

Quintets from Cantata 146.5
 LET VOICE SOLO PARTS ALWAYS PREDOMINATE
 (opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 146.5

Aria for Flute, 2 Oboes d'amore, Soprano, and Bc "Ich saehe meine"

arr. in 5 parts: 1. Violin or Flute, 2. Violin or Oboe d'amore, 3. Viola or Oboe d'amore

4. Violin or Viola or Cello, 5. Cello

1 Violin or Flute
bwv 146.5 s5

2 Oboe d'amore
bwv 146.5 s5

2 Violin for Oboe d'amore
bwv 146.5 s5

3 Oboe d'amore
bwv 146.5 s5

3 Viola for Oboe d'amore
bwv 146.5 s5

4 Violin for Soprano Solo
bwv 146.5 s5

4 Viola for Soprano Solo
bwv 146.5 s5

4 Violoncello for Soprano Solo,
down 8va bwv 146.5 s5

5 Violoncello for Bc
bwv 146.5 s5

4.Violin or Viola or Cello, 5. Cello

[illegible]

10

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

13

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

[illegible]

19

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.



22

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.



25

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.



28

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

31

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.



34

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

Part 1

mf

mf

37

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

mf

mf

mf

mf

Measure 37: Vln. 1 plays a half note G4. Ob. d'A. and Vln. 2 play a quarter note G4. Ob. d'A. and Vla. play a quarter note G4. Vln. 2, Vla., and Vc. are silent. Vc. plays a quarter note G2.

Measure 38: Vln. 1 plays a half note A4. Ob. d'A. and Vln. 2 play a quarter note A4. Ob. d'A. and Vla. play a quarter note A4. Vln. 2, Vla., and Vc. are silent. Vc. plays a quarter note A2.

Measure 39: Vln. 1 plays a half note B4. Ob. d'A. and Vln. 2 play a quarter note B4. Ob. d'A. and Vla. play a quarter note B4. Vln. 2, Vla., and Vc. are silent. Vc. plays a quarter note B2.



40

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

p

p

p

p

Measure 40: Vln. 1 plays a quarter note G4. Ob. d'A. and Vln. 2 play a quarter note G4. Ob. d'A. and Vla. play a quarter note G4. Vln. 2, Vla., and Vc. are silent. Vc. plays a quarter note G2.

Measure 41: Vln. 1 plays a quarter note A4. Ob. d'A. and Vln. 2 play a quarter note A4. Ob. d'A. and Vla. play a quarter note A4. Vln. 2, Vla., and Vc. are silent. Vc. plays a quarter note A2.

Measure 42: Vln. 1 plays a quarter note B4. Ob. d'A. and Vln. 2 play a quarter note B4. Ob. d'A. and Vla. play a quarter note B4. Vln. 2, Vla., and Vc. are silent. Vc. plays a quarter note B2.

43

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.



46

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

mf

rit.

Part 1

f

rit.

p

49

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

p

p

p

p



52

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

55

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.



58

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

mf

mf

mf

mf

mf

62

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.



65

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

p

p

p

p

f

f

f

p

68

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.



71

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

74

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.



77

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

85

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

mp

mp

mp

89

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.



94

Vln. 1

Ob. d'A.

Vln. 2

Ob. d'A.

Vla.

Vln. 2

Vla.

Vc.

Vc.

[illegible]

1 Violin or Flute bwv 146.5 s5

Quintets from Cantata 146.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 146.5

Aria for Flute, 2 Oboes d'amore, Soprano, and Bc "Ich saehe meine"

arr. in 5 parts: 1. Violin or Flute, 2. Violin or Oboe d'amore, 3. Viola or Oboe d'amore

4. Violin or Viola or Cello, 5. Cello

♩ = 96
Bc

f

6

10

14 *A tempo*

19 *rit.* *p* *p*

24

29

33 *mf*

38

43

47 *rit.* *p*

52

56

61 *mf*

66 *p*

70

74

78

83 *f*

88

92

96 *rit.*

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4. Violin or Viola or Cello, 5. Cello

