

J . S . B A C H

Brandenburgs
Concert No.5
Deel I. Allegro
in C (oorspr.D)

Bewerking voor blokfluitkoor SSSATBG
(met weglating van de clavecimbel solo)
Jaap Wiebes - Leiden 1993

The image shows the beginning of a musical score for five parts of J.S. Bach's Brandenburg Concerto No. 5, Part I, Allegro. The parts are labeled on the left: S¹2 (Soprano 1 & 2), S³ (Soprano 3), A (Alto), T¹ (Tenor 1), and B¹ (Bass 1). The music is written in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). The first measure of each part features a complex rhythmic pattern, including eighth and sixteenth notes, and rests. The score is arranged in five staves, with the first staff (S¹2) having a double line to indicate two parts. The notation includes various musical symbols such as notes, rests, and bar lines.

BACH - Br. Conc. No. 5 - I. Allegro - 2 -

First system of musical notation for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto (A), Tenor (T), Bass (B), and Contrabass (G). The system includes a 7-measure rest for S1 and S2, and a 4-measure rest for A, T, B, and G.

Second system of musical notation for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto (A), Tenor (T), Bass (B), and Contrabass (G). The system includes a 7-measure rest for S1 and S2, and a 4-measure rest for A, T, B, and G. Trills (tr) are marked above S1, S2, and A.

Third system of musical notation for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto (A), Tenor (T), Bass (B), and Contrabass (G). The system includes a 10-measure rest for S1 and S2, and a 4-measure rest for A, T, B, and G. Trills (tr) are marked above S1, S2, and A.

BACH - Br.Conc.No.5 - I. Allegro - 3 -

A handwritten musical score for a 6-part setting of "The Lord's Prayer." The score is written on six staves, labeled S1, S2, S3, A, T, and B/G. The time signature is 12 1/2. The key signature has one sharp (F#). The music is written in a style that includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into three measures, with the first measure starting with a '7' above the S1 staff. The notation is dense and includes many triplets and sixteenth notes.

A musical score for the song 'The Rose Tree'. The score is written for five parts: Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto (A), and Tenor (T). The key signature is one sharp (F#), and the time signature is 3/4. The music features a melody with triplets and a bass line. The Soprano parts have lyrics written below them. The Alto and Tenor parts are mostly silent, indicated by a horizontal line with a '15' below it. The Bass part (B) has lyrics written below it.

Handwritten musical score for a 6-part setting of "The Lord's Prayer". The score is written on six staves, labeled S1, S2, S3, A, T, and B/G. The key signature is one sharp (F#), and the time signature is 7/8. The music is in a common setting style, with the vocal parts (S1, S2, S3, A, T, B/G) and the basso continuo (B/G) all playing the same melody. The melody is a simple, diatonic tune, and the accompaniment is a simple, diatonic bass line. The score is written in a clear, legible hand, and the notation is accurate.

BACH - Br. Conc. No. 5 - I. Allegro - 4 -

Handwritten musical score for the first system (measures 1-3). The score is for a six-part setting (Soprano 1, Soprano 2, Alto, Tenor, Bass, and Contrabass) in 3/4 time. The key signature has one sharp (F#). The Soprano 1 part begins with a rest followed by a quarter note G4, then a half note A4. The Soprano 2 part begins with a quarter note G4, then a half note A4. The Alto part begins with a quarter note G4, then a half note A4. The Tenor part begins with a quarter note G4, then a half note A4. The Bass part begins with a quarter note G4, then a half note A4. The Contrabass part begins with a quarter note G4, then a half note A4.

Handwritten musical score for the second system (measures 4-6). The Soprano 1 part continues with a half note B4, then a quarter note C5. The Soprano 2 part continues with a half note B4, then a quarter note C5. The Alto part continues with a half note B4, then a quarter note C5. The Tenor part continues with a half note B4, then a quarter note C5. The Bass part continues with a half note B4, then a quarter note C5. The Contrabass part continues with a half note B4, then a quarter note C5.

