

KANTATE Nr. 5

Wo soll ich fliehen hin?

Score

1- Coro

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Moderato ♩ = 80

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Double Bass

Alto Trombone
(Tromba da Tirarsi)

Soprano

Alto

Tenor

Bass

Harpsichord

KANTATE Nr. 5

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

3 8 7 9 3 8 6 6 6# 4 6 5b

KANTATE Nr. 5

4

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

7/5 5/3 5 6# 5# # 7 7 7#

13

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

13

A. Tbn.

13

S.

A.

T.

B.

13

Hpschd.

4 4 7 7 5₄ 5₄

KANTATE Nr. 5

6

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

7/5 6/5 7/4 5/4 7/5 5/4

KANTATE Nr. 5

19 *tr*

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S

Wo soll ich flie - - - hen

A

Wo soll ich flie - - - hen hin, wo soll ich flie - - - hen hin, wo soll ich

T

8

Wo soll ich flie - - - hen hin, wo soll ich flie - - - hen

B

Wo soll ich flie - - - hen hin, wo

Hpschd.

5 # # 6 6 6

KANTATE Nr. 5

8

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

hin, weil

flie - - - - - hen - hin, weil ich be -

hin, wo soll ich flie - - - - - hen hin,

soll ich flie - - - - - hen hin,

$\frac{6}{4}$ 6 \times # $\frac{7}{5\#}$ $\frac{5}{5}$ $\frac{7}{5}$ # # # $\frac{7}{\#}$ $\frac{7}{5\#}$

KANTATE Nr. 5

25

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S

A

T

B

Hpschd.

ich be - - - schwe - - - ret bin

schwe - ret bin, be - schwe - ret bin, weil ich be - schwe - ret bin, be-schwe - ret

weil ich be-schwe - ret bin, weil ich be - schwe - ret bin, be-schwe - ret

weil ich be - schwe - - - - ret bin, weil ich be-schwe - ret

$\frac{6}{4}$ $\frac{6}{5}$ 6 6 6 $\frac{8}{6}$ $\frac{7}{5}$ $\frac{4}{2}$ 6 6 $\frac{6}{5}$ $\frac{7}{5}$ #

KANTATE Nr. 5

10

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

8 7 9 8 7 9 3 8 6 6 6^b₅

3

31

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

mit
mit viel und gro - ssen
mit viel und

4 6 3_b 7_b 5 6_b # # 4

KANTATE Nr. 5

12

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

34

viel und gro - - - ssen Sün - - - - -

Sün - - - - - den, mit viel und gro - ssen Sün den, - gro - - - ssen

gro - ssen Sün - den, mit viel und - gro - ssen Sün-den, viel und gro - ssen Sün -

mit viel und gro - ssen Sün-den, viel und gro - ssen Sün - - -

6 6 7 6 6 5 7 6 6 5 6 3 7

37

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

den? wo soll ich

den? wo soll ich Ret - - - -

den? wo soll ich Ret - - - -

den? wo soll ich Ret - tung fin-den,

7^b 7^b 7^b 6₅ 6^a 7₅

KANTATE Nr. 5

14

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

Ret - - - tung fin - - - - - den?

- - - - - tung fin - den, wo soll ich Ret - tung

- - - - - tung fin - den, wo soll ich Ret - ting fin -

wo soll ich Ret - tung fin - den, wo - soll ich Ret - - - - - tung

3/5 6/5 6/3 7 6/4 6/4 6 6/2 6/2

43

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

43

A. Tbn.

43

S.

A.

fin - den?

T.

den?

B.

fin - den?

43

Hpschd.

7_b 7₄ 9 8 7 6 6 6 6 5

KANTATE Nr. 5

16

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

Wenn

Wenn al - le Welt, al-le Welt her -

Wenn al - le Welt, al-le Welt her -

Wenn al - le Welt, al-le Welt her -

7_b 7 9 8 7 5 5 8 6

49

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

al - - - le Welt her - - - kä - - - -

kä - me, al-le Welt, al - le Welt, wenn al - le Welt al-le Welt her - kä-me, al - le Welt her-kä -

kä - me, al-le Welt, al - le Welt, wenn al - le Welt al-le Welt her - kä-me, al - le Welt her-kä -

kä - me, wenn al - le Welt her - kä - me, wenn al-le Welt her - kä-me, wenn al - le Welt her -

5 5 6 6 7 6 7

KANTATE Nr. 5

18

52

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S

A

T

B

Hpschd.

me, mein

me, mein

me, mein

kä - me,

5 5 5 6 6/3 4 7

55

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

Angst sie nicht weg - - - näh - - - - -

Angst, mein Angst sie nicht weg-näh - - - me, mein Angst sie nicht weg-

Angst, mein Angst sie nicht we-näh - - - me, mein Angst sie nicht weg-

mein Angst sie nicht weg_näh - me, mein Angst sie nicht weg - näh - me, mein Angst sie

7/5 6 7# 6/4 6/3 #

KANTATE Nr. 5

20

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

me.

näh me.

näh me.

nicht weg - näh me.

6 7 7 6 6 6 5 4

61

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

61

A. Tbn.

61

S

A

T

B

61

Hpschd.

6 6 5 # 7 7

KANTATE Nr. 5

22

64

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

64

A. Tbn.

64

S

A

T

B

64

Hpschd.

6 6 6 6 6 7 9 8 7

KANTATE Nr. 5

67

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

67

A. Tbn.

67

S

A

T

B

67

Hpschd.

