



# MAURIZIO MACHELLA

Arranger, Interpreter, Publisher

Italia

## About the artist

Famous musician and organist, known throughout the world.

Italian publisher, researcher and organist.

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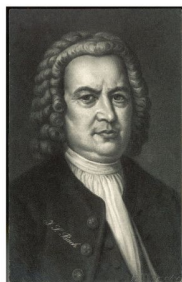
Remember ... all this work, if you can, make me an offer on Paypal.

Thanks!

**Qualification:** Organist

**Personal web:** <http://www.facebook.com/home.php?ref=home#/profile.php?id=100000082741780&ref=name>

## About the piece



**Title:** ARIA dall'Oratorio di Pasqua. Trascrizione per Contralto, Archi e Cembalo Concertato [BWv 249]  
**Composer:** Bach, Johann Sebastian  
**Arranger:** MACHELLA, MAURIZIO  
**Licence:** Public domain  
**Publisher:** MACHELLA, MAURIZIO  
**Instrumentation:** Harpsichord and Orchestra  
**Style:** Classical

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# Aria dall' Oratorio di Pasqua

Trascrizione per Contralto, Quartetto d' Archi  
e Tastiera

a cura di Maurizio Machella

J. S. Bach

BWV 249

(Allegro moderato)

Violino 1

Violino 2

Viola

Contralto

Clavicembalo  
Pianoforte o  
Organo

Continuo

4 *tr*

*forte*

4 *tr*

7

System 1: Treble clef, key signature of three sharps (F#, C#, G#). Measure 7 starts with a quarter rest, followed by eighth notes G#4, A4, B4, C5, and a quarter rest. Measure 8 has quarter notes G#4, A4, B4, C5. Measure 9 has quarter notes G#4, A4, B4, C5. System 2: Treble clef. Measure 7 has quarter notes G#4, A4, B4, C5. Measure 8 has quarter notes G#4, A4, B4, C5. Measure 9 has quarter notes G#4, A4, B4, C5. System 3: Bass clef. Measure 7 has quarter notes G#3, A3, B3, C4. Measure 8 has quarter notes G#3, A3, B3, C4. Measure 9 has quarter notes G#3, A3, B3, C4. System 4: Treble clef, empty staff.

System 4: Treble clef. Measure 7 has eighth notes G#4, A4, B4, C5, G#4, A4, B4, C5. Measure 8 has eighth notes G#4, A4, B4, C5, G#4, A4, B4, C5. Measure 9 has eighth notes G#4, A4, B4, C5, G#4, A4, B4, C5. System 5: Bass clef. Measure 7 has quarter notes G#3, A3, B3, C4. Measure 8 has quarter notes G#3, A3, B3, C4. Measure 9 has quarter notes G#3, A3, B3, C4. Below the bass staff, there are three sets of a '7' with a horizontal line underneath, indicating a seventh chord.

10

System 1: Treble clef. Measure 10 has quarter notes G#4, A4, B4, C5. Measure 11 has eighth notes G#4, A4, B4, C5, G#4, A4, B4, C5. Measure 12 has eighth notes G#4, A4, B4, C5, G#4, A4, B4, C5. System 2: Treble clef. Measure 10 has quarter notes G#4, A4, B4, C5. Measure 11 has quarter notes G#4, A4, B4, C5. Measure 12 has quarter notes G#4, A4, B4, C5. System 3: Bass clef. Measure 10 has quarter notes G#3, A3, B3, C4. Measure 11 has quarter notes G#3, A3, B3, C4. Measure 12 has quarter notes G#3, A3, B3, C4. System 4: Treble clef, empty staff.

10

System 4: Treble clef. Measure 10 has eighth notes G#4, A4, B4, C5, G#4, A4, B4, C5. Measure 11 has eighth notes G#4, A4, B4, C5, G#4, A4, B4, C5. Measure 12 has eighth notes G#4, A4, B4, C5, G#4, A4, B4, C5. System 5: Bass clef. Measure 10 has quarter notes G#3, A3, B3, C4. Measure 11 has quarter notes G#3, A3, B3, C4. Measure 12 has quarter notes G#3, A3, B3, C4.

