

J.S. Bach
Cantata No. 42

Am Abend aber desselbigen Sabbats

Sinfonia

(Tempo ordinario $\text{♩} = 72$)

Pianoforte *mf*

8

5II

8 A *p*

10II *f*

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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 sixteenth-note chords and a bass clef staff with a steady eighth-note accompaniment. Measure 14 continues this texture, with a mezzo-forte (*mf*) dynamic marking appearing in the treble staff.

15 II

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

18

This system contains measures 17 and 18. The treble clef staff features a melodic line with a fermata over the final note of measure 18. The bass clef staff continues the accompaniment.

20 II

This system contains measures 19 and 20. The treble clef staff has a melodic line with a fermata over the final note of measure 20. The bass clef staff provides accompaniment.

23

p

This system contains measures 21 and 22. The treble clef staff features a melodic line with a fermata over the final note of measure 22. The bass clef staff has a piano (*p*) dynamic marking and provides accompaniment.

25 II

f *mf* **B**

This system contains measures 23 and 24. The treble clef staff has a melodic line with a trill (*tr*) and a fermata over the final note of measure 24. The bass clef staff has a forte (*f*) dynamic marking in measure 23 and a mezzo-forte (*mf*) dynamic marking in measure 24. A section marker **B** is placed above the treble staff in measure 24.

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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 more active role with eighth-note patterns. A *cresc.* marking is present in the right hand.

33

Measures 33-34: The right hand has a melodic line with eighth-note accompaniment. The left hand features a prominent trill in the bass line, indicated by a wavy line and the *f tr* marking.

35 II

Measures 35-36: The right hand has a melodic line with eighth-note accompaniment. The left hand has a steady accompaniment of quarter notes. A *mf* marking is present in the left hand.

38

Measures 38-39: The right hand has a melodic line with eighth-note accompaniment. The left hand has a steady accompaniment of quarter notes. A *cresc.* marking is present in the right hand.

40 II

Measures 40-41: The right hand has a melodic line with eighth-note accompaniment. The left hand has a steady accompaniment of quarter notes. A *f* marking is present in the right hand, and a *p* marking is present in the left hand.

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43 *mf*

Musical score for measures 43-45. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes. A dynamic marking of *mf* is present at the beginning of the system.

45¹¹

Musical score for measures 46-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with intricate sixteenth-note patterns in both hands.

48

Musical score for measures 49-51. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). A dynamic marking of *p* is present in the second measure of the system.

50¹¹

Musical score for measures 52-54. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a mix of sixteenth and eighth notes.

53 *cantabile* *p*

Musical score for measures 55-57. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). A common time signature 'C' is present at the beginning. A dynamic marking of *p* is present. The tempo/style marking *cantabile* is written above the treble staff.

55¹¹ *cantabile*

Musical score for measures 58-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The tempo/style marking *cantabile* is written above the treble staff. A trill is indicated in the treble staff in the second measure.

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58

Musical score for measures 58-60. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment with slurs and ornaments.

60 II

Musical score for measures 61-63. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment with slurs and ornaments.

63

Musical score for measures 64-66. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment with slurs and ornaments. Dynamics: *f*, *mf*.

65 II

Musical score for measures 67-69. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment with slurs and ornaments. Dynamics: *mf*, *cresc.*

68

Musical score for measures 70-72. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment with slurs and ornaments. Dynamics: *f*.

70 II

Musical score for measures 73-75. Treble clef has a melodic line with slurs and ornaments. Bass clef has a rhythmic accompaniment with slurs and ornaments. Dynamics: *mf*.

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Musical score for measures 73-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with many beamed sixteenth notes in the treble and a steady eighth-note accompaniment in the bass.

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

Musical score for measures 77-78. The system consists of two staves. Measure 77 starts with a dynamic marking of **p** (piano). The treble staff contains a series of beamed sixteenth notes, while the bass staff has a steady eighth-note accompaniment.

Musical score for measures 79-80. The system consists of two staves. Both staves feature a continuous, flowing line of beamed sixteenth notes, creating a dense and rhythmic texture.

Musical score for measures 81-82. The system consists of two staves. The treble staff includes trills, indicated by the **tr** marking above the notes. The music is characterized by rapid sixteenth-note passages in both hands.

Musical score for measures 83-84. The system consists of two staves. Measure 83 begins with a dynamic marking of **f** (forte). The tempo marking **Adagio** is placed above the treble staff. The music features a mix of sixteenth-note runs and longer note values.

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 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 includes dynamics *p* and *tr*.

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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 -

20

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 -

22

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

24

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

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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 -

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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

cresc.

Un poco andante (♩ = 56.)

52

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

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

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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 -

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

cresc. (tr)

65

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

p

Da Capo

Duetto Choral

(Andante con moto ♩ = 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, ob - gleich die Fein - de wil - lens sein, dich
 ye Faith - ful - Band, though foes should seek on ev - 'ry - hand to

o Häuf - lein klein, ob - gleich die Fein - de wil - lens sein, dich 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

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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 h - - - - -
 gloom, fear - and gloom: this will not long - be, not long - - be last - - - - -

- - - - - angst - und bang: es wird nicht lan - ge wä h - - - - -
 - - - - - 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,

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

62

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

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

66

Recitativo
Basso

Man kann hier von ein schön Ex-emp-el 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 $\text{♩} = 84$)

Measures 1-2 of the Aria. The music is in G major (one sharp) and 3/4 time. The first measure 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.

Measures 3-4 of the Aria. The music continues with a mezzo-forte (*mf*) dynamic. The right hand maintains its intricate rhythmic texture, and the left hand features a prominent bass line with a '7' fingering indicated.

Measures 5-6 of the Aria. The right hand shows a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

Measures 7-8 of the Aria. The right hand has a more active melodic line, and the left hand provides a consistent accompaniment.

Measures 9-10 of the Aria. The music features a forte (*f*) dynamic. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment with a '7' fingering.

Measures 11-12 of the Aria. The right hand has a melodic line with grace notes, and the left hand provides a rhythmic 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 - 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 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,

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57

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

59^{II}

ist ein Schild der Seinen, 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.