

# Brandenburg Concerto 5

BWV 1050, mov. 3 (Allegro)

*Johann Sebastian Bach*

*arranged by Paul De Bra for  
accordion ensemble (1, 2, 3, 4, 5, 6, bass)*

The Brandenburg Concerto nr. 5 is written for three solo instruments (harpsichord, flute, violin) and strings. Bach supposedly wrote this concerto (in 1719) shortly after obtaining a new harpsichord. To show off the new instrument he gave it a prominent role, sparking the birth of what would later become many more concertos for keyboard (harpsichord or piano). In the arrangement the harpsichord part has been divided over two solo parts (acc. 1 and 2). Acc. 3 plays the flute and acc. 4 the solo violin. Acc. 5 is mostly the “ripieni” (all other violins), acc. 6 the viola(s) and the bass does cello, double base or both. Although this can be played with 7 players it may sound better with a few players in acc. 5 and 6. The indicated dynamics assume the volume of a few players. Because the harpsichord has little control over dynamics it cannot overpower the other instruments. As a result also on accordion the solo parts acc. 1 and 2 should not try to overpower the other voices. Bach really went overboard with the keyboard parts so some virtuoso players are needed for the very fast runs. Other than that this arrangement is not extremely difficult. The original is written in 2/4 with lots of triplets. The arrangement simply uses 6/8, which is easier to read.

A recording by Professor P is available on YouTube, played using different accordions and bass accordion.

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# Brandenburg Concerto nr. 5

## mov. 3: Allegro

Johann Sebastian Bach

arr. Paul De Bra

♩. = ca. 125 (120-130)  
tutti/tutto molto leggiero

Originally this is written in 2/4 with lots (!!!) of triplets,  
but every performance sounds like it should be in 6/8.

Acc. 1 is right hand of solo, originally on harpsichord, not very loud

Acc. 2 replaces the left hand of solo, and is also the continuo part (originally on harpsichord, so not very loud)

(light tremolo: solo flute, slurs have been added to match string parts)

*f*

(no tremolo: solo violin part, not as loud as the flute (acc. 3) in general)

*f*

Acc. 5 is the "tutti" violin part

Acc. 6 is the viola part

Bass

9

I

(or without tremolo)

*mf*

*p*

II

III

IV

V

VI

8

B

*mf*

16

I

II

III

IV

V

VI

B

*mf* = melody

# (sharp not original)

*tr*

*tr*

8

23

I

II

III

IV

V

VI

B

*p*

*mf*

(*p* = continuo)

28

I

II

III

IV

V

VI

B

*p*

(light tremolo)

*mf* (*f* if voice is played solo)

*mf* (*f* if voice is played solo)

35

I

II

III

IV

V

VI

B

*mf*

42 (in original m42/43 contain 3x C# instead of C)

Musical score for Brandenburg Concerto nr. 5, measures 42-45. The score is for a string ensemble (I-VI) and a bassoon (B). It features a complex rhythmic pattern in the first violin part and a steady accompaniment in the other parts.

46

Musical score for Brandenburg Concerto nr. 5, measures 46-49. The score continues the string ensemble (I-VI) and bassoon (B) parts. The first violin part has a more active melodic line, while the other parts provide harmonic support.

