

# KANTATE Nr. 5

## Wo soll ich fliehen hin?

### Harpsichord

### 1- Coro

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Moderato ♩ = 80

Harpsichord

4

7

10

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

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



32

Musical notation for measures 32-34, featuring treble and bass staves with chords and melodic lines.

7<sup>b</sup> 5<sup>3</sup> 6<sup>4</sup> # # 4 # 6 6 7

35

Musical notation for measures 35-38, featuring treble and bass staves with chords and melodic lines.

6 6 6 7 7<sup>b</sup> 7<sup>b</sup> 7<sup>b</sup> 6<sup>b</sup>

39

Musical notation for measures 39-41, featuring treble and bass staves with chords and melodic lines.

6<sup>4</sup> 7 3 5 6 5 6 3 7

42

Musical notation for measures 42-44, featuring treble and bass staves with chords and melodic lines.

6 6 6 6 6 5 7<sup>b</sup> 7 9 8 7

45

Musical notation for measures 45-47, featuring treble and bass staves with chords and melodic lines.

6 6 6 6 5 7<sup>b</sup> 7 9 8 7

48

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

Detailed description: This system contains measures 48 through 51. The music is in a minor key with a 3/4 time signature. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Fingering numbers are placed below the notes.

52

5 5 5 6 6 3 4 7 7 5 6

*tr*

Detailed description: This system contains measures 52 through 55. Measure 54 includes a trill marked with 'tr'. The musical texture continues with similar rhythmic patterns in both hands.

56

7 6 6 # 6 7 7 6

Detailed description: This system contains measures 56 through 58. The right hand has a more active melodic line with some rests, while the left hand maintains the accompaniment.

59

6 6 5 4 6 6 5 # 4 7

Detailed description: This system contains measures 59 through 62. The music shows some rests in the right hand, particularly in measure 60.

63

4 b 7 6 6 6 5 6 7 #

Detailed description: This system contains measures 63 through 66. The right hand features a series of chords and dyads, while the left hand continues with eighth-note accompaniment.

66

Musical notation for measures 66-68. The system consists of a treble clef staff and a bass clef staff. Measure 66 features a complex texture with multiple chords and moving lines. Measure 67 continues with similar complexity. Measure 68 shows a more rhythmic pattern with eighth notes in the bass line.

69

9 8 7 9 3 α 6 6 6<sup>♯</sup> # 4<sup>#</sup> 6 α 5<sup>b</sup>

Musical notation for measures 69-72. Measure 69 has a treble staff with chords and a bass staff with a steady eighth-note accompaniment. Measure 70 features a treble staff with chords and a bass staff with a steady eighth-note accompaniment. Measure 71 has a treble staff with chords and a bass staff with a steady eighth-note accompaniment. Measure 72 has a treble staff with chords and a bass staff with a steady eighth-note accompaniment.

73

7<sup>b</sup> 5 5 6<sup>♯</sup> 3 # # # 7 7<sup>#</sup> 5

Musical notation for measures 73-75. Measure 73 has a treble staff with chords and a bass staff with a steady eighth-note accompaniment. Measure 74 has a treble staff with chords and a bass staff with a steady eighth-note accompaniment. Measure 75 has a treble staff with chords and a bass staff with a steady eighth-note accompaniment.

76

4 7 7 5<sup>♯</sup> α 5<sup>b</sup> 7 5 6 5

Musical notation for measures 76-79. Measure 76 has a treble staff with chords and a bass staff with a steady eighth-note accompaniment. Measure 77 has a treble staff with chords and a bass staff with a steady eighth-note accompaniment. Measure 78 has a treble staff with chords and a bass staff with a steady eighth-note accompaniment. Measure 79 has a treble staff with chords and a bass staff with a steady eighth-note accompaniment.

7<sup>#</sup> 5 5 7<sup>b</sup> 5<sup>b</sup> 6 #

# II - Recitativo (BWV 5)

## Harpsichord

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

7  
5

6  
4#  
2

5  
4

B

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

Hpschd.

6  
5

5

B

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

Hpschd.

6  
5

6  
4#  
2

6

6

7

B

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

Hpschd.

6  
5

6  
5

6  
4#  
2#

6  
4  
5

6  
4#  
2

10

B

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

Hpschd.

6

6

5

12

B

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

Hpschd.

7b  
5

α

α

#  
6  
5

6b 5

6  
4  
5

# III - Aria (BWV5)

for Tenor, Solo Viola & Continuo

## Harpsichord

Johann Sebastian Bach (1685-1750)  
Arr. Michel Rondeau

Allegretto ♩ = 90

Solo Viola

Tenor

Harpsichord

S. Vla.

T

Hpschd.

S. Vla.

T

Hpschd.




III - Aria (BWV5)


2


S.Vla.  12

T  12

Hpschd.  12

S.Vla.  16


T  16  
 Er - gie - ße dich — reich - lich, du — gött - li - che —


Hpschd.  16


S.Vla.  20

T  20  
 Quel - le!

Hpschd.  20

S.Vla.  24

T  24  
 Er - gie - ße dich — reich - lich, du — gött - li - che —

Hpschd.  24

III - Aria (BWV5)

28

S.Vla.

T

Hpschd.

