

Kantate zum Sonntag Quasimodogeniti

# Am Abend aber desselbigen Sabbats

BWV 42

Oboe I, II

Bassono

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo



## Am Abend aber desselbigen Sabbats

BWV 42

## 1. Sinfonia

Oboe I

Oboe II

Bassono

Violino I

Violino II

Viola

Violone  
Continuo (*bez.*)  
Organo (*bez.*) Org.

3

6

7 7 7 5 7 8 6 5 7 5 3 4 2 6 5

tr tr

9

Org.

Vne.,  
Cont. I

12

Musical score for measures 12-14. The first system (measures 12-14) is in treble clef with a key signature of one sharp (F#). The second system (measures 12-14) is in bass clef with a key signature of one sharp (F#). The music features complex rhythmic patterns with many sixteenth notes and slurs. A 'p' dynamic marking is present in the second system.

15

Musical score for measures 15-17. The first system (measures 15-17) is in treble clef with a key signature of one sharp (F#). The second system (measures 15-17) is in bass clef with a key signature of one sharp (F#). The music features complex rhythmic patterns with many sixteenth notes and slurs. A 'f' dynamic marking is present in the second system. Fingerings are indicated with numbers 1-5 in the bass clef system.

18

Vne.,  
Cont.  
7 5 6 5

Org.  
7 7 6 5 5 5 6 5 7 5 5 5 6 5 7 5 5 8

21

Org. 7 7 7 7

Vne.,  
Cont.

24

7  
6<sup>h</sup>/<sub>4</sub>  
7 6<sup>h</sup>/<sub>4</sub>/<sub>2</sub>  
7<sup>h</sup>  
4 2 6 6 4 2  
6 6 4 5

27

7<sup>h</sup>  
7<sup>h</sup>  
7 6 5  
7<sup>h</sup> 6 5<sup>h</sup>  
7<sup>h</sup> 6 5<sup>h</sup>

30

Musical score for measures 30-32. The score is in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has a treble clef, a bass clef, and a double bass clef. The second system has two treble clefs and a double bass clef. The third system has a double bass clef. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The bass line includes fingering numbers: 7h, 6/3h, 6/5h, 5, 6, 6, 5, 6, 6, 5, 6, 6, 5, 7, 6.

33

Musical score for measures 33-35. The score is in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has a treble clef, a bass clef, and a double bass clef. The second system has two treble clefs and a double bass clef. The third system has a double bass clef. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The bass line includes a trill (tr) in the first measure and fingering numbers: 6, 6, 6, 5, 6, 7, 7, 7, 7.





42

Musical score for measures 42-44. The score is written for three systems. The first system consists of three staves: two treble clefs and one bass clef. The second system also consists of three staves: two treble clefs and one bass clef. The third system consists of three staves: two treble clefs and one bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 42 shows a steady eighth-note accompaniment in the bass and a melody in the trebles. Measure 43 features a change in the bass line and more complex rhythmic patterns in the trebles. Measure 44 continues the melodic development in the trebles and a more active bass line.

45

Musical score for measures 45-47. The score is written for three systems. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of three staves: two treble clefs and one bass clef. The third system consists of three staves: two treble clefs and one bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 45 features a complex rhythmic pattern in the trebles and a steady bass line. Measure 46 shows a change in the bass line and more complex rhythmic patterns in the trebles. Measure 47 continues the melodic development in the trebles and a more active bass line. Below the bass staff, there are fingering numbers: 6, 5, b, 6, 7, #, 6, 5, 7, 6, 9, 6.

48

*p*

*p*

*p*

7 7 7 7 7 6 4/4 7 4/2

51

*tr*

*cantabile*

*f*

*f*

*f*

*tr*

*p*

*p*

*p*

7 4/5 6 4/2 6 6 7 7 6 6

*p*

54

Musical score for measures 54-56. The score is in G major (one sharp) and 3/4 time. It consists of three systems. The first system has three staves: a treble staff with a melodic line featuring a trill at the end, a middle staff with rests, and a bass staff with a bass line. The second system has three staves: a treble staff with a fast sixteenth-note pattern, a middle staff with a rhythmic accompaniment, and a bass staff with a bass line. The third system has three staves: a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bass staff with a bass line. Fingering numbers 6, 7, 7, 6, 6/4/2, 5, and 7 are indicated below the bass staff.

