

JOHANN SEBASTIAN BACH



20 ARIAS FROM CANTATAS FOR BASSOON AND HARPSICHORD

Santino Cara

FULL SCORES AND BASSOON PART

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ARIA 1

"Erfüllet, ihr himmlischen göttlichen Flammen"

BWV 1 No.2

From Cantata "Wie schön leuchtet der Morgenstern"

Moderato ed espressivo ♩ = 70

Bassoon

Harpsichord

mf

mf

mp

"Tilg, o Gott, die Lehren"

From Cantata "Ach Gott, vom Himmel sieh darein"

rall....poco.....

ARIA 3

"Empfind ich Hölle Angst und Pein"

BWV 3 No.3
From Cantata "Ach Gott, wie manches Herzeleid "

Moderato (un pò andante) ♩ = 76

Bassoon

Harpsichord

mf

5

mf

mp

9

13

mf

ARIA 4

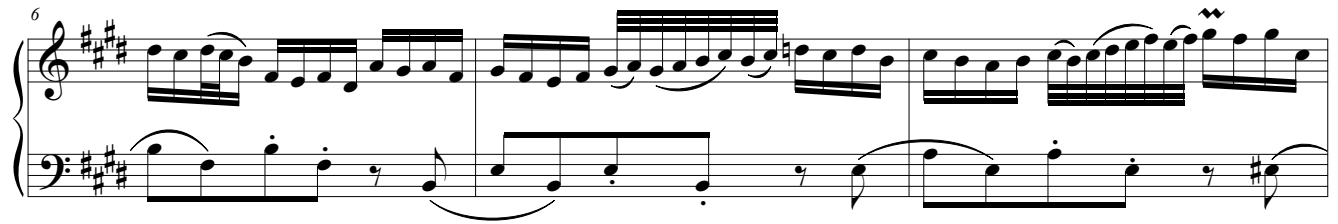
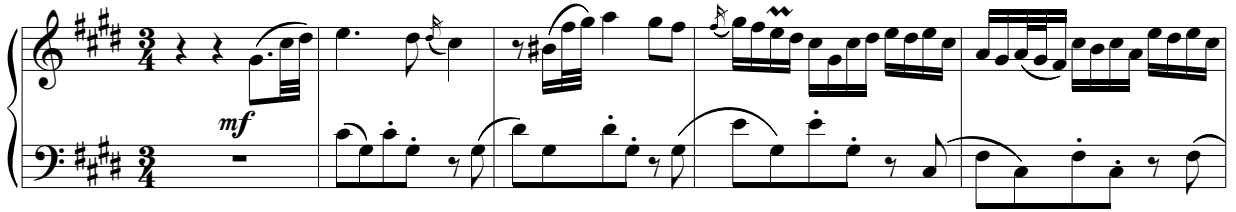
"Was willst du dich, mein Geist, entsetzen"

BWV 8 No.2

From Cantata "Liebster Gott, wenn werd ich sterben"

Andantino $\text{♩} = 72$

Harpsichord



Bassoon



ARIA 5

"Herr, du siehst statt guter Werke"

BWV 9 No.5

From Cantata "Es ist das Heil uns kommen her"

Allegretto ♩ = 80

Harpsichord

Measures 1-5 of the Harpsichord part. The music is in A major (three sharps) and 2/4 time. The tempo is Allegretto with a quarter note equal to 80 beats per minute. The dynamic is *mf*. The right hand features a melodic line with grace notes and slurs, while the left hand provides a simple harmonic accompaniment.

Measures 6-10 of the Harpsichord part. The right hand continues with a flowing melodic line, incorporating slurs and grace notes. The left hand maintains a steady accompaniment.

Measures 11-15 of the Harpsichord part. The melodic line in the right hand shows more complex phrasing with slurs and grace notes. The left hand accompaniment remains consistent.

Measures 16-20 of the Harpsichord part. The right hand features a series of eighth-note patterns and slurs. The left hand continues with a simple accompaniment.