$\frac{9}{3}$ α 6 6 $\frac{6^{\sharp}}{5}$ # $\frac{4^{\sharp}}{2}$ 6 $\frac{8}{5}$ $\frac{7^{\flat}}{5}$ $\frac{5}{3}$ 5 $\frac{6^{\sharp}}{3}$ #

KANTATE Nr. 5

24

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

A. Tbn.

S.

A.

T.

B.

Hpschd.

#

#

7

5#

5

73

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

73

A. Tbn.

73

S

A

T

B

73

Hpschd.

4

7 7
4 54

8
5

7

6

KANTATE Nr. 5

26

76

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

76

A. Tbn.

76

S

A

T

B

76

Hpschd.

7 5 5 7 5 5 7 5 7

II - Recitativo (BWV 5)

Score

for Bass and Continuo

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Moderato Expressivo ♩ = 60

Bass

Der Sün - den Wust hat mich nicht nur be - fleckt, er

Harpsichord

Double Bass

B

hat viel - mehr den gan - zen Geist be - deckt, Gott müß - te mich als

Hpschd.

D.B.

5

B

un - rein von sich trei - ben; doch weil ein Trop-fen heil-ges Blut so

Hpschd.

D.B.

7

B

gro-ße Wun-der tut, kann ich noch un-ver-sto-ßen blei-ben. Die Wun-den sind ein off-nes

Hpschd.

D.B.

II - Recitativo (BWV 5)

10

B

Meer, da-hin ich mei - ne Sün - den sen - ke, und wenn ich mich zu

Hpschd.

10

6 6 5

D.B.

10

12

B

die-sem Stro-me len-ke, so macht er mich von mei-nen Fle - cken leer. —

Hpschd.

12

7^b 5 5 6^b 5 6^b 5 6 4 5[#]

D.B.

12

III - Aria (BWV5)

for Tenor, Solo Viola & Continuo

Score

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Allegretto ♩ = 90

Solo Viola

Tenor

Harpisichord

This block contains the first three measures of the score. The Solo Viola part (bass clef, 3/4 time) features a melodic line with eighth-note patterns and slurs. The Tenor part (treble clef, 8va) is silent, indicated by a double bar line and a repeat sign. The Harpsichord part (grand staff) provides harmonic support with chords in the right hand and a bass line in the left hand. A repeat sign is placed at the beginning of each part.

S.Vla.

T

Hpschd.

This block contains measures 4-6 of the score. The Solo Viola part continues with its melodic line. The Tenor part remains silent. The Harpsichord part continues with its harmonic accompaniment. A measure rest of 4 is indicated at the start of each part.

III - Aria (BWV5)

2

7

S.Vla.

The first system of the score features the Soprano Violoncello (S.Vla.) part. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music consists of a continuous eighth-note pattern with various slurs and accents, starting on a G4 and moving through the scale.

T

The Tenor (T) part in the first system is a single line with a treble clef and a key signature of two flats. It contains a whole rest for the entire duration of the system, indicating that the tenor is silent during this section.

Hpschd.

The Harpsichord (Hpschd.) part in the first system is written for two staves, treble and bass clefs, with a key signature of two flats. The right hand plays a series of chords and dyads, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

11

S.Vla.

The second system of the score continues the Soprano Violoncello (S.Vla.) part. The eighth-note pattern continues with more complex slurs and articulation, maintaining the melodic line.

T

The Tenor (T) part in the second system remains silent, indicated by a whole rest on the staff.

Hpschd.

The Harpsichord (Hpschd.) part in the second system continues with its accompaniment. The right hand features more complex chordal textures, and the left hand maintains its rhythmic pattern.

14

S.Vla.

The third system of the score continues the Soprano Violoncello (S.Vla.) part. The melodic line concludes with a final flourish and a half note.

T

The Tenor (T) part in the third system begins with a whole rest, followed by a half note on the G4, which is the start of the vocal entry.

Er -

Hpschd.

The Harpsichord (Hpschd.) part in the third system concludes with a final chord in the right hand and a melodic phrase in the left hand, ending with a half note.

III - Aria (BWV5)

3

17

S.Vla.

T

Hpschd.

gie - - ße dich reich - lich, du gött - - li - che

20

S.Vla.

T

Hpschd.

Quel - le!

23

S.Vla.

T

Hpschd.

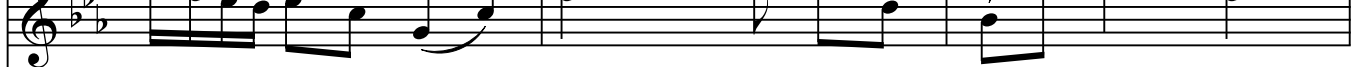
Er - gie - - ße dich

III - Aria (BWV5)

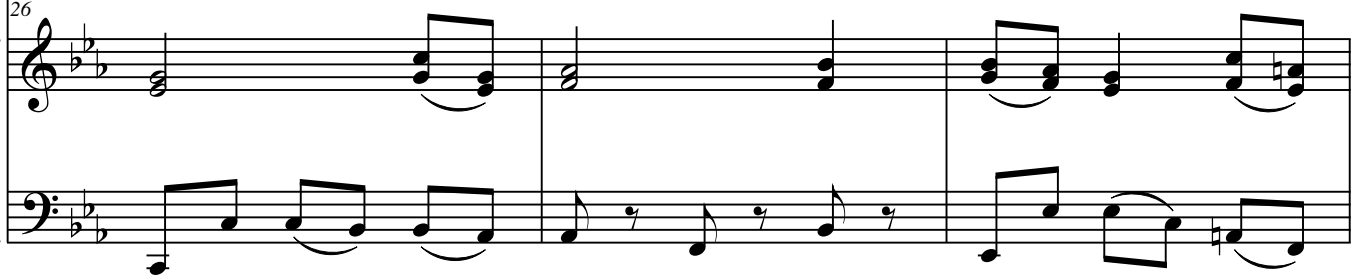
4

26


S.Vla. 