$\text{♩} = 96$

Part 1

Bc

f

mp

6

12

f

rit. >

17

A tempo

p

p

23

30

2

Part 1

37

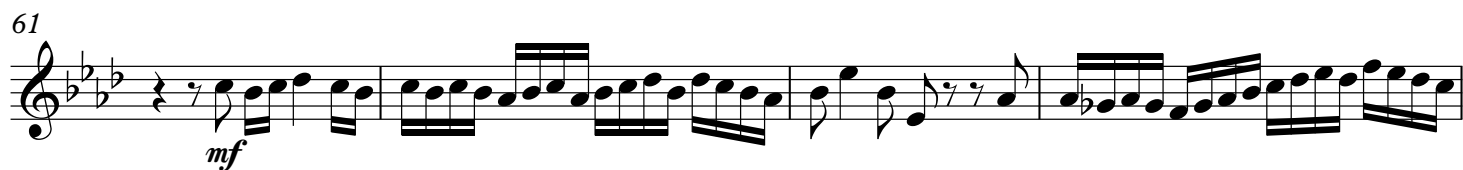
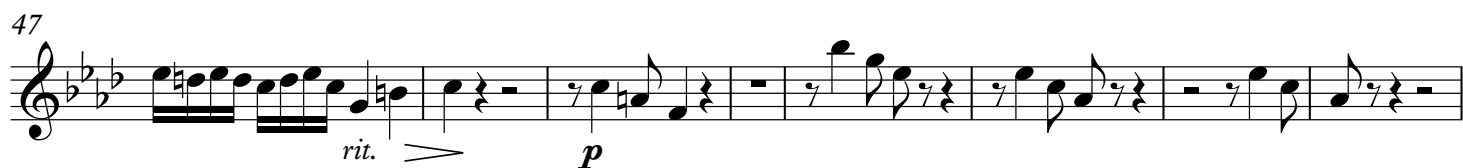
mf

p

42

mf

The musical score is written for a single Oboe d'amore part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked as 96 beats per minute. The score is divided into measures, with measure numbers 6, 12, 17, 23, 30, 37, and 42 indicated. The dynamics range from piano (p) to fortissimo (f). There are two tempo markings: 'A tempo' at measure 17 and 'rit.' (ritardando) at measure 12. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some non-cue notes for additional lines as mentioned in the title.



$\frac{2}{2}$ Violin for Oboe d'amore bwv 146.5 s5

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4. Violin or Viola or Cello, 5. Cello

♩ = 96

Part 1

Bc

f *mp*

6

12

f *rit.* >

17 **A tempo**

p *p*

23

30

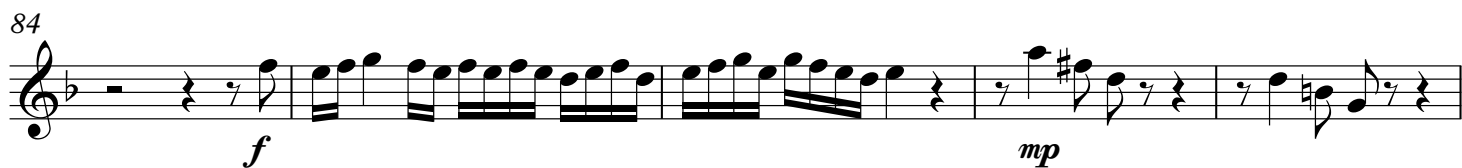
2 Part 1

37

mf *p*

42

mf *rit.* =



3 Oboe d'amore bwv 146.5 s5

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arr. in 5 parts: 1. Violin or Flute, 2. Violin or Oboe d'amore, 3. Viola or Oboe d'amore

4. Violin or Viola or Cello, 5. Cello

♩ = 96

6

The first staff of music, labeled 'Trio', contains measures 1 through 6. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 7/8. The notation consists of eighth and sixteenth notes with rests, creating a rhythmic pattern.

12

17

A tempo

23

30

[illegible]

37

37

42

42

mf *rit.* —



Quintets from Cantata 146.5

3 Viola for Oboe d'amore bwv 146.5 s5

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4. Violin or Viola or Cello, 5. Cello