Quel - le, ach wal -

32

S.Vla.

T

Hpschd.

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

35

S.Vla.

T

Hpschd.

Strö - men, mit

39

S.Vla.


T


Hpschd.


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

III - Aria (BWV5)

4

S.Vla. 

T   
 Strö — men auf mich!

Hpschd. 

S.Vla. 


T   
 Er - gie - ße dich —


Hpschd. 


S.Vla. 

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




Hpschd. 




S.Vla. 




T   
 gie - ße dich — reich - lich, du — gött - li - che — Quel - le, ach


Hpschd. 

III - Aria (BWV5)

S.Vla.   
T   
Hpschd.   
57 wal - le mit blu - ti - gen, mit blu - ti - gen

S.Vla.   
T   
Hpschd.   
60 Strö - men, ach wal - le mit blu - ti - gen

S.Vla.   
T   
Hpschd.   
63 Strö - men auf mich!

S.Vla.   
T   
Hpschd.   
66 Es

III - Aria (BWV5)

6

69

S.Vla.

T

Hpschd.

föh - let mein Her - ze die tröst - - - li - che Stun - de, nun

73

S.Vla.

T

Hpschd.

sin - - - - ken die drük - - - - ken - den La - - - - - sten zu

76

S.Vla.

T

Hpschd.

Grün - de, es wä - - - - -

80

S.Vla.

T

Hpschd.

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

III - Aria (BWV5)

83

S.Vla.

T

Hpschd.

Flek - - - ken von sich.

86

S.Vla.

T

Hpschd.

Es

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 - - - ken - den

III - Aria (BWV5)

8

S.Vla.

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

Hpschd.

S.Vla.

T

Hpschd.

S.Vla.

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

Hpschd.

S.Vla.   
D.S.

T   
Flek - - - - - ken von sich. D.S.

Hpschd.   
D.S.

# IV - Recitativo

for Oboe, Alto & Continuo

## Organ

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

A tempo ♩ = 60

Oboe

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

Harpischord

6 5 6 6 6 6 6 6 6 7 $\flat$

Ob.

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

Hpschd.

$\flat$  6 6 5 $\natural$  5 4 $\sharp$  6

Ob.

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

Hpschd.

6 7 $\flat$  6 7 $\flat$  6 6 6 6

6 5 $\natural$  6 5 $\flat$  6 6 6 6



Ob.

A

Hpschd.

10

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

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

Ob.

A

Hpschd.

13

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

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

Ob.

A

Hpschd.

15

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

6/5 6/4 2# 6/5 # 6



Bach BWV 5 V - ARIA Harpsichord

25

schd.

7 7 6 7 4 6 6 4 6 5 6

30

schd.

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

35

schd.

7 # 6 6 5 6 5 6 4 6 5 7 6 6 6 6

40

schd.

6 6 7 # 7 b 6 7b 7# 6 7 6 4 2 6 6 4 3 7b 6 5

44

schd.

6 6 6 4 3 6 6 6 6 6 6 6 6 6 6 6

Bach BWV 5 V - ARIA Harpsichord

49

schd.

6 7 5 5 6 5<sub>b</sub> 5

53

schd.

5 5 5 6/2 5 7 6 6 8 4

Fine

58

schd.

6/4 6/3 6/5 6 6 7 8 5 7 5 6 4 # 7/5 # 6

63

schd.

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

67

schd.

# 6/5 # 6/5 6/4 8/5 6/5 6/5 #

D.C.

# VI - Recitativo

## Harpsichord

### for Soprano & Continuo

Johann Sebastian Bach (1685-1750)  
 Arr. Michel Rondeau

Moderato  $\text{♩} = 65$

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<sub>b</sub> 6

S

end - lich gro - ße Kraft be - wärt er hält, daß je - der Trop - fen, so auch noch so klein, die gan - ze Welt kann

Hpschd.

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

S

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

S

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

Hpschd.

6 7 6 4 4 $\sharp$

# VII - Choral

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

## Harpsichord

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Moderato ♩ = 70

Soprano

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

Alto

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

Tenor

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

Bass

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

Harpsichord

S

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

A

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

T

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

B

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

Hpschd.

# Bach BWV 5 VII - Harpsichord

2

10

S  
Lei - - - be ein Glied - ma ß e - wig blei - - - be.

A  
Lei - - - be ein Glied - ma ß e - wig blei - - - be.

T  
Lei - - - be ein Glied - ma ß e - wig blei - - - be.

B  
Lei - - - be ein Glied - ma ß e - wig blei - - - be.

Hpschd.

10

Detailed description: This page of a musical score for Bach's BWV 5 VII, Harpsichord, features four vocal parts (Soprano, Alto, Tenor, Bass) and a Harpsichord accompaniment. The vocal parts are arranged in a four-part setting, with each part having a line of German lyrics underneath. The lyrics are: "Lei - - - be ein Glied - ma ß e - wig blei - - - be." The Harpsichord part is written in a grand staff (treble and bass clefs) and begins at measure 10. The score is in a minor key, indicated by two flats in the key signature. The vocal parts are written in a simple, homophonic style, with the lyrics clearly aligned under the notes. The Harpsichord accompaniment provides a rhythmic and harmonic foundation for the vocal parts.