

Quintets (opt. Sextets) from Cantata 19.5  
LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 19.5  
Aria for Tromba, 2 Violins, Viola, Tenor and Bc "Bleibt, ihr Engel..."  
arr. in 5(6) parts: 1. and 2. Violin or Viola, 3. Viola, 4. Viola or Cello. 5. Cello  
(6. opt. Violin for Sextet)

*L. = 54*

Violin for Tromba Solo,  
(opt. for Sextet version)

1 Violin

1 Viola

2 Violin

2 Viola

3 Viola

4 Viola for Tenor Solo

4 Violoncello for Tenor Solo

5 Violoncello for Bc

Vln.

Vln. 1

Vla.

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vln.

Vln. 1

Vla.

Vln. 2

Vla.

Vla.

Vc.

18

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

This section consists of six staves of musical notation for strings. The instrumentation includes Violin (Vln.), Violin 1 (Vln. 1), Cello (Vla.), Violin 2 (Vln. 2), Double Bass (Vla.), Double Bass (Vla.), Double Bass (Vla.), Bassoon (Vc.), and Double Bass (Vc.). Measure 18 begins with sustained notes followed by eighth-note patterns. Measures 19-21 show continuous eighth-note patterns with various dynamics like ff. Measure 22 concludes with eighth-note patterns.



24

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

This section consists of six staves of musical notation for strings. The instrumentation includes Violin (Vln.), Violin 1 (Vln. 1), Cello (Vla.), Violin 2 (Vln. 2), Double Bass (Vla.), Double Bass (Vla.), Double Bass (Vla.), Bassoon (Vc.), and Double Bass (Vc.). Measures 24-27 feature eighth-note patterns with dynamic changes. Measure 28 begins with sustained notes followed by eighth-note patterns, with a dynamic ff.



29

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

This section consists of six staves of musical notation for strings. The instrumentation includes Violin (Vln.), Violin 1 (Vln. 1), Cello (Vla.), Violin 2 (Vln. 2), Double Bass (Vla.), Double Bass (Vla.), Double Bass (Vla.), Bassoon (Vc.), and Double Bass (Vc.). Measures 29-32 feature eighth-note patterns with dynamic changes. Measure 33 begins with sustained notes followed by eighth-note patterns, with a dynamic f.

34

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

=

39

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

=

44

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

50

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

=

56

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

=

61

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

67

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

72

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

78

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

83

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



88

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



93

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

98

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

==

103

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

==

109

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

==

114

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



119

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



124

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

130

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

135

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

Violin for Tromba Solo, (opt. for Sextet version)

# Quintets (opt. Sextets) from Cantata 19.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 19.5

Aria for Tromba, 2 Violins, Viola, Tenor and Bc "Bleibt, ihr Engel..."

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

(6. opt. Violin for Sextet)

The musical score consists of 12 staves of music for a Violin for Tromba Solo. The key signature is G major (one sharp). The time signature varies between common time and 6/8. The tempo is indicated as  $\text{♩} = 54$ . The score includes dynamic markings such as  $ff$ ,  $f$ ,  $p$ , and  $tr.$  Various performance instructions are present, including  $4$ ,  $6$ ,  $9$ ,  $12$ ,  $2$ ,  $5$ ,  $10$ ,  $17$ ,  $30$ ,  $45$ ,  $55$ ,  $67$ ,  $79$ ,  $91$ ,  $101$ , and  $115$ . The score also includes a section for *Vc.* (Cello) at measure 67. The vocal parts are indicated by *Bc* (Bassoon) and *Vc* (Cello) in some measures. The title of the piece is "Quintets (opt. Sextets) from Cantata 19.5" and the subtitle is "LET VOICE SOLO PARTS ALWAYS PREDOMINATE". The arranger is P. Lang and the original work is J. S. Bach's BWV 19.5.

# Quintets (opt. Sextets) from Cantata 19.5

1 Violin

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 19.5

Aria for Tromba, 2 Violins, Viola, Tenor and Bc "Bleibt, ihr Engel..."

