

Parts

# Johann Sebastian Bach

## „Nun ist das Heil und die Kraft“

Cantata № 50  
for the feast of St Michael?

BWV 50

Edited by Philip Legge

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Violin I

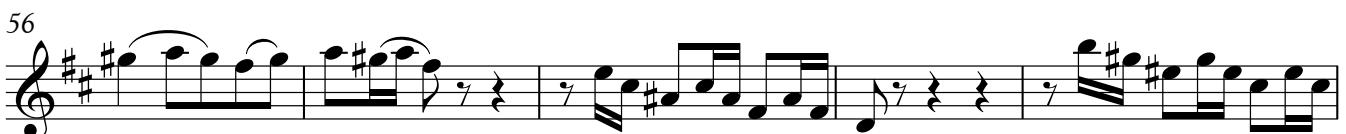
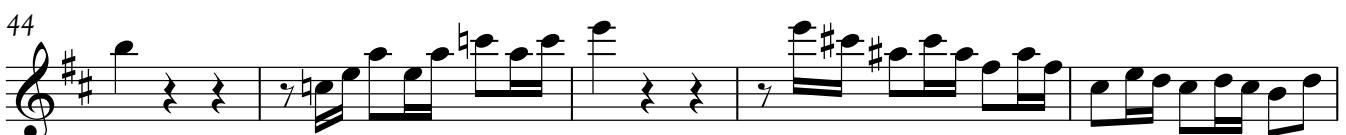
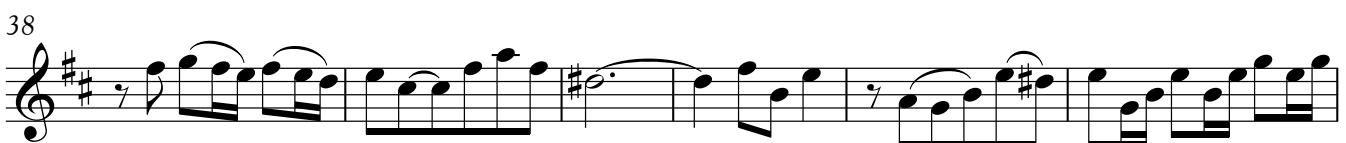
Cantata № 50  
for the Feast of St Michael?  
„Nun ist das Heil und die Kraft“

Revelations, Ch. 12, v.10

BWV 50

Johann Sebastian Bach  
(1685–1750)

[Allegro]



76

A musical score for Violin I, page 2, measure 76. The key signature is two sharps. The music consists of sixteenth-note patterns.

81

A musical score for Violin I, page 2, measure 81. The key signature is two sharps. The music includes eighth-note pairs and sixteenth-note patterns.

87

A musical score for Violin I, page 2, measure 87. The key signature is three sharps. The music features eighth-note pairs and sixteenth-note patterns.

95

A musical score for Violin I, page 2, measure 95. The key signature is two sharps. The music includes eighth-note pairs and sixteenth-note patterns.

101

A musical score for Violin I, page 2, measure 101. The key signature is two sharps. The music features eighth-note pairs and sixteenth-note patterns.

106

A musical score for Violin I, page 2, measure 106. The key signature is two sharps. The music includes eighth-note pairs and sixteenth-note patterns.

111

A musical score for Violin I, page 2, measure 111. The key signature is two sharps. The music features eighth-note pairs and sixteenth-note patterns.

117

A musical score for Violin I, page 2, measure 117. The key signature is two sharps. The music includes eighth-note pairs and sixteenth-note patterns, with a measure repeat sign.

125

A musical score for Violin I, page 2, measure 125. The key signature is two sharps. The music consists of eighth-note pairs and sixteenth-note patterns.

131

A musical score for Violin I, page 2, measure 131. The key signature is two sharps. The music includes eighth-note pairs and sixteenth-note patterns.

