

III - Aria (BWV5)

for Tenor, Solo Viola & Continuo

Score

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Allegretto ♩ = 90

Solo Viola

Tenor

Harpisichord

Musical score for Solo Viola, Tenor, and Harpsichord. The Solo Viola part features a complex rhythmic pattern of eighth and sixteenth notes. The Tenor part is mostly rests. The Harpsichord part provides harmonic support with chords and a bass line.

S.Vla.

T

Hpschd.

Musical score for Solo Viola, Tenor, and Harpsichord, continuing from the previous system. The Solo Viola part continues with its complex rhythmic pattern. The Tenor part remains mostly rests. The Harpsichord part continues with harmonic support.

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2

7

S.Vla.

The first system of the score features the Soprano Violoncello (S.Vla.) part. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 16/8 time signature. 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, two flats, and a 16/8 time signature. It contains a whole rest for the entire duration of the system.

Hpschd.

The Harpsichord (Hpschd.) part in the first system is written for two staves. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. The system starts with a measure number '7' above the first staff.

11

S.Vla.

The second system of the score continues the S.Vla. part. It maintains the eighth-note rhythmic pattern with various slurs and accents, starting on a G4 and moving through the scale.

T

The Tenor (T) part in the second system is a single line with a treble clef, two flats, and a 16/8 time signature. It contains a whole rest for the entire duration of the system.

Hpschd.

The Harpsichord (Hpschd.) part in the second system continues with the same two-staff structure. The right hand features chords and dyads, and the left hand plays an eighth-note accompaniment. The system starts with a measure number '11' above the first staff.

14

S.Vla.

The third system of the score continues the S.Vla. part. It maintains the eighth-note rhythmic pattern with various slurs and accents, starting on a G4 and moving through the scale.

T

The Tenor (T) part in the third system is a single line with a treble clef, two flats, and a 16/8 time signature. It contains a whole rest for the first two measures, followed by a quarter rest and a quarter note G4 in the final measure. The word 'Er -' is written below the final note.

Hpschd.

The Harpsichord (Hpschd.) part in the third system continues with the same two-staff structure. The right hand features chords and dyads, and the left hand plays an eighth-note accompaniment. The system starts with a measure number '14' above the first staff.

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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

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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.

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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

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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

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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.

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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 - - - - -

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10

80

S. Vla.

T

Hpschd.

schet die sünd - li - chen

83

S. Vla.

T

Hpschd.

Flek - - - ken von sich.

86

S. Vla.

T

Hpschd.

Es

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.