



‘SHEEP MAY
SAFELY GRAZE.’

Aria from Secular Cantata No. 208

by

J. S. BACH

*Arranged for Violin (or Viola, or 'Cello)
and Pianoforte*

by

WATSON FORBES

Price 2/6

COLLECTOR'S MARK

OXFORD
UNIVERSITY PRESS

Amen House, Warwick Square, E.C.4
36 Soho Square, Oxford Street, W.1
Carl Fischer Inc., 56 Cooper Square, New York

SHEEP MAY SAFELY GRAZE

(SCHAFE KÖNNEN SICHER WEIDEN)

Transcribed for
Violin (or Viola, or Cello) and Piano by
WATSON FORBES

J. S. BACH

Recitativo

VIOLIN

Piano

p poco accel. cresc. *f* rit.

Time of performance 5½ minutes

Copyright in U.S.A. and all countries, 1946, by the Oxford University Press, London.

Printed in Great Britain

OXFORD UNIVERSITY PRESS, 36, SOHO SQUARE, LONDON. W.1.



UdK Berlin

Universität der Künste Berlin

MD

Universitätsbibliothek

Nachlass Max Rostal

Andante tranquillo (♩ = 100)

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. The upper staff begins with a piano (*p*) and dolce dynamic. The lower staff features a steady eighth-note accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic marking.

Second system of the musical score. It begins with a section marked 'A' in a box. The upper staff features a *f* cantabile dynamic and a trill (*tr*) on the final note. The lower staff continues with the accompaniment, marked with mezzo-forte (*mf*) and piano (*p*) dynamics.

Third system of the musical score. The upper staff shows a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The lower staff continues with the accompaniment, marked with piano (*p*) dynamics.

Fourth system of the musical score. The upper staff features a forte (*f*) dynamic and a piano (*p*) dynamic. The lower staff continues with the accompaniment, marked with mezzo-forte (*mf*) and piano (*p*) dynamics.

First system of musical notation. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff with piano accompaniment. Dynamics include *f* and *mf*.

Second system of musical notation, starting with a boxed **B** section marker. The top staff features a trill (*tr*) and a piano (*p*) dynamic. The bottom two staves are a grand staff with piano accompaniment.

Third system of musical notation. The top staff has a melodic line with piano accompaniment. The bottom two staves are a grand staff with piano accompaniment. Dynamics include *mf* and *p*.

Fourth system of musical notation, starting with a boxed **C** section marker. The top staff features a trill (*tr*) and a crescendo (*cresc.*) marking. The bottom two staves are a grand staff with piano accompaniment, also marked with *cresc.*

System 1: Treble clef with a melodic line starting on a whole note, followed by eighth notes. Bass clef with a steady eighth-note accompaniment. Dynamics include *f* and *p*.

System 2: Treble clef with a complex, arpeggiated texture. Bass clef with a steady eighth-note accompaniment. Dynamics include *mf*, *p*, and *mf*.

System 3: Treble clef with a melodic line starting with a **D** dynamic marking. Bass clef with a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

System 4: Treble clef with a complex, arpeggiated texture. Bass clef with a steady eighth-note accompaniment. Dynamics include *pp*.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The top staff contains a melodic line with a *cresc.* marking. The grand staff contains a piano accompaniment with a *cresc.* marking.

Second system of the musical score. It consists of three staves. The top staff has a melodic line with a *poco rall.* marking, followed by a boxed letter **E**, and then *a tempo*. The grand staff has a piano accompaniment with *poco rall.* and *p* markings, followed by *a tempo*. A dynamic marking *p* is also present in the top staff.

Third system of the musical score, consisting of three staves. The top staff has a melodic line with a *tr* (trill) marking. The grand staff contains a piano accompaniment.

Fourth system of the musical score, consisting of three staves. The top staff has a melodic line with a *cresc.* marking. The grand staff has a piano accompaniment with a *mf* marking.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a *p* dynamic and features a melodic line with some slurs. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include *p*, *mf*, and *p*.

Second system of musical notation. The vocal line continues with a melodic line and a trill-like flourish at the end. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Dynamics include *p*, *mf*, and *p*.

Third system of musical notation. The vocal line is mostly blank, indicating a rest. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment. Dynamics include *p*.

Fourth system of musical notation. The vocal line is blank. The piano accompaniment features a more active right-hand part with chords and a left-hand part with eighth notes. Dynamics include *mf*, *p*, *mf*, and *p rit.* The system concludes with a double bar line and repeat signs.