Violin II

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BWV 50

Revelations, Ch. 12, v.10

Johann Sebastian Bach  
(1685–1750)

[Allegro]

21

26

31

38

45

50

57

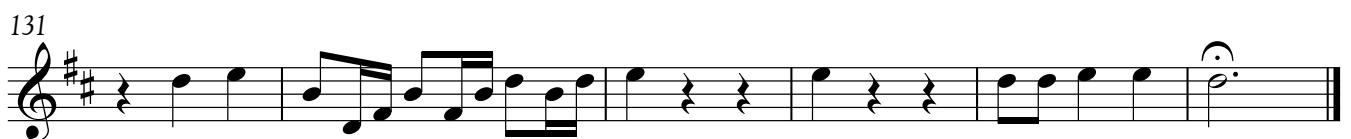
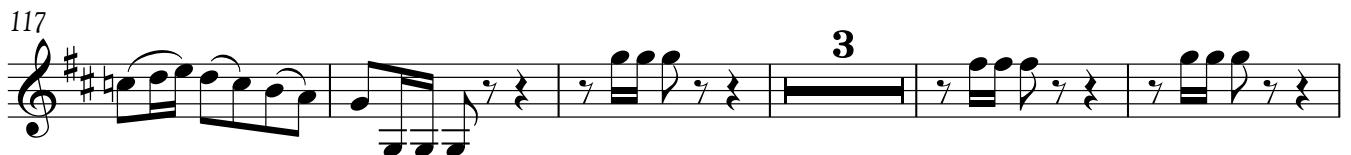
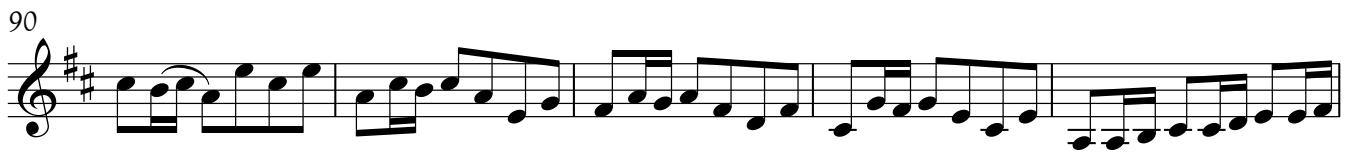
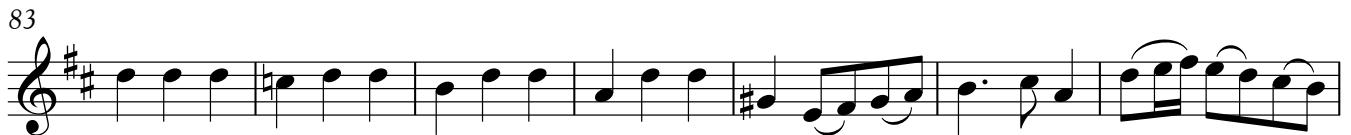
63

69

70

71

## Violin II



Viola

Cantata № 50  
for the Feast of St Michael?  
„Nun ist das Heil und die Kraft“

Revelations, Ch. 12, v.10

BWV 50

Johann Sebastian Bach  
(1685–1750)

[Allegro]



14



19



24



32



38



43



49



56



63



Viola

71

2 7 7

91

2 7 7

98

2 7 7

104

2 7 7

109

2 7 7

115

3

123

2

130

2

Bass

Cantata N° 50  
for the Feast of St Michael?  
„Nun ist das Heil und die Kraft“

BWV 50

Revelations, Ch. 12, v.10

[Allegro]

Johann Sebastian Bach  
(1685–1750)

9

15

22

29

36

44

51

58

64

72

2

79

Bass staff: Measures 79-80. Measure 79 starts with a rest followed by eighth-note pairs. Measure 80 starts with a rest followed by sixteenth-note patterns.

86

Bass staff: Measures 86-87. Measure 86 starts with a rest followed by eighth-note pairs. Measure 87 starts with a rest followed by sixteenth-note patterns.

93

Bass staff: Measures 93-94. Measure 93 starts with a rest followed by eighth-note pairs. Measure 94 starts with a rest followed by sixteenth-note patterns.

101

Bass staff: Measures 101-102. Measure 101 starts with a rest followed by eighth-note pairs. Measure 102 starts with a rest followed by sixteenth-note patterns.