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

(6. opt. Violin for Sextet)

$\text{J.} = 54$

7

13

19

25

31

37

43

49

55

61

Sheet music for 1 Violin, page 3, featuring 18 measures of musical notation. The key signature is one sharp (F#). Measure 67 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 74 begins with a dynamic  $\geq p$ . Measure 80 features a sixteenth-note cluster. Measure 91 includes a sixteenth-note grace note. Measure 98 shows a sixteenth-note run. Measure 104 has a dynamic  $mf$ . Measure 110 begins with a dynamic  $p$ . Measure 116 features a sixteenth-note grace note. Measure 122 includes a sixteenth-note run. Measure 128 shows a sixteenth-note grace note. Measure 134 ends with a dynamic  $p$ .

# Quintets (opt. Sextets) from Cantata 19.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 19.5

Aria for Tromba, 2 Violins, Viola, Tenor and Bc "Bleibt, ihr Engel..."  
 arr. in 5(6) parts: 1. and 2. Violin or Viola, 3. Viola, 4. Viola or Cello. 5. Cello  
 (6. opt. Violin for Sextet)

Detailed description: The sheet music contains ten staves of musical notation for the Viola part. The tempo is indicated as = 54. The key signature is one sharp. Measure numbers are provided on the left side of each staff. Various dynamics are used throughout, including forte (f), piano (p), trill (tr), mezzo-forte (mf), and greater than piano (>p). Measure 1 starts with a forte dynamic. Measure 7 has a trill. Measure 13 has a piano dynamic. Measure 19 has a trill. Measure 25 has a trill. Measure 31 has a trill. Measure 37 has a piano dynamic. Measure 43 has a mezzo-forte dynamic. Measure 49 has a trill. Measure 55 has a trill. Measure 61 has a trill.

Sheet music for Viola, page 3, featuring 17 measures of musical notation. The key signature is one sharp (F#). The music consists of two staves of sixteenth-note patterns. Measure numbers 67 through 134 are indicated above each staff. Various dynamics and performance instructions are included:

- Measure 67: Measure number 67.
- Measure 74: Measure number 74, dynamic *mf*.
- Measure 80: Measure number 80, dynamic *p*.
- Measure 85: Measure number 85.
- Measure 91: Measure number 91.
- Measure 98: Measure number 98.
- Measure 104: Measure number 104.
- Measure 110: Measure number 110, dynamic *mf*, dynamic *p*, dynamic *tr.*
- Measure 116: Measure number 116.
- Measure 122: Measure number 122.
- Measure 128: Measure number 128.
- Measure 134: Measure number 134, dynamic *mf*, dynamic *rit.*, dynamic *p*.

# Quintets (opt. Sextets) from Cantata 19.5

2 Violin

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 19.5

Aria for Tromba, 2 Violins, Viola, Tenor and Bc "Bleibt, ihr Engel..."

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

(6. opt. Violin for Sextet)

$\text{J.} = 54$

The musical score consists of 12 staves of music for 2 Violin. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). The tempo is marked as  $\text{J.} = 54$ . The score includes dynamic markings such as **f**, **p**, **mf**, and **p**. Measure numbers are indicated at the beginning of each staff: 8, 15, 22, 29, 36, 43, 50, 57, and 64. The music features various note heads, stems, and beams, typical of classical instrumental notation.

71

78

85

92

99

106

113

120

127

134

# Quintets (opt. Sextets) from Cantata 19.5

2 Viola

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 19.5

Aria for Tromba, 2 Violins, Viola, Tenor and Bc "Bleibt, ihr Engel..."  
arr. in 5(6) parts: 1. and 2. Violin or Viola, 3. Viola, 4. Viola or Cello. 5. Cello  
(6. opt. Violin for Sextet)

Sheet music for 2 Viola part, featuring 12 staves of musical notation. The music is in common time (indicated by  $J. = 54$ ) and consists of six measures per staff. Measure numbers 1 through 64 are indicated at the beginning of each staff. The key signature is three sharps. Dynamics include ***f*** (fortissimo), ***p*** (pianissimo), and ***mf*** (mezzo-forte). Measure 1 starts with a forte dynamic. Measures 8 and 15 begin with a piano dynamic. Measure 36 features dynamics  **$\leqslant \text{mf}$**  and  **$\geqslant \text{p}$** . Measure 64 concludes with a piano dynamic.

