

Quintets from Cantata 62.2

LET VOICE SOLO PARTS ALWAYS PREDOMINATE
(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 62.2

Aria for 2 Oboes, Strings, Tenor, and Bc "Bewundert, O Menschen"

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

$\text{♩} = 54$
1

1 Violin bwv 62.2 s5 *f*

2 Violin bwv 62.2 s5 *f*

3 Viola bwv 62.2 s5 *f*

4 Viola for Tenor Solo bwv 62.2 s5 *f*
opt. line

4 Violoncello for Tenor Solo bwv 62.2 s5 *f*
opt. line

5 Violoncello for Bc bwv 62.2 s5 *f*

9

Vln. 1 *f* *tr*

Vln. 2 *tr*

Vla. *f*

Vla. *f*

Vc. *f*

Vc. *f*

17

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* Solo

Vla. *p* *f* Solo

Vc. *p* *f*

Vc. *p*

25

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

p

p

31

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

tr

37

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

44

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

50

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

f

f

f

f

opt. line

57

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

p

p

63

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

69

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

75

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

81

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

opt. line

Measures 81-86. Vln. 1 plays a melodic line with eighth notes. Vln. 2 has rests. Vla. has a melodic line. Vla. and Vc. play a complex arpeggiated pattern. Vc. has a bass line. An 'opt. line' is marked above the second Vla. staff.

87

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Measures 87-92. Vln. 1 has rests. Vln. 2 has a melodic line. Vla. has a melodic line. Vla. and Vc. play a complex arpeggiated pattern. Vc. has a bass line.

93

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Measures 93-98. Vln. 1 plays a melodic line. Vln. 2 has a melodic line. Vla. has a melodic line. Vla. and Vc. play a complex arpeggiated pattern. Vc. has a bass line.

Vln. 1

Vln. 1

Vln. 1

117

First system of musical notation, measures 117-122. The score is for a string ensemble with Violins 1 and 2, Violas, and Cellos/Double Basses. The key signature is one sharp (F#). Measures 117-122 show various melodic and harmonic patterns across the instruments, with some rests and slurs.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

123

Second system of musical notation, measures 123-128. This system includes trills (tr) in measures 123 and 124. The notation continues with various melodic lines and rests for the string ensemble.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

129

Third system of musical notation, measures 129-134. The notation continues with various melodic lines and rests for the string ensemble, maintaining the one-sharp key signature.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

135

(Fine)

Bc

Bc

Bc

Bc

Bc

Bc

rit.

rit.

rit.

rit.

rit.

rit.

pp

pp

pp

pp

f

f

p

p

p

p

141

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

141 142 143 144 145 146

[illegible]

153

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

pp

pp

pp

f

f

p

159

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

165

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

170

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

175

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Tenor

Tenor

rit.

rit.

rit.

f

f

f

f

Dal Segno 1 or 2
al Fine

1 Violin bwv 62.2 s5

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♩. = 54 1
♩.

Musical score for "The Rose Tree" in 3/8 time. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as dynamics (f, p), trills (tr), and triplets (3). The score is divided into measures with measure numbers 8, 17, 24, 34, 43, 53, 64, 72, and 79.

89

97

105

114

122

130

137

152

161

169

f

tr

rit.

(Fine)

p *pp* *f*

pp

f

4

Dal Segno 1 or 2
al Fine

Tenor

f

Detailed description of the musical score: The score is for the first violin part of BWV 62.2, measures 89 to 169. It is written in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as slurs, ties, trills, and dynamic markings. The piece concludes with a 'Dal Segno' instruction and a 'Tenor' part.

