

KOR Publications

Nach dir, Herr, verlanget mich

No. 5, "Zedern müssen von den Winden"

BWV 150



Composed by

Johann Sebastian Bach.

Arranged by

Maximilian von Pöhl

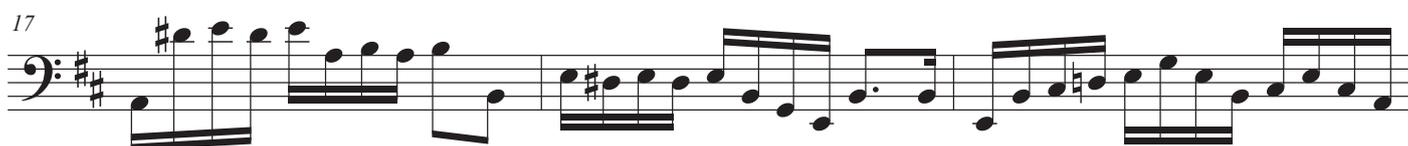
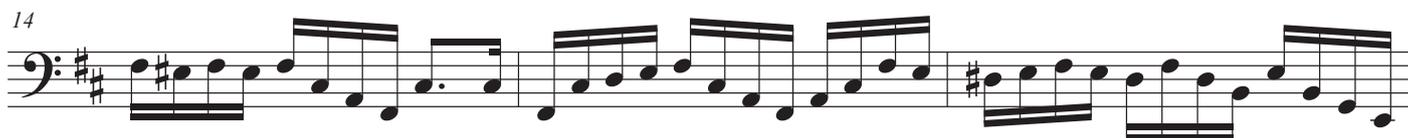
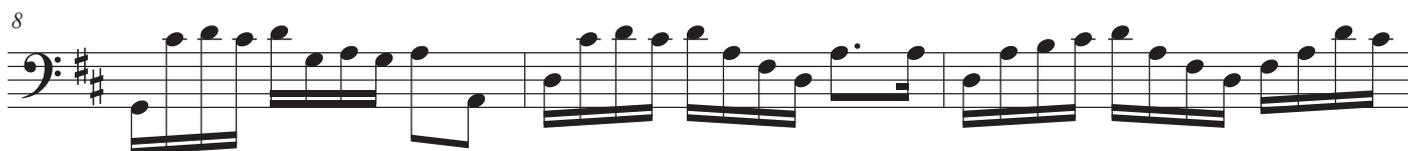
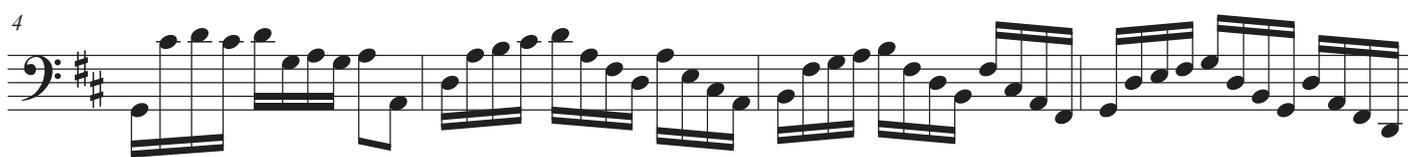
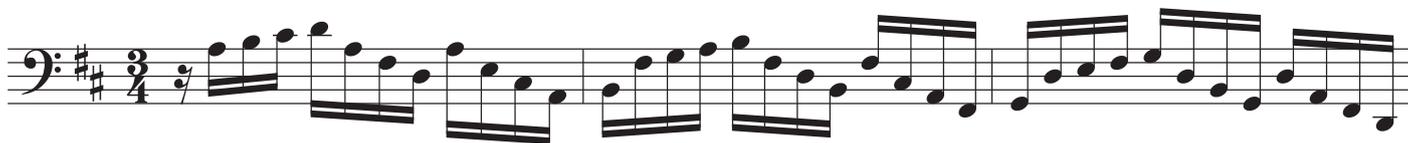
"Nach dir, Herr, verlanget mich" - BWV 150

5th mov: Aria, "Zedern müssen von den Winden"