57

Musical score for measures 57-59. The score is in G major (one sharp) and 3/4 time. It consists of three systems. The first system has three staves: a treble staff with rests, a middle staff with a melodic line, and a bass staff with a bass line. The second system has three staves: a treble staff with a melodic line, a middle staff with a fast sixteenth-note pattern, and a bass staff with a bass line. The third system has three staves: a treble staff with a melodic line, a middle staff with a fast sixteenth-note pattern, and a bass staff with a bass line. Fingering numbers 5, 6, 5, and 6/4/2 are indicated below the bass staff.

60

Musical score for measures 60-62. The score is in 3/4 time and D major. It features a piano introduction with a trill in the right hand and a rhythmic pattern in the left hand. The piano part includes a bass line with a trill and a series of chords. The piano part includes a bass line with a trill and a series of chords.

63

Musical score for measures 63-65. The score is in 3/4 time and D major. It features a piano introduction with a trill in the right hand and a rhythmic pattern in the left hand. The piano part includes a bass line with a trill and a series of chords. The piano part includes a bass line with a trill and a series of chords.

66

Musical score for measures 66-67. The score is in 3/4 time with a key signature of two sharps (F# and C#). It consists of three systems of staves. The first system has three staves (treble, treble, bass). The second system has three staves (treble, treble, bass). The third system has one bass staff. The music features eighth and sixteenth notes, rests, and a forte (f) dynamic marking in the second system. The bass staff in the third system includes fingering numbers: 6, 7, 5, 5, 6, 7, 7, 5, #, #, 6, 6, #.

68

Musical score for measures 68-70. The score is in 3/4 time with a key signature of two sharps (F# and C#). It consists of three systems of staves. The first system has three staves (treble, treble, bass). The second system has three staves (treble, treble, bass). The third system has one bass staff. The music features eighth and sixteenth notes, rests, and a trill (tr) marking in the first measure of the first system. The bass staff in the third system includes fingering numbers: 5, 3, #, 6, 6, #, 6, 6, #, #, 6, 6, #, 6, 6, #, 6, 6, #.

71

Org.  
7 7 7 7 7 7

Vne.,  
Cont.

Org.  
7h

Vne.,  
Cont.

74

7h  
#

7h  
5  
#

6  
4  
2

Org. 6

Vne.,  
Cont.

77

*p*

*p*

*p*

6  
6 4/2  
6

80

*tr*

*tr*

*tr*

5  
9  
6  
7  
6  
6 4  
5 #



83 *adagio* tr

Org.  $\sharp$   
Vne.,  
Cont. | Da capo

### 2. Recitativo

Tenore  $\sharp$  8

Am A - bend a - ber des - sel - bi - gen Sab - bats, da die Jün - ger ver -

Bassono <sup>\*)</sup>  
Continuo (bez.)  $\sharp$  4 2

Violone <sup>\*)</sup>  
Organo (bez.)  $\sharp$  3 8  $\sharp$  4 2

Org.

3  $\sharp$  8

samm - let und die Tü - ren ver - schlos - sen wa - ren aus Furcht für den

$\sharp$  6 4 2  $\sharp$  4 2  $\sharp$  4 2  $\sharp$  9 4 7 5  $\sharp$

5  $\sharp$  8

Jü - den, kam Je - sus und trat mit - ten ein.

$\sharp$  6 4 3  $\sharp$  6 5  $\sharp$  4 2  $\sharp$  6 4  $\sharp$  5  $\sharp$

$\sharp$  6  $\sharp$  6 4 2  $\sharp$  6 5  $\sharp$  6 4  $\sharp$  5

\*) Zu den Continuo parts siehe Vorwort zum Notenband und Krit. Bericht.

### 3. Aria

Adagio

Oboe I

Oboe II

Bassono

Violino I  
p sempre

Violino II  
p sempre

Viola  
p sempre

Alto

Violone  
Continuo (bez.)  
Organo (bez.) Org.

3

6

Musical score for measures 6-8. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth-note patterns, trills (tr.), and triplets (3). The second staff is a treble clef with a similar melodic line. The third staff is a bass clef with a bass line. The fourth and fifth staves are empty. The bottom staff is a bass clef with a bass line and fingering numbers: 9, 8, 5, 4, #, 5, 4, #, 7, 4, 2.

9

Musical score for measures 9-11. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth-note patterns, trills (tr.), and triplets (3). The second staff is a treble clef with a similar melodic line. The third staff is a bass clef with a bass line. The fourth and fifth staves are empty. The bottom staff is a bass clef with a bass line and fingering numbers: 6, 5, 4, Org. 8, 6, 7, 5, 4, #, 7, 4, 2. Below the bottom staff, the text "Vne. Cont." is written.