2 Violin bwv 62.2 s5

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♩. = 54

1

f

9

tr

17

p

28

p

37

46

f

57

p

69

2

81

4

93

102 **3**

114 **2**
f

123 *tr*

131 **(Fine)**
rit. *p* *pp* *Bc*

141 **7**
f

157 **16**
pp *Tenor* **Dal Segno 1 or 2 al Fine**
f

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♩. = 54

8

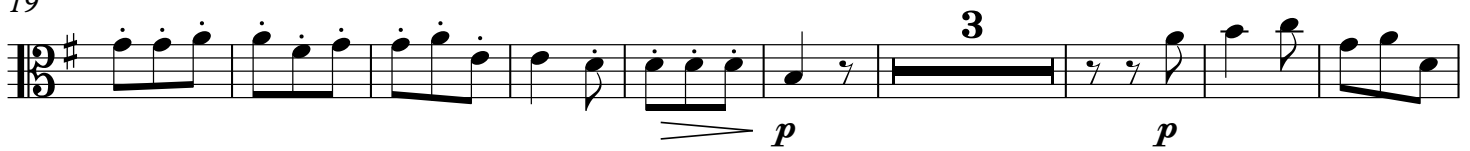
1



10



19



31



40



49



58



67



77



86



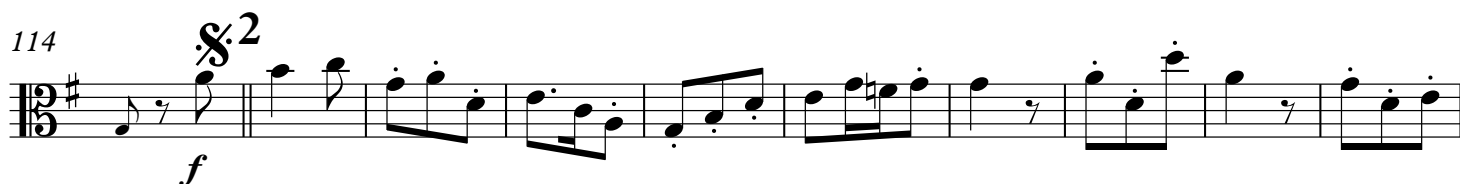
95



105



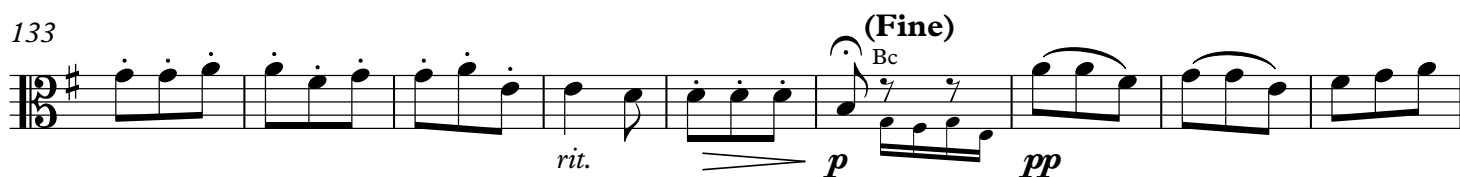
114



124



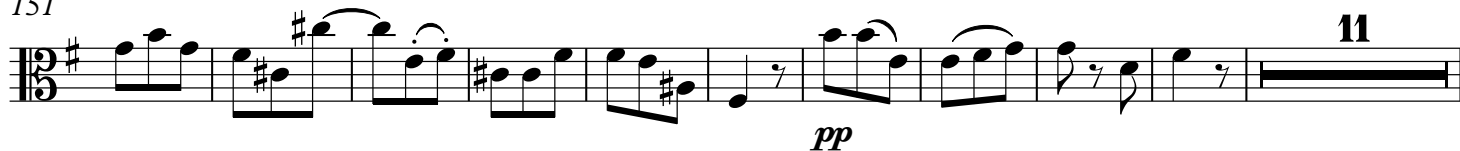
133



142



151



172



4 Viola for Tenor Solo bwv 62.2 s5

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♩. = 54



opt. line 1

10 *f*