T 

reich - lich, du gött - - li - che Quel - le, ach

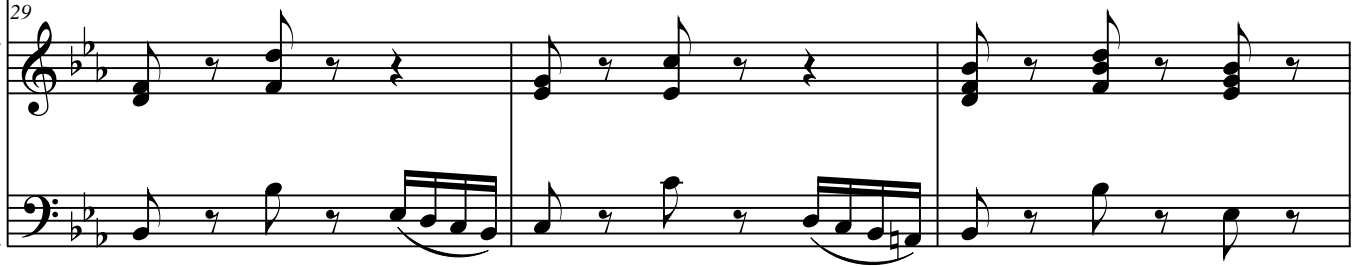
Hpschd. 

29


S.Vla. 

T 

wal - - - - -


Hpschd. 

32

S.Vla. 

T 

- - le, ach wal - le mit blu - ti - gen

Hpschd. 

III - Aria (BWV5)

35

S.Vla.

T

Hpschd.

Strö - - - - -

38

S.Vla.

T

Hpschd.

- - - men, mit blu - ti - gen Strö - men, ach

41

S.Vla.

T

Hpschd.

wal - le mit blu - - - ti - gen Strö - - - men auf

III - Aria (BWV5)

6

44

S.Vla.

T

mich!

Hpschd.

47

S.Vla.

T

Er - gie - - - ße - dich

Hpschd.

50

S.Vla.

T

reich - lich du gött - - - li - che Quel - - le, er -

Hpschd.

III - Aria (BWV5)

53

S.Vla.

T

Hpschd.

gie - ße dich reich - lich, du gött - - li - che

56

S.Vla.

T

Hpschd.

Quel - le, ach wal - le mit blu - ti - gen, mit

59

S.Vla.

T

Hpschd.

blu - ti - gen Strö - men, ach wal - le mit

III - Aria (BWV5)

8

62

S.Vla.

T

blu - ti - gen Strö - - - men auf mich!

Hpschd.

65

S.Vla.

T

Hpschd.

68

S.Vla.

T

Es füh - - - let mein Her - - - ze die

Hpschd.

III - Aria (BWV5)

71

S.Vla.

T

Hpschd.

tröst - - - - li-che Stun - de, — nun sin - - - - ken die

74

S.Vla.

T

Hpschd.

drük - - - - kenden La - - - - sten zu Grun - de, — es

77

S.Vla.

T

Hpschd.

wä - - - - - - - - - -

III - Aria (BWV5)

10

80

S. Vla.

T
- - - - - schet die sünd - li - chen

Hpschd.

83

S. Vla.

T
Flek - - - ken von sich.

Hpschd.

86

S. Vla.

T
Es

Hpschd.

III - Aria (BWV5)

89

S.Vla.

T

Hpschd.

füh - let mein Her - ze die tröst - - - li-che

92

S.Vla.

T

Hpschd.

Stun - de, nun sin - - - ken die drük - - - kenden

95

S.Vla.

T

Hpschd.

La - - - - sten zu Grun - de, es wä - - -

III - Aria (BWV5)

12

98

S. Vla.

T

Hpschd.

101

S. Vla.

T

Hpschd.

103

S. Vla.

T

Hpschd.

IV - Recitativo

for Oboe, Alto & Continuo

Score

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

A tempo ♩ = 60

Oboe

Alto

Harpsichord

Mein treu-er Hei-land trös-tet mich, es sei ver-scharrt in sei-nem Gra-be, was ich ge-sün-digt

6 5 $\frac{6}{4\sharp}$ 2 6 6 $\frac{6}{5\flat}$ 6 $\frac{6}{5}$ 7 \flat

Ob.

A

Hpschd.

ha - be; ist mein Ver-bre-chen noch so groß, er macht mich frei und los. — Wenn

\flat $\frac{6}{4\sharp}$ 2 6 5 \sharp 5 4 \sharp $\frac{6}{4}$

Ob.

A

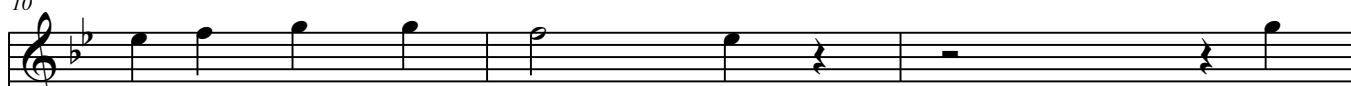
Hpschd.