♩ = 96

Part 1

f *mp*

6

12

f *rit.*

17 **A tempo**

p

23

30

2 Part 1

37

mf *p*

42

mf

47



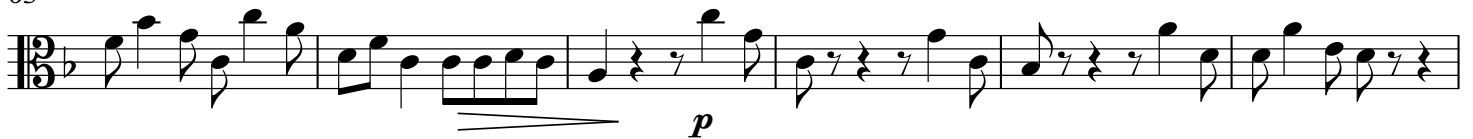
55



61



65



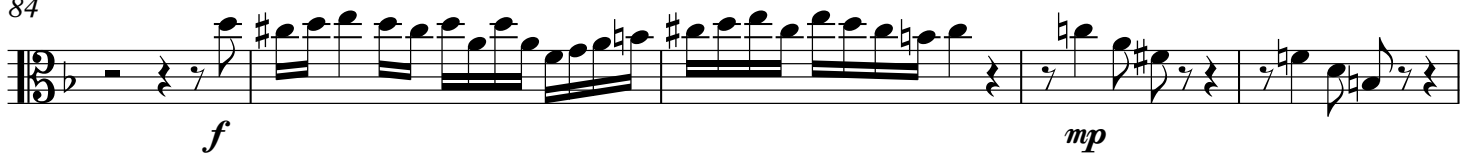
71



77



84



89



95



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arr. in 5 parts: 1. Violin or Flute, 2. Violin or Oboe d'amore, 3. Viola or Oboe d'amore

4. Violin or Viola or Cello, 5. Cello

♩ = 96

Part 1

opt. line

f

6

12

A tempo

18

rit. *p* *f*

22

26

30

34

10

47

Part 1

f

51

55

59

69

73

77

81

85

90

95

5

f

opt. line

f

rit.

4 Viola for Soprano Solo bwv 146.5 s5

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4. Violin or Viola or Cello, 5. Cello

♩ = 96

opt. line

Part 1

f

6

12

A tempo

rit. *p* *f*

Bc

18

22

26

30

34

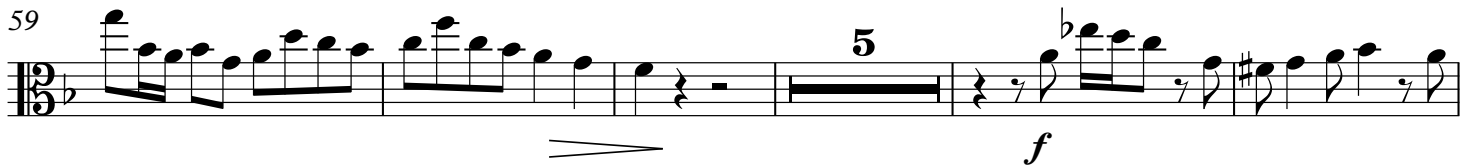
10

47

Part 1

f

Bc



4 Violoncello for Soprano Solo, down 8va bwv 146.5 s5

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4. Violin or Viola or Cello, 5. Cello

♩ = 96

opt. line

Part 1

Bc

f

6

12

A tempo

Bc

rit. *p* *f*

18

22

26

30

34

10

47

Part 1

Bc

f

51

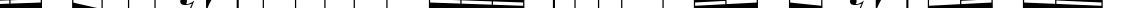
55

Musical notation for measure 55, bass clef, B-flat key signature. The measure contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a sixteenth-note triplet, ending with a quarter note.

[illegible]

69

Musical notation for measure 69, bass clef, key of B-flat major. The measure contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes in the second half.

73 

77

Musical notation for measure 77, bass clef, key of B-flat major. The measure contains a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes and a sixteenth-note triplet.

81 

85

85

90

Musical notation for exercise 90, bass clef, B-flat major, 4/4 time. The melody consists of five measures: 1. G2, quarter rest, eighth rest, A2, quarter. 2. Bb2, quarter rest, eighth rest, A2, quarter. 3. G2, quarter rest, eighth rest, F2, quarter. 4. F#2, quarter rest, eighth rest, E2, quarter. 5. D2, quarter rest, eighth rest, C2, quarter.

[illegible]

5 Violoncello for Bc bwv 146.5 s5

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4. Violin or Viola or Cello, 5. Cello

♩=96
lead



6



11



16

lead **A tempo**



21



27



32



36



42



47



52



57



62



68



74



78



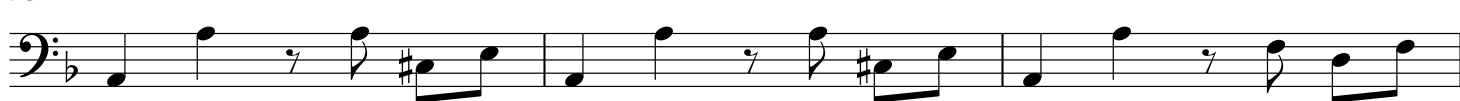
82



88



93



96