108

Bass staff: Measures 108-109. Measure 108 starts with a rest followed by eighth-note pairs. Measure 109 starts with a rest followed by sixteenth-note patterns.

115

Bass staff: Measures 115-116. Measure 115 starts with a rest followed by eighth-note pairs. Measure 116 starts with a rest followed by sixteenth-note patterns.

120

Bass staff: Measures 120-121. Measure 120 starts with a rest followed by eighth-note pairs. Measure 121 starts with a rest followed by sixteenth-note patterns.

125

Bass staff: Measures 125-126. Measure 125 starts with a rest followed by eighth-note pairs. Measure 126 starts with a rest followed by sixteenth-note patterns.

131

Bass staff: Measures 131-132. Measure 131 starts with a rest followed by eighth-note pairs. Measure 132 starts with a rest followed by sixteenth-note patterns.

Oboe I

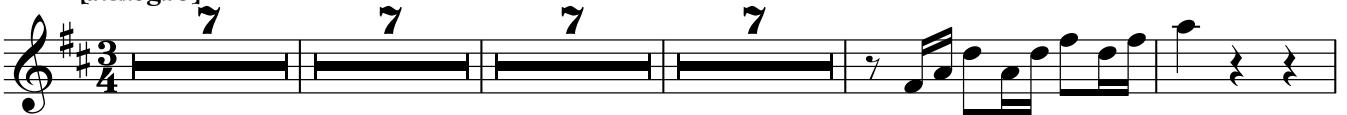
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Johann Sebastian Bach  
(1685–1750)

[Allegro]



31

Measure 31 continues the melodic line from the previous section. It features eighth and sixteenth-note patterns, with a dynamic marking of 'f' (forte) over the first two measures. The melody includes several grace notes and sustained notes with fermatas.

36

Measure 36 shows a continuation of the eighth and sixteenth-note patterns. The melody becomes more rhythmic, with a mix of eighth-note pairs and sixteenth-note figures. The key signature changes to three sharps.

44

Measure 44 introduces a new section of the melody. It features eighth and sixteenth-note patterns, with a dynamic marking of 'f' over the first two measures. The melody includes sustained notes with fermatas and grace notes.

51

Measure 51 continues the eighth and sixteenth-note patterns. The melody includes sustained notes with fermatas and grace notes. The key signature changes to four sharps.

56

Measure 56 shows a continuation of the eighth and sixteenth-note patterns. The melody includes sustained notes with fermatas and grace notes. The key signature changes to five sharps.

62

Measure 62 continues the eighth and sixteenth-note patterns. The melody includes sustained notes with fermatas and grace notes. The key signature changes to four sharps.

69

Measure 69 concludes the section with a final eighth and sixteenth-note pattern. The score ends with a repeat sign and the number '2' above the staff, indicating a return to a previous section or key.

## Oboe I

76

83

88

94

100

107

113

118

124

131

This musical score for Oboe I spans ten staves, numbered 76 through 131. The key signature is consistently two sharps. The music is composed of eighth-note and sixteenth-note patterns, primarily using quarter note time signatures. The score includes various dynamic markings such as accents and slurs, and some measures feature rests or silence.

Oboe II

# Cantata № 50

for the Feast of St Michael?

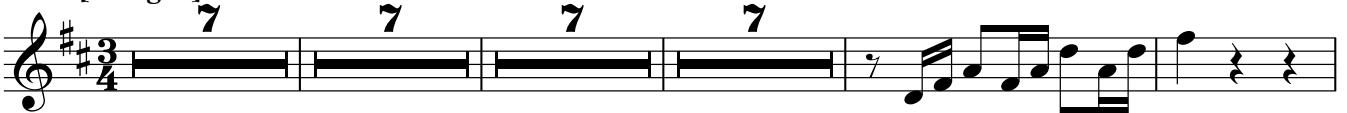
„Nun ist das Heil und die Kraft“

BWV 50

Revelations, Ch. 12, v.10

Johann Sebastian Bach  
(1685–1750)

[Allegro]