Gläu - bi-ge die Zuf-lucht bei ihm fin-den, muß Angst — und Pein nicht mehr ge-fähr-lich


6 7 \flat 5 \sharp 6 7 \flat 5 \flat $\frac{6}{4\sharp}$ 6 $\frac{6}{4}$

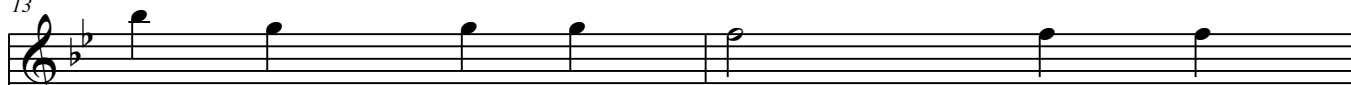
IV - Recitativo


2


Ob. 


A 
 sein und al-so-bald ver - schwin-den; ihr See-len - schatz, ihr höch-stes Gut, ist


Hpschd. 
 6 $\frac{6}{4}$ $\frac{6}{3}$ 2 $\frac{7}{5}$ 4 3 $\frac{7}{5}$

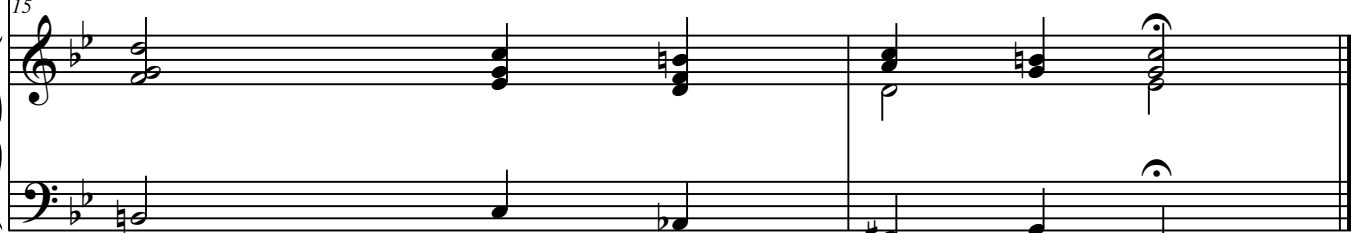
Ob. 

A 
 Je - su un-schätz-ba - res Blut; es ist ihr Schutz vor Teu - fel, Tod und

Hpschd. 
 $\frac{6}{4}$ $\frac{7}{5}$ 6 $\frac{4}{2}$ $\frac{5}{b}$ 6 \sharp

Ob. 

A 
 Sün - den, in dem sie ü - ber - win - den.

Hpschd. 
 6 $\frac{6}{4}$ 6 $\frac{6}{5}$ $\frac{4}{2}$ $\frac{5}{\sharp}$ $\frac{6}{\sharp}$

V - ARIA

(for Bass, Trumpet, Oboes, Strings & Continuo)

Score

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Vivace ♩ = 80

Trumpet in B \flat

Bass

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Double Bass

Harpsichord

6 6

Bach BWV 5 V - ARIA

This musical score is for the 5th Variation of J.S. Bach's Goldberg Variations, BWV 5. The piece is in the key of B-flat major and is in 2/4 time. The score includes parts for the following instruments:

- B \flat Tpt.:** Features a rhythmic pattern of eighth notes with triplets and trills.
- B:** A low brass instrument, likely a tuba or euphonium, with a bass clef and B-flat key signature.
- Ob. 1 & Ob. 2:** Oboe parts with treble clefs and B-flat key signature.
- Vln. I & Vln. II:** Violin parts with treble clefs and B-flat key signature.
- Vla.:** Viola part with a bass clef and B-flat key signature.
- D.B.:** Double Bass part with a bass clef and B-flat key signature.
- Hpschd.:** Harpsichord part, consisting of two staves (treble and bass clefs) with a B-flat key signature. It features a complex texture with chords and moving lines.

The score is divided into two systems, each containing four staves. The first system includes the B \flat Tpt., B, and the first three strings (Vln. I, Vln. II, Vla.). The second system includes the D.B. and the Harpsichord. Various musical notations are used, including triplets, trills, and slurs.

Bach BWV 5 V - ARIA

5

B♭ Tpt.

5

B

5

Ob. 1

Ob. 2

5

Vln. I

Vln. II

Vla.

D.B.

5

Hpschd.

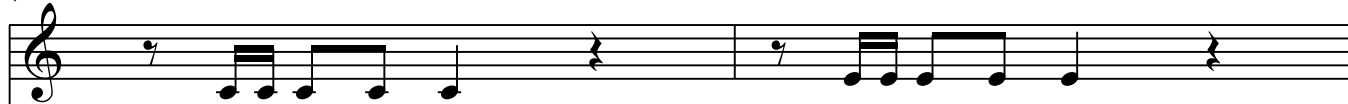
6 7 6 6/5

Detailed description: This is a page of a musical score for a concert band or orchestra. The title is 'Bach BWV 5 V - ARIA' and it is page 3. The score is arranged in a multi-staff format. The instruments listed on the left are B♭ Tpt., B, Ob. 1, Ob. 2, Vln. I, Vln. II, Vla., D.B., and Hpschd. The Hpschd. part is written in a grand staff (treble and bass clefs) and includes figured bass notation at the bottom: 6, 7, 6, 6/5. The music is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The score is divided into two measures. The first measure shows the beginning of the piece with various instruments playing. The second measure shows a continuation of the piece with some instruments playing sustained notes. The B♭ Tpt. part has a '5' above the first measure. The B part has a '5' above the first measure. The Ob. 1 and Ob. 2 parts have a '5' above the first measure. The Vln. I and Vln. II parts have a '5' above the first measure. The Vla. part has a '5' above the first measure. The D.B. part has a '5' above the first measure. The Hpschd. part has a '5' above the first measure.