20 Solo *p* *f*

29 3

40

49 3

60

69

78

86

95



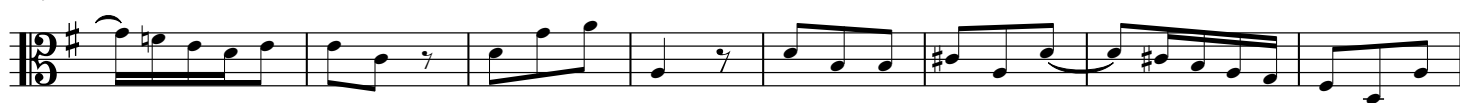
103



111



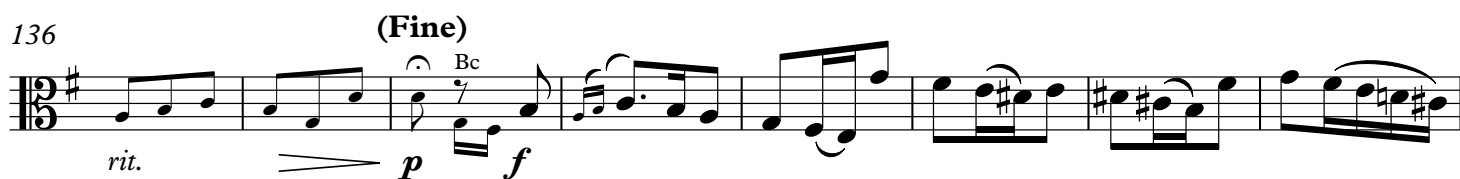
119



127



136



144



156



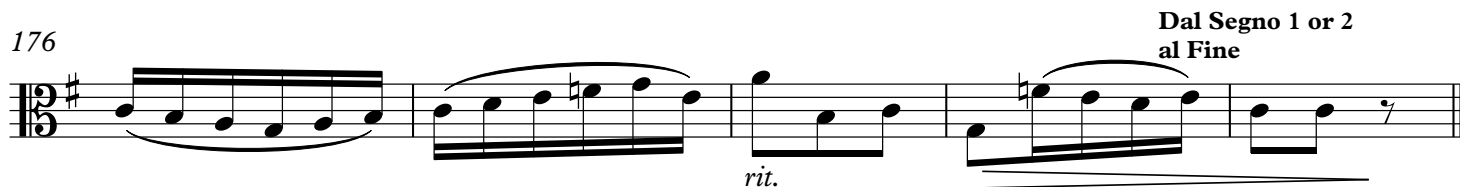
164



170



176



4 Violoncello for Tenor Solo bwv 62.2 s5

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♩. = 54



opt. line. 1.



[illegible]

5 Violoncello for Bc bwv 62.2 s5

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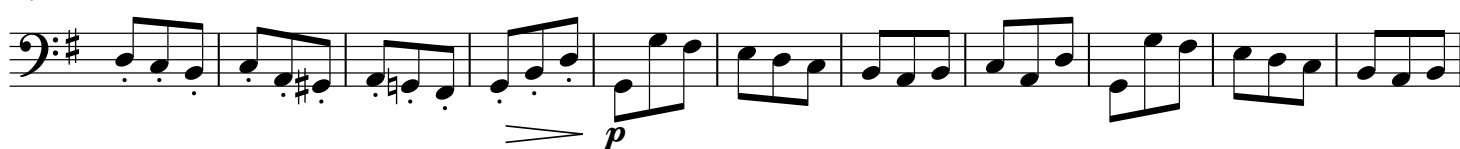
$\text{♩} = 54$ 1



11



20



31



41



51



61



71



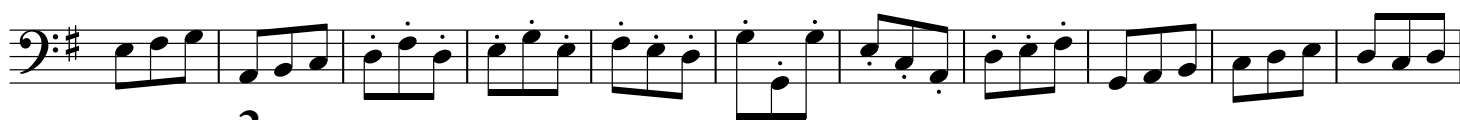
81



92



103



114



124



133



143



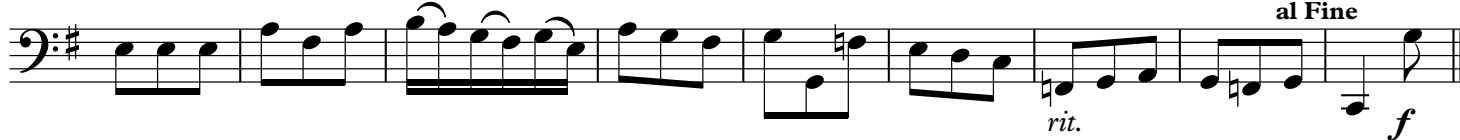
153



163



172

Dal Segno 1 or 2
al Fine