



Bach

9 Chorales

Neumeister, Johann Gottfried

BWV 1090 / 1098

COMPOSED IN 1788 BY JOHANN SEBASTIAN BACH

HARPSICHORD OR PIANO

Santino Cara

9 Chorales Neumeister

JOHANN SEBASTIAN BACH

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CHORALES
BWV 1090-1098
Neumeister, Johann Gottfried
Composed in 1788 by Johann Sebastian Bach

Harpsichord or Piano

Transcribed
by
Santino Cara

"Wir Christenleut" BWV 1090

Chorale
Andante moderato $\text{♩} = 65$

I.
G minor



"Das alte Jahr vergangen ist"

BWV 1091

II.
A minor

Andante $\text{♩} = 70$

mp

riten... a tempo

This musical score consists of two staves. The top staff is for the soprano voice and the bottom staff is for the basso continuo. The key signature is A minor (no sharps or flats). The tempo is Andante at $\text{♩} = 70$. The dynamics are marked *mp*. In the middle of the measure, there is a performance instruction *riten...* followed by *a tempo*. The music features eighth-note patterns and sixteenth-note figures.

"Herr Gott, nun schleuß den Himmel auf "

BWV 1092

III.
A minor

Adagio (*un pò andante*) $\text{♩} = 62$

mf

This musical score consists of two staves. The top staff is for the soprano voice and the bottom staff is for the basso continuo. The key signature is A minor (no sharps or flats). The tempo is Adagio (*un pò andante*) at $\text{♩} = 62$. The dynamics are marked *mf*. The music features eighth-note patterns and sixteenth-note figures.

"Herzliebster Jesu, was hast du verbrochen"

BWV 1093

IV.
G minor

Calmo un poco sostenuto $\text{♩} = 44$

p

This musical score consists of two staves. The top staff is for the soprano voice and the bottom staff is for the basso continuo. The key signature is G minor (one sharp). The tempo is Calmo un poco sostenuto at $\text{♩} = 44$. The dynamics are marked *p*. The music features eighth-note patterns and sixteenth-note figures.

"O Jesu, ist dein Gestalt"

BWV 1094

V.
G minor

Adagio $\text{♩} = 52$

p

This musical score consists of two staves. The top staff is for the soprano voice and the bottom staff is for the basso continuo. The key signature is G minor (one sharp). The tempo is Adagio at $\text{♩} = 52$. The dynamics are marked *p*. The music features eighth-note patterns and sixteenth-note figures.

"O Lamm Gottes unschuldig"

BWV 1095

VI.
F major

Andante $\text{♩} = 56$

p

This musical score consists of two staves. The top staff is for the soprano voice and the bottom staff is for the basso continuo. The key signature is F major (no sharps or flats). The tempo is Andante at $\text{♩} = 56$. The dynamics are marked *p*. The music features eighth-note patterns and sixteenth-note figures.

*Christe, der du bist Tag und Licht
oder (or)*

Wir danken dir, Herr Jesu Christ

BWV 1096

Andante con moto $\text{♩} = 74$

VII.

A minor

This musical score consists of two staves. The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The key signature is A minor. The tempo is indicated as 'Andante con moto' with a quarter note equal to 74. Measure 1 starts with a rest followed by a dotted half note. Measures 2-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measure 7 concludes with a fermata over a dotted half note.

"Ehre sei dir, Christe, der du leidest Not"

BWV 1097

Moderato $\text{♩} = 86$

VIII.

D major

This musical score consists of two staves. The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The key signature is D major. The tempo is indicated as 'Moderato' with a quarter note equal to 86. Measure 1 starts with a rest followed by a dotted half note. Measures 2-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measure 7 concludes with a fermata over a dotted half note.

"Wir glauben all einen Gott"

BWV 1098

Andantino $\text{♩} = 88$

IX.

D minor

This musical score consists of two staves. The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The key signature is D minor. The tempo is indicated as 'Andantino' with a quarter note equal to 88. Measure 1 starts with a rest followed by a dotted half note. Measures 2-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measure 7 concludes with a fermata over a dotted half note.