Quintets from Cantata 67.2 transposed to F

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 67.2
Aria for Oboe d'amore, Strings, Tenor and Bc "Mein Jesus ist"
arr. in 5 parts: 1. Violin or Oboe, 2. Violin or Viola,
3. Viola, 4. Viola or Cello, 5. Cello

$\text{♩} = 72$

1 Violin or Oboe
bww 67.2 s5

2 Violin bww 67.2 s5

2 Viola bww 67.2 s5

3 Viola bww 67.2 s5

4 Viola for Tenor Solo
bww 67.2 s5

4 Violoncello for Tenor Solo
bww 67.2 s5

5 Violoncello for Bc
bww 67.2 s5

4

Vln. 1

Vln. 2

Vla.

Vla.

Vla.

Vc.

Vc.

8

Vln. 1

Vln. 2

Vla.

Vla.

Vla.

Vc.

Vc.

12

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

p
p
f
f
p

Detailed description: This system of music covers measures 12, 13, and 14. It features six staves: Violin 1, Violin 2, two Viola parts, and two Violoncello parts. The key signature has one flat (B-flat). Measure 12 shows the Violin 1 part with a melodic line and a dynamic marking of *p*. The Violin 2 part also has a *p* dynamic. The first Viola part has a *p* dynamic, while the second Viola part has a *f* dynamic. The Violoncello parts have *f* dynamics. Measure 13 continues the melodic development in Violin 1 and Viola 1, with *p* dynamics. Measure 14 features a trill in the Violin 1 part and a *tr* marking above it, with a dynamic of *mp*.

15

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

mp
mp
mp
mp
mp

Detailed description: This system of music covers measures 15, 16, 17, and 18. It features the same six staves as the previous system. Measure 15 shows the Violin 1 part with a melodic line and a dynamic marking of *mp*. The Violin 2 part also has a *mp* dynamic. The first Viola part has a *mp* dynamic, while the second Viola part has a *mp* dynamic. The Violoncello parts have *mp* dynamics. Measure 16 continues the melodic development in Violin 1 and Viola 1, with *mp* dynamics. Measure 17 features a trill in the Violin 1 part and a *tr* marking above it, with a dynamic of *mp*. Measure 18 continues the melodic development in Violin 1 and Viola 1, with *mp* dynamics.

19

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

Detailed description: This system of music covers measures 19, 20, and 21. It features the same six staves as the previous systems. Measure 19 shows the Violin 1 part with a melodic line. The Violin 2 part has a melodic line. The first Viola part has a melodic line. The second Viola part has a melodic line. The Violoncello parts have a melodic line. Measure 20 continues the melodic development in Violin 1 and Viola 1. Measure 21 features a trill in the Violin 1 part and a *tr* marking above it.

22

Score for measures 22-24. The system includes Vln. 1, Vln. 2, Vla. (Violoncello), Vcl. (Violino), and Vc. (Violone). Measure 22 features a trill in Vln. 1. Measures 23 and 24 are marked with a piano (*p*) dynamic. The Vcl. part has a forte (*f*) dynamic in measure 22.

25

Score for measures 25-27. The system includes Vln. 1, Vln. 2, Vla., Vcl., and Vc. Measures 25 and 26 show rests for Vln. 1, Vln. 2, and Vla. The Vcl. part continues with a melodic line.

28

Score for measures 28-30. The system includes Vln. 1, Vln. 2, Vla., Vcl., and Vc. Measures 28 and 29 show rests for Vln. 1, Vln. 2, and Vla. The Vcl. part continues with a melodic line.

31

Score for measures 31-33. The system includes Vln. 1, Vln. 2, Vla. (two staves), Vc. (two staves), and Vc. (bass). Measure 31 features a melodic line in Vln. 1 and a rhythmic accompaniment in Vc. (bass). Measure 32 shows a dynamic shift to *mp* in Vln. 1 and *p* in the other parts. Measure 33 continues the texture with various dynamics.

Vln. 1 *mp*

Vln. 2 *p*

Vla. *p*

Vla. *p*

Vc. *p*

34

Score for measures 34-36. Measure 34 has a melodic line in Vln. 1 and a rhythmic accompaniment in Vc. (bass). Measure 35 shows a dynamic shift to *pp* in Vln. 1 and *mf* in the other parts. Measure 36 continues the texture with various dynamics.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vla. *pp*

Vla. *mf*

Vc. *mf*

Vc. *pp*

37

Score for measures 37-39. Measure 37 features a melodic line in Vln. 1 and a rhythmic accompaniment in Vc. (bass). Measure 38 shows a dynamic shift to *p* in Vln. 1 and *p* in the other parts. Measure 39 continues the texture with various dynamics.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vla. *p*

Vc. *p*

Vc. *p*

40

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

This system contains measures 40, 41, and 42. The score is for a string ensemble consisting of Violin 1, Violin 2, and two Violas. The Violin 1 part features a melodic line with slurs and accents. The Violin 2 and Viola parts provide harmonic support with sustained notes and rhythmic patterns. The Viola and Violoncello parts have more active, rhythmic lines. The key signature has one flat, and the time signature is 4/4.

43

A tempo

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

This system contains measures 43, 44, 45, and 46. Measure 43 is marked "A tempo". The Violin 1 part has a dynamic marking of *f* and includes a trill (tr) in measure 45. The Violin 2 and Viola parts also have *f* dynamics. The Viola and Violoncello parts are marked *rit.* in measures 43 and 44, and *p* in measure 45. A performance instruction "ad lib. col Bc" is present above the Viola part in measure 45. The Violoncello part has a dynamic marking of *f* in measure 45.

