



Mike Magatagan

United States (USA), SierraVista

Aria: "Schweig, aufgetürmtes Meer!" for Woodwinds & Strings (BWV 81 No 5)

Bach, Johann Sebastian

About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

About the piece



Title:	Aria: "Schweig, aufgetürmtes Meer!" for Woodwinds & Strings (BWV 81 No 5]
Composer:	Bach, Johann Sebastian
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Winds & String Orchestra
Style:	Baroque
Comment:	Jesus schläft, was soll ich hoffen? (Jesus sleeps, what should I hope for?), BWV 81, is a church cantata by Johann Sebastian Bach, composed in 1724 in Leipzig for the fourth Sunday after Epiphany and first performed it on 30 January 1724. Bach wrote this in his first year in Leipzig for the fourth Sunday after Epiphany. Sunday after Epiphany is rare and occurs only in years when the date of Easter is late. The prescribed readings ... (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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Aria: "Schweig, aufgetürmtes Meer!"

J.S. Bach (BWV 81 No. 5)

Arranged for Woodwinds & Strings by Mike Magatagan 2015

Adagio

Flute *mf*

Oboe *mf*

Bassoon

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Cello *mf*

4

Fl

Ob

V1

V2

Va

Vc

Detailed description: This is a musical score for an arrangement of J.S. Bach's Aria in G major, BWV 81 No. 5. The score is for woodwinds and strings. It begins with a tempo marking of 'Adagio'. The woodwind section includes Flute, Oboe, and Bassoon. The string section includes Violin 1, Violin 2, Viola, and Cello. The score is divided into two systems. The first system covers measures 1 through 3. The second system starts at measure 4 and covers measures 4 through 6. Dynamics are marked as 'mf' (mezzo-forte) for the woodwinds and strings. The key signature is one sharp (F#) and the time signature is common time (C). The arrangement features a prominent string texture with sixteenth-note patterns, while the woodwinds provide melodic lines.

7

Fl

Ob

V1

V2

Va

Vc

10

Fl

Ob

Ba

mf

V1

V2

Va

f

Vc

13

Fl
Ob
Ba
V1
V2
Va
Vc

16

Fl
Ob
Ba
V1
V2
Va
Vc

19

Fl

Ob

Ba

V1

V2

Va

Vc

22

Fl

Ob

Ba

V1

V2

Va

Vc

Aria: "Schweig, aufgetürmtes Meer!" (BWV 81 No 5) by J.S. Bach Arranged for Woodwinds & Strings by Mike Magatagan
 Mike Magatagan (magataganm@cox.net or Mike Magatagan on <http://www.MuseScore.com>)

25

Fl
Ob
V1
V2
Va
Vc

This system of musical notation covers measures 25 to 27. It includes six staves: Flute (Fl), Oboe (Ob), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature is one sharp (F#). The Flute and Oboe parts feature melodic lines with slurs and ties. The string parts (V1, V2, Va, Vc) provide a rhythmic accompaniment with sixteenth-note patterns and rests.

28

Fl
Ob
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 28 to 30. It includes seven staves: Flute (Fl), Oboe (Ob), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature remains one sharp (F#). The Flute and Oboe parts continue their melodic development. The Bassoon part enters in measure 28 with a rhythmic pattern. The string parts maintain their accompaniment.

31

Fl
Ob
Ba
V1
V2
Va
Vc

34

Fl
Ob
Ba
V1
V2
Va
Vc

37

Fl

Ob

Ba

V1

V2

Va

Vc

40

Fl

Ob

Ba

V1

V2

Va

Vc

43

Fl
Ob
Ba
V1
V2
Va
Vc

46

Fl
Ob
V1
V2
Va
Vc

49

Fl

Ob

Ba

V1

V2

Va

Vc

53

Fl

Ob

Ba

V1

V2

Va

Vc

55

Fl

Ob

Ba

V1

V2

Va

Vc

58

Fl

Ob

Ba

V1

V2

Va

Vc

62

Fl
Ob
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 62, 63, and 64. It features seven staves: Flute (Fl), Oboe (Ob), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature is one sharp (F#). The Flute part begins with a melodic line in measure 62, while the Oboe and Bassoon have rests. In measure 63, the Oboe and Bassoon enter with rhythmic patterns. The Violin I part has a rest in measure 62 and enters in measure 63 with a sixteenth-note pattern. The Violin II, Viola, and Violoncello parts have rests in measure 62 and enter in measure 63 with rhythmic accompaniment. Measure 64 shows further development of these parts.

65

Fl
Ob
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 65, 66, and 67. It features the same seven staves as the previous system. In measure 65, all instruments are active. The Flute part continues its melodic line, while the Oboe and Bassoon play rhythmic accompaniment. The Violin I part plays a sixteenth-note pattern, and the Violin II, Viola, and Violoncello parts provide a steady rhythmic accompaniment. Measures 66 and 67 show further development of these parts, with the Flute part becoming more complex and the string parts maintaining their accompaniment.

68

Fl

Ob

Ba

V1

V2

Va

Vc

71

Fl

Ob

Ba

V1

V2

Va

Vc

75

Fl
Ob
V1
V2
Va
Vc

This system of musical notation covers measures 75 to 77. It features six staves: Flute (Fl), Oboe (Ob), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature is one sharp (F#). The Flute part has a melodic line with some slurs. The Oboe part has a similar melodic line. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola and Violoncello parts play a similar rhythmic pattern in the bass clef. There are rests in measures 76 and 77 for the Oboe, Viola, and Violoncello parts.

78

Fl
Ob
V1
V2
Va
Vc

This system of musical notation covers measures 78 to 80. It features the same six staves as the previous system. The Flute part has a melodic line with a slur. The Oboe part has a similar melodic line. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola and Violoncello parts play a similar rhythmic pattern in the bass clef.

81

Fl

Ob

Ba

V1

V2

Va

Vc

84

Fl

Ob

Ba

V1

V2

Va

Vc

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87

Fl
Ob
Ba
V1
V2
Va
Vc

90

Fl
Ob
Ba
V1
V2
Va
Vc

93

Fl

Ob

Ba

V1

V2

Va

Vc

96

Fl

Ob

Ba

V1

V2

Va

Vc

99

Fl

Ob

Ba

V1

V2

Va

Vc

102

Fl

Ob

Ba

V1

V2

Va

Vc

105

Fl
Ob
Ba
V1
V2
Va
Vc

108

Fl
Ob
Ba
V1
V2
Va
Vc

111

Fl
Ob
Ba
V1
V2
Va
Vc

114

Fl
Ob
Ba
V1
V2
Va
Vc

117

Fl
Ob
V1
V2
Va
Vc

120

Fl
Ob
V1
V2
Va
Vc

rit.