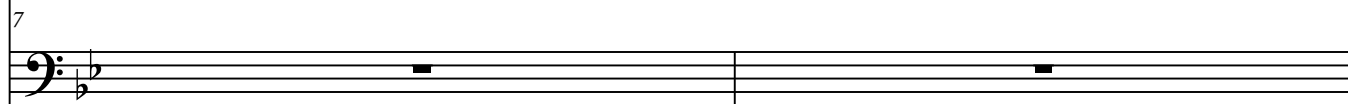
Bach BWV 5 V - ARIA

4
7

B \flat Tpt.



B



Ob. 1



Ob. 2



Vln. I



Vln. II



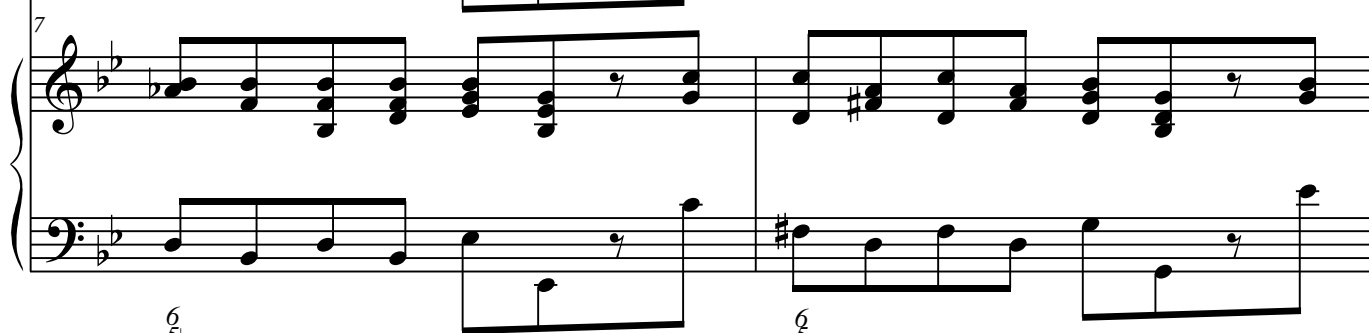
Vla.



D.B.



Hpschd.



6
5 \flat

6
5

Bach BWV 5 V - ARIA

9

B♭ Tpt.

9

B

9

Ob. 1

9

Ob. 2

9

Vln. I

Vln. II

Vla.

D.B.

9

Hpschd.

3 3 3 3

6/5

6/5

Bach BWV 5 V - ARIA

6
11

B \flat Tpt.

11

B

Ver -

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

Hpschd.

3 3 3 3

tr

tr

tr

tr

tr

5 6/2 5 7

Detailed description of the musical score: This is a page of a musical score for Bach's BWV 5 V - ARIA. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'Bach BWV 5 V - ARIA' is centered. The first staff is for B \flat Tpt., starting with a treble clef and a key signature of one flat. It features a melodic line with four triplet markings (indicated by '3' below the notes) and a trill (marked 'tr'). The second staff is for B, in bass clef, mostly containing rests. The third and fourth staves are for Ob. 1 and Ob. 2, both in treble clef, with a key signature of one flat. They play a melodic line with a long slur over the first measure and trills. The fifth and sixth staves are for Vln. I and Vln. II, both in treble clef, with a key signature of one flat. Vln. I has a long slur over the first measure. The seventh and eighth staves are for Vla. and D.B., both in bass clef, with a key signature of one flat. The ninth and tenth staves are for Hpschd., with a grand staff (treble and bass clefs) and a key signature of one flat. The bottom of the page shows time signature changes: 5, 6/2, 5, and 7.

Bach BWV 5 V - ARIA

13

B \flat Tpt.

13

B

stum-me, ver-stum-me, ver - stum - me, Höl - - - len - heer, ver -

13

Ob. 1

Ob. 2

13

Vln. I

Vln. II

Vla.

D.B.

13

Hpschd.

6/4 7 6/4 3 6/4 6/4 6/4

Bach BWV 5 V - ARIA

8
15

B \flat Tpt.

15

B

stum-me, ver - stum-me, ver - stum - me Höl - len - heer, du

15

Ob. 1

Ob. 2

15

Vln. I

Vln. II

Vla.

D.B.

15

Hpschd.

6 6 $\frac{6}{5}$ 6

Bach BWV 5 V - ARIA

17

B♭ Tpt.

17

B

machst mich nicht ver-zagt, du machst mich nicht ver - zagt, ver -

17

Ob. 1

Ob. 2

17

Vln. I

Vln. II

Vla.

D.B.

17

Hpschd.

6 6 7 7

Bach BWV 5 V - ARIA

10
19

B \flat Tpt.

B

stum-me, ver-stum-me, du machst mich nicht ver-zagt, ver-

19

Ob. 1

Ob. 2

19

Vln. I

Vln. II

Vla.

D.B.

Hpschd.

6 6 \sharp 3 4 3 \sharp 7 \flat /₃

Bach BWV 5 V - ARIA

21

B \flat Tpt.

21

B

21

Ob. 1

Ob. 2

21

Vln. I

Vln. II

Vla.

D.B.

21

Hpschd.

21

zagt, du machst mich nicht ver - zagt!

$\frac{4}{2}$ $\frac{6}{5}$ 4 $\frac{3}{4}$ 6 6

Bach BWV 5 V - ARIA

12
23

B \flat Tpt.

23

B

23

Ob. 1

Ob. 2

23

Vln. I

Vln. II

Vla.

D.B.

23

Hpschd.

