



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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Qualification: Organist

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

About the piece



Title: QUONIAM Aria per Voce femminile, Violino solo e Continuo [dalla Messa Luterana BWV 233]

Composer: Bach, Johann Sebastian

Licence: Public domain

Publisher: MACHELLA, MAURIZIO

Instrumentation: Voice, harpsichord

Style: Classical

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Quoniam

per Contralto o Mezzo Soprano, Violino e Continuo

dalla Messa Luterana BWV 233

a cura di Maurizio Machella



Violino solo

Alto

Organo o
Cembalo

The first system of the musical score. It consists of four staves. The top staff is for Violino solo, the second for Alto, and the bottom two for Organo o Cembalo. The key signature is one flat (B-flat) and the time signature is 3/4. The music begins with a treble clef and a 7-measure rest in the Alto part. The violin part starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The organ part starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and a half note A3. The organ part continues with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and a half note A3. The organ part continues with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and a half note A3. The organ part continues with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and a half note A3.

The second system of the musical score, starting at measure 4. It consists of four staves. The top staff is for Violino solo, the second for Alto, and the bottom two for Organo o Cembalo. The key signature is one flat (B-flat) and the time signature is 3/4. The music begins with a treble clef and a 7-measure rest in the Alto part. The violin part starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The organ part starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and a half note A3. The organ part continues with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and a half note A3. The organ part continues with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and a half note A3. The organ part continues with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and a half note A3.

7

Musical score for measures 7-9. The system includes a vocal line (treble clef) with a melodic line and a piano accompaniment (grand staff) with chords and a bass line.

10

Musical score for measures 10-12. The system includes a vocal line (treble clef) with a melodic line and a piano accompaniment (grand staff) with chords and a bass line.

13

Musical score for measures 13-15. The system includes a vocal line (treble clef) with lyrics and a piano accompaniment (grand staff) with chords and a bass line.

Quo — ni — am tu so - lus, tu so — lus — San — ctus, tu so — lus —

16

San - ctus, quo ni am tu so - lus, tu so lus

19

San ctus, tu so lus Do mi nus, tu so lus

22

tu so lus San - ctus, tu so - lus San - ctus, tu so - lus

Do - mi - nus, tu so - lus Do - mi - nus, tu so - lus San - ctus, tu so - lus,

tu so — lus — San — ctus, tu — so — lus — San —

- - ctus, tu so - lus Do — mi — nus,

34

Musical score for measures 34-36. The system includes a vocal line (treble clef) with a melodic line and a piano accompaniment (grand staff) with chords and a bass line.

37

Musical score for measures 37-39. The system includes a vocal line (treble clef) with a melodic line and a piano accompaniment (grand staff) with chords and a bass line.

40

Musical score for measures 40-42. The system includes a vocal line (treble clef) with lyrics and a piano accompaniment (grand staff) with chords and a bass line.

tu so — lus Al - tis - si - mus, Je — su Chri — ste, tu so — lus Al -

tis - si mus, Je su Chri ste, tu so - lus Al - tis

- si mus, tu so - lus Al - tis - - - - - si mus, Je su

Chri ste, Je su Chri ste, tu so - - - -

- *lus Al-tis* _____ *si - mus, Je* _____ *su Chri* _____ *ste,*

tu so _____ *lus* _____ *San - - - - - ctus, tu so* _____ *lus*

61

Do - - - - - mi - - - - - nus, tu - - - - - so - - - - -

64

- - - - - lus Al - tis - si - mus, Je - - - - - su - - - - - Chri - ste,

67

tu so - - - - - lus - - - - - San - ctus, tu so - - - - - lus Do - - - - - mi - nus, tu

70

so - lus Al - tis - si - mus, Je su Chris - te, Je su

73

Chri - ste, tu so - lus San - ctus, tu so -

76

- - - lus Do - mi - nus, tu so - lus Al - tis

— si - mus, Je - su - Chri - ste,

tu so - lus San - ctus, tu so - lus Do - mi - nus, tu so - lus Al -

tis - si - mus, Je - su Chri -

ste, tu so - lus San - ctus, tu so - lus Al - tis - si - mus, Je - su

Chri - ste, Je - su Chri - ste.

97

Musical score for measures 97-99. The system includes a vocal line, a piano accompaniment, and a grand staff. The vocal line features a melodic line with slurs and ties. The piano accompaniment consists of chords and moving lines in both hands.

100

Musical score for measures 100-102. The system includes a vocal line, a piano accompaniment, and a grand staff. The vocal line continues with a melodic line. The piano accompaniment features more complex chordal textures.

103

Musical score for measures 103-105. The system includes a vocal line, a piano accompaniment, and a grand staff. The vocal line concludes with a final note and a fermata. The piano accompaniment ends with a final chord and a fermata.

Quoniam

per Contralto o Mezzo Soprano, Violino e Continuo

dalla Messa Luterana BWV 233

a cura di Maurizio Machella



VIOLINO SOLO

The musical score is written for a solo violin in G minor, 3/4 time. It consists of eight staves of music, with measure numbers 5, 8, 11, 16, 22, 26, and 30 indicated at the beginning of their respective staves. The notation includes various rhythmic values, accidentals, and phrasing slurs.

84

87

91

96

99

102