Handwritten musical score for the third system (measures 7-9). The Soprano 1 part continues with a half note D5, then a quarter note E5. The Soprano 2 part continues with a half note D5, then a quarter note E5. The Alto part continues with a half note D5, then a quarter note E5. The Tenor part continues with a half note D5, then a quarter note E5. The Bass part continues with a half note D5, then a quarter note E5. The Contrabass part continues with a half note D5, then a quarter note E5. The system concludes with a double bar line and a repeat sign.

BACH - Br-Conc.No.5 - I. Allegro - 5 -

First system of musical notation, measures 29-31. The system includes staves for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto (A), Tenor (T), Bass (B), and Contrabass (G). The music is in G major and 3/4 time. Measures 29-31 show a complex texture with rapid sixteenth-note passages in the upper voices and a more active bass line. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, measures 32-34. The system includes staves for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto (A), Tenor (T), Bass (B), and Contrabass (G). The music continues with similar textures, featuring sixteenth-note runs and rests. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation, measures 35-37. The system includes staves for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto (A), Tenor (T), Bass (B), and Contrabass (G). The music continues with similar textures, featuring sixteenth-note runs and rests. Dynamics include *f* (forte) and *p* (piano).

BACH - Br. Conc. No. 5 - I. Allegro - 6 -

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43 1/2

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BACH - Br. Conc. No. 5 - I. Allegro - 7 -

46

S1

S2

S3

A

T

B

G

48

S1

S2

S3

A

T

B

G

49 1/2

S1

S2

S3

A

T

B

G

BACH - Br. Conc. No. 5 - I. Allegro - 8 -

51
52
52
A
T
52
B
G

51
55
52
53
55
A
T
55
B
G

51
57½
52
53
57½
A
T
57½
B
G

BACH - Br. Conc. No. 5 - I. Allegro - 9 -

60

S1

S2

S3

A

T

B

G

63

S1

S2

S3

A

T

B

G

66

S1

S2

S3

A

T

B

G

BACH - Br. Conc. No. 5 - I. Allegro - 10 -

69

S1

S2

S3

69

A

T

69

B

G

72

S1

S2

S3

72

A

T

72

B

G

75

S1

S2

S3

75

A

T

75

B

G

BACH - Br. Conc. No. 5 - I. Allegro - 11 -

51 78 52 78 A T 78 B G

51 81 52 81 A T 81 B G

51 84 52 84 A T 84 B G

BACH - Br. Conc. No. 5 - I. Allegro - 12 -

87

S1

S2

S3

87

A

T

87

B

G

90

S1

S2

S3

90

A

T

90

B

G

93

S1

93

S2

93

S3

93

A

93

T

93

B

G

BACH - Br. Conc. No. 5 - I. Allegro - 13

The image displays a handwritten musical score for J.S. Bach's Brandenburg Concerto No. 5, I. Allegro, page 13. The score is arranged in three systems, each with five staves. The instruments are Violin I (S1), Violin II (S2), Violoncello (S3), Viola (A), and Trombone (T). The key signature is one sharp (F#) and the time signature is 3/4. The score shows measures 100 through 102. The first system contains measures 100-102. The second system contains measures 103-105. The third system contains measures 106-108. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

BACH - Br. Conc. No. 5 - I. Allegro - 14 -

A musical score for the song "The Rose Tree". The score is written for a 5-part vocal ensemble (S1, S2, S3, A, T) and a piano accompaniment (P). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure shows the vocal parts entering with the melody. The second measure shows the vocal parts continuing the melody, with the piano accompaniment providing harmonic support. The third measure shows the vocal parts concluding the phrase, with the piano accompaniment providing a final chord. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

[illegible][illegible]

BACH - Br. Conc. No. 5 - I. Allegro - 15 -

114

114

S1

S2

S3

A

T

B

G

116 1/2

116 1/2

S1

S2

S3

A

T

B

G

119

119

S1

S2

S3

A

T

B

G

BACH - Br. Conc. No. 5 - T. Allegro - 16 -

122

S1

S2

S3

A

T

B

G

125

S1

S2

S3

A

T

B

G

128

S1

S2

S3

A

T

B

G

SOPRAAN 1 SOPRAAN 2

J . S . B A C H

Brandenburgs

Concert No.5

Deel I. Allegro

in C (oorspr.D)