17

wo zwei und drei ver - samm - let sind in Je - su teu - rem Na -

$\frac{7}{2}$   $\frac{8}{3}$

19

men, wo zwei und drei ver - samm - let sind in Je - su teu -

$\frac{7}{\#}$   $\frac{6}{5}$

21

p

tr

tr

rem Na - men, da stellt sich Je - sus mit - ten

7 # # 6

23

ein und spricht dar - zu das A -

6 7 # 6 6 6 6 4 5 #

25

men, wo — zwei und

Org.

Vne. Cont.

28

drei ver - samm - let sind in Je - su teu - - rem Na - men,

30

wo — zwei und drei ver - samm - let sind, wo zwei und

32

drei ver - samm - let sind in Je - su teu - rem



34

Na - - - men, in Je - su teu - rem Na - - men, da stellt sich

36

Je - sus mit - ten ein und spricht dar - zu das A -

38

Musical score for measures 38-39. The score is in G major and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes a bass line with figured bass notation: 5, 7, 7, 6 4/2, 6, 7 5, 5 4, 3. The vocal line has lyrics: men, da stellt sich Je - sus mit - ten ein und spricht dar-zu das A - -

40

Musical score for measures 40-41. The score is in G major and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes a bass line with figured bass notation: 7 4/2, 9 8 3, 6 5 4, 7 4/2, 8 5 3. The vocal line has lyrics: men.



49

tr

Org.<sup>6</sup>

Vne.  
Cont.

7  
7 6b  
4 2

51

un poc'andante

3

tr

Denn was — aus Lieb und Not ge -

6 4 2 7 4 7 4 6

senza Organo

53

schicht, was aus Lieb und Not <sup>tr</sup> ge - schicht, das bricht des Höch - sten Ord - nung

55

nicht, denn was aus Lieb und Not ge - schicht, das bricht des Höch - sten

57

Ord - nung nicht, bricht des Höch - - sten Ord - - nung nicht,

6 4/2 6 6b 6 4/2 6 5 6 5 7 5 6 4 7 # Cont. Vne.

f

59

denn was \_\_\_ aus Lieb und Not \_\_\_ ge-schicht, was aus Lieb und

7 5 6 4 6 5 6 5 7 # 5 6 7 4 6

p

61

Not ge - sicht, das bricht des Höch - sten Ord - nung - nicht, denn

63

was aus Lieb und Not ge - sicht, das bricht - des Höch - sten Ord - nung - nicht, bricht

65

des Höch-sten Ord - - - - - nung nicht.

Da capo

### 4. Choral Duetto

Soprano

Tenore

Basso<sup>\*)</sup>  
Continuo (bez.)

Violone<sup>\*)</sup>  
Organo (bez.)  
Org.

5

Ver - za -

Ver - za -

*simile*

*p*

<sup>\*)</sup>Zu den Continuo parts siehe Vorwort zum Notenband und Krit. Bericht.



10

ge nicht, ver - za - ge nicht, ver - za -

ge nicht, ver - za - ge nicht, ver - za -

15

ge nicht, ver - za - ge nicht, o Häuf - lein

ge nicht, ver - za - ge nicht, o Häuf - lein

20

klein, o Häuf - lein klein, ob - gleich die

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

24

Fein - de wil - lens sein, dich gänz - lich zu ver - stö -

gänz - lich zu ver - stö -

27

ren... dich gänz - lich zu ver - stö -

30

- ren, dich gänz - lich, gänz - lich, gänz - lich zu ver - stö - ren,

Org. Vne.

34

Org. Vne.

39

und su - chen dei - nen Un - ter -

und su - chen dei - nen Un - ter - gang, und

p p

43

gang, und su - chen dei - nen Un - ter - gang  
 su - chen dei - nen Un - ter - gang, dei - nen Un - ter -

Org.  
 Vne.

47

gang, da - von dir wird recht angst und  
 gang, da - von dir wird recht

Org.  
 Vne.