4 6 6 5 6 6

Detailed description: This is a page of a musical score for the Aria from the Notebook for Anna Bach, BWV 5. The page covers measures 12 to 23. The instrumentation includes Bb Trumpet, Bassoon, Oboe 1 and 2, Violin I and II, Viola, Double Bass, and Harpsichord. The Bb Trumpet part features a melodic line with a triplet of eighth notes in measure 18. The Bassoon part has rests in measures 13-17 and 19-22. The Oboe 1 and 2 parts play a rhythmic pattern of eighth notes. The Violin I and II parts have similar rhythmic patterns. The Viola part plays a more complex rhythmic pattern. The Double Bass part plays a simple rhythmic pattern. The Harpsichord part is written in grand staff notation, with the right hand playing chords and the left hand playing a rhythmic pattern. The page ends with a double bar line and a repeat sign.

Bach BWV 5 V - ARIA

25 *tr*

B♭ Tpt.

25

B

25 3 3 3 3

Ob. 1

Ob. 2

25 3 3 3 3

Vln. I

Vln. II

Vla.

D.B.

25

Hpschd.

7 7 6 7 4 6 6

Bach BWV 5 V - ARIA

14
27

B \flat Tpt.

27

B

27

Ob. 1

Ob. 2

27

Vln. I

Vln. II

Vla.

D.B.

27

Hpschd.

4

6
5 \flat

Bach BWV 5 V - ARIA

16
31

B \flat Tpt.

B

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

Hpschd.

3
3
3
3

3
3
3
3

3
3
3
3

4 5

Bach BWV 5 V - ARIA

B♭ Tpt.

B

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

Hpschd.

Ver -

32

3 3 3 3

3 3 3 3

3 3 3 3

6 5 4[#] 2 6 7 7 5 4

Bach BWV 5 V - ARIA

18
34

B \flat Tpt.

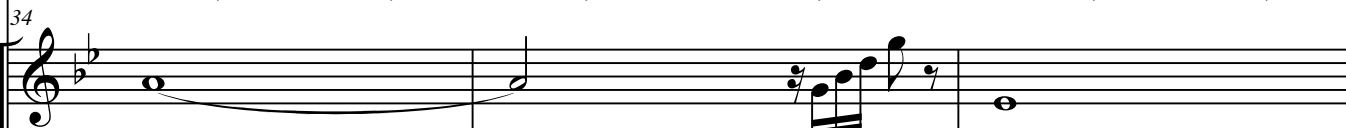


B



stum-me, verstum-me, ver - stum-me, Höl - len - heer, ver - stum - me, verstum-me, ver-

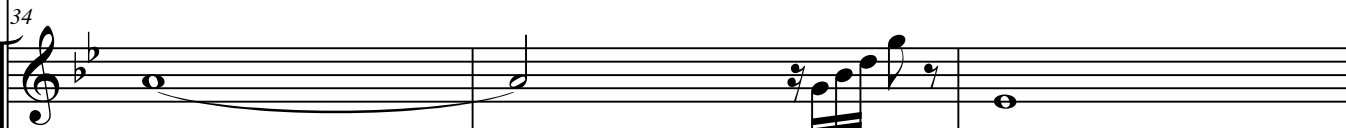
Ob. 1



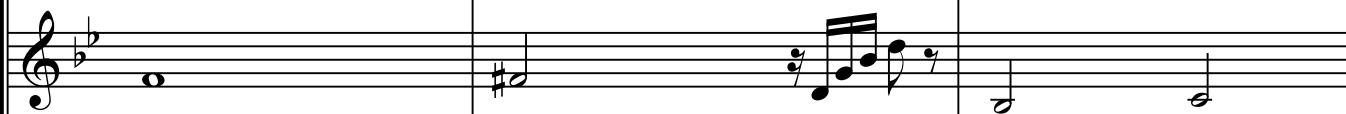
Ob. 2



Vln. I



Vln. II



Vla.



D.B.



Hpschd.



6
4

6
4
3

7
#

6

6
5

Bach BWV 5 V - ARIA

37

B♭ Tpt.

37

B

stum - me, — Höl - len - heer, ver - stum-me, ver - stum-me, ver -

37

Ob. 1

37

Ob. 2

37

Vln. I

Vln. II

Vla.

D.B.

37

Hpschd.

5 6 6 6 5 7 6 6 6

Bach BWV 5 V - ARIA

20
39

B \flat Tpt.



B



stum-me, Höl - len - heer du machst mich nicht ver - zagt, du

Ob. 1



Ob. 2



Vln. I



Vln. II



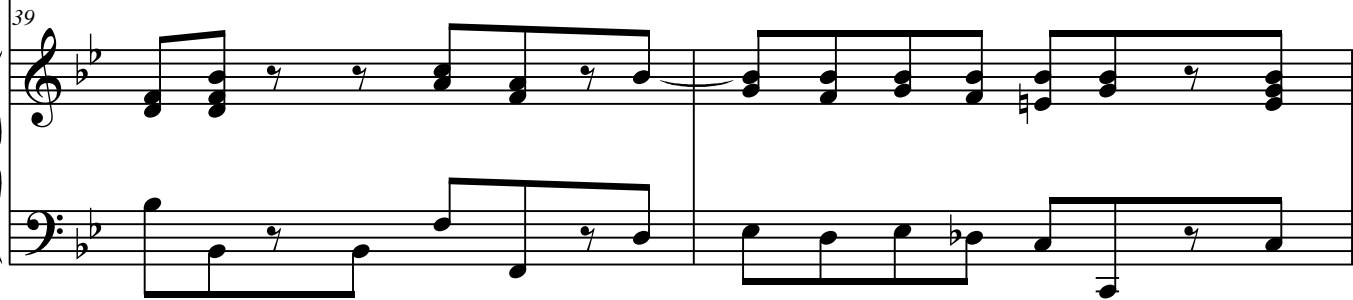
Vla.



