

Quintets from Cantata 1.4

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P Lang] BWV 1.4

Aria for Strings, Tenor and Bc "Unser Mund"

arr. in 5 parts: 1. Violin, 2 Violin, 3. Viola, 4. Viola or Cello, 5. Cello

$\text{♪} = 132$
lead

1 Violin
2 Violin
3 Viola
4 Viola for Bass Solo
4 Violoncello for Bass Solo
5 Violoncello for Bc

8

Vln. I
Vln. II
Vla.
Vla.
Vcl.
Vcl.

16

Vln. I
Vln. II
Vla.
Vla.
Vcl.
Vcl.

23

Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.

31

Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.

37

Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.

44

Vln. I
Vln. II
Vla.
Vla.
Vcl.
Vc.

51

Vln. I
Vln. II
Vla.
Vla.
Vcl.
Vc.

57

Vln. I
Vln. II
Vla.
Vla.
Vcl.
Vc.

63

Vln. I

Vln. II

Vla.

Vla.

Vcl.

Vc.

70

Vln. I

Vln. II

Vla.

Vla.

Vcl.

Vc.

77

Vln. I

Vln. II

Vla.

Vla.

Vcl.

Vc.

84

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

f

tr

f

p

f

f

f

f

92

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

f

p

f

f

p

f

p

f

p

f

99

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Vla. *A tempo*

Vla.

p

f

poco rit.

p

Vla.

p

f

poco rit.

Vla.

p

Vln. I

p

f

Vln. I

p

f

poco rit.

Vln. I

p

f

Vla.

f

Vla.

f

p

106

Vln. I
Vln. II
Vla.
Vcl.
Vc.

112

Vln. I
Vln. II
Vla.
Vcl.
Vc.

119

Vln. I
Vln. II
Vla.
Vcl.
Vc.

125

Vln. I
Vln. II
Vla.
Vla.
Vcl.
Vc.

131

Vln. I
Vln. II
Vla.
Vla.
Vcl.
Vc.

138

Vln. I
Vln. II
Vla.
Vla.
Vcl.
Vc.

144

Vln. I
Vln. II
Vla.
Vla.
Vcl.
Vc.

150

Vln. I
Vln. II
Vla.
Vla.
Vcl.
Vc.

157

Vln. I
Vln. II
Vla.
Vla.
Vcl.
Vc.

164

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Vla. *rit.*

lead A tempo

175

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

p

f

183

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

tr

tr

p

f

p

f

p

f

p

f

192

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Quintets from Cantata 1.4

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P Lang] BWV 1.4

Aria for Strings, Tenor and Bc "Unser Mund"

arr. in 5 parts: 1. Violin, 2 Violin, 3. Viola, 4. Viola or Cello, 5. Cello

$\text{♪} = 132$
lead

8 *f* *p tr* *tr* *f* *p*
16 *f* *tr* *tr* *p*
23 *f* *tr* *tr* *p* *f* *> pp*
31 *p* *f* *tr*
39 *tr* *f* *p* *f* *tr*
47 *tr* *> p* *f*
55 *tr* *tr* *tr*
63
70 *tr* *tr* **4** *f* *p* *tr*
81 *f* *f* *tr* *tr*
88 *p* *f*

1 Violin

3

95

102 *A tempo*

Vla.

poco rit. *p*

p *p*

118 3

p

tr

f

tr *tr*

p

143

152 *pp*

2

p

161

169 *Vla.* *lead A tempo*

f

tr *p*

f

tr

f

tr

p

f

tr

p

f

rit.

p

Quintets from Cantata 1.4

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P Lang] BWV 1.4

Aria for Strings, Tenor and Bc "Unser Mund"

arr. in 5 parts: 1. Violin, 2 Violin, 3. Viola, 4. Viola or Cello, 5. Cello
simile

$\text{♪} = 132$
quasi staccato

105 Vla. **A tempo**

2

114 *pp* *tr* 3 *p*

125 *f*

133 *p*

144

152 5 *Vla.* *pp*

167 *Vla.* **A tempo** *f* *p*

177 *f* *f*

185 *p* *f*

192 *p* *f* *rit.* *p*

3 Viola

Quintets from Cantata 1.4

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P Lang] BWV 1.4

Aria for Strings, Tenor and Bc "Unser Mund"

arr. in 5 parts: 1. Violin, 2 Violin, 3. Viola, 4. Viola or Cello, 5. Cello
simile

$\text{♪} = 132$
quasi staccato

12

23

33

44

54

63

73

86

96

p *f* > *pp*

f

2

p

4

f *p* *f* *f*

p *f* *poco rit.* \geq *p*

3 Viola

3

105 Vla. **A tempo** 8 Vln. II 3 Vln. I

pp

124

p **f**

134

2

144

p **Vln. II** **5** **pp**

157

5 **Vla.** **pp**

171

A tempo

Vla. **f** **p** **f**

181

f **p** **f**

192

p **f** **rit.** **p**

4 Viola for Bass Solo

Quintets from Cantata 1.4

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P Lang] BWV 1.4

Aria for Strings, Tenor and Bc "Unser Mund"
arr. in 5 parts: 1. Violin, 2 Violin, 3. Viola, 4. Viola or Cello, 5. Cello

23

30

37

50

58

66

74

105 A tempo

111

118

Vln. 1

f

tr.

tr.