31



36



44



52



57



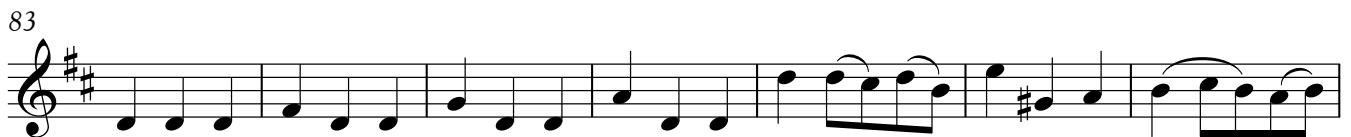
63



70



## Oboe II



90

A musical score for Oboe II. The key signature is two sharps. The music consists of sixteenth-note patterns. Measures 90-92 show eighth-note pairs followed by eighth-note pairs. Measures 93-95 show eighth-note pairs followed by eighth-note pairs.

95

A musical score for Oboe II. The key signature is two sharps. The music consists of sixteenth-note patterns. Measures 95-97 show eighth-note pairs followed by eighth-note pairs. Measures 98-100 show eighth-note pairs followed by eighth-note pairs.

101

A musical score for Oboe II. The key signature is two sharps. The music consists of sixteenth-note patterns. Measures 101-103 show eighth-note pairs followed by eighth-note pairs. Measures 104-106 show eighth-note pairs followed by eighth-note pairs.

109

A musical score for Oboe II. The key signature is two sharps. The music consists of sixteenth-note patterns. Measures 109-111 show eighth-note pairs followed by eighth-note pairs. Measures 112-114 show eighth-note pairs followed by eighth-note pairs.

115

A musical score for Oboe II. The key signature is two sharps. The music consists of sixteenth-note patterns. Measures 115-117 show eighth-note pairs followed by eighth-note pairs. Measures 118-120 show eighth-note pairs followed by eighth-note pairs.

120

A musical score for Oboe II. The key signature is two sharps. The music consists of sixteenth-note patterns. Measures 120-122 show eighth-note pairs followed by eighth-note pairs. Measures 123-125 show eighth-note pairs followed by eighth-note pairs.

127

A musical score for Oboe II. The key signature is two sharps. The music consists of sixteenth-note patterns. Measures 127-129 show eighth-note pairs followed by eighth-note pairs. Measures 130-132 show eighth-note pairs followed by eighth-note pairs.

132

A musical score for Oboe II. The key signature is two sharps. The music consists of sixteenth-note patterns. Measures 132-134 show eighth-note pairs followed by eighth-note pairs. Measures 135-137 show eighth-note pairs followed by eighth-note pairs.

Oboe III

# Cantata № 50

for the Feast of St Michael?

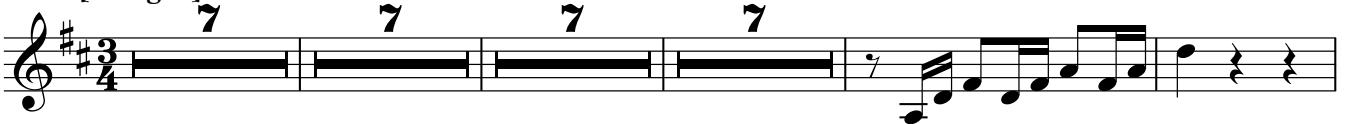
„Nun ist das Heil und die Kraft“

BWV 50

Revelations, Ch. 12, v.10

Johann Sebastian Bach  
(1685–1750)

[Allegro]



31



37



45



52



57



64



71



## Oboe III



Musical score for Oboe III, page 2, measures 97-102. The key signature is A major (two sharps). The music consists of six measures. Measure 97: eighth notes on A, G, F#, E, D, C, B, A. Measure 98: eighth notes on A, G, F#, E, D, C, B, A. Measure 99: eighth notes on A, G, F#, E, D, C, B, A. Measure 100: eighth notes on A, G, F#, E, D, C, B, A. Measure 101: eighth notes on A, G, F#, E, D, C, B, A. Measure 102: eighth notes on A, G, F#, E, D, C, B, A.