Bassoon

Measures 21-25 of the Bassoon part. The instrument is mostly silent, with rests in measures 21-24 and a single eighth note in measure 25.

Measures 21-25 of the Harpsichord part. The right hand has a melodic line with a trill in measure 23. The left hand continues with a steady accompaniment. Dynamics *mf* and *mp* are indicated.

Measures 27-31 of the Bassoon part. The instrument plays a melodic line in the right hand, with a slur over measures 27-29.

Measures 27-31 of the Harpsichord part. The right hand continues with a melodic line, and the left hand provides a steady accompaniment.

ARIA 6

"Gott hat alles wohlgemacht!"

BWV 35 No.4

From Cantata "Geist und Seele wird verwirret"

Moderato ♩ = 76

Bassoon

Harpsichord

mf

5

8

mf

mp

11

mf

ARIA 7

"Seinem Schöpfer noch auf Erden"

BWV 39 No.3

From Cantata "Brich dem Hungrigen dein Brot"

Andantino $\text{♩} = 52$

Bassoon

Harpsichord

7

13

19

mf *f* *mp* *f*

mp *f*

mp *f*

ARIA 8

"Höchstes, was ich habe"

BWV 39 No.5

From Cantata "Brich dem Hungrigen dein Brot"

Andantino $\text{♩} = 52$

Bassoon

f

Harpsichord

mf

5

8

12

ARIA 9

"Jesus ist ein Schild der Seinen "

BWV 42 No.6

"Am Abend aber desselbigen Sabbatas"

Andante $\text{♩} = 74$

Bassoon

Harpsichord

Measures 1-3 of the musical score. The Bassoon part is in the upper staff, mostly resting. The Harpsichord part is in the lower staff, starting with a *mf* dynamic. The right hand plays a complex pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

4

Measures 4-7 of the musical score. The Bassoon part remains mostly silent. The Harpsichord continues its intricate texture, with the right hand featuring more frequent sixteenth-note passages and the left hand maintaining a consistent eighth-note accompaniment.

8

Measures 8-10 of the musical score. The Bassoon part begins to play in measure 9 with a series of eighth notes. The Harpsichord's right hand continues with rapid sixteenth-note runs, and the left hand provides a steady eighth-note accompaniment.

11

Measures 11-14 of the musical score. The Bassoon part plays a melodic line in measures 11 and 12. The Harpsichord's right hand features a *mf* dynamic marking in measure 11, with a series of sixteenth-note passages. The left hand continues with a steady eighth-note accompaniment.

ARIA 10

"Mein gläubiges Herze "

BWV 68 No.2

From Cantata "Also hat Gott die Welt geliebt"

Quasi un allegretto ♩ = 90

Bassoon

Harpsichord

The musical score is written for Bassoon and Harpsichord. The Bassoon part is in the upper staff, and the Harpsichord part is in the lower staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked "Quasi un allegretto" with a quarter note equal to 90 beats per minute. The score is divided into four systems, each containing two staves. The first system shows the beginning of the piece, with the Bassoon entering with a forte (f) dynamic and the Harpsichord with a mezzo-forte (mf) dynamic. The second system starts at measure 5, the third at measure 9, and the fourth at measure 13. The Harpsichord part features a complex, flowing melody with many sixteenth and thirty-second notes, while the Bassoon part is more melodic and supportive.

ARIA 11

"Laßt der Spötter Zungen schmähen"

BWV 70 No.5

From Cantata "Wachet, betet, seid bereit allezeit!"

Andante ma poco ♩ = 62

Bassoon

Harpsichord

mf

4

6

mf

mp

9

ARIA 12

"Gelobet sei der Herr, mein Gott, mein Heil "

BWV 128 No.2

From Cantata "Gelobet sei der Herr, mein Gott"

Allegretto $\text{♩} = 58$

Bassoon

mf

Harpsichord

mf

6

10

14

ARIA 13

"Mein Freund ist mein"

BWV 140 No.6
From Cantata "Wachet auf, ruft uns die Stimme"