Vln. 1

f

4 Viola for Bass Solo

125

144

151

160

167

A tempo

rit.

28

Quintets from Cantata 1.4

4 Violoncello for Bass Solo

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P Lang] BWV 1.4

Aria for Strings, Tenor and Bc "Unser Mund"

arr. in 5 parts: 1. Violin, 2 Violin, 3. Viola, 4. Viola or Cello, 5. Cello

Sheet music for 4 Violoncello for Bass Solo, featuring ten staves of musical notation. The music is in common time (indicated by '3/8' in the first staff) and includes various dynamics like 'f' and 'tr.' (trill). Measure numbers 23, 6, 24, 105, and 111 are marked. The notation uses bass clef and includes rests and slurs.

Measure 23: Vln. 1 (Violin 1) plays eighth-note patterns. Measure 30: Dynamics 'tr.' (trill) and 'f' (fortissimo). Measure 37: Dynamics 'tr.' and 'f'. Measure 50: Dynamics 'tr.' and 'f'. Measure 58: Dynamics 'tr.' and 'f'. Measure 66: Dynamics 'tr.' and 'f'. Measure 74: Dynamics 'tr.' and 'f'. Measure 105: Dynamics 'tr.' and 'f'. Measure 111: Dynamics 'f' (fortissimo). Measure 118: Dynamics 'tr.' and 'f'.

Musical score for 4 Violoncello for Bass Solo, page 3, showing measures 125 through 167.

The score consists of five staves of bass clef music. Measure 125 starts with a dynamic of *f*. Measure 135 contains a trill. Measure 140 has a dynamic of *tr*. Measure 144 includes a dynamic of *f*. Measure 151 features grace notes above the main notes. Measure 160 includes a dynamic of *tr*. Measure 167 includes dynamics of *rit.*, *A tempo*, and a measure number of 28.

Quintets from Cantata 1.4

5 Violoncello for Bc

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P Lang] BWV 1.4

Aria for Strings, Tenor and Bc "Unser Mund"

arr. in 5 parts: 1. Violin, 2 Violin, 3. Viola, 4. Viola or Cello, 5. Cello
simile

$\text{♩} = 132$
quasi staccato

12 *mf* *pp* *f* *p* *f*

23 *p* *f*

34 *p* *f* => *pp*

44

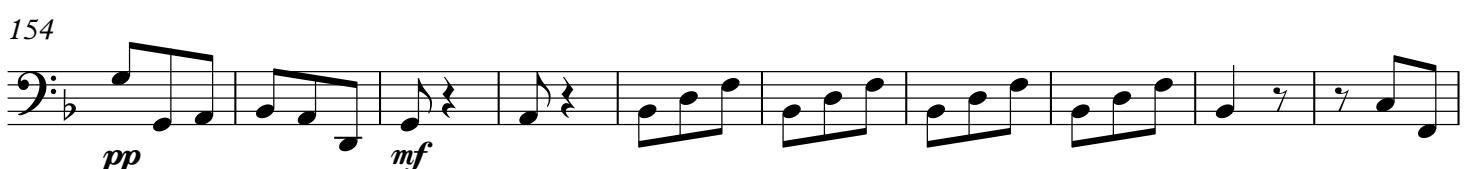
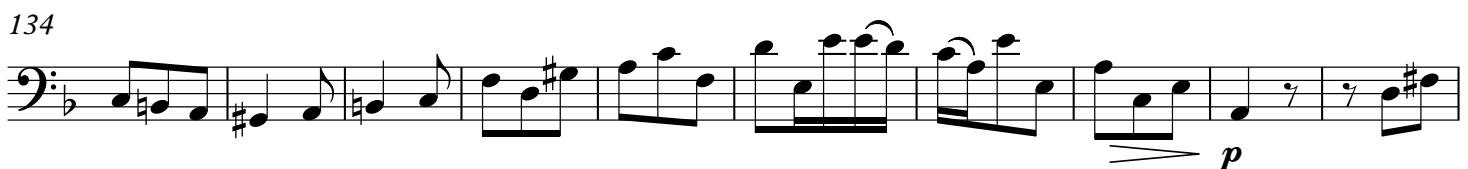
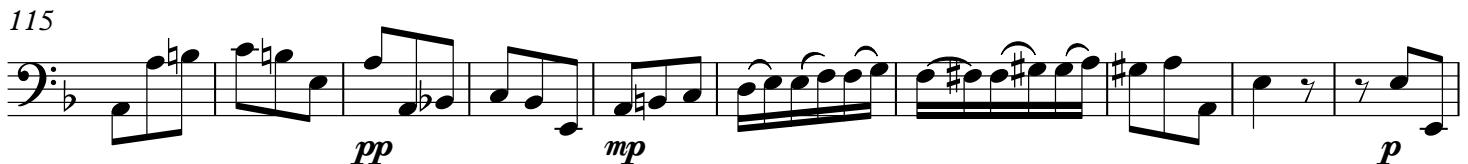
55 *p* *f* => *p* *p*

66

76

86 => *f* *p* *f* *f*

96 *p* *f* *poco rit.* =>

105 **A tempo**174 **A tempo**