

# ERBARME DICH

## Johann Sebastian Bach, arr. Alain Crepin

Grade / Moeilijkheidsgraad / Degré de difficulté /  
Schwierigkeitsgrad / Difficoltà **3**

Duration / Tijdsduur / Durée / Dauer / Durata **7:50**

Recording on / Opname op / Enregistrement sur /  
Aufnahme auf / Registrazione su

**Tierolff for Band No. 35 "REMEMBRANCE HYMN" - TMPCD130635**

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### Concert Band

Full score	1
Piccolo (optional)	1
Flute 1	3
Flute 2	2
Oboe 1	1
Oboe 2	1
Bassoon	2
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone 1	1
Bb Tenor Saxophone 2	1
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Baritone	2
Bb Baritone treble clef	2
C Basses	4
Timpani	1
Glockenspiel (optional)	1

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Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Eb Horn 4	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Baritone bass clef	2
Eb Bass bass clef	2
Eb Bass treble clef	2
Bb Bass bass clef	2
Bb Bass treble clef	2

## ERBARME DICH

English:

*Erbarme dich, mein Gott* is the most famous--and possibly the most beautiful--aria from the St. Matthew Passion (BWV244), composed by Johann Sebastian Bach. The text was written by Christian Friedrich Henrici (nicknamed Picander) in 1728. This arrangement by Belgian composer and arranger Alain Crepin has no vocal part. The solo lines are given to different instruments in the band, including oboe, alto saxophone, tenor saxophone, baritone, horn and trumpet.

Nederlands:

*Erbarme dich, mein Gott*, is misschien wel de bekendste, en volgens velen de mooiste Aria uit de Matthäus Passion (BWV244), geschreven door Johann Sebastian Bach. De tekst is geschreven door Christian Friedrich Henrici (die schreef onder het pseudoniem Picander) in 1728. De versie die de Belgische componist en arrangeur Alain Crepin maakte heeft geen partij voor de stem. De solo stemmen worden afwisselend toebedeeld aan verschillende instrumenten in het harmonie- of fanfare orkest: hobo, alt saxofoon, tenor saxofoon, bariton, hoorn en trompet.

Deutsch:

*Erbarme dich, mein Gott* ist vielleicht die bekannteste und schönste Arie aus der Matthäus Passion (BWV 244) von Johann Sebastian Bach. Der Text wurde 1728 von Christian Friedrich Henrici (der das Pseudonym Picander verwendete) geschrieben. Das Arrangement des belgischen Komponisten und Arrangeurs Alain Crepin enthält keine vokalen Stimmen. Die Singstimmen werden von verschiedenen Instrumenten des Blasorchesters gespielt: Oboe, Altsaxophon, Tenorsaxophon, Euphonium, Horn und Trompete.

Français:

*Erbarme dich, mein Gott* est pour beaucoup le plus célèbre et le plus bel Aria de la Passion Saint-Matthieu (BWV244), composé par Johann Sebastian Bach. Le texte a été écrit en 1728 par Christian Friedrich Henrici (surnommé Picander). Cette version, arrangée par le compositeur belge Alain Crepin, est entièrement orchestrée et donc sans partie vocale. Les interventions chantées sont confiées à différents instruments de l'harmonie: Hautbois, Saxophone Alto, Saxophone Tenor, Baryton, Cornet et Trompette.

# ERBARME DICH

from "Matthäus-Passion BWV244"

Johann Sebastian Bach  
arr. by Alain Crepin

Moderato  $\text{♩} = 112$

The score is arranged in systems for various instruments. The top system includes Piccolo (optional), Flute 1-2, Oboe 1-2, and Bassoon. The second system includes Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, and Bb Bass Clarinet. The third system includes Eb Alto Saxophone 1, Eb Alto Saxophone 2, Bb Tenor Saxophone 1, Bb Tenor Saxophone 2, and Eb Baritone Saxophone. The fourth system includes Bb Trumpet 1, Bb Trumpet 2, and Bb Trumpet 3. The fifth system includes F Horn 1, F Horn 2, F Horn 3, and F Horn 4. The sixth system includes Trombone 1, Trombone 2, and Trombone 3. The seventh system includes C Baritone and C Basses. The eighth system includes Timpani and Glockenspiel (optional). The score is in 3/4 time with a key signature of two flats. Dynamics include *p*, *pp*, and *ppp*. Performance instructions include "Solo cue bassoon" and "muted, solo cue oboe".

1 2 3 4 5 6 7 8

Picc.

Fl. 1-2

Ob. 1-2

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

C Bari.

C Bs.

Timp.

Glock.

9 10 11 12 13 14 15 16

*tr*

*mp*

*mp*

Detailed description: This is a page of a musical score for orchestra, covering measures 9 through 16. The score is written for a variety of instruments, including woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The woodwind section includes Piccolo, Flutes 1-2, Oboes 1-2, Bassoon, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophones 1-2, and Baritone Saxophone. The brass section includes Trumpets 1-3, French Horns 1-4, Trombones 1-3, Contrabassoon, and Trombone. The percussion section includes Timpani and Glockenspiel. The score shows a melodic line for Flutes 1-2 and Oboes 1-2, with a trill (tr) in measure 13. The Bassoon and Baritone Saxophone parts feature a melodic line with a mezzo-piano (mp) dynamic marking in measure 16. The rest of the instruments are mostly silent or have simple harmonic support.