D.B.



Hpschd.



6

6

6

7

7

Bach BWV 5 V - ARIA

41

B♭ Tpt.

41

B

machst mich nicht ver-zagt, ver-stum-me, ver-stum-me, du

41

Ob. 1

41

Ob. 2

41

Vln. I

41

Vln. II

Vla.

D.B.

41

Hpschd.

b 6 7^b 7^b # 6 5 7 6/4/2

Bach BWV 5 V - ARIA

22
43

B \flat Tpt.

43

B

machst mich _ nicht _ ver - zagt, ver - zagt, _ du machst mich nich ver -

43

Ob. 1

Ob. 2

43

Vln. I

Vln. II

Vla.

D.B.

43

Hpschd.

6 6 4 3 7 \flat 6 6 6 6 6 4 3

Bach BWV 5 V - ARIA

45

B♭ Tpt.

45

B

zagt!

45

Ob. 1

Ob. 2

45

Vln. I

Vln. II

Vla.

D.B.

45

Hpschd.

6

6

6

6

6

Bach BWV 5 V - ARIA

24
48

B \flat Tpt.

48

B

48

Ob. 1

48

Ob. 2

48

Vln. I

48

Vln. II

48

Vla.

48

D.B.

48

Hpschd.

6 6/4 6 6/4 6/2 6 6 7 6/5 6/5

Bach BWV 5 V - ARIA

50

B♭ Tpt.

50

B

50

Ob. 1

Ob. 2

50

Vln. I

Vln. II

Vla.

D.B.

50

Hpschd.

6
5_b

Detailed description: This is a page of a musical score for a concert band or orchestra. The page is numbered 25 in the top right corner. The title is 'Bach BWV 5 V - ARIA'. The score begins at measure 50, indicated by the number '50' above the first staff. The instruments listed on the left are B♭ Tpt., B, Ob. 1, Ob. 2, Vln. I, Vln. II, Vla., D.B., and Hpschd. The B♭ Tpt. part has a melodic line with some rests. The B part is mostly silent. The woodwinds (Ob. 1, Ob. 2) and strings (Vln. I, Vln. II, Vla., D.B.) play a complex, rhythmic pattern. The Harpsichord (Hpschd.) part consists of chords and a bass line. At the bottom of the page, there is a measure number '6' and a bass clef with a flat sign '5_b'.

Bach BWV 5 V - ARIA

26
52

B \flat Tpt.

Musical staff for B-flat Trumpet, showing a melodic line with eighth and sixteenth notes.

B

Musical staff for Bass, showing a simple harmonic accompaniment.

Ob. 1

Musical staff for Oboe 1, featuring a complex melodic line with many sixteenth notes.

Ob. 2

Musical staff for Oboe 2, featuring a complex melodic line with many sixteenth notes.

Vln. I

Musical staff for Violin I, featuring a complex melodic line with many sixteenth notes.

Vln. II

Musical staff for Violin II, showing a melodic line with some rests.

Vla.

Musical staff for Viola, showing a melodic line with some rests.

D.B.

Musical staff for Double Bass, showing a melodic line with some rests.

Hpschd.

Musical staff for Harpsichord, showing a complex accompaniment with chords and moving lines in both hands. Includes figured bass notation (6/5) at the bottom.

Bach BWV 5 V - ARIA

54

B \flat Tpt.

B

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

Hpschd.

6/5

6/5

6/4

6/5

Bach BWV 5 V - ARIA

28
56

B♭ Tpt. *tr* *Fine*

56 *Fine* Ich darf dies Blut dir zei - - - gen, so

Ob. 1 *tr* *Fine*

Ob. 2 *tr* *Fine*

Vln. I *tr* *Fine*

Vln. II *Fine*

Vla. *Fine*

D.B. *Fine*

Hpschd. *Fine*

7/5 6/4 6 6/4

Bach BWV 5 V - ARIA

58

B \flat Tpt.

58

B

mußt du plötz - lich schwei - - - gen, es ist in Gott ge - wagt, _____ es

58

Ob. 1

58

Ob. 2

58

Vln. I

Vln. II

Vla.

D.B.

58

Hpschd.

6 6 6 6 7 6 5 7

4 3 5 #

Bach BWV 5 V - ARIA

30
60

B \flat Tpt.

B

ist in — Gott ge - wagt.

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

Hpschd.

5 6 4 # 7 5

Bach BWV 5 V - ARIA

62

B♭ Tpt.

62

B

Ich darf dies Blut dir zei - - - gen, so

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

Hpschd.

6 7 6 3

Bach BWV 5 V - ARIA

32
64

B \flat Tpt.

B

64

mußt du plötz - lich schwei - - - gen, es ist in Gott ge - wagt, _____ es

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

Hpschd.

7 5 7 5 6/4 5

Bach BWV 5 V - ARIA

66

B♭ Tpt.

66

B

ist in Gott ge - wagt, es ist in Gott ge - wagt, es

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

D.B.

Hpschd.

6 3# 4 # # 6 #

Bach BWV 5 V - ARIA

34
68

B \flat Tpt.

3 3 3 3

D.C. al Fine

68

B

ist in Gott ge - wagt, es ist in Gott ge - wagt.

D.C. al Fine

68

Ob. 1

D.C. al Fine

68

Ob. 2

D.C. al Fine

68

Vln. I

D.C. al Fine

68

Vln. II

D.C. al Fine

68

Vla.

D.C. al Fine

68

D.B.

D.C. al Fine

68

Hpschd.

