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# *Eighth Note Publications*

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## Wachet Auf Cantata 140

Johann Sebastian Bach  
*Arranged by David Marlatt*

**THE WORK:** Wachet Auf, ruft uns die Stimme is a section from J.S. Bach's (1685-1750) Cantata No. 140. Heralded as one of Bach's finest cantatas, it was written for the 27th Sunday after Trinity. What is interesting about this time is that this Sunday does not exist unless Easter is very early. Therefore, this happened only twice during Bach's years in Leipzig. The libretto is based of a hymn by Philipp Nicolai (1599) and due to the nature of the writing, this work is considered a chorale cantata.

Bach wrote many cantatas but none have maintained the popularity of this excerpt from No. 140. This is most likely due to the elegant, flowing nature of the writing that is so distinctly Bach.

**THE ARRANGEMENT:** The dynamic is marked fairly soft until near the end so players should strive for playing the uppermost lines effortlessly without increasing dynamic. Also the matching of articulations, trills and other musical nuances is crucial since there is quite a bit of unison and octave writing.

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DIFFICULTY RATING: Medium  
6 Clarinets

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# Wachet auf, ruft uns die Stimme

from Cantata 140

J.S. Bach  
(1685-1750)  
Arranged by D. Marlatt

Moderato

Clarinet 1

Clarinet 2

Clarinet 3

Clarinet 4

Clarinet 5 *mp*

Clarinet 6 *mp*

5

1

2

3

4

5 *mf*

6 *mf*

10

1

2

3

4

5 *tr* *mp*

6

15

Musical score for measures 15-19. The score is written for six staves (1-6) in a key signature of two flats (B-flat and E-flat). The music features a complex melodic line in the first staff, with various rhythmic patterns including eighth and sixteenth notes. The other staves provide harmonic support with chords and moving lines.

20

Musical score for measures 20-24. The score continues with six staves. A large, semi-transparent watermark "PREVIEW ONLY" is overlaid across the center of the page. The music includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The melodic lines are more active, with many sixteenth and thirty-second notes.

25

Musical score for measures 25-29. The score continues with six staves. The music features a mix of melodic and harmonic textures. Dynamic markings include *mp* (mezzo-piano). The notation includes various note values and rests, creating a rich musical texture.

30

1 *tr* *tr*

2 *p*

3 *p*

4 *p*

5 *p*

6 *mp*

35

1 *mp*

2 *mp*

3 *m*

4 *mp*

5

6

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40

1

2 *mf*

3

4 *mf*

5

6 *mf*

45

Musical score for measures 45-49. The score is for six staves (1-6). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are marked in measures 46 and 47. Dynamics include *f* (forte) and *ff* (fortissimo).

50

Musical score for measures 50-53. The score is for six staves (1-6). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *cresc. poco a poco* (crescendo poco a poco) and *f* (forte).

54

Musical score for measures 54-57. The score is for six staves (1-6). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *molto rit.* (molto ritardando), *tr.* (trill), and *ff* (fortissimo).

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