Picc. *mf* cresc. *f* *tr*

Fl. 1-2 *mf* cresc. *f* *tr*

Ob. 1-2 *mf* cresc. *f* *tr*

Bsn. *mf* cresc. *f* *tr*

Clar. 1 *mf* cresc. *f* *tr*

Clar. 2 *mf* cresc. *f* *tr*

Clar. 3 *mf* cresc. *f* *tr*

Bs. Clar. *mf* cresc. *f* *tr*

A. Sax. 1 *mf* cresc. *f* *tr* solo *mp*

A. Sax. 2 *mf* cresc. *f* *tr*

T. Sax. 1 *mf* cresc. *f* *tr*

T. Sax. 2 *mf* cresc. *f* *tr*

B. Sax. *mf* cresc. *f* *tr*

Tpt. 1 *f* *tr* cue alto sax 1 *mp*

Tpt. 2 *f* *tr*

Tpt. 3 *f* *tr*

F Hn. 1 *mf* cresc. *f* *tr*

F Hn. 2 *mf* cresc. *f* *tr*

F Hn. 3 *mf* cresc. *f* *tr*

F Hn. 4 *mf* cresc. *f* *tr*

Tbn. 1 *mf* cresc. *f* *tr*

Tbn. 2 *mf* cresc. *f* *tr*

Tbn. 3 *mf* cresc. *f* *tr*

C Bari. *mf* cresc. *f* *tr*

C Bs. *mf* cresc. *f* *tr*

Timp. *pp* *f* *tr*

Glock. *mf* cresc. *f* *tr*

25 26 27 28 29 30 31 32





Picc. C

Fl. 1-2 *mp*

Ob. 1-2 *mp* a2

Bsn. *mp*

Clar. 1 *mp*

Clar. 2 *mp*

Clar. 3 *mp*

Bs. Clar. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

B. Sax. *mp*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tpt. 3 *mf* open *mp*

F. Hn. 1 *mp*

F. Hn. 2 *mp*

F. Hn. 3 *mp*

F. Hn. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

C. Bari. *mp*

C. Bs. *mp*

Timp.

Glock.

86 87 88 *mp* 89 90 91 92 93 94 95

Picc. *mf* *f* *tr*

Fl. 1-2 *cresc.* *f* *tr*

Ob. 1-2 *cresc.* *f* *tr*

Bsn. *cresc.* *f*

Clar. 1 *cresc.* *f* *tr*

Clar. 2 *cresc.* *f* *tr*

Clar. 3 *cresc.* *f* *tr*

Bs. Clar. *cresc.* *f*

A. Sax. 1 *cresc.* *f* *tr*

A. Sax. 2 *cresc.* *f* *tr*

T. Sax. 1 *cresc.* *f* *tr* *solo*

T. Sax. 2 *cresc.* *f*

B. Sax. *cresc.* *f*

Tpt. 1 *cresc.* *f* *tr*

Tpt. 2 *cresc.* *f*

Tpt. 3 *cresc.* *f*

F Hn. 1 *cresc.* *f*

F Hn. 2 *cresc.* *f*

F Hn. 3 *cresc.* *f*

F Hn. 4 *cresc.* *f*

Tbn. 1 *cresc.* *f*

Tbn. 2 *cresc.* *f*

Tbn. 3 *cresc.* *f*

C Bari. *cresc.* *f* *tr* *solo*

C Bs. *cresc.* *f*

Timp.

Glock.

96 97 98 99 100 101 102 103 104

**D**

Picc.

Fl. 1-2 *mp*

Ob. 1-2 *mp*

Bsn. *mp*

Clar. 1 *p*

Clar. 2 *p*

Clar. 3 *p*

Bs. Clar. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. 1 *mp*

T. Sax. 2

B. Sax. *p*

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

C. Bari. *mp*

C. Bs. *p*

Timp.

Glock.

105 106 107 108 109 110 111 112 113 114

Picc. *mf* *cresc.* *ff* *tr*

Fl. 1-2 *cresc.* *ff* *tr*

Ob. 1-2 *cresc.* *ff*

Bsn. *cresc.* *ff*

Clar. 1 *cresc.* *ff* *tr*

Clar. 2 *cresc.* *ff*

Clar. 3 *cresc.* *ff*

Bs. Clar. *cresc.* *ff*

A. Sax. 1 *cresc.* *ff* *tr*

A. Sax. 2 *cresc.* *ff* *tr*

T. Sax. 1 *cresc.* *ff*

T. Sax. 2 *cresc.* *ff*

B. Sax. *cresc.* *ff* *tr*

Tpt. 1 *cresc.* *ff* *tr*

Tpt. 2 *mf* *cresc.* *ff*

Tpt. 3 *mf* *cresc.* *ff*

F Hn. 1 *cresc.* *ff*

F Hn. 2 *cresc.* *ff*

F Hn. 3 *cresc.* *ff*

F Hn. 4 *cresc.* *ff*

Tbn. 1 *mf* *cresc.* *ff*

Tbn. 2 *mf* *cresc.* *ff*

Tbn. 3 *mf* *cresc.* *ff*

C Bari. *cresc.* *ff*

C Bs. *cresc.* *ff*

Timp. *pp* *ff*

Glock. *mf* *cresc.* *ff*

209 210 211 212 213 214 215 216