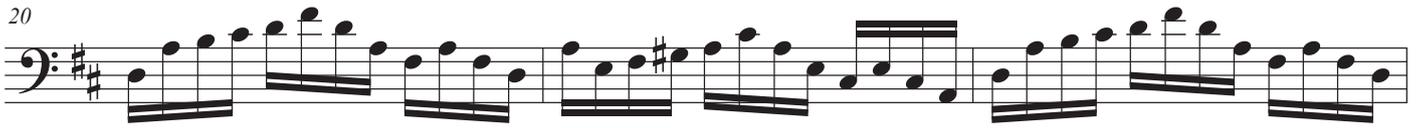
Johann Sebastian Bach

Arranged by. Kristian Oma Rønnes

Bassoon 1

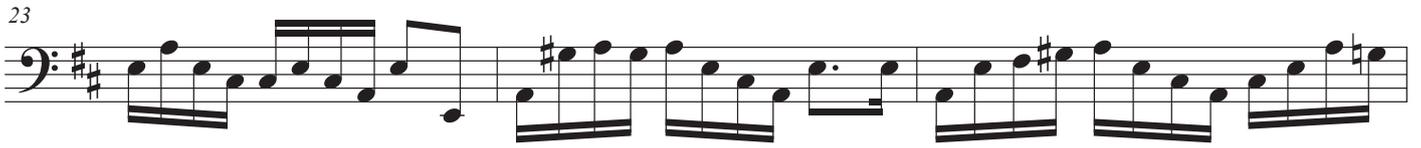


20



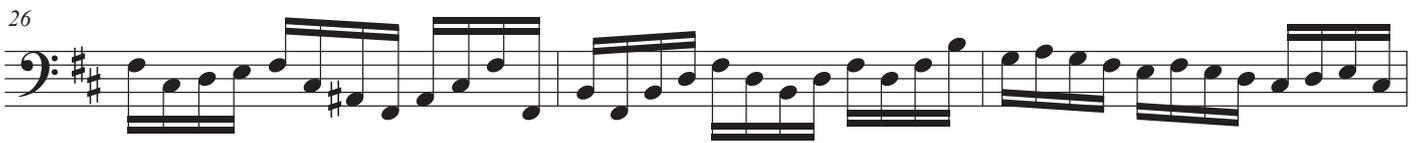
Musical notation for measures 20-22, bass clef, key signature of one sharp (F#).

23



Musical notation for measures 23-25, bass clef, key signature of one sharp (F#).

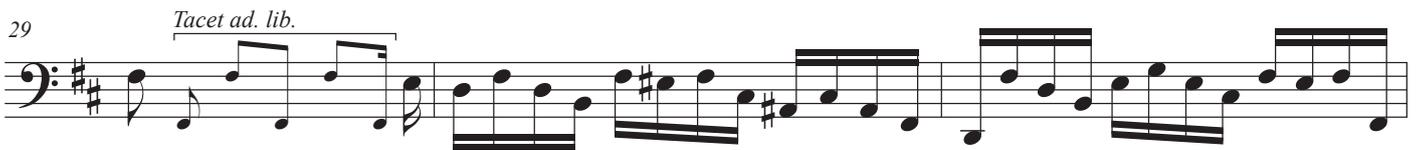
26



Musical notation for measures 26-28, bass clef, key signature of one sharp (F#).

29

Tacet ad. lib.



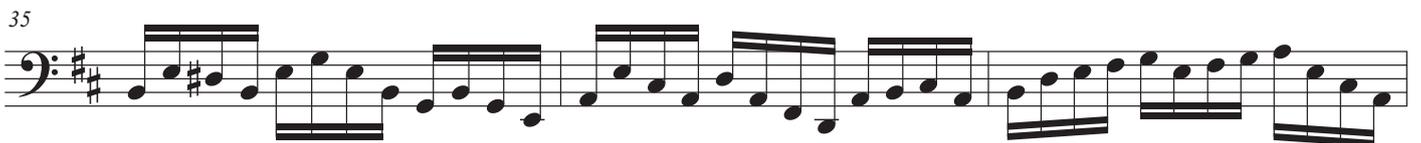
Musical notation for measures 29-31, bass clef, key signature of one sharp (F#). Includes the instruction *Tacet ad. lib.* above measure 29.

