

# Sextets from Cantata 75.12

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 75.12

Aria for Tromba, Strings, Bass and Bc "Mein Herze glaubt"

arr. in 6 parts: 1. Violin, 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

$\text{♩} = 66$

1 Violin bww 75.10 s6  
2 Violin bww 75.10 s6  
3 Violin bww 75.10 s6  
3 Viola bww 75.10 s6  
4 Viola bww 75.10 s6  
5 Viola for Bass Solo bww 75.10 s6  
5 Violoncello for Bass Solo bww 75.10 s6  
6 Violoncello for Bc bww 75.10 s6

Dynamic markings: *f*, *mf*, *lead*, *f*

Tempo:  $\text{♩} = 66$

Arrangement: arr. in 6 parts: 1. Violin, 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

Score for the first system, measures 1-3. It includes staves for 1 Violin, 2 Violin, 3 Violin, 3 Viola, 4 Viola, 5 Viola for Bass Solo, 5 Violoncello for Bass Solo, and 6 Violoncello for Bc. The music features complex rhythmic patterns with triplets and sixteenth notes.



Vln. 1  
Vln. 1  
Vln. 2  
Vla.  
Vla.  
Vla.  
Vc.  
Vc.

Score for the second system, measures 4-6. It includes staves for Vln. 1, Vln. 1, Vln. 2, Vla., Vla., Vla., Vc., and Vc. The music continues with complex rhythmic patterns and triplets.

7

Vln. 1

Vln. 1

Vln. 2

Vla.

Vla.

Vln. 1

Vc.

Vc.

*rit.*

*p*

*rit.*

*p*

*rit.*

*p*

*rit.*

*ff*

*rit.*

*ff*

*rit.*

*p*

10

Vln. 1

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

*p*

*ff*

13

Score for measures 13-15. The first two staves are Violin 1 (Vln. 1), the next two are Violin 2 (Vln. 2) and Viola (Vla.), and the last two are Violoncello (Vc.). Measures 13 and 14 feature complex rhythmic patterns with triplets in the upper strings. Measure 15 shows a change in texture with trills (tr.) in the lower strings.



16

Score for measures 16-18. Measures 16 and 17 continue the rhythmic patterns from the previous section. Measure 18 features a dynamic shift to *f* (forte) in the upper strings and *mf* (mezzo-forte) in the lower strings, with a prominent trill in the first violin.

19

Vln. 1

Vln. 2

Vla.

Vc.

*f*

*p*

*f*



22

Vln. 1

Vln. 2

Vla.

Vc.

*p*

25

Musical score for measures 25-27. The score includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Vln. 1:** Measure 25 is a whole rest. Measure 26 starts with a half note G4, followed by a quarter note A4, and a quarter note B4. Measure 27 features a half note C5 with a triplet of eighth notes (D5, E5, F5) and a quarter note G5.
- Vln. 2:** Measure 25 has a half note G4. Measure 26 has a half note A4. Measure 27 has a half note B4.
- Vla. (top):** Measure 25 has a half note G4. Measure 26 has a half note A4. Measure 27 has a half note B4.
- Vla. (bottom):** Measure 25 has a half note G4. Measure 26 has a half note A4. Measure 27 has a half note B4.
- Vc. (top):** Measure 25 has a half note G3. Measure 26 has a half note A3. Measure 27 has a half note B3.
- Vc. (bottom):** Measure 25 has a half note G3. Measure 26 has a half note A3. Measure 27 has a half note B3.

Dynamic markings: *mp* (mezzo-piano) and *p* (piano).

28

Musical score for measures 28-30. The score includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Vln. 1:** Measure 28 has a half note G4. Measure 29 has a half note A4. Measure 30 has a half note B4.
- Vln. 2:** Measure 28 has a half note G4. Measure 29 has a half note A4. Measure 30 has a half note B4.
- Vla. (top):** Measure 28 has a half note G4. Measure 29 has a half note A4. Measure 30 has a half note B4.
- Vla. (bottom):** Measure 28 has a half note G4. Measure 29 has a half note A4. Measure 30 has a half note B4.
- Vc. (top):** Measure 28 has a half note G3. Measure 29 has a half note A3. Measure 30 has a half note B3.
- Vc. (bottom):** Measure 28 has a half note G3. Measure 29 has a half note A3. Measure 30 has a half note B3.

