



Mike Magatagan

United States (USA), SierraVista

"Jesus, Comfort Me" (from Cantata 135) for Saxophone Quartet (BWV 135 No 3)

Bach, Johann Sebastian

About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

About the piece



Title:	"Jesus, Comfort Me" (from Cantata 135) for Saxophone Quartet [BWV 135 No 3]
Composer:	Bach, Johann Sebastian
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Saxophone quartet
Style:	Baroque
Comment:	Ach Herr, mich armen Sünder (Ah Lord, poor sinner that I am), BWV 135, is a church cantata by Johann Sebastian Bach. He composed it in Leipzig for the third Sunday after Trinity and first performed it on 25 June 1724. It is the fourth chorale cantata from his second annual cycle, of chorale cantatas, based on the hymn by Cyriakus Schneegass. Bach composed the cantata in Leipzig for the Third Sunday after Trinity as the fourth cantata of his seco... (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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"Jesus, Comfort Me"

from Cantata 135

J.S. Bach (BWV 135 No. 3)

Arranged for Sax Quartet by Mike Magatagan 2014



Andante

Soprano Sax *mf*

Alto Sax *mf*

Tenor Sax *mf*

Baritone Sax *mf*

S

A

T

B

S

A

T

B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 15-19. The score is in G major (one sharp) and 4/4 time. The Soprano part begins with a melodic line starting on G4, followed by a series of eighth and sixteenth notes. The Alto part has a similar melodic line, often in parallel motion with the Soprano. The Tenor part provides a harmonic accompaniment with eighth and sixteenth notes. The Bass part has a steady eighth-note accompaniment. Measure 15 starts with a treble clef and a key signature of one sharp. Measure 19 ends with a repeat sign.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 20-23. The score continues in G major and 4/4 time. The Soprano part features a more complex melodic line with many sixteenth notes. The Alto part follows a similar pattern. The Tenor part continues with its accompaniment. The Bass part has a steady eighth-note accompaniment. Measure 20 starts with a treble clef and a key signature of one sharp. Measure 23 ends with a repeat sign.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 24-27. The score continues in G major and 4/4 time. The Soprano part has a melodic line with some rests. The Alto part has a melodic line with many sixteenth notes. The Tenor part continues with its accompaniment. The Bass part has a steady eighth-note accompaniment. Measure 24 starts with a treble clef and a key signature of one sharp. Measure 27 ends with a repeat sign.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 28-33. The key signature is one sharp (F#). The Soprano part begins with a half note G4, followed by rests. The Alto part begins with a half note G4, followed by rests. The Tenor part has a melodic line starting on E4. The Bass part has a melodic line starting on C4. The music concludes with a fermata on the Soprano and Alto parts.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 34-38. The key signature is one sharp (F#). The Soprano part has a melodic line with a fermata at the end. The Alto part has a melodic line with a fermata at the end. The Tenor part has rests. The Bass part has a melodic line with a fermata at the end.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 39-43, marked *Adagio*. The key signature is one sharp (F#). The Soprano part has a melodic line with a fermata at the end. The Alto part has a melodic line with a fermata at the end. The Tenor part has a melodic line with a fermata at the end. The Bass part has a melodic line with a fermata at the end.

45 *a Tempo*

Soprano: Treble clef, melodic line with eighth-note runs and a half note. Alto: Treble clef, eighth-note accompaniment. Tenor: Treble clef, quarter notes. Bass: Bass clef, quarter notes with rests.

49

Soprano: Treble clef, melodic line with eighth-note runs and a half note. Alto: Treble clef, eighth-note accompaniment. Tenor: Treble clef, quarter notes. Bass: Bass clef, quarter notes.

52

Soprano: Treble clef, melodic line with eighth-note runs and a half note. Alto: Treble clef, eighth-note accompaniment. Tenor: Treble clef, quarter notes. Bass: Bass clef, quarter notes.

57

Soprano (S): Melodic line with a slur over measures 58-59.

Alto (A): Rhythmic accompaniment with eighth notes.

Tenor (T): Accompaniment with quarter notes and rests.

Bass (B): Accompaniment with quarter notes and rests.

61

Soprano (S): Melodic line with a slur over measures 61-62.

Alto (A): Rhythmic accompaniment with eighth notes.

Tenor (T): Accompaniment with quarter notes and rests.

Bass (B): Accompaniment with quarter notes and rests.

66

Soprano (S): Melodic line with a slur over measures 66-67.

Alto (A): Rhythmic accompaniment with eighth notes.

Tenor (T): Accompaniment with quarter notes and rests.

Bass (B): Accompaniment with quarter notes and rests.

71

Soprano (S), Alto (A), Tenor (T), Bass (B) staves. Measures 71-73. The key signature has one sharp (F#). The Soprano part features a melodic line with a long note in measure 72. The Alto part has a more active line with eighth notes. The Tenor part has a steady eighth-note accompaniment. The Bass part provides a simple harmonic foundation with quarter notes.

74

Soprano (S), Alto (A), Tenor (T), Bass (B) staves. Measures 74-77. The key signature has one sharp (F#). Measures 74 and 75 feature complex, rapid sixteenth-note passages in the Soprano and Alto parts. The Tenor part continues with eighth notes, and the Bass part has a simple accompaniment.

78

Soprano (S), Alto (A), Tenor (T), Bass (B) staves. Measures 78-81. The key signature has one sharp (F#). The Soprano part has a melodic line with a long note in measure 79. The Alto part has a steady eighth-note accompaniment. The Tenor part has a simple accompaniment with quarter notes. The Bass part has a simple accompaniment with quarter notes.

82

Soprano: Treble clef, melodic line with eighth and sixteenth notes.
Alto: Treble clef, rapid sixteenth-note passages.
Tenor: Treble clef, sparse notes with rests.
Bass: Treble clef, melodic line with eighth notes.

86

Soprano: Treble clef, melodic line with a slur and a flat accidentals.
Alto: Treble clef, rapid sixteenth-note passages with a sharp accidental.
Tenor: Treble clef, mostly rests.
Bass: Treble clef, melodic line with eighth notes.

90

Soprano: Treble clef, melodic line with a slur and a fermata.
Alto: Treble clef, rapid sixteenth-note passages with a sharp accidental and a fermata.
Tenor: Treble clef, sparse notes with rests and a fermata.
Bass: Treble clef, sparse notes with rests and a fermata.