13

*piano*

*piano*

*piano*

Sa - get, sa get mir ge - schwin - de sa get wo - ich Je - sum - fin - de, wel - chen

13

*piano*

*piano*

6 6 6

16

*forte*

*forte*

*forte*

mei - ne - See - le liebt!

16

*forte*

*forte*

19

*piano*

Sa - get, sa get mir ge - schwin-de, sa get, wo ich Je - sum

19

*piano*

*piano*

22

*tr*

*piano*

fin - de, wel - chen - mei - ne - See - le - liebt; sa - get, sa - get mir - ge - schwin-de,

*tr*

22

25

sa - get, wo ich Je - sum - fin - de, wo ich - Je - sum fin - de, wo ich - Je - sum

28

fin - de sa - get, wo ich Je - sum - fin - de, wel - chen - mei - ne - See - le - liebt, wel - chen -

31

mei - ne See - le - liebt, sa - get, wo ich - Je - sum - fin - de, - wel - chen mei - ne - See -

*tr*

*piano*

34

le - liebt!

*forte*

37

System 1: Treble clef, key signature of two sharps (F# and C#). Measure 37: eighth-note melody. Measure 38: eighth-note melody. Measure 39: eighth-note melody with a sharp sign on the final note. System 2: Treble clef. Measure 37: eighth-note melody. Measure 38: eighth-note melody. Measure 39: eighth-note melody. System 3: Bass clef. Measure 37: eighth-note accompaniment. Measure 38: eighth-note accompaniment. Measure 39: eighth-note accompaniment. System 4: Treble clef, all measures contain rests.

37

System 5: Treble clef. Measure 37: eighth-note melody. Measure 38: eighth-note melody. Measure 39: eighth-note melody with a sharp sign and a trill (tr) above the final note. System 6: Bass clef. Measure 37: eighth-note accompaniment. Measure 38: eighth-note accompaniment. Measure 39: eighth-note accompaniment.

40

System 7: Treble clef. Measure 40: eighth-note melody. Measure 41: eighth-note melody. Measure 42: eighth-note melody. System 8: Treble clef. Measure 40: eighth-note melody. Measure 41: eighth-note melody. Measure 42: eighth-note melody. System 9: Bass clef. Measure 40: eighth-note accompaniment. Measure 41: eighth-note accompaniment. Measure 42: eighth-note accompaniment. System 10: Treble clef, all measures contain rests.

40

System 11: Treble clef. Measure 40: eighth-note melody with a sharp sign. Measure 41: eighth-note melody with a sharp sign. Measure 42: eighth-note melody with a sharp sign. System 12: Bass clef. Measure 40: eighth-note accompaniment. Measure 41: eighth-note accompaniment. Measure 42: eighth-note accompaniment.



43

Musical score for measures 43-45, vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The melody consists of eighth notes with rests, ending with a quarter note and an eighth note beamed together.

43

Piano accompaniment for measures 43-45. The right hand features a continuous eighth-note pattern with slurs, while the left hand plays a steady eighth-note bass line.

46

Musical score for measures 46-48, vocal line. The key signature is three sharps and the time signature is 7/8. The melody includes slurs and a *piano* dynamic marking in measure 48.

Komm doch, komm, um-fas — se —

46

Piano accompaniment for measures 46-48. The right hand has a complex eighth-note pattern with slurs and a *tr* (trill) marking in measure 48. The left hand continues with a steady eighth-note bass line. A *piano* dynamic marking is present at the bottom of the system.

49

*piano*

*piano*

*tr*

mich, denn — mein — Herz ist — oh - ne dich ganz ver - wi — set und be - trübt,

49

*p*

52

— ganz — verwai - set — und be - trübt. Komm doch — und um - fas - se mich; denn mein Herz ist oh — ne

52

*p*

55

*forte*

*forte*

*forte*

*tr*

dich ganz ver - wai - set und be - trübt.