Musical score for Oboe III, page 2, measures 103-108. The key signature is A major (two sharps). The music consists of six measures. Measure 103: eighth notes on A, G, F#, E, D, C, B, A. Measure 104: eighth notes on A, G, F#, E, D, C, B, A. Measure 105: eighth notes on A, G, F#, E, D, C, B, A. Measure 106: eighth notes on A, G, F#, E, D, C, B, A. Measure 107: eighth notes on A, G, F#, E, D, C, B, A. Measure 108: eighth notes on A, G, F#, E, D, C, B, A.

Musical score for Oboe III, page 2, measures 109-114. The key signature is A major (two sharps). The music consists of six measures. Measure 109: eighth notes on A, G, F#, E, D, C, B, A. Measure 110: eighth notes on A, G, F#, E, D, C, B, A. Measure 111: eighth notes on A, G, F#, E, D, C, B, A. Measure 112: eighth notes on A, G, F#, E, D, C, B, A. Measure 113: eighth notes on A, G, F#, E, D, C, B, A. Measure 114: eighth notes on A, G, F#, E, D, C, B, A.

Musical score for Oboe III, page 2, measures 115-120. The key signature is A major (two sharps). The music consists of six measures. Measure 115: eighth notes on A, G, F#, E, D, C, B, A. Measure 116: eighth notes on A, G, F#, E, D, C, B, A. Measure 117: eighth notes on A, G, F#, E, D, C, B, A. Measure 118: eighth notes on A, G, F#, E, D, C, B, A. Measure 119: eighth notes on A, G, F#, E, D, C, B, A. Measure 120: eighth notes on A, G, F#, E, D, C, B, A.

Musical score for Oboe III, page 2, measures 121-126. The key signature is A major (two sharps). The music consists of six measures. Measure 121: eighth notes on A, G, F#, E, D, C, B, A. Measure 122: eighth notes on A, G, F#, E, D, C, B, A. Measure 123: eighth notes on A, G, F#, E, D, C, B, A. Measure 124: eighth notes on A, G, F#, E, D, C, B, A. Measure 125: eighth notes on A, G, F#, E, D, C, B, A. Measure 126: eighth notes on A, G, F#, E, D, C, B, A.

Musical score for Oboe III, page 2, measures 127-132. The key signature is A major (two sharps). The music consists of six measures. Measure 127: eighth notes on A, G, F#, E, D, C, B, A. Measure 128: eighth notes on A, G, F#, E, D, C, B, A. Measure 129: eighth notes on A, G, F#, E, D, C, B, A. Measure 130: eighth notes on A, G, F#, E, D, C, B, A. Measure 131: eighth notes on A, G, F#, E, D, C, B, A. Measure 132: eighth notes on A, G, F#, E, D, C, B, A.

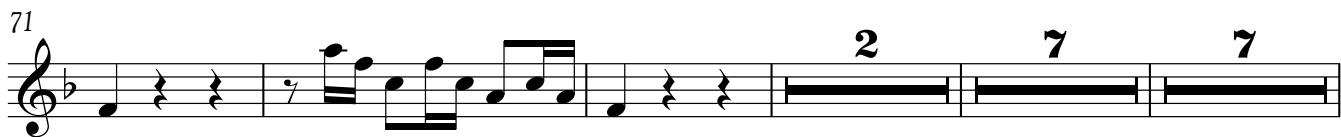
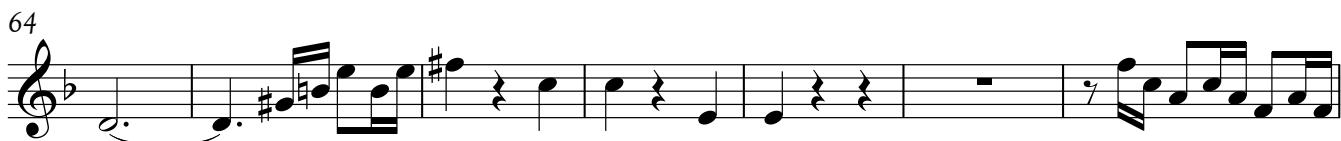
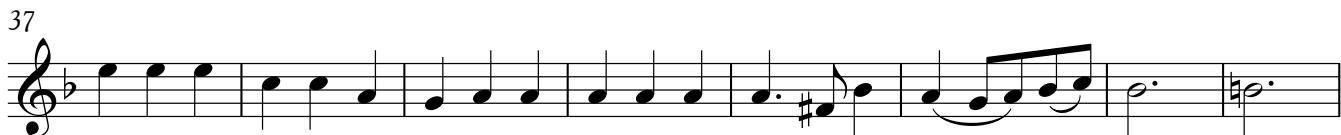
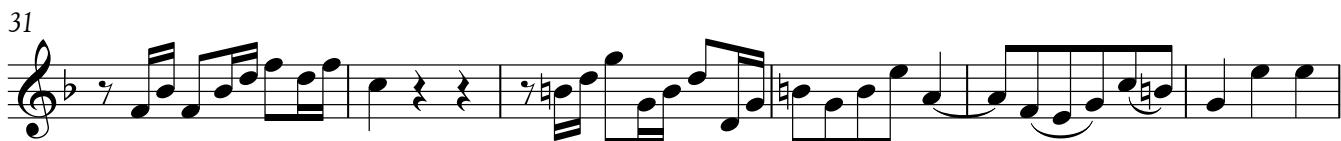
Oboe d'amore in A  
(Oboe III)