32



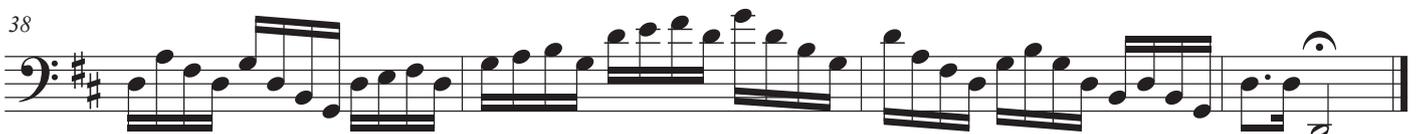
Musical notation for measures 32-34, bass clef, key signature of one sharp (F#).

35



Musical notation for measures 35-37, bass clef, key signature of one sharp (F#).

38



Musical notation for measures 38-40, bass clef, key signature of one sharp (F#).

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5th mov: Aria, "Zedern müssen von den Winden"

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Bassoon 2



"Nach dir, Herr, verlanget mich" - BWV 150

5th mov: Aria, "Zedern müssen von den Winden"

Johann Sebastian Bach

Arranged by. Kristian Oma Rønnes

Bassoon 3



"Nach dir, Herr, verlanget mich" - BWV 150

5th mov: Aria, "Zedern müssen von den Winden"

Johann Sebastian Bach

Arranged by. Kristian Oma Rønnes

Bassoon 4



"Nach dir, Herr, verlanget mich" - BWV 150

5th mov: Aria, "Zedern müssen von den Winden"

Johann Sebastian Bach

Contrabassoon

Arranged by: Kristian Oma Rønnes



"Nach dir, Herr, verlanget mich" - BWV 150

5th mov: Aria, "Zedern müssen von den Winden"

Score

Johann Sebastian Bach

Arranged by. Kristian Oma Rønnes

Musical score for Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, and Contrabassoon. The score is in G major (one sharp) and 3/4 time. Bassoon 1 plays a melodic line with eighth and sixteenth notes. Bassoon 2, 3, and 4 are silent. Contrabassoon plays a supporting line with eighth and sixteenth notes.

Musical score for Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, and Contrabassoon. The score is in G major (one sharp) and 3/4 time. Bassoon 1 plays a melodic line with eighth and sixteenth notes. Bassoon 2, 3, and 4 play harmonic support with quarter and eighth notes. Contrabassoon plays a supporting line with eighth and sixteenth notes.

7

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

C. Bn.

10

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

C. Bn.

13

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

C. Bn.

16

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

C. Bn.

19

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

C. Bn.

Detailed description: This system of musical notation covers measures 19, 20, and 21. It features five staves: Bsn. 1 (Bassoon 1), Bsn. 2 (Bassoon 2), Bsn. 3 (Bassoon 3), Bsn. 4 (Bassoon 4), and C. Bn. (Contrabassoon). The key signature is two sharps (F# and C#). Bsn. 1 has a complex melodic line with many sixteenth notes. Bsn. 2, 3, and 4 have sparse parts with mostly whole and half notes. C. Bn. has a rhythmic pattern of eighth and sixteenth notes.

22

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

C. Bn.

Detailed description: This system of musical notation covers measures 22, 23, and 24. It features the same five staves as the previous system. Bsn. 1 continues with a melodic line. Bsn. 2 has a more active part with eighth notes. Bsn. 3 has a simple part with whole and half notes. Bsn. 4 has a long note in measure 22 followed by a melodic line. C. Bn. continues with its rhythmic pattern.

25

Bsn. 1
Bsn. 2
Bsn. 3
Bsn. 4
C. Bn.

Detailed description: This system contains measures 25, 26, and 27. Bsn. 1 has a melodic line with eighth-note patterns. Bsn. 2, 3, and 4 provide harmonic support with sustained notes and rests. C. Bn. plays a rhythmic pattern of eighth notes.

28

Tacet ad. lib.

Bsn. 1
Bsn. 2
Bsn. 3
Bsn. 4
C. Bn.

Detailed description: This system contains measures 28, 29, and 30. A 'Tacet ad. lib.' instruction is placed above the Bsn. 1 staff. Bsn. 1 resumes its melodic line in measure 29. Bsn. 2, 3, and 4 have more active parts, including sixteenth-note runs in Bsn. 3 and Bsn. 4. C. Bn. continues with eighth-note patterns.

31

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

C. Bn.

34

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

C. Bn.

37

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

C. Bn.

40

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

C. Bn.