47

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

This system contains measures 47, 48, 49, and 50. The Violin 1 part has a dynamic marking of *p* and includes a trill (tr) in measure 49. The Violin 2 and Viola parts also have *p* dynamics. The Viola and Violoncello parts are marked *rit.* in measure 49, and *pp* in measure 50. The Violoncello part has a dynamic marking of *p* in measure 50.

1 Violin or Oboe bww 67.2 s5

Quintets from Cantata 67.2 transposed to F

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 67.2

Aria for Oboe d'amore, Strings, Tenor and Bc "Mein Jesus ist"

arr. in 5 parts: 1. Violin or Oboe, 2. Violin or Viola,

3. Viola, 4. Viola or Cello, 5. Cello

♩ = 72

The musical score is written for a single part in treble clef, common time, and the key of F major. It consists of 47 measures. The tempo is marked as quarter note = 72. The score includes various dynamics such as *f*, *p*, *mf*, *mp*, and *pp*, as well as trills (*tr*) and accents (>). The piece concludes with a *rit.* (ritardando) and a final *p* (piano) dynamic.

Measures 1-47 are shown, with measure numbers 5, 9, 13, 18, 22, 27, 32, 37, 42, and 47 indicated at the start of their respective staves.

rit. --- *p*

2 Violin bwv 67.2 s5 Quintets from Cantata 67.2 transposed to F

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 67.2
Aria for Oboe d'amore, Strings, Tenor and Bc "Mein Jesus ist"
arr. in 5 parts: 1. Violin or Oboe, 2. Violin or Viola,
3. Viola, 4. Viola or Cello, 5. Cello

♩ = 72

f

5

p *mf*

9

p

13

mp

18

>

23

p

28

3

p *pp*

36

3

44

A tempo

f

48

rit. *p*

Quintets from Cantata 67.2 transposed to F

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 67.2

Aria for Oboe d'amore, Strings, Tenor and Bc "Mein Jesus ist"

arr. in 5 parts: 1. Violin or Oboe, 2. Violin or Viola,

3. Viola, 4. Viola or Cello, 5. Cello

♩ = 72

f

5

p *mf*

9

p

13

mp

18

>

23

p

28

3

p *pp*

36

3

p

44

A tempo

f

48

rit. *p*

Detailed description: This is a musical score for the second Viola part of J.S. Bach's Cantata 67.2, transposed to F major. The score is in 3/4 time with a tempo marking of quarter note = 72. It consists of 50 measures. The notation includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *rit.* (ritardando). There are also articulation marks like accents (>) and slurs. Measure numbers 5, 9, 13, 18, 23, 28, 36, 44, and 48 are indicated at the start of their respective staves. A triplets sign (3) is used in measures 28 and 36. The score ends with a *rit.* marking and a final *p* dynamic.

Quintets from Cantata 67.2 transposed to F

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 67.2

Aria for Oboe d'amore, Strings, Tenor and Bc "Mein Jesus ist"

arr. in 5 parts: 1. Violin or Oboe, 2. Violin or Viola,

3. Viola, 4. Viola or Cello, 5. Cello

♩ = 72

f

5

p *mf*

9

13

p *mp*

17

22

> *p*

28

3 *p*

35

pp *p*

40

3 *p* *f*

A tempo

47

rit. *p*

4 Viola for Tenor Solo bwv 67.2 s5

Quintets from Cantata 67.2 transposed to F

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 67.2

Aria for Oboe d'amore, Strings, Tenor and Bc "Mein Jesus ist"

arr. in 5 parts: 1. Violin or Oboe, 2. Violin or Viola,

3. Viola, 4. Viola or Cello, 5. Cello

♩ = 72
Part 1

4

Vla. *f*

8

f

15

5 *f*

24

f

28

f

32

mf

37

mf

41

mf

44

p

48

p

rit. *pp*

4 Violoncello for Tenor Solo bwv 67.2 s5

Quintets from Cantata 67.2 transposed to F

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 67.2

Aria for Oboe d'amore, Strings, Tenor and Bc "Mein Jesus ist"

arr. in 5 parts: 1. Violin or Oboe, 2. Violin or Viola,

3. Viola, 4. Viola or Cello, 5. Cello

$\text{♩} = 72$
Part 1

4 Vla. *f*

8 *f*

15 Bc *f*

24

27

30

34 *mf*

37

40

43 *rit.* A tempo *f*

5 Violoncello for Bc bwv 67.2 s5

Quintets from Cantata 67.2 transposed to F

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 67.2

Aria for Oboe d'amore, Strings, Tenor and Bc "Mein Jesus ist"

arr. in 5 parts: 1. Violin or Oboe, 2. Violin or Viola,

3. Viola, 4. Viola or Cello, 5. Cello

♩ = 72
Part 1

5 *f*

9 *p* *mf*

14 *p*

19 *mp*

23

28 *p*

33

38 *pp*

42 *p* *A tempo*

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

Detailed description: This is a musical score for the Violoncello part of the Quintets from Cantata 67.2, transposed to F major. The score is written in bass clef with a common time signature (C). It begins with a tempo marking of quarter note = 72 and a dynamic of *f*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings throughout, including *f*, *mf*, *p*, *mp*, *pp*, and *f*. A section starting at measure 42 is marked *A tempo*. The score concludes with a *rit.* (ritardando) marking and a final dynamic of *p*.