

Der Tag ist nun vergangen

Text: Paul Gerhardt (1607-1676)

Chorsatz: Johann Sebastian Bach (1685-1750)

Fagott- & Harfenpart: Burkhard M. Schürmann, 2014

Viertel = ca. 70

Musical score for Soprano, Alto, Tenor, Bass, Bassoon, and Harp. The score is in 3/4 time and B-flat major. The Soprano, Alto, Tenor, and Bass parts are mostly rests. The Bassoon part (Fagott) starts with a rest, then plays a melodic line starting on G4, moving up stepwise to D5, with the instruction *legato e dolce*. The Harp part (Harfe) starts with a rest, then plays a series of chords, with the instruction *tranquillo e dolce*. The score is divided into two systems.

Musical score for Soprano, Alto, Tenor, Bass, Bassoon, and Harp. The score is in 3/4 time and B-flat major. The Soprano, Alto, Tenor, and Bass parts are mostly rests. The Bassoon part (Fg) starts with a rest, then plays a melodic line starting on G4, moving up stepwise to D5, with the instruction *poco rit.*. The Harp part (Hf) starts with a rest, then plays a series of chords, with the instruction *a tempo*. The score is divided into two systems.

12

S
Der Tag ist nun ver - gan - gen,

A
Der Tag ist nun ver - gan - gen,

T
Der Tag ist nun ver - gan - gen,

B
Der Tag ist nun ver - gan - gen,

Fg
sempre tranquillo

Hf
Es E

17

S
die güld - nen Stern - lein pran - gen

A
die güld - - nen Ster - - lein pran - - gen

T
die güld - nen Stern - lein pran - - - gen

B
die güld - nen Stern - lein pran - gen

Fg

Hf
As Des Es

21

S
A
T
B

am blau-en Him-- - mels- - saal.
am blau-en Him - mels - saal.
am blau-en Him - mels - saal.
am blau-en Him - mels - saal.

Fg

Hf

E

25

S
A
T
B

Al - so werd ich auch ste - hen, wann
Al - so werd ich auch ste - - hen, wann
Al - so werd ich auch ste - - - hen, wann
Al - so werd ich auch ste - - hen, wann

Fg

Hf

Fis

kein ritardando

S
mich wird hei - ßen ge - hen

A
mich wird hei - ßen ge - - - hen

T
8
mich wird hei - ßen ge - - - - hen

B
mich wird hei - ßen ge - - - - hen

Fg
8

Hf
H

S
mein Gott aus die - sem Jam - mer - tal.

A
mein Gott aus die - - sem Jam - mer - tal.

T
8
mein Gott aus die - - sem Jam - mer - tal.

B
mein Gott aus die - sem Jam - - mer - tal.

Fg
8

Hf
B
Es
As

37

S
A
T
B

Fg

Hf

crescendo e poco stringendo

E

H
Des

glissando

40

S
A
T
B

Fg

Hf

Auch euch, ihr mei--ne Lie - ben,

Auch euch, ihr mei--ne Lie - -ben,

Auch euch, ihr mei - ne Lie - -ben,

Auch euch, ihr mei - ne Lie - -ben,

glissando

A
D, B

44

S
soll heu - te nicht be - - trü - - ben kein

A
soll heu - - te nicht be - trü - - - ben kein

T
8
soll heu - te nicht be - - trü - - - ben kein

B
soll heu - te nicht be - trü - - ben kein

Fg
8

Hf
H

48

S
Un-fall noch Ge - fahr. Gott lass euch se - lig

A
Un-fall noch Ge - fahr. Gott lass euch se - lig

T
8
Un-fall noch Ge - fahr. Gott lass euch se - lig

B
Un-fall noch Ge - fahr. Gott lass euch se - lig

Fg
8

Hf
B

S
A
T
B

Fg

Hf

BMS
03.11.14

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Viertel = ca. 70 *tranquillo e dolce, sempre legato*

Fagott

7 *poco rit. a tempo*

14 *sempre tranquillo*

20

25 *non ritardando*

29

35 *crescendo e poco stringendo*

39 *f*

Detailed description: This is a musical score for a Bassoon (Fagott) part. It consists of seven staves of music. The first staff starts in 3/4 time with a tempo marking of 'Viertel = ca. 70' and a mood of 'tranquillo e dolce, sempre legato'. The second staff begins at measure 7 with a 'poco rit. a tempo' marking. The third staff starts at measure 14 with 'sempre tranquillo'. The fourth staff begins at measure 20. The fifth staff starts at measure 25 with 'non ritardando'. The sixth staff begins at measure 29. The seventh staff starts at measure 35 with 'crescendo e poco stringendo'. The final staff begins at measure 39 and ends with a forte 'f' dynamic. The score includes various time signatures: 3/4, 5/4, 3/4, 2/4, 9/8, 4/4, 9/8, 4/4, 2/4, 4/4, 9/8, 4/4, 2/4, 4/4, 9/8, 4/4, 2/4, 4/4, and 4/4. There are also triplets and slurs throughout the piece.

42

Musical staff 42: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a melodic line starting with a slur over the first two notes, followed by a quarter rest, a quarter note, and a half note. There are two measures of whole rests.

47

Musical staff 47: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a melodic line with eighth notes, a whole rest, and a section of sixteenth notes marked with a fermata.

51

Musical staff 51: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a melodic line with eighth notes, a section of sixteenth notes marked with a fermata, and a final quarter note.

54

Musical staff 54: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a melodic line with eighth notes, a section of sixteenth notes marked with a fermata, and a quarter rest.

59

Musical staff 59: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a melodic line with eighth notes, a section of sixteenth notes marked with a fermata, and a final quarter note.

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Fagott

Harfe

tranquillo e dolce

7

Fg

Hf

poco rit. a tempo

14

Fg

Hf

sempre tranquillo

Es E

20

Fg

Hf

As Des Es E

24

Fg

Hf

26

Fg

Hf

Fis non rit.

31

Fg

Hf

H B Es

36

Fg

Hf

As

E

H

Des

crescendo e poco stringendo

39

Fg

Hf

glissando

glissando

f

42

Fg

Hf

A

D, B

H

f

48

Fg

Hf

B

52

Fg

Hf

Fis

F

57

Fg

Hf

dolce

H

As

Des

60

Fg

Hf

A

pp