

Sextets from Mass in b minor BWV 232.5 Laudatemus

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P Lang] BWV 232.5
Laudatemus for Violin solo, Strings, Soprano and Bc

$\text{♩} = 108$ arr. in 6 parts: 1. Violin, 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

1 Violin solo
bww 232.5 s6
f Vln. 1

2 Violin
bww 232.5 s6
Vln. 1

3 Violin
bww 232.5 s6
Vln. 1

3 Viola
bww 232.5 s6
f

4 Viola
bww 232.5 s6
Vln. 1
f

5 Viola for Soprano Solo
bww 232.5 s6
Vln. 1

5 Violoncello fro Soprano Solo
down 8va bww 232.5 s6
Vln. 1

6 Violoncello for Bc
bww 232.5 s6
f

3

Vln. 1

Vln. 2

Vln. 2

Viola

Viola

Viola

Vc.

Vc.

6

Vln. 1

Vln. 2

Vln. 2

Viola

Viola

Viola

Vc.

Vc.

9

Vln. 1 *tr*

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

11

Vln. 1 *tr*

Vln. 2 *p*

Vln. 2 *p*

Vla. *p*

Vla.

Vla. *p*

Vc. *f*

Vc. *f*

Vc. *p*

13

Vln. 1

Vln. 2 *p*

Vln. 2 *p*

Vla. *p*

Vla. *p*

Vla. *tr*

Vc. *tr*

Vc. *tr*

Vc. *tr*

Vc. *tr*

Vc. *tr*

Vc. *p*

16

Score for measures 16-18. The system includes staves for Vln. 1, Vln. 2 (two parts), Vla. (two parts), and Vc. (two parts). The music is in G major and 4/4 time. Measure 16 features a first violin melody with eighth-note patterns, while the second violin and violas play a rhythmic accompaniment. The violas and cellos provide harmonic support with sustained notes and moving lines.

19

Score for measures 19-21. The system includes staves for Vln. 1, Vln. 2 (two parts), Vla. (two parts), and Vc. (two parts). In measure 19, the first violin has a rest, and the second violin and violas take over the melodic line with eighth-note patterns. The violas and cellos continue their accompaniment, with the cellos playing a more active role in the lower register.

22

Score for measures 22-24. The system includes staves for Vln. 1, Vln. 2 (two parts), Vla. (two parts), and Vc. (two parts). The first violin resumes its melodic role in measure 22, playing a more complex eighth-note figure. The second violin and violas continue their accompaniment, and the cellos provide a steady harmonic base.

25

Violin 1: Rapid sixteenth-note runs, ending with a fermata and a final note marked *f*.
Violin 2: Rests, then enters with a melodic line marked *mf*.
Violin 2 (lower): Rests, then enters with a melodic line marked *mf*.
Viola: Rests, then enters with a melodic line marked *mf*.
Viola (lower): Rests, then enters with a melodic line marked *mf*.
Violoncello: Rests, then enters with a melodic line marked *f*.
Violoncello (lower): Rests, then enters with a melodic line marked *f*.

27

Violin 1: Rapid sixteenth-note runs with trills (*tr*) and a fermata, ending with a melodic line marked *f*.
Violin 2: Sparse notes with rests.
Violin 2 (lower): Sparse notes with rests.
Viola: Sparse notes with rests.
Viola (lower): Sparse notes with rests.
Violoncello: Sparse notes with rests.
Violoncello (lower): Sparse notes with rests.

29

Violin 1: Rapid sixteenth-note runs with a fermata, ending with a melodic line marked *p*.
Violin 2: Sparse notes with rests.
Violin 2 (lower): Sparse notes with rests.
Viola: Sparse notes with rests.
Viola (lower): Sparse notes with rests.
Violoncello: Sparse notes with rests.
Violoncello (lower): Sparse notes with rests.

31

Vln. 1 *p*

Vln. 2 *p*

Vln. 2 *p*

Vla. *p*

Vla. *p*

Vc. *p*

Vc. *p*

34

Vln. 1 *f*

Vln. 2 *f*

Vln. 2 *f*

Vla. *f*

Vla. *f*

Vc. *f*

Vc. *f*

37

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vla. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Vc. *f* *mf*

39

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

f

Vin. 1

Vin. 1

41

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

44

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

47 Soprano

Vln. 1

Vln. 2

Vln. 2 *p*

Vln. 2 *p*

Vla. *p*

Vla.

Vla. *p* *tr*

Vc. *tr*

Vc. *p*

50

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vla.

Vc.

Vc.

53

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vla.

Vc.

Vc.

55

Score for measures 55-56. The first system (measures 55-56) features a Vln. 1 part with a rhythmic pattern of eighth notes. The Vln. 2, Vla., and Vc. parts are mostly silent, with some notes in the second measure. The second system (measures 57-58) shows more activity, with Vln. 1 playing a melodic line with trills, and other instruments providing accompaniment.

57

Score for measures 57-59. The first system (measures 57-59) features a Vln. 1 part with a complex, fast-moving melodic line. The Vln. 2, Vla., and Vc. parts provide accompaniment. Dynamics include *f* and *mf*. Trills are marked with *tr*. The second system (measures 60-61) continues the Vln. 1 part with a similar fast-moving line, while other instruments provide accompaniment.