55

*forte*

58

*piano*

*piano*

*piano*

Sa - get, sa - get mir ge - schwin - de,

58

*piano*

61

sa - get, wo ich Je - sum - fin - de, wel - chen mei - ne See - le - liebt, mei - ne See - le -

61

64

liebt! Komm doch und um - fas - se mich, um - fas - se mich, denn mein Herz ist oh - ne dich ganz ver -

64

Adagio

67

wai - set und be - trübt, ganz ver - wai set und be - trübt, ganz ver-wai - set und be -

**Adagio.**

67

*tr*

6 6 5 6 4 3 6

70

trübt, mein Herz ist oh ne dich ganz ver - wai set und be trübt

70

*tr*

6 5 6 6 4 3

(Allegro moderato)

73

73

76

*tr*

*forte*

76

*tr*

79

Musical score for measures 79-81, system 1. It consists of four staves: Treble, Treble, Bass, and Treble. The key signature is three sharps (F#, C#, G#). The music features eighth and sixteenth notes with rests.

79

Musical score for measures 79-81, system 2. It consists of two staves: Treble and Bass. The key signature is three sharps (F#, C#, G#). The music features sixteenth-note runs and chords. There are '7' markings under the bass line.

82

Musical score for measures 82-84, system 1. It consists of four staves: Treble, Treble, Bass, and Treble. The key signature is three sharps (F#, C#, G#). The music features eighth and sixteenth notes with rests.

82

Musical score for measures 82-84, system 2. It consists of two staves: Treble and Bass. The key signature is three sharps (F#, C#, G#). The music features sixteenth-note runs and chords.

85

*piano*

*piano*

*piano*

Sa - get, sa get mir ge - schwin - de sa get wo ich Je - sum - fin - de, wel - chen

85

*piano*

*piano*

6 6 6

88

*forte*

*forte*

*forte*

mei - ne See - le liebt!

88

*forte*

*forte*



91

*piano*

*piano*

*piano*

Sa - get, sa get mir ge schwin-de, sa get, wo ich Je sum

91

*piano*

*piano*

94

*tr*

*piano*

fin - de, wel chen mei ne See - le liebt; sa - get, sa - get mir ge schwin-de,

*tr*

94

97

sa - get, wo ich Je - sum - fin - de, wo ich Je - sum fin - de, wo ich Je - sum

100

fin - de sa - get, wo ich Je - sum - fin - de, wel - chen - mei - ne - See - le - liebt, wel - chen -

103

mei - ne See le liebt, sa get, wo ich Je - sum fin de, wel chen mei - ne See -

*piano*

*tr*

106

le liebt!

*forte*

109

109

112

112

115

Musical score for measures 115-117, system 1. It consists of four staves: two treble clefs and two bass clefs. The key signature has three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth notes with rests, primarily in the upper staves.

115

Musical score for measures 115-117, system 2. It consists of two staves: a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a more complex melodic line with slurs and ties in the treble staff, and a supporting bass line.

118

Musical score for measures 118-120, system 3. It consists of four staves: two treble clefs and two bass clefs. The key signature has three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth notes with rests, primarily in the upper staves.

118

Musical score for measures 118-120, system 4. It consists of two staves: a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a more complex melodic line with slurs and ties in the treble staff, and a supporting bass line. A trill (*tr*) is marked above the final note of the treble staff.

