

Flöte 1,2

# Jesus bleibet meine Freude

Choral aus BWV 147

Johann Sebastian Bach

♩ = 75

3

2.

1. 3 3 3

*mp* *mf*

3 3 3 3 3 3

8

3 3 3

*mp* *mf*

4

18

3

a2

3 3 3 3 3 3 3 3 3 3

*mf* >

4

29

3 3 3 3 3 3 3 3 3 3

*mf* *f*

tr

a2

3 3

33

3 3 3 3 3 3 3 3 3 3 3 3

*mf*

38

3 3 3 3

*f*

tr

3 3 3

44

3 3 3 3 3 3 3 3

tr

2

>

Detailed description: This is a musical score for two flutes (Flöte 1,2) of the chorale 'Jesus bleibet meine Freude' by Johann Sebastian Bach, BWV 147. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 75. The piece consists of 48 measures. The score is divided into systems of four measures each. The first system (measures 1-4) starts with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The second system (measures 5-8) features a first ending of eighth notes (G4, A4, B4) and a second ending of quarter notes (G4, A4, B4). The third system (measures 9-12) continues with eighth notes and quarter notes. The fourth system (measures 13-16) has a first ending of eighth notes and a second ending of quarter notes. The fifth system (measures 17-20) features a first ending of eighth notes and a second ending of quarter notes. The sixth system (measures 21-24) has a first ending of eighth notes and a second ending of quarter notes. The seventh system (measures 25-28) features a first ending of eighth notes and a second ending of quarter notes. The eighth system (measures 29-32) has a first ending of eighth notes and a second ending of quarter notes. The ninth system (measures 33-36) features a first ending of eighth notes and a second ending of quarter notes. The tenth system (measures 37-40) has a first ending of eighth notes and a second ending of quarter notes. The eleventh system (measures 41-44) features a first ending of eighth notes and a second ending of quarter notes. The twelfth system (measures 45-48) has a first ending of eighth notes and a second ending of quarter notes. Dynamics include *mp*, *mf*, and *f*. Performance markings include accents (>) and trills (tr). The piece concludes with a final cadence in the key of D major.

52 *mf*

Oboe

# Jesus bleibet meine Freude

Choral aus BWV 147

Johann Sebastian Bach

♩ = 75

3 Solo

*mp* < *mf* > *mf* < > *mf* <

15 *mf* 3 3 3 3

24 > *mf* 3 3 3 3

32 *f* 3 3 3 3 3 3 3 3 *mf* 3 3

37 3 3 > *f* < 3 3 3 3

44 3 3 3 3 3 > *mf* < 2

53 > *mf* < tr 3 3 3 3

62 rit. . . . . A Tempo *mf* <

67 molto rit. . . . . *ff* 3 3 3 3

Detailed description: This is a musical score for the Oboe part of the chorale 'Jesus bleibet meine Freude' by Johann Sebastian Bach. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 75. The piece begins with a 'Solo' marking. The first system (measures 1-14) features dynamics of mezzo-piano (mp) and mezzo-forte (mf) with accents and slurs. The second system (measures 15-23) includes a mezzo-forte (mf) dynamic and several triplet markings. The third system (measures 24-31) continues with mezzo-forte (mf) dynamics and triplet markings. The fourth system (measures 32-36) starts with a forte (f) dynamic and continues with mezzo-forte (mf) dynamics and triplet markings. The fifth system (measures 37-43) features a forte (f) dynamic and triplet markings. The sixth system (measures 44-52) includes mezzo-forte (mf) dynamics and a second ending marked with a '2'. The seventh system (measures 53-61) contains a mezzo-forte (mf) dynamic, a trill (tr) marking, and triplet markings. The eighth system (measures 62-66) is marked 'rit.' (ritardando) and 'A Tempo', with a mezzo-forte (mf) dynamic. The final system (measures 67-70) is marked 'molto rit.' (molto ritardando) and 'ff' (fortissimo), featuring triplet markings.

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♩ = 75

*mp* < *mf* > *mf* < *mf* <

22

*mf* > <

31

*f* *mf*

36

*mf* *f*

44

*mf*

55

*mf*

62

rit. A Tempo

*mf*

67

molto rit.

*ff*

Horn in F 1,2

# Jesus bleibet meine Freude

Choral aus BWV 147

Johann Sebastian Bach

♩ = 75

Musical notation for measures 1-13. The key signature is one sharp (F#) and the time signature is 3/4. The music features a triplet of eighth notes in measure 1, followed by a dynamic shift from *mp* to *mf*. Measure 2 has a triplet of eighth notes and a dynamic of *mp*. Measure 3 has a dynamic of *mp*. Measure 4 has a dynamic of *mp*. Measure 5 has a dynamic of *mp*. Measure 6 has a dynamic of *mp*. Measure 7 has a dynamic of *mp*. Measure 8 has a dynamic of *mp*. Measure 9 has a dynamic of *mp*. Measure 10 has a dynamic of *mp*. Measure 11 has a dynamic of *mp*. Measure 12 has a dynamic of *mp*. Measure 13 has a dynamic of *mp*.

Musical notation for measures 14-24. Measure 14 has a dynamic of *mp*. Measure 15 has a dynamic of *mp*. Measure 16 has a dynamic of *mp*. Measure 17 has a dynamic of *mp*. Measure 18 has a dynamic of *mp*. Measure 19 has a dynamic of *mp*. Measure 20 has a dynamic of *mp*. Measure 21 has a dynamic of *mp*. Measure 22 has a dynamic of *mp*. Measure 23 has a dynamic of *mp*. Measure 24 has a dynamic of *mp*. The word "Soli" is written above the staff in measure 24.