MUSIC *for* VIOLA AND PIANO

Edited by WATSON FORBES

- | | | | | | | |
|----|-----------------------|---|---|---|------------------------|---------|
| 1. | Sussex Lullaby | - | - | - | <i>Alan Richardson</i> | 2s. 6d. |
| 2. | Intrada | - | - | - | <i>Alan Richardson</i> | 2s. 6d. |
| 3. | Two Folk Tunes | - | - | - | <i>William Alwyn</i> | 2s. 6d. |
| 4. | Five Irish Folk Tunes | - | - | - | <i>Howard Ferguson</i> | — |

TRANSCRIPTIONS *for* VIOLA AND PIANO

by WATSON FORBES and ALAN RICHARDSON

- | | | | | | | | | |
|----|-----------------------|-----------------------------------|---|---|---------------|---|---|---------|
| 1. | Prelude | - | - | - | <i>Bach</i> | - | - | 2s. 6d. |
| 2. | Gavotte | - | - | - | <i>Bach</i> | - | - | 2s. 6d. |
| 3. | Sonata in A | - | - | - | <i>Handel</i> | - | - | 3s. 6d. |
| 4. | Suite of Three Dances | - | - | - | <i>Rameau</i> | - | - | 3s. 6d. |
| 5. | Three Choral Preludes | - | - | - | <i>Bach</i> | - | - | — |
| | (a) | Lord Jesus Christ, be present now | - | - | - | - | - | 3s. od. |
| | (b) | Come, Redeemer of our Race | - | - | - | - | - | 2s. 6d. |
| | (c) | All Glory be to God on High | - | - | - | - | - | 3s. od. |

OXFORD UNIVERSITY PRESS

Amen House, Warwick Square, London, E.C.4
36, Soho Square, Oxford Street, London, W.1

SHEEP MAY SAFELY GRAZE

(SCHAFE KÖNNEN SICHER WEIDEN)

Transcribed for Violin and Piano by
WATSON FORBES

J. S. BACH

VIOLIN

Recitativo

Andante tranquillo (♩ = 100)

A **B** **C** sul G **D** **E** a tempo

OSSIA

Time of performance 5½ minutes

Copyright in U.S.A. and all countries, 1946, by the Oxford University Press, London.

Printed in Great Britain

OXFORD UNIVERSITY PRESS, 36, SOHO SQUARE, LONDON. W. I.



Udk Berlin

Universität der Künste Berlin
MD
Universitätsbibliothek
Nachlass Max Rostal

SHEEP MAY SAFELY GRAZE

(SCHAFE KÖNNEN SICHER WEIDEN)

Transcribed for Viola and Piano by
WATSON FORBES

J. S. BACH

VIOLA

Recitativo

Andante tranquillo (♩ = 100)

Time of performance 5½ minutes

Copyright in U.S.A. and all countries, 1946, by the Oxford University Press, London.

Printed in Great Britain

OXFORD UNIVERSITY PRESS, 36, SOHO SQUARE, LONDON, W.1.

SHEEP MAY SAFELY GRAZE

(SCHAFE KÖNNEN SICHER WEIDEN)

Transcribed for Cello and Piano by
WATSON FORBES

J. S. BACH

CELLO

Recitativo

f *tr* *f* *poco accel.* *sfz* *p*

f *p* *cresc.* *f rit.*

Andante tranquillo (♩ = 100)

f *scantabile* *p* *cresc.*

f *p* *f* *f* *tr* *B*

f *cresc.* *f*

p *pp*

poco rall. *cresc.* *f*

E *a tempo* *p* *tr* *cresc.*

f *p* *f* *f* *tr* *4*

Time of performance 5½ minutes

Copyright in U.S.A. and all countries, 1946, by the Oxford University Press, London.

Printed in Great Britain

OXFORD UNIVERSITY PRESS, 36, SOHO SQUARE, LONDON. W.1.

FROM THE OXFORD MUSIC CATALOGUE
CHAMBER MUSIC
FROM THE
OLD MASTERS

J. S. BACH

- Concerto in G minor for Violin
Arranged by J. Bernard Jackson for violin and piano, 4s.
- Adagio Espressivo. From Cantata No. 156, 'Ich steh mit einem Fuss im Grabe'
Arranged by Harvey Grace for violin and piano, 2s.
- Adagio and Presto. *Arranged for violin and piano by Harvey Grace, 2s.*
(From the Cantata, 'Gottes Zeit ist die allebeste Zeit', and the Hunting Cantata, 'Was mir behagt')
- Slumber Song. From the Aria, 'Schlummert ein' (Cantata No. 82)
Arranged for violin and piano or 'cello and piano by Harvey Grace, 2s. each

HANDEL

- Largo in E. From the 12th Concerto Grosso
Arranged by Sir Henry J. Wood for violin and piano, 2s.
(Also available in an easy edition, transposed to D)

MOZART

- Fandango. From 'The Marriage of Figaro'
Arranged by Norman Demuth for violin and piano, 2s.

Arranged by JOHN BARBIROLI

- Six Airs for 'Cello (or Violin) and Piano, 3s. 6d. Violin part separately, 1s.
(These are classical tunes by Purcell, Schumann, Rameau, Mozart, Mendelssohn, and Bach, skilfully arranged by the well-known cellist and conductor)

JOHN DOWLAND

- Lachrimae, or Seven Tears figured in seven passionate Pavans, with divers other Pavans, Galiards, and Almands. Transcribed from the original edition of 1605 by Peter Warlock, for string quintet
Score, 7s. 6d. Parts, 1s. each

BENEDETTO MARCELLO (1686-1739)

- Sonata for Flute and Bass
Arranged for flute and piano by Joseph Slater, 2s. 6d.

DANIEL PURCELL (1660-1717)

- Sonata for Flute and Bass
Arranged for flute and piano by Joseph Slater, 2s. 6d.

OXFORD UNIVERSITY PRESS
Amen House, Warwick Square, London, E.C.4
36 Soho Square, Oxford Street, London, W. 1