Dynamic markings: *pp* (pianissimo) and *mp* (mezzo-piano).

31

A tempo

Musical score for measures 31-34. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. It features triplets, dynamics like *pp*, *mf*, and *f*, and performance markings such as *rit.* and *tr.*



35

Musical score for measures 35-37. The score includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. It features triplets and dynamics like *mf* and *f*.

38

Vln. 1

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

41

Vln. 1

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

*p*

*ff*

*p*

44

Score for measures 44-46. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Measures 44 and 45 feature complex rhythmic patterns with triplets and sixteenth notes. Measure 46 shows a continuation of these patterns with some rests. The key signature has one sharp (F#).



47

Score for measures 47-49. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Measures 47 and 48 feature complex rhythmic patterns with triplets and sixteenth notes. Measure 49 shows a continuation of these patterns with some rests. The key signature has one sharp (F#).



50 *A tempo*

Musical score for measures 50-52. The score includes staves for Violin 1, Violin 2, Viola, Violoncello (Vc.), and Double Bass (Vla.). Measure 50 features a first violin part with triplets and a *rit.* marking. Measure 51 shows a first violin part with a *ff* dynamic and triplets, while the second violin, viola, and cello parts are marked *f*. Measure 52 continues with the first violin part marked *ff* and triplets, and the cello part marked *rit.* and *ff*.

53

Musical score for measures 53-55. The score includes staves for Violin 1, Violin 2, Viola, Violoncello (Vc.), and Double Bass (Vla.). Measure 53 features a first violin part with a long note and a triplet, and a second violin part with a triplet. Measure 54 shows a first violin part with a triplet and a second violin part with a triplet. Measure 55 continues with a first violin part with a triplet and a second violin part with a triplet.

56

Score for measures 56-57. The score includes staves for Vln. 1, Vln. 2, Vla., and Vc. The first violin part features a complex rhythmic pattern with multiple triplets. The second violin and viola parts have simpler, more melodic lines. The cello part provides a steady bass line. The music is in 3/4 time.

58

Score for measures 58-60. The score includes staves for Vln. 1, Vln. 2, Vla., and Vc. The first violin part has a long melodic line with a triplet. The second violin and viola parts have melodic lines with some triplets. The cello part has a steady bass line. The music is in 3/4 time. The word "rit." is written below the notes in measures 59 and 60.

1 Violin bwv 75.10 s6

# Sextets from Cantata 75.12

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 75.12

Aria for Tromba, Strings, Bass and Bc "Mein Herze glaubt"

arr. in 6 parts: 1. Violin, 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

$\text{♩} = 66$

1. Violin part, starting with a fermata on a quarter note, followed by eighth notes and triplets. Dynamics include *f* and a trill.

