



Johann Sebastian Bach

1685 - 1750

Schafe können sicher weiden

(from: Cantata *Was mir behagt, ist nur die muntre Jagd*
BWV 208/9. 1713)

Four cellos

Annelies Smit van Hüüksloot

(based on an arrangement for four violas from Bob Reifsnyder)

$\text{♩} = 50$

Cello 1

Cello 2

Cello 3

Cello 4

mp

mp

p

3

1.

2.

3.

4.

p

mp

p

5

1.

2.

3.

4.

mf

mp

8

1.

2.

3.

4.

mp

mp

p

11

1. 

2.  *mp* *mf*

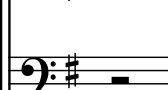
3.  *p*

4.  *p*

14

1. 

2.  *mf*

3.  *mp*

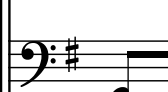
4.  *p*

17

1. 

2. 

3. 

4. 

19

1. 

2.  *mp* *p* *mp* *p*

3.  *mp* *p* *mp* *p*

4. 

21

1. *mf*

2. *mp*

3.

4.

The image shows a musical score for a four-part setting of 'The Rose Tree'. The score is written on four staves, numbered 1 to 4. The key signature is one sharp (F#), and the time signature is 3/4. The first staff (1.) is marked *mf* and the fourth staff (4.) is marked *mp*. The music is in a common meter (3/4). The first staff has a treble clef, the second and third staves have bass clefs, and the fourth staff has a bass clef. The music is written in a simple, folk-like style. The first staff has a treble clef, the second and third staves have bass clefs, and the fourth staff has a bass clef. The music is written in a simple, folk-like style. The first staff has a treble clef, the second and third staves have bass clefs, and the fourth staff has a bass clef. The music is written in a simple, folk-like style.

24

1. *mp*

2. *mp*

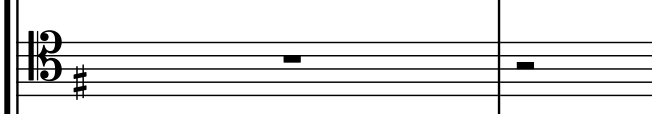
3. *mp*

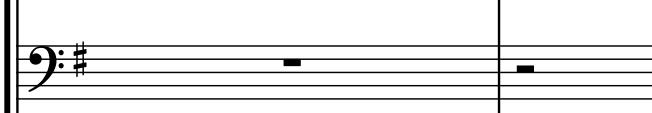
4. *p*

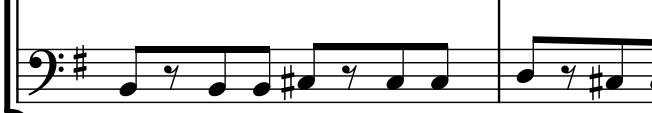
[illegible][illegible]

31

1. 

2. 

3. 

4. 

34

1. 

2. 

3. 

4. 

37

1. 

2. 

3. 

4. 

39

1. *mp*

2. *mp*

3. *mp*

4. *p*

42

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

33.

34.

35.

36.

37.

38.

39.

40.

41.

42.

43.

44.

45.

46.

47.

48.

49.

50.

51.

52.

53.

54

44

1. *mf*

2. *mp* *p*

3. *mp* *p*

4. *mp*

[illegible]

50

1. *mp*

2. *p*

3. *p*

4. *p*

53

1. *mf*

2. *mp*

3. *mp*

4. *mp*

56

1. *mp*

2. *p*

3. *p*

4. *p*

59

1. *mp*

2. *p*

3. *p*

4. *p*