6/5 6 \sharp 4 \sharp 2 5 \flat 6/5 6 \sharp 5

VI - Recitativo

Score

for Soprano & Continuo

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Moderato ♩ = 65

Soprano

Ich bin ja nur das klein-ste Theil der Welt, und da des Blu-tes ed-ler Saft un-

Harpsichord

6 7 6 5 6 5_b 6

S

4

endlich gro-ße Kraft bewärt er hält, daß je-der Trop-fen, so auch noch so klein, die gan-ze Welt kann

Hpschd.

6 6 6

S

7

rein von Sün-den ma-chen, so laß dein Blut ja nicht an mir ver-der-ben, es kom-me mir zu-

Hpschd.

6 6 6 6 6 6_# 6

S

10

gut, daß ich den Him-mel kann er-er-ben.

Hpschd.

6 7 6 4 4_#

VII - Choral

for Trumpet - Oboe I, II - Violin I, II - Alto & Continuo

Score

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Moderato ♩ = 70

Trumpet in C
Violin I, Oboe I, II

Violin 2

Double Bass

Soprano

Alto
Violin II

Tenor
Viola

Bass

Harpisichord

Führ auch mein Herz und Sinn durch dei - nen Geist da - hin, daß

Führ auch mein — Herz und Sinn durch dei - nen — Geist da - hin, daß

Führ auch mein Herz und Sinn durch dei - nen Geist da - hin, daß

Führ auch — mein Herz — und Sinn durch dei - nen Geist da - hin, daß

The score is written for a chamber ensemble and vocalists. It consists of nine staves. The instrumental parts are: Trumpet in C (which also covers Violin I and Oboe I, II), Violin 2, Double Bass, Alto Violin II, Tenor Viola, and Bass. The vocal parts are Soprano, Alto, Tenor, and Bass. The Harpsichord part is written in grand staff notation. The music is in G minor (three flats) and common time (C). The tempo is Moderato, with a metronome marking of 70 quarter notes per minute. The lyrics are in German and are repeated across all vocal parts.

Bach BWV 5 VII - Choral

2

5

C Tpt.
VI.I, Ob. I,II



Musical staff for C Tpt. VI.I, Ob. I,II. The staff contains a melodic line in G major with a key signature of one flat. The melody starts on G4 and moves stepwise up to D5, with some grace notes and slurs.

VI. 2



Musical staff for VI. 2. The staff contains a melodic line in G major with a key signature of one flat. The melody starts on G4 and moves stepwise up to D5, with some grace notes and slurs.

D.B.



Musical staff for D.B. The staff contains a bass line in G major with a key signature of one flat. The bass line starts on G3 and moves stepwise up to D4, with some grace notes and slurs.

S



Musical staff for Soprano (S). The staff contains a vocal line in G major with a key signature of one flat. The melody starts on G4 and moves stepwise up to D5, with some grace notes and slurs.

ich mög al - les mei - den, was mich und dich kann schei - den, und ich an dei - nem

A
VI.2



Musical staff for Alto (A) VI.2. The staff contains a melodic line in G major with a key signature of one flat. The melody starts on G4 and moves stepwise up to D5, with some grace notes and slurs.

ich mög al - les mei - den, was mich und dich kann schei - den, und ich an_ dei - nem

T
Vla.



Musical staff for Tenor (T) Vla. The staff contains a melodic line in G major with a key signature of one flat. The melody starts on G4 and moves stepwise up to D5, with some grace notes and slurs.

ich mög al - les mei - den, was mich und_ dich_ kann schei - den, und ich an dei - nem

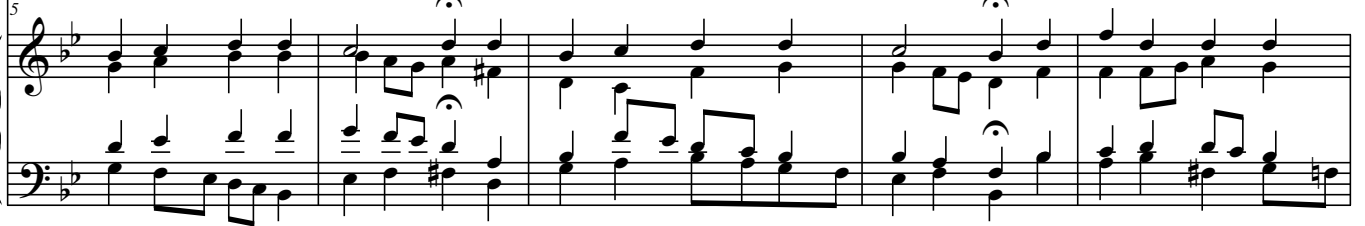
B



Musical staff for Bass (B). The staff contains a bass line in G major with a key signature of one flat. The bass line starts on G3 and moves stepwise up to D4, with some grace notes and slurs.

ich mög_ al - les mei - den, was mich und dich_ kann_ schei - den, und ich an dei - nem_

Hpschd.



Musical staff for Harpsichord (Hpschd.). The staff contains a keyboard accompaniment in G major with a key signature of one flat. The accompaniment features a steady bass line and a more active treble line.

Bach BWV 5 VII - Choral

10

C Tpt.
VI.I, Ob. I,II

10

VI. 2

D.B.

10

S

Lei - - - be ein Glied - maß e - wig blei - - - be.

A
VI.2

Lei - - - be ein — Glied - maß — e - wig blei - - - be.

T
Vla.

8

Lei - - - be ein Glied - maß e - wig blei - - - be.

B

Lei - - - be ein Glied - maß — e - wig — blei - - - be.

10

Hpschd.