Andante mosso ♩ = 86

Bassoon

Harpsichord

f

mf

5

8

mp

12

f *mp* *f*

ARIA 14

"Jesus bleibet meine Freude"

BWV 147 No.10

From Cantata "Herz und Mund und Tat und Leben"

Allegretto $\text{♩} = 66$

stent.... a tempo *rall..... accell...a tempo*

Bassoon

mf

Harpsichord

mp

5

5

a tempo

9

9

p *mf* *mp*

13

13

p *mf* *mp*

"Doch bin und bleibe ich vergnügt"

From Cantata "Nach dir, Herr, verlanget mich"

The image shows a musical score for the song "The Rose Tree". It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 9. Measure numbers 10, 11, and 12 are written above the first notes of the first, second, and third measures of the second system, respectively. The melody is primarily in the bass staff of the top system and the bass staff of the grand staff. The accompaniment is in the treble and bass staves of the grand staff. A piano dynamic marking (*p*) is present in measure 7. A mezzo-forte dynamic marking (*mp*) is present in measure 8. A trill ornament is indicated in measure 9. The lyrics "The Rose Tree" are written below the grand staff, aligned with the melody.

ARIA 16

"Tritt auf die Glaubensbahn"

BWV 152 No.2
From Cantata "Tritt auf die Glaubensbahn"

Andantino mosso $\text{♩} = 92$

Bassoon

Harpsichord

f

mf

5

9

13

3

tr

ARIA 17

"Du mußt glauben, du mußt hoffen"

BWV 155 No.2

From Cantata "Mein Gott, wie lang, ach lange"

Adagio (quasi andante) ♩ = 68

Bassoon

Harpischord

mf

mf

4

7

10

ARIA 18

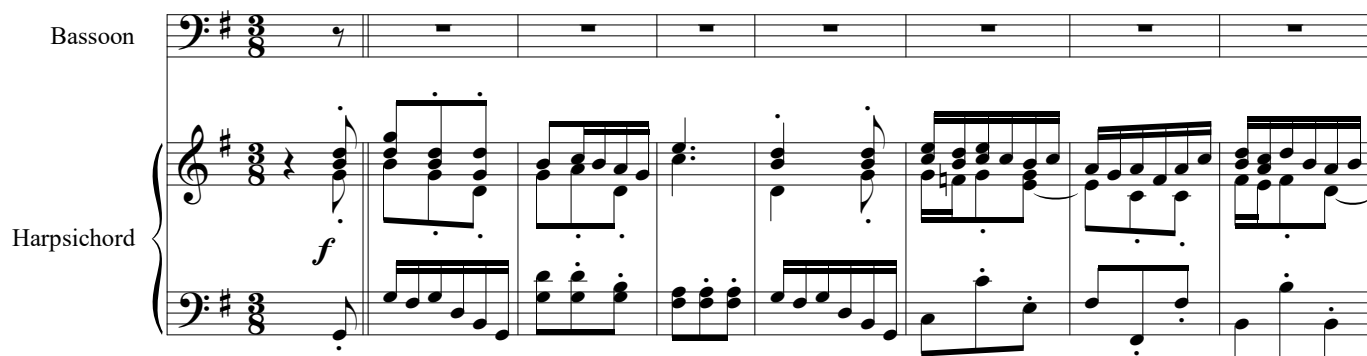
"Ricetti gramezza e pavento"

BWV 209 No.5
From Cantata "Non sa che sia dolore"