50

bang. angst und bang, es wird nicht lan - ge, nicht lan -  
 angst und bang, es wird nicht lan - ge wä -

53

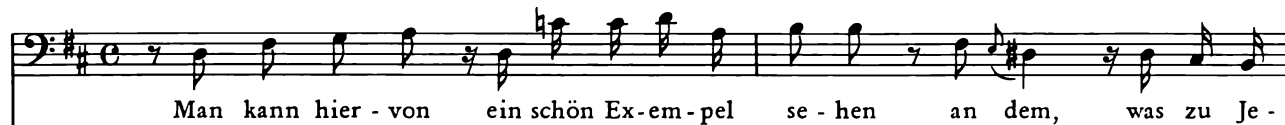
- ge wä - ren, es wird nicht lan - ge  
 - ren, es wird nicht lan - ge wä - ren,

tr.  
 tr.



## 5. Recitativo

Basso



Man kann hier - von ein schön Ex-em - pel se - hen an dem, was zu Je -

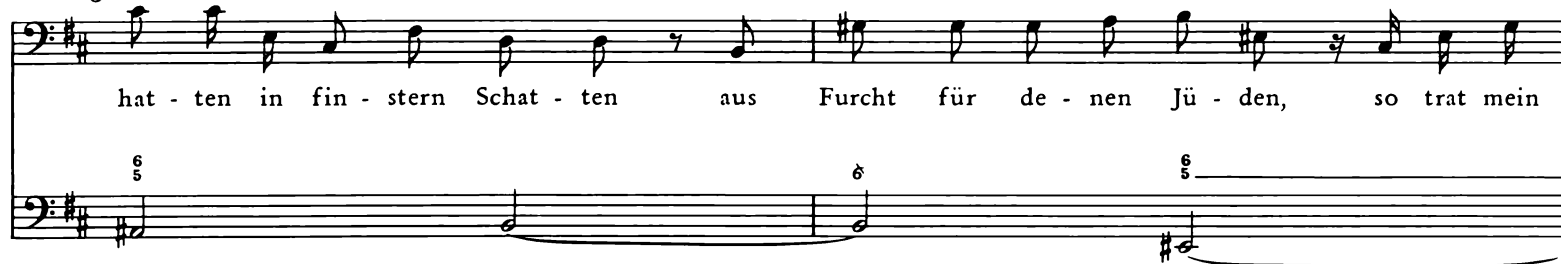
Bassono  
Violone  
Continuo (bez.)  
Organo (bez.)

3



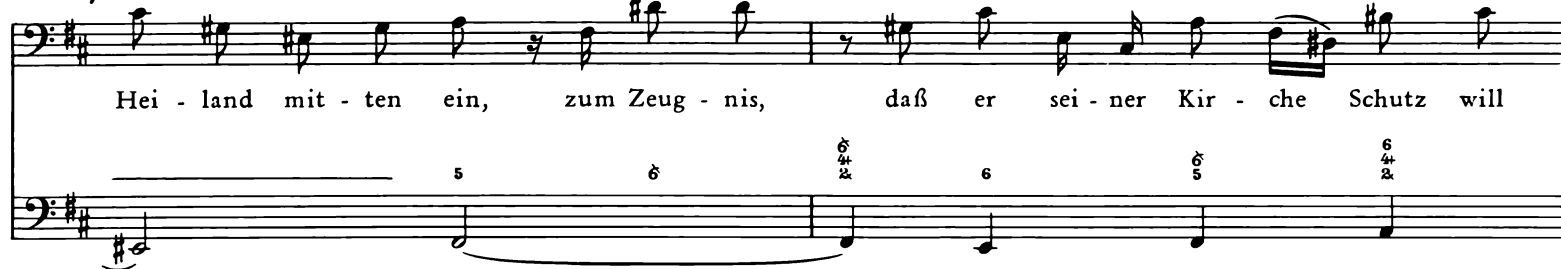
ru - sa - lem ge - sche - hen; denn, da die Jün - ger sich ver - samm - let

5



hat - ten in fin - stern Schat - ten aus Furcht für de - nen Jü - den, so trat mein

7



Hei - land mit - ten ein, zum Zeug - nis, daß er sei - ner Kir - che Schutz will

9

*animoso*

sein. Drum laßt die Fein - de wü - ten, laßt die Fein - de wü - ten!

Org.  
Bassono,  
Vne.,  
Cont.

### 6. Aria

Violino I  
*divisi*

Basso

Bassono  
Violone  
Continuo (*bez.*)  
Organo (*bez.*) Org.

The musical score is written for three parts: Violino I *divisi*, Basso, and Bassono/Violone/Continuo/Organo. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into three systems, each starting with a measure number (3, 6, and 9). The Violino I part features a melodic line with eighth-note patterns and rests. The Basso part is mostly silent, with some notes in the later measures. The Bassoon/Violone/Continuo/Organ part provides a harmonic accompaniment with various chords and intervals, including sixths, sevenths, and octaves. Fingerings are indicated by numbers 1-5.