4. Part, starting with a series of triplets.

6. Part, starting with a series of triplets, ending with a *rit.* marking.

9. Part, starting with a rest, then triplets, ending with a *p* dynamic.

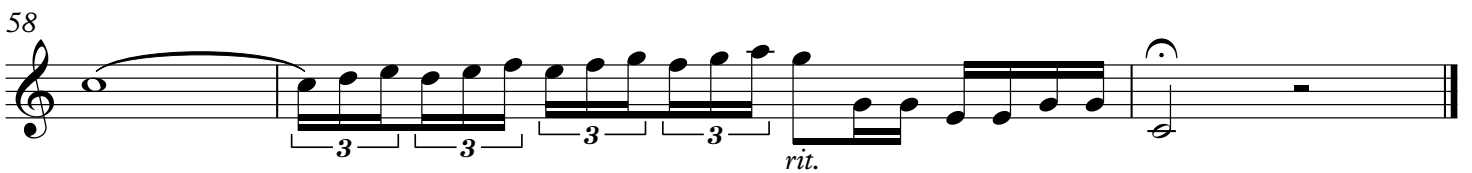
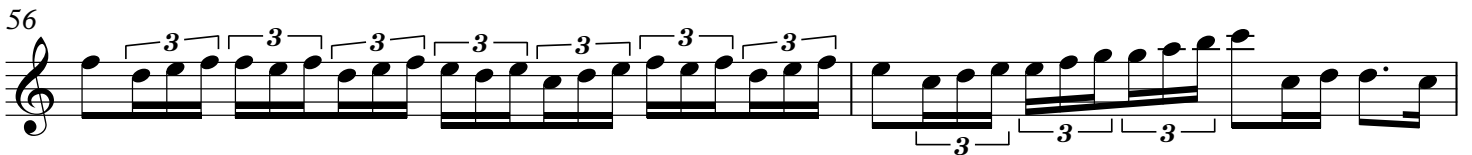
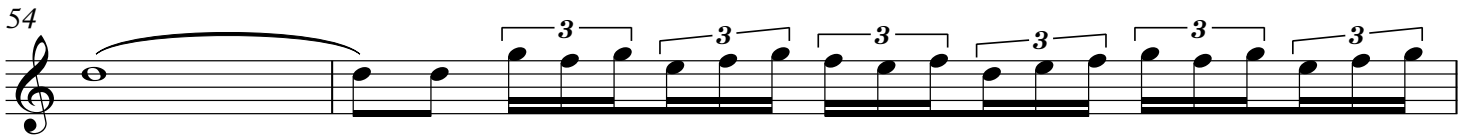
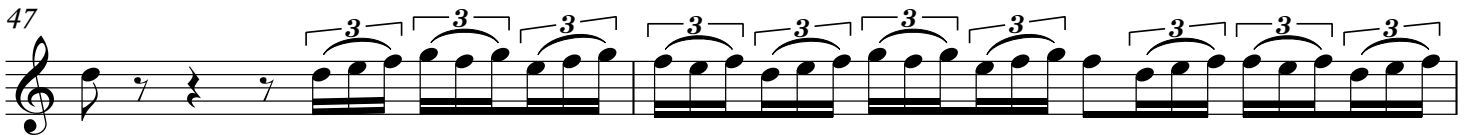
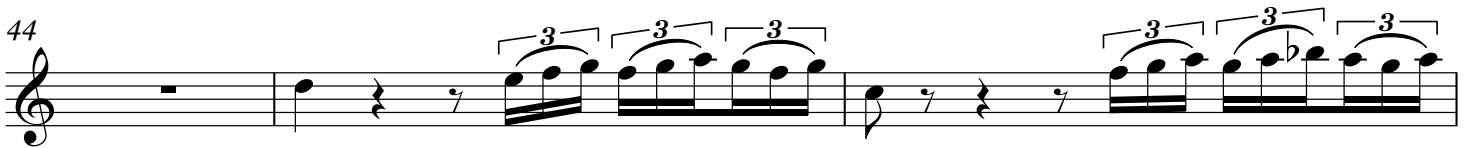
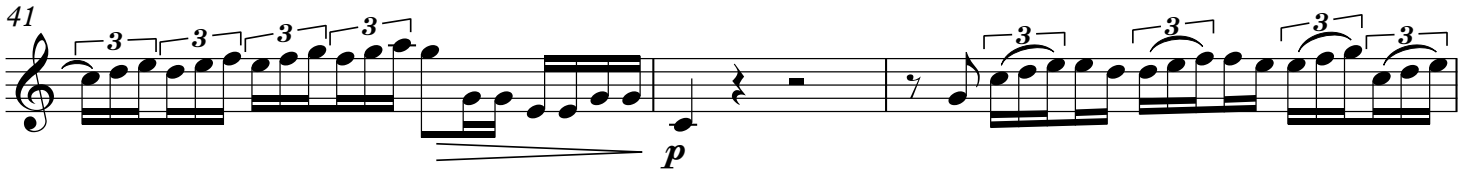
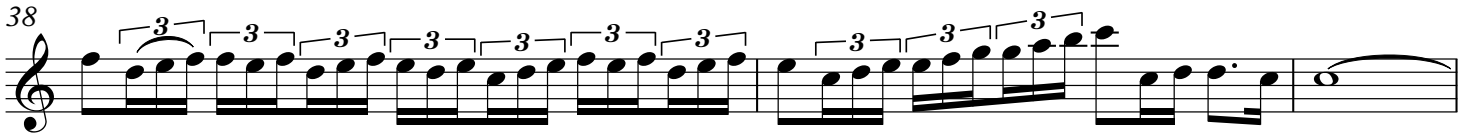
13. Part, starting with a rest, then triplets.