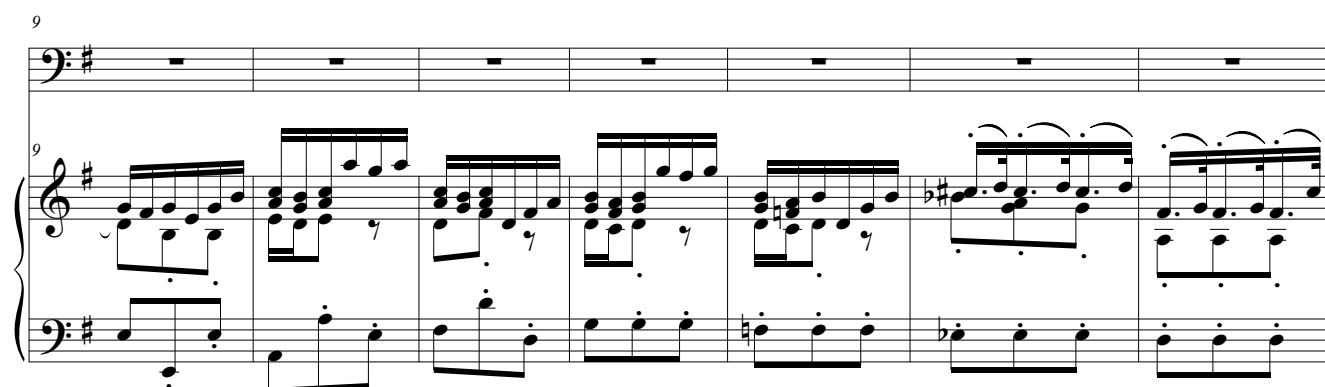
Allegretto ♩ = 58

Bassoon

Harpischord



9



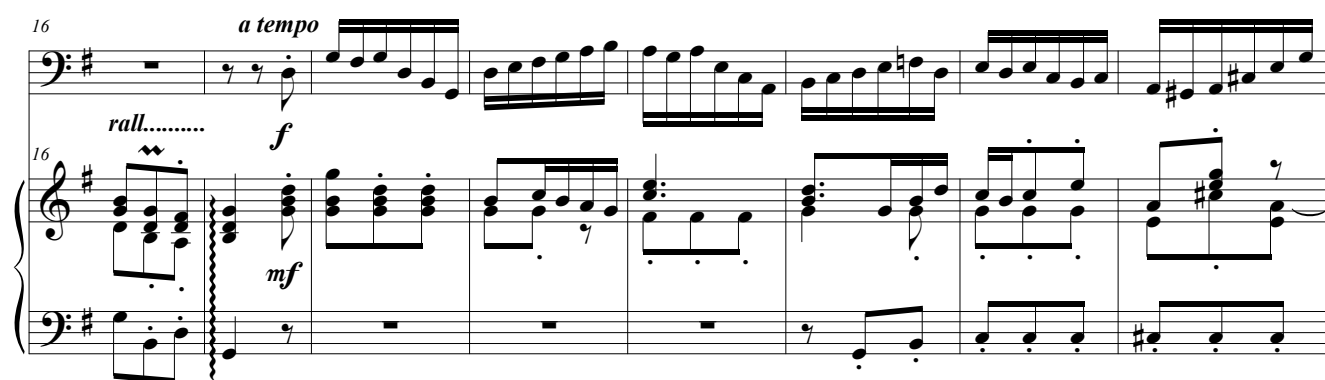
16

a tempo

rall.....

f

mf



24



ARIA 19

"Bereite dich, Zion, mit zärtlichen Trieben"

BWV 248 No.4

From Cantata "Weihnachtsoratorium"

Andante ♩. = 48

Sheet music for Bassoon and Harpsichord, measures 1 through 19.

Measures 1-6: Bassoon (mf) and Harpsichord (mp) play in 3/8 time. The Bassoon part begins with a repeat sign. The Harpsichord part features a melodic line in the right hand and a supporting bass line in the left hand.

Measures 7-12: The Bassoon part continues with a melodic line, marked with a fermata. The Harpsichord part continues with a melodic line in the right hand and a supporting bass line in the left hand.

Measures 13-18: The Bassoon part continues with a melodic line. The Harpsichord part continues with a melodic line in the right hand and a supporting bass line in the left hand.

Measure 19: The Bassoon part continues with a melodic line. The Harpsichord part continues with a melodic line in the right hand and a supporting bass line in the left hand.

ARIA 20

"Schließe, mein Herze, dies selige Wunder "

BWV 248 No.31

From Cantata "Weihnachtsoratorium"

Andante ♩ = 76

Bassoon *f*

Harpsichord *mf*

7

13

19