51
S2

51
S2
4

51
S1
7
S2

51
S1
10
S2

51
S1
12
S2

51
S1
15
S2

This page contains measures 17 through 38 of the first movement of J.S. Bach's Brandenburg Concert No. 5. The score is written for two staves, S1 and S2, in treble clef with a key signature of one sharp (F#). The tempo is marked 'I. Allegro'. The music features intricate melodic lines and rhythmic patterns, including sixteenth-note runs and trills. Measure numbers 17, 20, 23, 26, 29, 32, 35, and 38 are indicated on the left margin. Dynamics such as *f* (forte) and *p* (piano) are used throughout. The score concludes with a double bar line at measure 38.

This page contains the musical score for measures 41 through 57 of the first movement of J.S. Bach's Brandenburg Concerto No. 5, BWV 1050. The score is written for two staves, S1 and S2, in treble clef with a key signature of one sharp (F#). The tempo is marked 'I. Allegro'. The music features intricate sixteenth-note passages and syncopated rhythms. Measure numbers 41, 43 1/2, 46, 48, 49 1/2, 52, 55, and 57 1/2 are indicated on the left margin. A trill (tr) is marked above the first note of measure 57. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

60
S1
S2

63
S1
S2

66
S1
S2

69
S1
S2

72
S1
S2

75
S1
S2

78
S1
S2

81
S1
S2

84
S1
S2

87
S1
S2

90
S1
S2

93
S1
S2

96
S1
S2

99
S1
S2

102
S1
S2

105
S1
S2

S1
108
S2

S1
111
S2

S1
114
S2

S1
116 1/2
S2

S1
119
S2

S1
122
S2

S1
125
S2

S1
128
S2

Bewerking voor blokfluitkoor
 (met weglating van de clave-
 cimbel solo) S1 S2 S3 A T B G
 Jaap Wiebes - Leiden 1993

SOPRAAN 3 ALT

J . S . B A C H

Brandenburgs

Concert No.5

Deel I. Allegro

in C (oorspr.D)

The image displays a musical score for Soprano 3 (S3) and Alto (A) parts of J.S. Bach's Brandenburg Concerto No. 5, Part I, Allegro. The score is written in C major and 3/4 time. It consists of six systems of staves, each with a Soprano 3 staff and an Alto staff. The Soprano 3 staffs are marked with 'S3' and the Alto staffs with 'A'. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The Alto part features a prominent triplet in the fourth system. The Soprano 3 part has a rest in the fifth system. The score is numbered 1 at the top left.

This page contains the musical score for measures 17 through 38 of the first movement of J.S. Bach's Brandenburg Concerto No. 5, BWV 1050. The score is written for two staves, S3 (Soprano 3) and A (Alto), in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The music is characterized by rapid sixteenth-note passages and syncopated rhythms. Measure numbers 17, 20, 23, 26, 29, 32, 35, and 38 are indicated on the left margin. Dynamics include *f* (forte) and *p* (piano). The score concludes with a repeat sign at the end of measure 38.

This page contains the musical score for measures 3 through 57 of the first movement (Allegro) of J.S. Bach's Brandenburg Concert No. 5, BWV 1050. The score is written for two staves: S3 (Soprano 3) and A (Alto). The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' above the notes. The score is divided into measures by vertical bar lines, with measure numbers 3, 46, 48, 49, 52, 55, and 57 indicated on the left side of the staves. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like 'p' (piano) and 'f' (forte).

This page contains the musical score for measures 60 through 81 of the first movement of J.S. Bach's Brandenburg Concert No. 5, BWV 1050. The score is written for two staves, S3 (Soprano 3) and A (Alto), in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 60 includes a trill (tr) on the S3 staff. The score is organized into systems of three measures each, with measure numbers 60, 63, 66, 69, 72, 75, 78, and 81 marked at the beginning of their respective systems. The notation includes various accidentals (sharps and naturals) and dynamic markings (piano and forte) to guide the performer.