15. Part, starting with a series of triplets.

18. Part, starting with a fermata, then triplets, ending with a 4-measure rest and a *p* dynamic.

26. Part, starting with a rest, then triplets, ending with a *mp* dynamic.

29. Part, starting with a 4-measure rest, then triplets, ending with a *f* dynamic. Includes the instruction "A tempo".



# Sextets from Cantata 75.12

2 Violin bwv 75.10 s6

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 75.12

Aria for Tromba, Strings, Bass and Bc "Mein Herze glaubt"

arr. in 6 parts: 1. Violin, 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

$\text{♩} = 66$

Bc Vln. 1

*mf*

4

7

*rit.*

9

*p*

13

16

*mf*

19

21

*p*

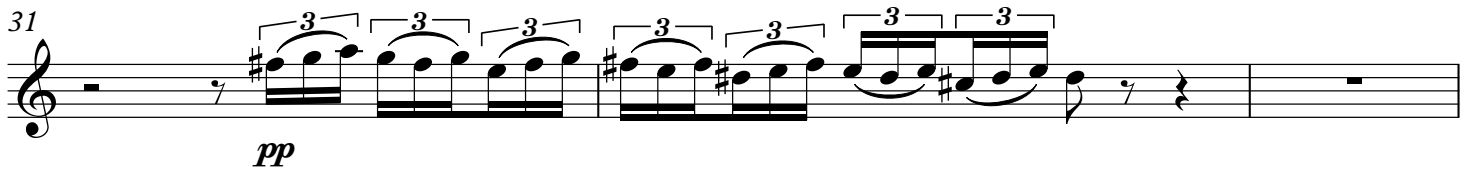
4

*p*

27

*pp*

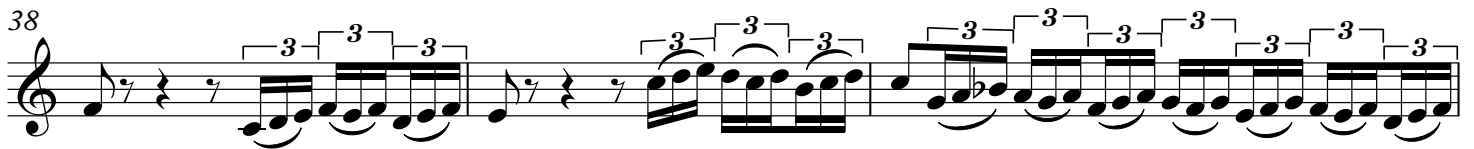
31 *pp*



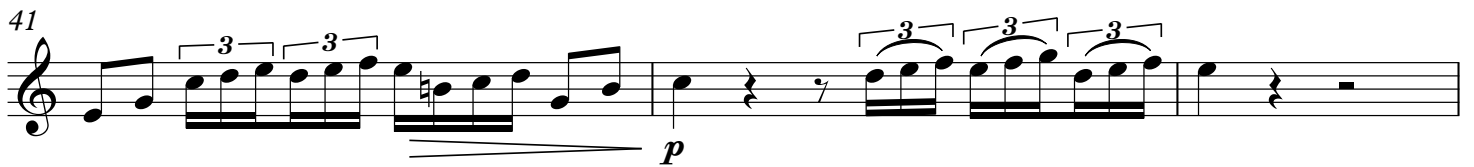
34 **A tempo** *mf*



38



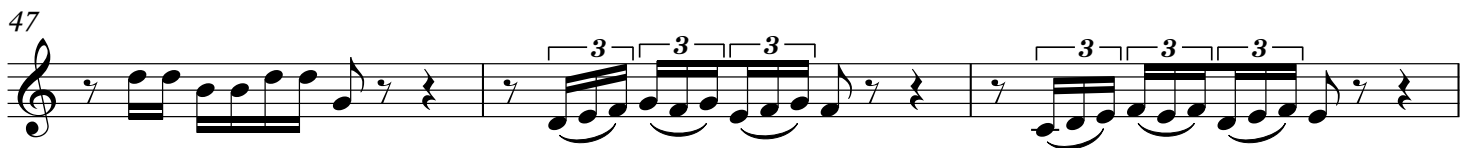
41 *p*



44



47




50 **A tempo** *f*



55



58 *rit.*



3 Violin bwv 75.10 s6

# Sextets from Cantata 75.12

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 75.12

Aria for Tromba, Strings, Bass and Bc "Mein Herze glaubt"

arr. in 6 parts: 1. Violin, 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