51

I  
II  
III  
IV  
V  
VI  
B

58

I  
II  
III  
IV  
V  
VI  
B

62

I  
II  
III  
IV  
V  
VI  
B

*mf*  
*mf*

68

I  
II  
III  
IV  
V  
VI  
B

*tr*  
*tr*  
*tr*

75

I *p* *p*

II *p*

III *mp cantabile*

IV *p*

V

VI

B *p*

82

I *pp*

II

III

IV

V

VI *mp*

B *mp*



88

I *p*

II

III *p*

IV *mp*

V *pp*

VI

B 8

93

I *pp*

II

III

IV

V *mf*

VI *mf*

B *mf*

98

I *mp cantabile*

II

III

IV *p*

V *p*

VI *p*

B *p*

103

I *mf*

II *mf*

III *f*

IV *f*

V

VI *mf*

B *mf*

109

I

II

III

IV

V

VI

B

115

I

II

III

IV

V

VI

B

121

126

132

I  
II  
III  
IV  
V  
VI  
B

This musical score covers measures 132 to 137. It features seven staves: I (Violin I), II (Violin II), III (Viola), IV (Violoncello), V (Trumpet), VI (Flute), and B (Bass). The key signature is one sharp (F#) and the time signature is 3/4. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The strings (I-IV) play a steady eighth-note accompaniment, while the woodwinds and trumpet have more active melodic lines.

138

I  
II  
III  
IV  
V  
VI  
B

This musical score covers measures 138 to 143. It features the same seven staves as the previous system. The key signature remains one sharp (F#) and the time signature is 3/4. The strings continue their accompaniment. The woodwinds and trumpet play more complex melodic figures, including sixteenth-note runs and slurs. The bass line remains simple, providing a solid foundation for the ensemble.

144

I  
II  
III  
IV  
V  
VI  
B

*tr*  
*p*  
*p*  
*p cantabile*  
*p cantabile*  
*p*

150

I  
II  
III  
IV  
V  
VI  
B

156

I

II

III

IV

V

VI

B

164

I

II

III

IV

V

VI

B

172

I

II

III

IV

V

VI

B

*tr*

*tr*

179

I

II

III

IV

V

VI

B

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*



186

I  
II  
III  
IV  
V  
VI  
B

*tr.*  
*tr.*  
*p*  
*p*  
*p*  
*p*

194

I  
II  
III  
IV  
V  
VI  
B

200

I  
II  
III  
IV  
V  
VI  
B

206

I  
II  
III  
IV  
V  
VI  
B

loco if needed

8va

213

I  
II  
III  
IV  
V  
VI  
B

219

I  
II  
III  
IV  
V  
VI  
B

225 poco a poco rit.

I *mp*

II

III

IV

V

VI

B

231 tempo primo

I

II *tr*

III

IV *tr* *f*

V

VI

B (D not original)

239

I  
II  
III  
IV  
V  
VI  
B

*mf*  
*p*  
*mf*

247

I  
II  
III  
IV  
V  
VI  
B

*tr*  
*tr*  
*mf*

253

Musical score for measures 253-258. The score is for a seven-part ensemble: I (Violin I), II (Violin II), III (Viola), IV (Violoncello), V (Flute), VI (Recorder), and B (Bass). The key signature is two sharps (D major). Measure 253 features a trill (tr) in the first violin. Measure 254 has a trill in the second violin. Measure 255 has a piano (p) dynamic marking. Measure 256 has a piano (p) dynamic marking. Measure 257 has a piano (p) dynamic marking. Measure 258 has a piano (p) dynamic marking.

259

Musical score for measures 259-264. The score is for a seven-part ensemble: I (Violin I), II (Violin II), III (Viola), IV (Violoncello), V (Flute), VI (Recorder), and B (Bass). The key signature is two sharps (D major). Measure 259 has a mezzo-forte (mf) dynamic marking. Measure 260 has a mezzo-forte (mf) dynamic marking. Measure 261 has a piano (p) dynamic marking. Measure 262 has a mezzo-forte (mf) dynamic marking. Measure 263 has a mezzo-forte (mf) dynamic marking. Measure 264 has a mezzo-forte (mf) dynamic marking.

265

I  
II  
III  
IV  
V  
VI  
B

272

I  
II  
III  
IV  
V  
VI  
B

277

282



289

I

II

III

IV

V

VI

B

*p*

294

I

II

III

IV

V

VI

B

*mf*

300

I *tr*

II *tr*

III

IV

V

VI

B

306

rit. (al fine)

I

II *p*

III

IV

V

VI

B