

ARIA from D Major Suite

J.S.Bach

Arranged by
Chad Weirick

May be performed in 3-part texture (omit the sung
bass part) as it is doubled by String Bass

SING on 'oo's for classical sound with arco bass - or 'doo's
and PIZZ bass for a 'swingle singers' sound)

Slowly

Soprano *mp*

Alto *mp*

Tenor *mp*

Bass *mp*
ARCO or PIZZ

String Bass *mp*

S

A

T

B

Bs.

ARIA from D Major Suite

11

S

A

T

B

Bs.

This system of musical notation covers measures 11 through 15. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (Bs.). The Soprano part begins with a melodic line of eighth and sixteenth notes. The Alto and Tenor parts provide harmonic support with sustained notes and some melodic movement. The Bass and Bassoon parts play a steady, rhythmic accompaniment. Measure numbers 11, 12, 13, 14, and 15 are indicated at the start of their respective lines.

16

S

A

T

B

Bs.

This system of musical notation covers measures 16 through 20. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (Bs.). The Soprano part continues with a melodic line, showing some chromatic movement. The Alto part has a long, sustained note in measure 16. The Tenor part plays a rhythmic accompaniment. The Bass and Bassoon parts continue their accompaniment. Measure numbers 16, 17, 18, 19, and 20 are indicated at the start of their respective lines.

21

S

A

T

B

Bs.

8

21

Detailed description: This is a page of a musical score for a five-part vocal and instrumental ensemble. The title is 'ARIA from D Major Suite' and it is page 3. The score covers measures 21 through 28. The parts are Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (Bs.). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The Soprano part (S) begins at measure 21 with a melodic line. The Alto (A) part has a more rhythmic accompaniment. The Tenor (T) part has a melodic line with some rests. The Bass (B) part provides a steady accompaniment. The Bassoon (Bs.) part has a melodic line that often mirrors the Soprano part. The score ends with a double bar line at the end of measure 28.