Cantata № 50  
for the Feast of St Michael?  
„Nun ist das Heil und die Kraft“

Revelations, Ch. 12, v.10

BWV 50

Johann Sebastian Bach  
(1685–1750)



## Oboe d'amore



Musical score for Oboe d'amore, page 2, measures 97-102. The key signature changes to no sharps or flats. The music consists of six measures of eighth-note patterns.

Musical score for Oboe d'amore, page 2, measures 102-108. The key signature changes to one sharp. The music consists of seven measures of eighth-note patterns.

Musical score for Oboe d'amore, page 2, measures 110-115. The key signature changes to one flat. The music consists of six measures of eighth-note patterns.

Musical score for Oboe d'amore, page 2, measures 115-120. The key signature changes to one sharp. The music consists of six measures of eighth-note patterns.

Musical score for Oboe d'amore, page 2, measures 120-125. The key signature changes to one flat. The music consists of six measures of eighth-note patterns. Measure 125 ends with a fermata over the first two notes of the measure.

Musical score for Oboe d'amore, page 2, measures 128-133. The key signature changes to one flat. The music consists of six measures of eighth-note patterns.

Musical score for Oboe d'amore, page 2, measures 132-137. The key signature changes to one flat. The music consists of six measures of eighth-note patterns.

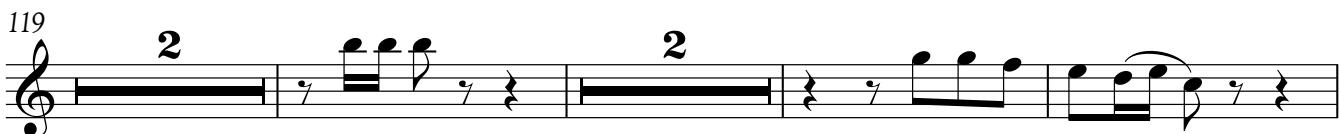
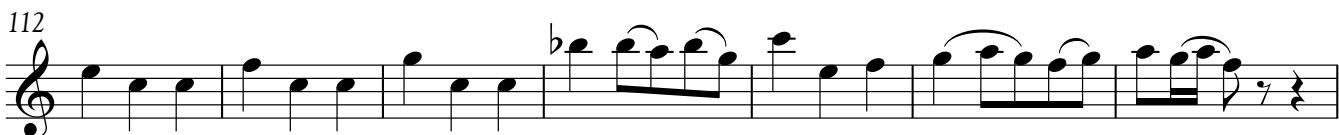
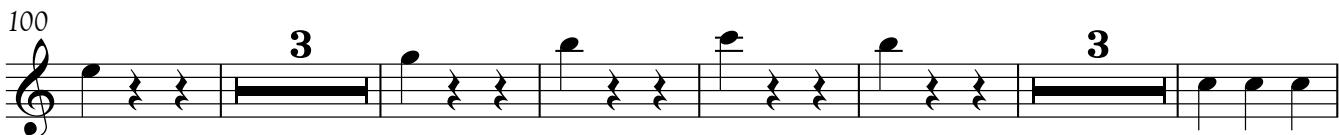
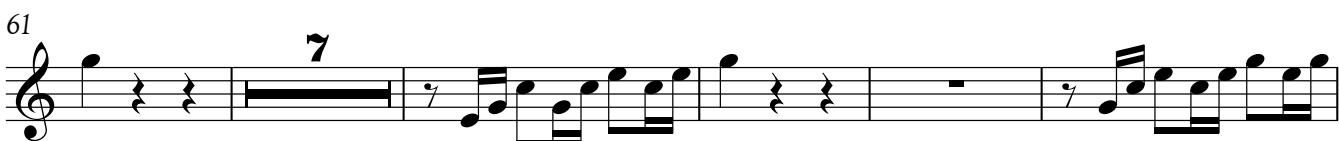
Trumpet I in D

