

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

Sinfonia
(Tempo ordinario $\text{♩} = 72$)

Pianoforte

The first system of the Sinfonia consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time. The tempo is marked as 'Tempo ordinario' with a quarter note equal to 72 beats per minute. The dynamic is marked as *mf*. The music features a complex, rhythmic texture with many sixteenth and thirty-second notes.

The second system continues the Sinfonia with measures 3 and 4. It maintains the same key signature and time signature. The texture remains dense with intricate rhythmic patterns in both hands.

The third system contains measures 5 and 6. The musical complexity continues with various rhythmic figures and articulations.

The fourth system contains measures 7 and 8. A section marked 'A' begins in measure 7, where the dynamic changes to *p*. The rhythmic intensity is maintained.

The fifth system contains measures 9 and 10. The Sinfonia concludes with a final flourish in both staves.

13

p *mf*

This system contains measures 13, 14, and 15. The music is in G major and 3/4 time. The right hand features a complex texture of sixteenth-note chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *p* (piano) at the start and *mf* (mezzo-forte) at the beginning of measure 15.

15 II

This system contains measures 16, 17, and 18. The right hand continues with intricate sixteenth-note patterns, and the left hand maintains its accompaniment. The key signature remains G major.

18

This system contains measures 19, 20, and 21. The right hand has a melodic line with grace notes and sixteenth-note runs. The left hand accompaniment is consistent. The key signature remains G major.

20 II

This system contains measures 22, 23, and 24. The right hand features a melodic phrase with grace notes. The left hand accompaniment continues. The key signature remains G major.

23

p

This system contains measures 25, 26, and 27. The right hand has a melodic line with grace notes. The left hand accompaniment continues. A dynamic marking of *p* (piano) appears at the start of measure 26. The key signature remains G major.

25 II

f *mf* **B**

This system contains measures 28, 29, and 30. The right hand has a melodic line with grace notes. The left hand accompaniment continues. Dynamic markings include *f* (forte) at the start of measure 29 and *mf* (mezzo-forte) at the start of measure 30. A section marker **B** is placed above the first measure of the system. The key signature changes to G minor in measure 30.

28

Musical score for measures 28-30. The treble staff features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with quarter and eighth notes.

30 II

Musical score for measures 30-32. The treble staff continues with intricate rhythmic figures. The bass staff has a more rhythmic accompaniment. A *cresc.* marking is present in the bass staff at measure 31.

33

Musical score for measures 33-35. The treble staff has a melodic line with slurs and accents. The bass staff features a rhythmic accompaniment. A *f tr* marking is present in the bass staff at measure 33.

35 II

Musical score for measures 35-37. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. An *mf* marking is present in the bass staff at measure 36.

38

Musical score for measures 38-40. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. A *cresc.* marking is present in the bass staff at measure 38.

40 II

Musical score for measures 40-42. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. *f* and *p* markings are present in the bass staff at measures 40 and 41 respectively.

43

mf

Measures 43-45: The right hand features a complex texture with sixteenth-note patterns and triplets. The left hand provides a steady accompaniment with eighth notes.

45 11

Measures 46-48: The right hand continues with intricate sixteenth-note passages. The left hand maintains a consistent eighth-note accompaniment.

48

Measures 49-51: The right hand has a more melodic line with slurs and accents. The left hand accompaniment remains steady.

50 11

Measures 52-54: The right hand features a series of slurred sixteenth-note figures. The left hand accompaniment is consistent.

53

cantabile

p

Measures 55-57: The right hand has a more lyrical, cantabile quality with slurs. The left hand accompaniment is steady. A dynamic marking of *p* is present.

55 11

Measures 58-60: The right hand continues with slurred sixteenth-note patterns. The left hand accompaniment is steady. A dynamic marking of *triumfante* is present.

58

58

60 II

60 II

63

63

65 II

65 II

68

68

70 II

70 II

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#) and the time signature is 3/4. 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. A large 'D' is written above the treble staff at the beginning of measure 75. The text 'L.H.' is written below the bass staff in measure 75. The music continues with intricate sixteenth-note patterns.

Musical score for measures 77-78. The system consists of two staves. A dynamic marking of *p* (piano) is placed below the treble staff at the start of measure 77. The music features a steady flow of sixteenth notes.

Musical score for measures 79-80. The system consists of two staves. The music continues with a consistent sixteenth-note texture in both hands.

Musical score for measures 81-82. The system consists of two staves. Trills, indicated by 'tr' above notes, are present in the treble staff. The music maintains its sixteenth-note character.

Musical score for measures 83-84. The system consists of two staves. A dynamic marking of *f* (forte) is placed below the treble staff at the start of measure 83. The tempo marking 'Adagio' is written above the treble staff in measure 83. 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 d. -
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)

311

cresc.

6

dim. *p*

11

cresc.

16

13 **A** Alto.

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,

p *R.H.* *mf*

13 II

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

p

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 - 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

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

mf

26

Wo — Zwei und
Where — two or

28

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

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

4211

cresc.

45 *dim.* *p*

47 *cresc.*

50

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

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

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-

61

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

tr

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

tr

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 seindlich
 ye Faith - ful - Band, though foes should seek on ev - 'ry - hand to

o Häuf.lein klein, obgleich die Fein.de wil.lens seindlich 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

28

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

lich zu ver - stö - ren, dich gänzlich, gänzlich, gänzlich -
 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 wäh-ren. es wird nicht lange
 ing, this will not long be last-ing, this will not long be

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

p

58

wäh-ren, nicht lan-ge nicht lan-ge wäh-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 wäh-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 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-emp-
Me-thinks we all can learn a good-ly
 pel se-hen an dem, was zu Je-
 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 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 first system of the Aria, measures 1-2. The music is in G major (one sharp) and 3/4 time. The tempo is Allegro moderato with a quarter note equal to 84 beats per minute. The piece begins with a forte (*f*) dynamic. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system of the Aria, measures 3-4. The music continues with the same rhythmic patterns. The dynamic changes to mezzo-forte (*mf*) at the beginning of measure 3. The right hand maintains its intricate melodic line, and the left hand continues with its accompaniment.

The third system of the Aria, measures 5-6. The melodic line in the right hand shows some chromatic movement, including a flat sign in measure 5. The accompaniment in the left hand remains consistent with the previous systems.

The fourth system of the Aria, measures 7-8. The right hand continues with its melodic development, featuring some grace notes. The left hand accompaniment is steady and rhythmic.

The fifth system of the Aria, measures 9-10. The dynamic returns to forte (*f*) at the start of measure 9. The right hand has a more active melodic line with grace notes, while the left hand accompaniment continues.

The sixth system of the Aria, measures 11-12. The right hand features a melodic line with grace notes and some chromaticism. The left hand accompaniment concludes the system with a steady rhythmic pattern.

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 - 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^{ff} **B**

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

57

mit der gold - nen 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

Musical score for measures 67-69. The system consists of three staves: a vocal line in the upper voice (soprano) and two piano accompaniment staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

70

Musical score for measures 70-72. The system consists of three staves: a vocal line in the upper voice (soprano) and two piano accompaniment staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A common time signature 'C' is placed above the vocal line at the start of measure 71. The lyrics are:
- gung, die Ver - fol - gung trifft.
- sion, from op - pres - sion well."
The piano accompaniment includes a dynamic marking of *f* (forte) in measure 72.

73

Musical score for measures 73-74. The system consists of two piano accompaniment staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *mf* (mezzo-forte) is present in measure 74.

75II

Musical score for measures 75-77. The system consists of two piano accompaniment staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

78

Musical score for measures 78-80. The system consists of two piano accompaniment staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

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.