



Schafe können sicher weiden
('Sheep may safely graze')

Aria
from the
Cantata 208

by

J. S. Bach

Arranged for 5 Recorders D-Tr-T-B1(T2)-B2

by

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Score & Parts

Arranged and set by DFW, May 2012

Schafe können sicher weiden

(" Sheep May Safely Graze")

JS Bach, from
Cantata 208

(About $\text{♩} = 60$)

Descant

Treble

Tenor 1

Bass 1 or Tenor 2

Bass 2

mf

mp

mf

mp

mp

mp

mf

mf

p

Solo p

tr

f

mp

mf

p

p

f

mp

mp

mp

12

Musical score for measures 12-16. The score consists of five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *p* and *mp*. Trills are marked with *tr*. The music features a complex rhythmic pattern with many sixteenth notes.

17

Musical score for measures 17-19. The score consists of five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *p* and *mp*. An accent is marked with *Acc-ment*. The music continues with a similar rhythmic pattern.

20

1st Time:
Go to Bar 22

2 Fine

1

Musical score for measures 20-22. The score consists of five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *f*, *p*, *mf*, and *mp*. A solo section is marked with *Solo*. The music concludes with a final cadence.

25

mf
Solo
Acc-ment
mp
T
B

30

p *f* *p*
p *f* *p* *Solo* *p*
p *mf* *mp* *f*
p *mf* *mp*
p *mf* *mp*

33

mp
mp
f
f

36

39

rit.

rit.

rit.

rit.

a tempo

a tempo

rit.

a tempo

D.C. al Fine

This is an aria from Cantata 208 "Was mir behagt". In addition to the solo vocal line, Bach wrote only for two recorders (represented here by the Decant and Treble where they play together) and a plain bass line. There would of course be a keyboard continuo (probably harpsichord, as this is a secular cantata) to add the necessary harmonies to the accompaniment. As the bass line is not figured, we may suppose that Bach improvised this himself at his performances.

The vocal line is here distributed between Treble and Tenor 1. In the absence of a keyboard, the arranger has devised parts for the other recorders to complete the harmony.

The dynamics are largely editorial, although they incorporate Bach's alternations of piano and forte in the recorder parts. The original is in B flat, a ninth lower than this arrangement.

If played with more than one player per line, the Tenor2 and Bass1 versions of the fourth line can be used together if desired.

Descant

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(About ♩ = 60)

8 *mp* *mf* *mp*

4 *mf* *p* *p* 3

10 *p* *mp*

15

19 *p* *f* *p* *2* Fine

22 1 3 Tr. Ten. *mf*

29 *p* *f* *p*

32 *mp*

36

39 *rit.* Tr 8^{vab} *a tempo* D.C. al Fine

Treble

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The musical score is written for a treble clef instrument in C major and 3/4 time. It consists of 40 measures across ten staves. The piece begins with a tempo marking of approximately 60 beats per minute. The dynamics range from piano (p) to fortissimo (f). A first ending is provided at the end of the first system, with a second ending leading to a solo section starting at measure 22. The solo section is marked 'Solo' and ends with a fermata. The piece concludes with a 'rit.' (ritardando) and 'a tempo' marking, ending at a 'Fine'.

Tenor 1

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Cantata 208

(About ♩ = 60)

The musical score is written for Tenor 1 in G major, 3/4 time. It consists of 40 measures across ten staves. The tempo is marked as 'About ♩ = 60'. The score includes various dynamics such as *mp*, *f*, *p*, *mf*, and *f*, as well as performance instructions like *Solo*, *tr*, *Acc-ment*, *1st Time: Go to Bar 22*, *Fine*, *rit.*, and *D.C. al Fine*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

D.C. al Fine

Bass 1

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(About ♩ = 60)

The musical score is written in bass clef with a common time signature (C). It consists of 42 measures across 11 staves. The piece begins with a tempo marking of approximately 60 beats per minute. The dynamics range from *mp* (mezzo-piano) to *p* (piano). A first ending is indicated at measure 20, with a 'Go to Bar 22' instruction. The score concludes with a *rit.* (ritardando) marking followed by *a tempo*. The piece ends with a double bar line.

Tenor 2
instead of Bass 1

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(About $\text{♩} = 60$)

4

8

12

16

20

24

28

32

36

39

mp

mp

mp

mp

p

mf *p* *Fine* *mp*

p *mf* *mp*

rit. *a tempo*

Bass 2

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Cantata 208

(About ♩ = 60)

The musical score is written for Bass 2 in C major, 3/4 time. It consists of 42 measures across 11 staves. The piece begins with a tempo of approximately 60 beats per minute. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte) and *p* (piano). The score includes a first ending at measure 22, marked '1st Time: Go to Bar 22', and a 'Fine' marking at measure 23. The piece concludes with a *rit.* (ritardando) and a return to *a tempo* at measure 38, ending with a double bar line.