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Revelations, Ch. 12, v.10

Johann Sebastian Bach  
(1685–1750)



Trumpet II in D

# Cantata № 50

for the Feast of St Michael?

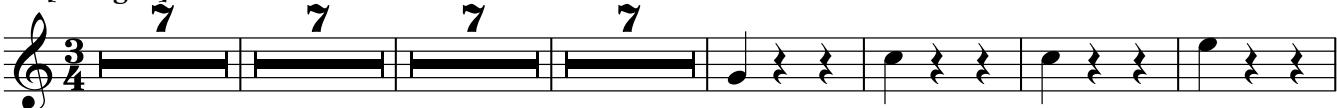
„Nun ist das Heil und die Kraft“

BWV 50

Revelations, Ch. 12, v.10

Johann Sebastian Bach  
(1685–1750)

[Allegro]



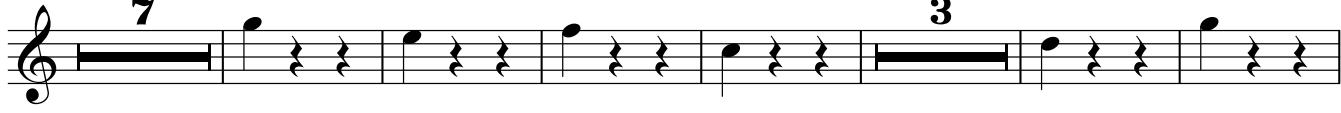
33



70



90



106



116



124



133



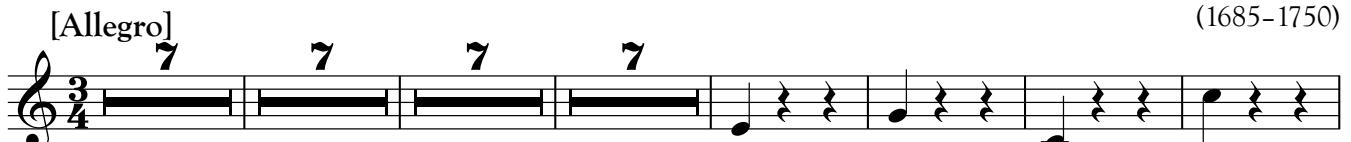
Trumpet III in D

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Johann Sebastian Bach  
(1685–1750)



Timpani

# Cantata № 50

for the Feast of St Michael?

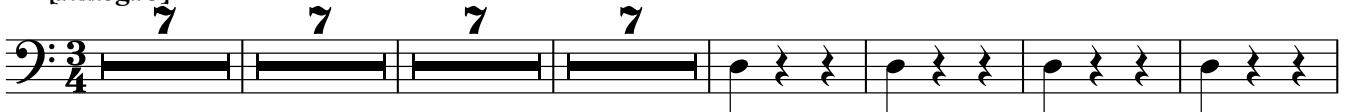
„Nun ist das Heil und die Kraft“

BWV 50

Revelations, Ch. 12, v.10

Johann Sebastian Bach  
(1685–1750)

[Allegro]



33

32



70

2

7

7

7



97

3



107

3



116

2

2



124

6



133



Continuo

# Cantata № 50

for the Feast of St Michael?

