

Quintets from Cantata 92.3

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 92.3
Aria for Strings, Tenor, and Bc "Seht, seht"

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

$\text{♩} = 84$

1 Violin bwv 92.3 s5 *f*

2 Violin bwv 92.3 s5 *mf*

3 Viola bwv 92.3 s5 *mf*

4 Viola for Tenor Solo bwv 92.3 s5 *mf* Vln. 1

4 Violoncello for Tenor Solo bwv 92.3 s5 *mf* Vln. 1

5 Violoncello for Bc bwv 92.3 s5 *f*

Vln. 1 *3*

Vln. 2

Vla.

Vla.

Vc.

Vc.

A tempo

Vln. 1 *rit.* *p* *mp* *5*

Vln. 2 *rit.* *p*

Vla. *rit.* *p*

Vla. *rit.* *f*

Vc. *rit.* *f*

Vc. *rit.* *mp*

9

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

12

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

15

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

f

mf

mf

f

18

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

mp

p

p

f

f

mp

21

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

24

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

27

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

f

mf

mf

f

30

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

33

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

p

p

f

f

mp

36

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

mp

5

tr.

tr.

tr.

38

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

5

tr.

tr.

40

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

42

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

45

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

48

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

tr

A tempo

f

mf

mf

rit.

tr

rit.

rit.

f

51

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

54

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

rit. *p*

rit. *p*

rit. *p*

rit. *mp*

1 Violin bwv 92.3 s5

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f

4

rit.

7 **A tempo**

p

mp 5

10

13

f

16

18

p *mp* 5 5

21

25

2

f

30

33

36

38

40

42

45

49

52

54

mp

p

5

5

A tempo

tr

Tenor

f

rit.

p

The musical score is for the first violin part of the third movement of the Notebook for Anna Bach, BWV 92.3, section 5. It is written in G major (one sharp) and 3/4 time. The score consists of ten staves of music. The first staff (measure 30) begins with a treble clef and a key signature of one sharp. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. Dynamics include *mp* (mezzo-piano) at measure 36, *p* (piano) at measure 33, and *f* (forte) at measure 49. The tempo changes to 'A tempo' at measure 49. A 'Tenor' marking is present at measure 49. The score ends with a fermata and a final dynamic of *p* (piano) at measure 54.

2 Violin bwv 92.3 s5

Quintets from Cantata 92.3

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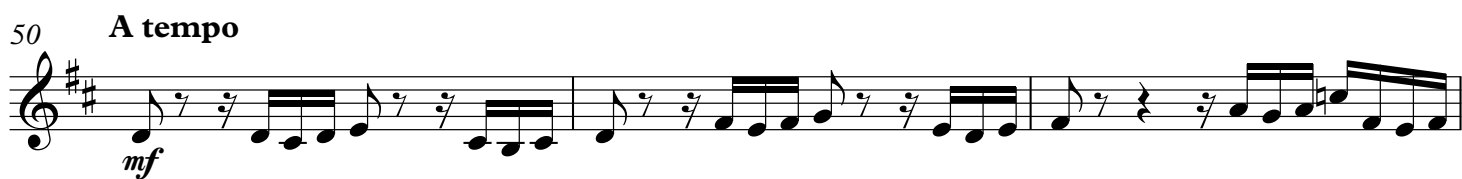
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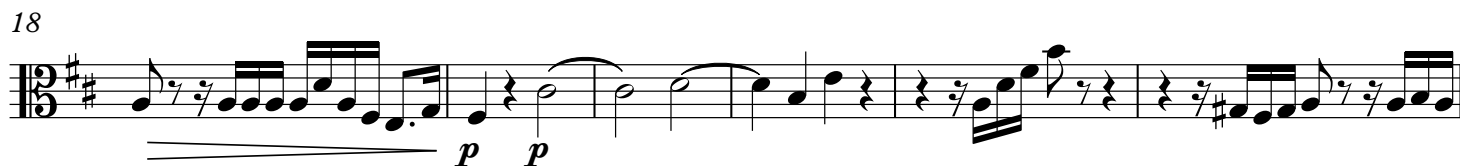
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♩ = 84



40



43



46

50 **A tempo**

53



4 Viola for Tenor Solo bwv 92.3 s5

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A tempo

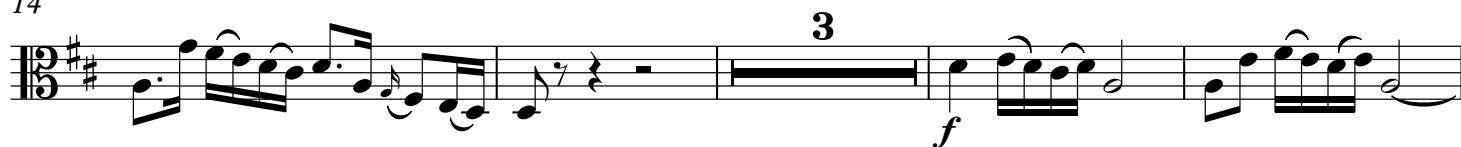
♩ = 84
Vln. 1



9



14



21



25



28



35



39



43



47



4 Violoncello for Tenor Solo bwv 92.3 s5

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Vln. 1

Vln. 1

A tempo

4

rit.

f

9

14

3

f

21

25

28

4

Vln. 1

35

tr.

tr.

tr.

f

39

43

47

A tempo

tr.

6

rit.

5 Violoncello for Bc bwv 92.3 s5

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36



40



43



47

50 **A tempo**

53