This page contains the musical score for measures 83 through 105 of the first movement of J.S. Bach's Brandenburg Concert No. 5, BWV 1050. The score is written for two staves, S3 and A, in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The music is characterized by rapid sixteenth-note passages in both hands, with frequent rests in the S3 part. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (7, 7b, 7#). The measures are numbered on the left margin: 83, 84, 87, 90, 93, 96, 99, 102, and 105.

83
84
A

87
A

90
A

93
A

96
A

99
A

102
A

105
A

108
S3
A

111
S3
A

114
S3
A

116
S3
A

119
S3
A

122
S3
A

125
S3
A

128
S3
A

Bewerking voor blokfluitkoor
(met weglating van de clavecimbelsolo) S1 S2 S3 A T B G
Jaap Wiebes - Leiden 1993

1 TENOR BAS GROOTBAS

J . S . B A C H

Brandenburgs

Concert No.5

Deel I. Allegro

in C (oorspr.D)

The image displays a musical score for three parts: Tenor (T), Bass (B), and Grootbas (G). The score is written in C major (one sharp, F#) and 3/4 time. It consists of six systems of music, each with a system number on the left (18, 28, 37, 46, 55, 64). The Tenor part is in the upper staff, Bass in the middle, and Grootbas in the lower. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The Grootbas part features a prominent bass line with many eighth and sixteenth notes, often beamed together. The Tenor and Bass parts have more melodic lines with some rests. The overall style is Baroque, characteristic of J.S. Bach's compositions.

This page contains the musical score for measures 17 through 39 of the first movement (I. Allegro) of J.S. Bach's Brandenburg Concerto No. 5, BWV 1050. The score is written for three staves: Treble (T), Bass (B), and Cello/Double Bass (G). The key signature is one sharp (F#), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *p* (piano). Measure numbers 17, 20, 23, 26, 29, 32, 35, and 38 are indicated on the left side of the staves. The score shows a complex interplay of melodic lines and rhythmic patterns, characteristic of Bach's style.

Handwritten musical score for Brandenburg Concert No. 5, BWV 1050, I. Allegro, measures 41 to 57. The score is written for three staves: Treble (T), Bass (B), and Guitar (G). The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (p, f). Measure numbers 41, 43 1/2, 46, 48, 49 1/2, 52, 55, and 57 1/2 are indicated on the left margin. The score shows a complex interplay of melodic lines and rhythmic patterns, characteristic of Bach's style.

This page contains the musical score for measures 60 through 81 of the first movement (I. Allegro) of J.S. Bach's Brandenburg Concerto No. 5, BWV 1050. The score is written for three staves: Treble (T), Bass (B), and Guitar (G). The key signature is one sharp (F#) and the time signature is 3/8. The measures are numbered on the left margin: 60, 63, 66, 69, 72, 75, 78, and 81. The notation includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings (p for piano). The score shows a complex interplay between the three parts, with the Treble staff often playing a more active role in the upper register and the Bass and Guitar staves providing harmonic support and rhythmic patterns in the lower register.

This image displays a page of a musical score for J.S. Bach's Brandenburg Concert No. 5, BWV 1050, first movement (I. Allegro). The page contains measures 84 through 105. The score is written for three staves: Treble (T), Bass (B), and Cello/Guitar (G). The key signature is one sharp (F#), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (e.g., *f*, *z*). The measures are numbered on the left side of the page: 84, 87, 90, 93, 96, 99, 102, and 105. The score shows a complex interplay of melodic lines and rhythmic patterns characteristic of Baroque concertos.

100

111

114

116 1/2

119

122

125

128

Bewerking voor blokfluitkoor
(met weglating van de clave-
cimbel solo) S1 S2 S3 A T B G

Jaap Wiebes - Leiden 1993