71

78

85

92

99

106

113

120

127

134

# Quintets (opt. Sextets) from Cantata 19.5

3 Viola

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 19.5

Aria for Tromba, 2 Violins, Viola, Tenor and Bc "Bleibt, ihr Engel..."  
arr. in 5(6) parts: 1. and 2. Violin or Viola, 3. Viola, 4. Viola or Cello. 5. Cello  
(6. opt. Violin for Sextet)

$\text{J.} = 54$

*f*

8

*p*

15

*tr*

22

*mf*

36

*p*

43

*tr*

50

57

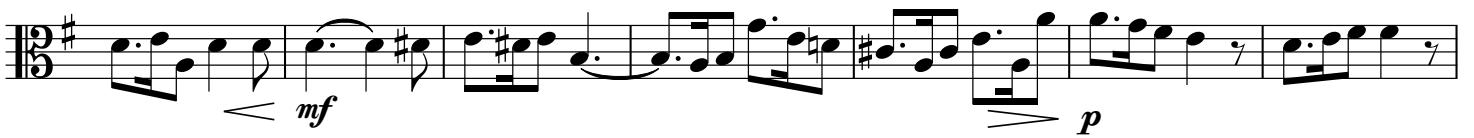
*tr*

64

*tr*

The musical score consists of 14 staves of music for 3 Viola. The key signature is mostly A major (three sharps). The time signature varies between common time and 6/8. Dynamics include forte (f), piano (p), mezzo-forte (mf), and trill (tr). Performance instructions like 'LET VOICE SOLO PARTS ALWAYS PREDOMINATE' and 'arr. in 5(6) parts' are present at the top. Measure numbers are indicated on the left side of each staff.

71



78



85



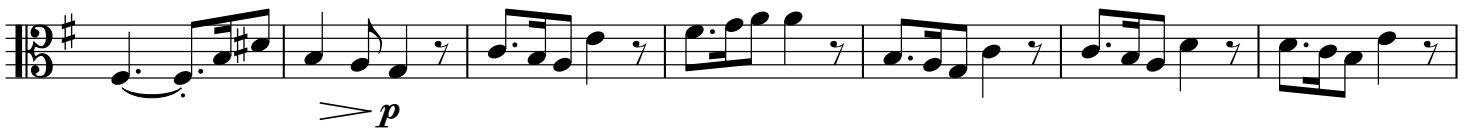
92



99



106



113



120



127



134



# Quintets (opt. Sextets) from Cantata 19.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

## 4 Viola for Tenor Solo

J. S. Bach [arr. P. Lang] BWV 19.5

Aria for Tromba, 2 Violins, Viola, Tenor and Bc "Bleibt, ihr Engel..."

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

(6. opt. Violin for Sextet)

$\text{J.} = 54$   
Part 1

6

14

21

28

34

43

49

56

62

68

76

83

89

94

98

102

110

115

121

128

3

*f*

>

*f*

tr

tr

6

# Quintets (opt. Sextets) from Cantata 19.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

## 4 Violoncello for Tenor Solo

J. S. Bach [arr. P. Lang] BWV 19.5

Aria for Tromba, 2 Violins, Viola, Tenor and Bc "Bleibt, ihr Engel..."

arr. in 5(6) parts: 1. and 2. Violin or Viola, 3. Viola, 4. Viola or Cello. 5. Cello  
(6. opt. Violin for Sextet)

$\text{J.} = 54$   
Part 1

6

Bc

$f$

14

21

28

34

43

49

56

62

## 4 Violoncello for Tenor Solo

3

68

76 *f*

83

89

94

98

102 > *f* 3

110

115 *tr*

121 *tr*

128 > 6

# Quintets (opt. Sextets) from Cantata 19.5

5 Violoncello for Bc

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 19.5

Aria for Tromba, 2 Violins, Viola, Tenor and Bc "Bleibt, ihr Engel..."

arr. in 5(6) parts: 1. and 2. Violin or Viola, 3. Viola, 4. Viola or Cello. 5. Cello  
(6. opt. Violin for Sextet)

$\text{♩} = 54$

8

15

22

29

36

43

50

57

64



71



78



85



92



99



106



113



120



127



134