„Nun ist das Heil und die Kraft“

BWV 50

Revelations, Ch. 12, v.10

[Allegro]

Johann Sebastian Bach  
(1685–1750)

8

13

17

21

26

8

13

17

21

26

13

17

21

26

17

21

26

21

26

## Continuo

Musical score for the Continuo part, featuring two staves (treble and bass) in G major (two sharps) and common time. The score consists of six systems of music, numbered 30 through 53.

**Measure 30:** Treble staff has eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff has eighth-note pairs followed by eighth notes.

**Measure 34:** Treble staff has eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff has eighth-note pairs followed by eighth notes.

**Measure 40:** Treble staff has eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff has eighth-note pairs followed by eighth notes.

**Measure 45:** Treble staff has eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff has eighth-note pairs followed by eighth notes.

**Measure 49:** Treble staff has eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff has eighth-note pairs followed by eighth notes.

**Measure 53:** Treble staff has eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff has eighth-note pairs followed by eighth notes.

## Continuo

3

57

This section contains four staves of musical notation for continuo instruments. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 57 starts with a sixteenth-note chord followed by eighth-note pairs. Measures 58 and 59 continue with eighth-note patterns. Measure 60 concludes with a sixteenth-note chord.

61

This section contains four staves of musical notation for continuo instruments. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 61 shows a sustained chord followed by eighth-note pairs. Measures 62 and 63 continue with eighth-note patterns. Measure 64 concludes with a sixteenth-note chord.

66

This section contains four staves of musical notation for continuo instruments. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 66 starts with a sixteenth-note chord followed by eighth-note pairs. Measures 67 and 68 continue with eighth-note patterns. Measure 69 concludes with a sixteenth-note chord.

71

This section contains four staves of musical notation for continuo instruments. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 71 shows a sustained chord followed by eighth-note pairs. Measures 72 and 73 continue with eighth-note patterns. Measure 74 concludes with a sixteenth-note chord.

76

This section contains four staves of musical notation for continuo instruments. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 76 starts with a sixteenth-note chord followed by eighth-note pairs. Measures 77 and 78 continue with eighth-note patterns. Measure 79 concludes with a sixteenth-note chord.

81

This section contains four staves of musical notation for continuo instruments. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 81 shows a sustained chord followed by eighth-note pairs. Measures 82 and 83 continue with eighth-note patterns. Measure 84 concludes with a sixteenth-note chord.

## Continuo

The musical score consists of six staves of music for the Continuo part, spanning measures 86 through 108. The score is written in common time with a key signature of two sharps (F major). The top staff uses a treble clef, and the bottom staff uses a bass clef. The music features a mix of eighth-note and sixteenth-note patterns, primarily consisting of eighth-note chords or pairs. Measure 86 begins with a treble eighth-note followed by a bass eighth-note. Measures 87 and 88 show a more complex pattern of eighth-note chords. Measure 89 introduces sixteenth-note patterns. Measures 90 and 91 continue with eighth-note chords. Measure 92 shows a return to sixteenth-note patterns. Measures 93 and 94 feature eighth-note chords. Measure 95 begins with a treble eighth-note followed by a bass eighth-note. Measures 96 and 97 show a mix of eighth-note and sixteenth-note patterns. Measure 98 begins with a treble eighth-note followed by a bass eighth-note. Measures 99 and 100 show a mix of eighth-note and sixteenth-note patterns. Measure 101 begins with a treble eighth-note followed by a bass eighth-note. Measures 102 and 103 show a mix of eighth-note and sixteenth-note patterns. Measure 104 begins with a treble eighth-note followed by a bass eighth-note. Measures 105 and 106 show a mix of eighth-note and sixteenth-note patterns. Measure 107 begins with a treble eighth-note followed by a bass eighth-note. Measures 108 and 109 show a mix of eighth-note and sixteenth-note patterns.

## Continuo

5

112

112

116

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120

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