Musical notation for measures 25-33. Measure 25 has a dynamic of *mf*. Measure 26 has a dynamic of *mf*. Measure 27 has a dynamic of *mf*. Measure 28 has a dynamic of *mf*. Measure 29 has a dynamic of *mf*. Measure 30 has a dynamic of *mf*. Measure 31 has a dynamic of *mf*. Measure 32 has a dynamic of *mf*. Measure 33 has a dynamic of *f*. The word "Soli" is written above the staff in measure 25.

Musical notation for measures 34-41. Measure 34 has a dynamic of *f*. Measure 35 has a dynamic of *f*. Measure 36 has a dynamic of *f*. Measure 37 has a dynamic of *f*. Measure 38 has a dynamic of *f*. Measure 39 has a dynamic of *f*. Measure 40 has a dynamic of *f*. Measure 41 has a dynamic of *f*. A triplet of eighth notes is marked in measure 37.

Musical notation for measures 42-48. Measure 42 has a dynamic of *f*. Measure 43 has a dynamic of *f*. Measure 44 has a dynamic of *f*. Measure 45 has a dynamic of *f*. Measure 46 has a dynamic of *f*. Measure 47 has a dynamic of *f*. Measure 48 has a dynamic of *f*.

Musical notation for measures 49-56. Measure 49 has a dynamic of *sub mp*. Measure 50 has a dynamic of *sub mp*. Measure 51 has a dynamic of *sub mp*. Measure 52 has a dynamic of *sub mp*. Measure 53 has a dynamic of *sub mp*. Measure 54 has a dynamic of *sub mp*. Measure 55 has a dynamic of *sub mp*. Measure 56 has a dynamic of *sub mp*. A triplet of eighth notes is marked in measure 50. A dynamic of *mf* is indicated in measure 56.

Musical notation for measures 57-63. Measure 57 has a dynamic of *sub mp*. Measure 58 has a dynamic of *sub mp*. Measure 59 has a dynamic of *sub mp*. Measure 60 has a dynamic of *sub mp*. Measure 61 has a dynamic of *sub mp*. Measure 62 has a dynamic of *sub mp*. Measure 63 has a dynamic of *sub mp*. The word "rit." is written above the staff in measure 57.

Musical notation for measures 64-71. Measure 64 has a dynamic of *mf*. Measure 65 has a dynamic of *mf*. Measure 66 has a dynamic of *mf*. Measure 67 has a dynamic of *mf*. Measure 68 has a dynamic of *mf*. Measure 69 has a dynamic of *mf*. Measure 70 has a dynamic of *mf*. Measure 71 has a dynamic of *mf*. The word "A Tempo" is written below the staff in measure 64. The word "molto rit." is written above the staff in measure 64. The word "Cuivré!!" is written above the staff in measure 68. A triplet of eighth notes is marked in measure 70.

Pauken

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♩ = 75

1 2 6 12

*pp* > *p* < *p* <

27

*p* < < *mp* < *mf* > *mf* <

36

*mf*

51

*mp* < *mp* <

60

*rit.* . . . . *A Tempo* *molto rit.* . . . .

*fp* < *pp* < *mf* <

Harfe

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♩ = 75

Musical notation for the first system, measures 1-7. The piece is in G major and 3/4 time. The tempo is marked as ♩ = 75. The dynamics are marked *mf*. The notation shows a treble and bass clef with various chords and melodic lines.

Musical notation for the second system, measures 8-15. The dynamics are marked *mf*. The notation includes repeat signs with the number 11, indicating first and second endings.

Musical notation for the third system, measures 16-25. The notation includes repeat signs with the number 19, indicating first and second endings. There are also triplets marked with the number 3.

**A Tempo**

**molto rit.**

(G Dur Gliss ad lib)

Musical notation for the fourth system, measures 26-35. The dynamics are marked *fff*. The notation includes triplets marked with the number 3 and a glissando symbol at the end.



47

Musical notation for measures 47-51, featuring eighth-note triplets and slurs.

52

Musical notation for measures 52-56, featuring eighth-note triplets and slurs.

57

Musical notation for measures 57-61, featuring eighth-note triplets and slurs.

62 *rit.* **A Tempo**

Musical notation for measures 62-66, featuring eighth-note triplets and slurs. Tempo change: *rit.* to **A Tempo**. Dynamic marking: *mf*.

67 **molto rit.**

Musical notation for measures 67-71, featuring eighth-note triplets and slurs. Tempo change: **molto rit.** Dynamic marking: *ff*.

Violine 2

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♩ = 75

*mf*

7

*mp* *cresc*

14

*mf*

20

*p* *mp*

26

*mf*

32

*f* *mf*

37

*mf*

42

*mf*



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1-8 measures of the Viola part, starting with a *mf* dynamic.

9-16 measures, starting with *mp* and including a *cresc.* marking.

17-25 measures, featuring dynamics *mf*, *p*, and *mp*.

26-32 measures, ending with a *f* dynamic and a *unis.* instruction.

33-40 measures, starting with a *mf* dynamic.

41-49 measures.

50-56 measures.

57-63 measures, including a *rit.* marking.

64-71 measures, starting with *A Tempo*, *mf*, and *molto rit.*, ending with *ff* and *unis.*

Violoncello

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Johann Sebastian Bach

♩ = 75

9

*mf*

17

*mp* *cresc*

26

*mf* *p* *mp*

34

*f*

42

*mf*

51

57

*rit.*

64 **A Tempo**

*mf* *molto rit.* *ff*

Kontrabass

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Choral aus BWV 147

Johann Sebastian Bach

♩ = 75

*mf*

9

*mp* *cresc*

17

*mf* *p* *mp*

26

*f*

34

*mf*

42

51

57

*rit.*

64 **A Tempo**

*mf* *ff*