12

Je - sus ist ein Schild der Sei - nen,

15

Je - sus ist ein Schild der

18

Sei - nen, ein Schild der Sei - nen, wenn sie die Ver - fol - gung

21

trifft, Je - sus ist ein Schild der Sei - nen,

24

wenn sie die Ver - fol - gung

*p*

7 5 7 6 5 9 7 8 3 7 5 8 6 5

27

trifft, Je - sus ist ein Schild der Sei - nen, wenn sie

6 4 2 7 6 4 2 6 4 6 4 6 7 6 4 3 7 6 4 3 7

30

die Ver - fol - gung trifft.

*f*

6 5 6 7 6 5 7

33

die Ver - fol - gung trifft.

*f*

7 4 6 5 7 6 7 5 7 8 6 5





48

fol - gung trifft, wenn sie die Ver - fol - gung

51

trifft.

54

Ih - nen muß die Son - ne schei - nen

57

mit der güld - nen Ü - ber - schrift: Je - sus ist ein

60

Schild der Seinen, wenn sie die Verfol-

63

- gung trifft, wenn sie die Verfol-

66

Org.  
Bassono,  
Vne.,  
Cont.

- gung, die Verfol-

69

- gung, die Verfolgung

72

*f*

*f*

trifft.

6

6 4

6 4

6

75

*f*

*f*

7

6 5

7

7 4

6 5 4

6

78

*f*

*f*

7 5

9 8

6 5

9 7

8 3

6 5

7

6 4

4 2

7

6 4

4 2

81

*f*

*f*

tr

6 4

6 4

6 4

6 4

7

6 4 3

7

6 4 3

7

6 5

5

7 5

6 4

5 3

7. Choral

Soprano  
Oboe I, II  
Violino I

Alto  
Violino II

Tenore  
Viola

Basso

Bassono  
Violone  
Continuo (bez.)  
Organo (bez.)

Vne.

Ver - leih uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern

Ver - leih uns Frie - den gnä - dig - lich, Herr Gott, zu un -

Ver - leih uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern

Ver - leih uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern

6 4 2 # 7 6 7 5 4 6 7 4 2 6 7 7 6

4

Zei - ten, es ist doch ja kein an - der nicht, der für uns könn - te

- sern Zei - ten, es ist doch ja kein an - der nicht, der für uns könn - te

Zei - ten, es ist doch ja kein an - der nicht, der für uns könn - te

Zei - ten, es ist doch ja kein an - der nicht, der für uns könn - te

6 5 7 6 6 5 8 6 5 6 5 # 5 6 6 5 8 5

8

strei - ten, denn du, unser Gott, al - lei - ne. Gib un - sern Für - sten

strei - ten, denn du, unser Gott, al - lei - ne. Gib un - sern Für - sten

strei - ten, denn du, un - ser Gott, al - lei - ne. Gib un - sern Für - sten

strei - ten, denn du, un - ser Gott, al - lei - ne. Gib un - sern Für - sten und

7 4 2 6 5 6 6 5 4 # 6 6 4 2 7 5 2

12

Instr. V.I tr

Va.

V.II

und aller Ob - rig - keit Fried und gut Re - gi - ment, daß wir un - ter ih -

und aller Ob - rig - keit Fried und gut Re - gi - ment, daß wir un - ter ih -

und aller Ob - rig - keit Fried und gut Re - gi - ment, daß wir un - ter ih -

al - ler Ob - rig - keit Fried und gut Re - gi - ment, daß wir un - ter ih -

6 5 6 6 5 6 6 5 4 3 6 7 5 6

17

V.II

Va.

V.II

nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - gen in al - ler Gott -

nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - gen in al - ler Gott -

nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - gen in al - ler Gott -

nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - gen in al - ler Gott -

Bassono, Cont., Org., Vne.

6 5 4 7 4 3 6 4 5 3 7 6 7 6 5 6 6 5 6 5 6 6

22

V.II

se - lig - keit und Ehr - bar - keit. A - - - - - men.

se - lig - keit - und Ehr - bar - keit. A - - - - - men.

se - lig - keit und Ehr - bar - keit. A - - - - - men.

se - lig - keit und Ehr - bar - keit. A - - - - - men.

6 5 4 3 5 3 6 4 6 5 6 5 2 6 7 6 5 6 5 6 5 #