

## List of Musical Scores

### Bach, Johann Sebastian

Cantata No.140, IV *Zion hört die Wächter singen* (bars 1-22)

Cantata No.147, VI *Wohl mir, dass ich Jesum habe* (bars 1-11)

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BACH

Cantata No.140

IV *Zion hört die Wächter singen* (bars 1-22)

# Vers 2. CHORAL.<sup>a)</sup>

(Melodie: „Wachet auf, ruft uns die Stimme“)

Violino I. II.  
e Viola.

Tenore.

Continuo.

(Violino piccolo tacet.)

*piano*

*forte*

*piano*

*forte*

*piano*

Zi - on  
*piano*

*piano*

hört die Wäch-ter sin - - gen,

das Herz thut ihr vor Freu - den sprin -

*forte*

gen,

sie wa - chet,

und steht ei - lend auf.

*forte*

BACH

Cantata No.147

VI *Wohl mir, dass ich Jesum habe* (bars 1-11)

# CHORAL.

Tromba.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Ohoi col Violino I.

The musical score is arranged in two systems. The first system includes staves for Tromba, Violino I, Violino II, Viola, Soprano, Alto, Tenore, Basso, and Continuo. The second system continues the instrumental parts and adds vocal staves with lyrics. The lyrics are in German and appear on the Soprano, Alto, Tenore, and Basso staves.

Wohl mir, dass ich Je - - sum

Wohl mir, dass ich Je - sum

Wohl mir, dass ich Je - - sum

Wohl mir, dass ich Je - - sum

BACH  
Double Violin Concerto in D minor  
I *Vivace* (bars 1-12)

Vivace.

Violino concertato I.

Violino concertato II.

Violino I.

Violino II.

Viola.

Continuo.

The first system of the musical score, marked 'Vivace.', features five staves. The Violino concertato I and II staves are at the top, followed by Violino I and II, Viola, and Continuo at the bottom. The Continuo staff includes figured bass notation: 6 #, #, 7, 4, #, 6, 4/2, 6, 6, 6, 4, #, 4/2, 8. The system concludes with a trill (tr) in the Violino I and II staves.

The second system of the musical score continues the composition. It features the same five staves as the first system. The Continuo staff includes figured bass notation: 6 #, #, 7, 4, #, 7b, 3, 4/2, 6, 6, 6, 4, 5, 4. The system concludes with a trill (tr) in the Violino I and II staves.

The third system of the musical score continues the composition. It features the same five staves as the first system. The Continuo staff includes figured bass notation: 6, 6, 4/2, 5, 6, 5b, 6, 7, 4/2, b. The system concludes with a trill (tr) in the Violino I and II staves.

BACH  
Fugue in B minor  
(from Book 1 of *Das Wohltemperirte Clavier*)  
*Largo* (bars 1-13)



# FUGA XXIV

A 4 VOCI

Schmieder-Verz. 869

Largo

4

7

10

12

m.s.

35

BACH  
Goldberg Variations  
*Aria* (bars 1-16)

# ARIA

mit verschiedenen Veränderungen für Cembalo mit 2 Manualen  
(Goldberg-Variationen)

## ARIA

BWV 988

The first system of the musical score for the ARIA, BWV 988. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble staff begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The bass staff provides a simple harmonic accompaniment with quarter notes. Fingerings are indicated by numbers 1, 2, and 3. A first ending bracket is shown over the final two measures of the system.

The second system of the musical score. The treble staff continues the melody with various rhythmic patterns, including eighth and sixteenth notes. The bass staff continues the accompaniment. Fingerings and articulation marks are present throughout the system.

The third system of the musical score. The treble staff features a more complex melodic line with slurs and ties. The bass staff continues with a steady accompaniment. The system concludes with a repeat sign.

The fourth system of the musical score, which is the final system on this page. It contains measures 13 through 16. The treble staff shows a continuation of the melodic development, ending with a repeat sign. The bass staff provides the final accompaniment for this section.

BACH  
Partita No.4 in D  
V *Sarabande* (bars 1-19)

# Sarabande

Measures 1-4 of the Sarabande. The piece is in G major (one sharp) and 3/4 time. The melody in the right hand features a wavy line (trill) over the first measure. The bass line provides a steady accompaniment.

5

Measures 5-7. The melody continues with a series of eighth notes and a trill. The bass line consists of a simple eighth-note pattern.

8

Measures 8-10. The melody features a series of beamed eighth notes. The bass line continues with a steady eighth-note accompaniment.

11

Measures 11-14. Measures 11 and 12 contain a repeat sign. Measure 13 features a wavy line (trill). Measure 14 includes a sixteenth-note triplet marked with a '6'.

15

Measures 15-17. The melody continues with a wavy line (trill) in measure 15 and a series of eighth notes in measure 16. The bass line remains consistent.

18

Measures 18-20. The melody features a series of beamed eighth notes. The bass line continues with a steady eighth-note accompaniment.

BACH  
Prelude in B minor  
(from Book 1 of *Das Wohltemperirte Clavier*)  
*Andante* (bars 1-22)

# PRAELUDIUM XXIV

Schmieder-Verz. 869

(Andante)

5

9

13

18

BACH

*Sinfonia* (three-part Invention) No.9 in F minor  
(bars 1-15)



# SINFONIA 9

BWV 795

1 2 4 3 2 3 4 2 5 2

1 1 1 4 1 1

4 1 5 4 4 3 2 1 1 3 1 3

5 1

7 2 1 2 1 3 4 2 3 5 1 5 2 4 2 1 3 4 1 2 1 1 4 2

5 1 3 4

10 2 1 2 5 1 4 5 3 2 3 5 4 1 5 2 1 3 2 4 3 4 3 2 2

5 1 3 3 5 3 5 3 1 3

13 3 4 2 5 2 2 4 5 1 3 5 4 2 3 1 3 4 2 4 2

4 1 1 2 3 5 5 1 4 4

BACH  
Violin Concerto No.2 in E  
I *Allegro* (bars 1-13)

Allegro.

Violino concertato.

Violino I.

Violino II.

Viola.

Continuo.

6 6 6 6 9 8 7

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

Solo

piano

piano

6 6 7 5 6 9 7 5 6 9 7 5 6 6 (6) 6 7 piano 6 6 6