**Aria** dall' Oratorio di Pasqua  
Trascrizione per Contralto, Quartetto d' Archi  
e Tastiera  
a cura di Maurizio Machella

J. S. Bach  
BWV 249

(Allegro moderato)

VIOLINO I

6

12 *piano* *forte*

18 *piano* *tr*

24 *piano*

30

36 *forte*

41

47 *piano*

51

54 *forte*

58 *piano*

62

66 *Adagio* *tr*

72 *(Allegro moderato)* *tr*

77 *forte*

83 *piano*

89 *forte* *piano* *tr*

95 *piano*

101

107 *forte*

111

117

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(Allegro moderato)

VIOLINO II

*forte*

7

*piano* *forte*

13

19

27

34 *forte*

40

46 *piano*

53 *forte*

59 *piano*



Adagio



(Allegro moderato)



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J. S. Bach  
BWV 249

VIOLA

forte

7

piano

14

forte piano

22

29

piano

36

forte

43

50

piano

56 *forte* *piano*

63

68 **Adagio** **(Allegro moderato)**

75 *forte*

82 *piano*

88 *forte* *piano*

96

103 *piano* *forte*

109

116

Aria dall' Oratorio di Pasqua  
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J. S. Bach  
BWV 249



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37

41

45

*piano*

49

53

*forte*

57

61

65

**Adagio**

69

(Allegro moderato)

73

77

81

85

89

93

97

101

105

109

113

117

*piano*

*forte*

*piano*

*forte*

# Aria dall' Oratorio di Pasqua

## Trascrizione per Contralto, Quartetto d' Archi e Tastiera

a cura di Maurizio Machella

J. S. Bach

BWV 249

(Allegro moderato)

CONTRALTO

12

Sa - get, sa get mir ge - schwin - de sa get

15

wo ich Je - sum fin - de, wel - chen mei - ne See - le liebt! Sa - get,

20

sa get mir ge - schwin - de, sa get, wo ich Je - sum

22

fin - de, wel - chen mei - ne See - le liebt; sa - get, sa - get mir ge - schwin - de,

25

sa - get, wo ich Je - sum fin - de, wo ich Je - sum finde, wo ich Je - sum fin - de sa get, wo ich

29

Je - sum fin - de, wel - chen mei - ne See - le liebt, wel - chen mei - ne See - le liebt, sa

32

get, wo ich Je - sum fin - de, wel - chen mei - ne See - - - - -

35

le liebt! Kommdoch, komm, um - fas - se

49 *tr*  
mich, denn mein Herz ist oh-ne dich ganz ver-wi-set und be-trübt, ganz verwai-set und be-

53 *tr*  
trübt. Komm doch und um-fas-se mich; denn mein Herz ist oh-ne dich ganz ver-wai-set und be-

56 2  
trübt. Sa-get, sa-get mir ge-schwinde, sa-get, wo ich Je-sum-

62  
fin-de, welchen mei-ne See-le liebt, mei-ne See-le liebt! Komm doch und um-fas-se

65  
mich, um-fas-se mich, denn mein Herz ist oh-ne dich ganz ver-wai-set und be-trübt, ganz ver-

**Adagio**  
68  
wai-set und be-trübt, ganz ver-wai-set und be-trübt, mein Herz ist oh-ne

**(Allegro moderato)**  
71 12  
dich ganz ver-wai-set und be-trübt Sa-get, sa-

86  
- get mir ge-schwinde sa-get wo-ich-Je-sum-fin-de, wel-chen mei-ne-See-le liebt!



89 **2**  
Sa-get, sa \_\_\_\_\_ get mir ge- schwinde, sa- get, wo- ich- Je- sum-

94  
fin- de, \_\_\_\_\_ wel- chen mei- ne- See- le liebt; sa- get, sa- get mir- ge- schwin- de,

97  
sa- get, wo ich Je- sum- fin- de, wo ich- Jesum finde, wo ich- Je- sum fin- de sa- get, wo ich

101  
Je- sum fin- de, wel- chen mei- ne- See- le- liebt, wel- chen mei- ne- See- le- liebt, sa- \_\_\_\_\_

104  
- get, wo ich- Je- sum- fin- de, \_\_\_\_\_ wel- chen mei- ne- See- - - - -

107 **12**  
- - - - - le- liebt!