hand continues with eighth-note accompaniment.

Musical notation for measures 11-12. The right hand features a melodic phrase with a slur, and the left hand continues with eighth-note accompaniment.

13 **Basso**

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 - res - sion

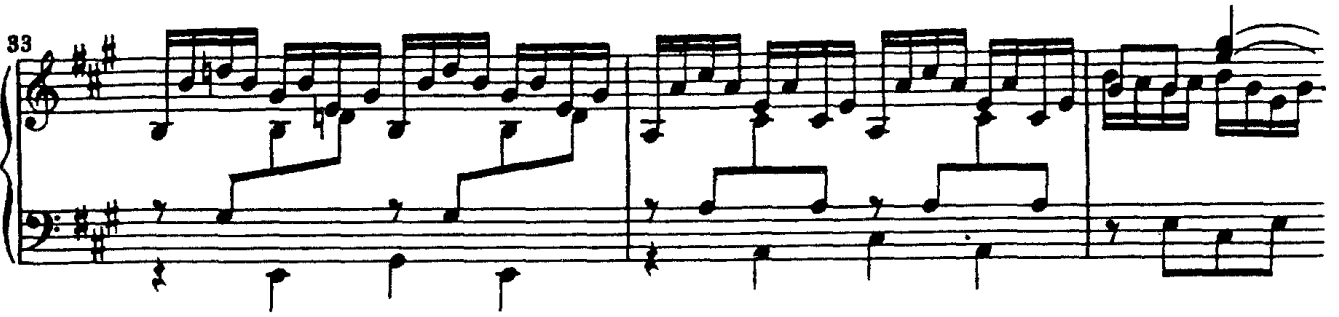
27

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 - res - sion - well;

33



35 II

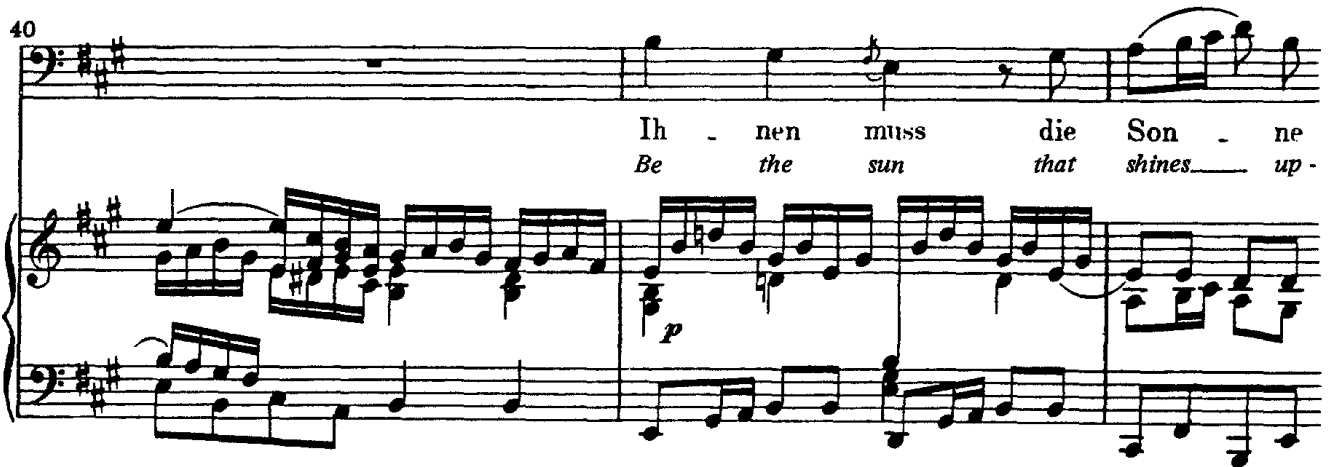


38



40

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



42 II

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



45

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

47

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

49

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

52

54^{II} **B**

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

J.S. Bach - Church Cantatas BWV 42

57

mit der goldnen Ü - ber - schrift: Je - sus
light - ing gold - en words that spell: "Je - sus

59^{II}

ist ein Schild der Sei - nen, wenn sie die Ver - fol - - -
will pro - tect His peo - ple, guard them from op - pres - - -

62

- - - gung trifft, wenn
- - - sion - well, guard

64^{II}

sie die Ver - fol
them from op - pres

67

70

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

C

73

75II

78

80

82

Choral (Eigene Melodie)

Soprano
Ver - leih'uns Frie - den 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 Frie - den 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

5
ist ja doch kein And'rer 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 -

ist ja doch kein And'rer 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 **A**

lei - ne. Gieb un - sern Für - sten und der Ob - rig - keit Fried' und gut - Re - gi - ment, 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 - ment, 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 stil - les Le - ben füh - ren mö - gen in al - ler 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 stil - les Le - ben füh - ren mö - gen in al - ler 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.