

Aria

*Streite, siege, starker Held
aus der Kantate "Nun komm, der Heiden Heiland"*

BWV 62

Oboe & Organ

Arr.: Klemens Schnorr

Johann Sebastian Bach

EMR 44334

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OBOE

Aria

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aus der Kantate "Nun komm, der Heiden Heiland"

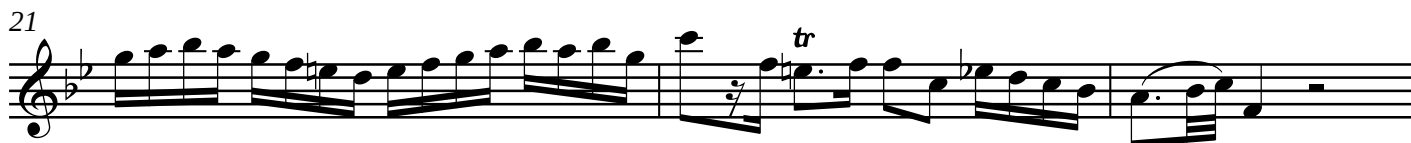
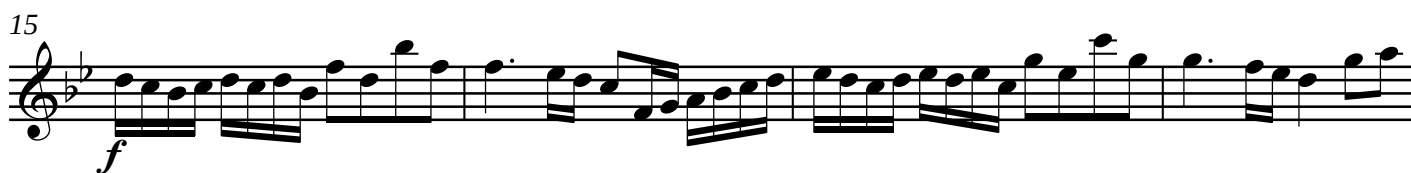
BWV 62

(Moderato $\text{♩} = 100$)

Johann Sebastian Bach

Barb.: Klemens Schnorr


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BWV 62

Johann Sebastian Bach

Arr.: Klemens Schnorr

(Moderato ♩ = 100)

Oboe

Organo pleno

Ped. [ossia m.s.]

4

8

A

f

Pos.

mf

[Ped.]

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11

Musical score for measures 11-14. The score is written for three staves: a single treble staff and a grand staff (treble and bass). The key signature has two flats (B-flat and E-flat). Measure 11 features a melodic line in the treble staff with eighth-note patterns, while the grand staff provides harmonic support with chords and a moving bass line. Measures 12-14 continue this musical texture with various rhythmic patterns and chordal structures.

15

Musical score for measures 15-17. Measure 15 begins with a forte (*f*) dynamic marking. The melodic line in the treble staff becomes more active with sixteenth-note runs. The grand staff continues with a steady bass line and harmonic accompaniment. Measures 16 and 17 show further development of the melodic and harmonic themes.

18

Musical score for measures 18-20. The melodic line in the treble staff features a series of eighth-note patterns. The grand staff provides a consistent harmonic foundation with a moving bass line. Measure 19 includes a trill (*tr.*) in the treble staff. The piece concludes in measure 20 with a final melodic phrase and a sustained bass line.

21

Musical score for measures 21-23. Measure 21 starts with a melodic line in the treble staff that includes a trill (*tr.*). The grand staff continues with a moving bass line and harmonic accompaniment. Measures 22 and 23 show further development of the melodic and harmonic themes, ending with a final melodic phrase and a sustained bass line.

24

B

Measures 24-26 of a musical score in B-flat major. Measure 24 begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a whole rest followed by a triplet of eighth notes (F4, G4, A4) and a quarter note (B4). Measure 25 continues with a quarter note (B4), an eighth note (A4), and a quarter note (G4). Measure 26 features a quarter note (F4), an eighth note (E4), and a quarter note (D4). The piano accompaniment consists of a left hand with a steady eighth-note bass line and a right hand with chords and single notes.

27

Measures 27-29 of the musical score. Measure 27 continues the melodic line from measure 26. Measure 28 features a half note (C5) and a quarter note (B4). Measure 29 concludes with a quarter note (A4) and a half note (G4). The piano accompaniment continues with its established pattern.

30

Measures 30-32 of the musical score. Measure 30 begins with a quarter note (F4), an eighth note (E4), and a quarter note (D4). Measure 31 continues with a quarter note (C4), an eighth note (B3), and a quarter note (A3). Measure 32 features a quarter note (G3), an eighth note (F3), and a quarter note (E3). The piano accompaniment continues with its established pattern.

33

C

Measures 33-35 of the musical score, section C. Measure 33 begins with a quarter note (F4), an eighth note (E4), and a quarter note (D4). Measure 34 continues with a quarter note (C4), an eighth note (B3), and a quarter note (A3). Measure 35 features a quarter note (G3), an eighth note (F3), and a quarter note (E3). The piano accompaniment continues with its established pattern.

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