$\text{♩} = 66$

Vln 1  
Bc

*mf*

4

*rit.*

9

*p*

13

18

*mf*

*p*

22

*p*

26

*p*

*pp*

30

**2**

*pp*

*mf*

**A tempo**

36

41

*p*

45

Musical staff 45: Treble clef, starting with a whole rest, followed by eighth-note patterns with slurs and ties.

50

**2** *A tempo*

Musical staff 50: Treble clef, starting with a double bar line and a fermata, followed by sixteenth-note triplets and eighth-note patterns. Includes a forte (*f*) dynamic marking.

56

Musical staff 56: Treble clef, eighth-note patterns with slurs and ties, ending with a half note and a fermata. Includes a ritardando (*rit.*) marking.



# Sextets from Cantata 75.12

3 Viola bwv 75.10 s6

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 75.12

Aria for Tromba, Strings, Bass and Bc "Mein Herze glaubt"

arr. in 6 parts: 1. Violin, 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

♩ = 66

*mf*

4

*rit.*

9

*p*

13

18

*mf*

22

*p*

26

*p*

30

*pp* *A tempo* *mf* *pp*

36

41

*p*

45

Musical staff for measures 45-49. Measure 45 starts with a quarter rest. Measures 46-49 contain eighth-note patterns with slurs and ties.

50

**A tempo**

**2**

*f*

Musical staff for measures 50-55. Measure 50 has a dynamic marking *f* and a '2' above the staff. Measures 51-55 feature triplets and slurs.

56

*rit.*

Musical staff for measures 56-60. Measure 56 starts with a quarter rest. Measures 57-60 contain eighth-note patterns with slurs and ties, ending with a fermata. The tempo marking *rit.* is placed below the staff.

# Sextets from Cantata 75.12

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 75.12

Aria for Tromba, Strings, Bass and Bc "Mein Herze glaubt"

arr. in 6 parts: 1. Violin, 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

♩ = 66

Violin I

*mf*

7

*rit.* *p*

13

*p* 2

20

*p* 5 *p*

29

A tempo

*pp* 4 *mf*

38

*p*

44

*p*

50

A tempo

2 *f*

56

*rit.*

5 Viola for Bass Solo bwv 75.10 s6

# Sextets from Cantata 75.12

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 75.12

Aria for Tromba, Strings, Bass and Bc "Mein Herze glaubt"

arr. in 6 parts: 1. Violin, 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

♩ = 66

Bc Vln. 1

5

rit. ff

10

tr

15

tr

19

2

f

24

27

2

mp

33

tr

A tempo

8

rit. ff

45

49

3

3

3

3

3

A tempo

8

rit.

# Sextets from Cantata 75.12

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 75.12

Aria for Tromba, Strings, Bass and Bc "Mein Herze glaubt"

arr. in 6 parts: 1. Violin, 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

## 5 Violoncello for Bass Solo bwv 75.10 s6

♩ = 66

Bc Vln. 1

5

rit. *ff*

10

15

*tr.*

19

2

*f*

24

27

2

*mp*

33

*tr.*

A tempo

8

*ff*

*rit.*

45

49

A tempo

8

*rit.*

6 Violoncello for Bc bwv 75.10 s6

Sextets from Cantata 75.12  
LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 75.12

Aria for Tromba, Strings, Bass and Bc "Mein Herze glaubt"

arr. in 6 parts: 1. Violin, 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

♩ = 66  
lead

6 *f*

11 *rit.* *p*

16

20 *f*

25 *p*

30 *mp* *pp* *p* lead *A tempo*

35 *rit.* *f*

40

45 *p*

50 *A tempo*

56 *rit.* *ff*

*rit.*