60

Score for measures 60-62. The first system (measures 60-62) features a Vln. 1 part with a complex, fast-moving melodic line. The Vln. 2, Vla., and Vc. parts provide accompaniment. Dynamics include *f* and *mf*. Trills are marked with *tr*. The second system (measures 63-64) continues the Vln. 1 part with a similar fast-moving line, while other instruments provide accompaniment. The piece concludes with a *rit.* marking.

1 Violin solo bww 232.5 s6

Sextets from Mass in b minor BWV 232.5 Laudatamus

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P Lang] BWV 232.5

Laudatamus for Violin solo, Strings, Soprano and Bc

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

$\text{♩} = 108$
f

4

6

8

10

11

12

16

19

22

25

27

29

30

33

37

39

47 Soprano *tr~ tr~ tr~ tr~ tr~* *p*

50

52

54

56

58 *f* *tr* *tr*

60 *tr*

61 *rit.*

2 Violin bwv 232.5 s6

Sextets from Mass in b minor BWV 232.5 Laudatemus

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P Lang] BWV 232.5

Laudatemus for Violin solo, Strings, Soprano and Bc

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

$\text{♩} = 108$
Vln. 1

The image shows a single-staff musical score for Violin 1, measures 6 through 57. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also markings for *rit.* (ritardando) at the end of the piece. A measure rest of 6 measures is indicated between measures 48 and 49. The piece concludes with a fermata over the final note.

3 Violin bwv 232.5 s6

Sextets from Mass in b minor BWV 232.5 Laudatemus

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P Lang] BWV 232.5

Laudatemus for Violin solo, Strings, Soprano and Bc

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

The musical score is written for six parts, with the first staff labeled 'Vln. 1'. The tempo is marked as $\text{♩} = 108$. The key signature is three sharps (F#, C#, G#). The score consists of six staves, each with a measure number at the beginning: 6, 11, 15, 19, 24, 29, 34, 39, 49, 54, and 59. Dynamics include *f*, *mf*, *p*, and *rit.* (ritardando). There are also articulation marks such as accents and slurs. A section starting at measure 39 is marked with a large '6' and 'Vln. 2', indicating a change in the instrument for that part. The score concludes with a *rit.* marking and a fermata.

3 Viola bwv 232.5 s6

Sextets from Mass in b minor BWV 232.5 Laudatemus

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J. S. Bach [arr. P Lang] BWV 232.5

Laudatemus for Violin solo, Strings, Soprano and Bc

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

♩ = 108
Vln. 1

6 *f* *f* *mf*

11

15 *p* *p*

19

24

29 *mf*

34 *p* *f* *mf*

39 *f* *mf*

49 *p*

54

59 *mf* *f* *rit.*

6 Vln. 2

4 Viola bwv 232.5 s6

Sextets from Mass in b minor BWV 232.5 Laudatemus

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P Lang] BWV 232.5

Laudatemus for Violin solo, Strings, Soprano and Bc

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

♩ = 108
Vln. 1

The musical score is written for Viola in G major (one sharp) and 3/4 time. It consists of ten staves of music, each starting with a measure number. The dynamics are marked as follows: *f* (forte) at measures 1, 2, and 3; *mf* (mezzo-forte) at measures 13, 19, 24, 30, 35, and 41; *p* (piano) at measures 7, 13, 30, and 41. There are also accents (>) at measures 7, 13, 19, 30, and 41. A *rit.* (ritardando) marking is present at the end of the piece, measure 60. The score includes various rhythmic patterns such as eighth and sixteenth notes, rests, and slurs.

7

13

19

24

30

35

41

52

57

f *mf* *p* *mf* *f* *mf* *p* *mf* *f* *mf* *rit.*

5 Viola for Soprano Solo bwv 232.5 s6

Sextets from Mass in b minor BWV 232.5 Laudatemus

LET VOICE SOLO PARTS ALWAYS PREDOMINATE J. S. Bach [arr. P Lang] BWV 232.5

Laudatemus for Violin solo, Strings, Soprano and Bc

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

Tempo: =108
Staff 1: Vln. 1, measure 10, trill (tr), dynamic *f*
Staff 2: measure 14, trill (tr)
Staff 3: measure 18
Staff 4: measure 22
Staff 5: measure 25, Vln. 1, measure 31, dynamic *f*
Staff 6: measure 35, Vln. 1, measure 41, dynamic *f*
Staff 7: measure 45, trill (tr)
Staff 8: measure 48, trill (tr)
Staff 9: measure 51
Staff 10: measure 54
Staff 11: measure 57, measure 4

5 Violoncello fro Soprano Solo down 8va bwv 232.5 s6

Sextets from Mass in b minor BWV 232.5 Laudatemus

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P Lang] BWV 232.5

Laudatemus for Violin solo, Strings, Soprano and Bc

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

The image displays a musical score for the Violoncello part of the Sextets from Mass in b minor, BWV 232.5, by J.S. Bach, arranged by P. Lang. The score is written in bass clef with a key signature of two sharps (D major/B minor) and a common time signature. The tempo is marked as $\text{♩} = 108$. The score consists of 14 staves of music, with measure numbers 10, 14, 18, 22, 25, 31, 35, 41, 45, 48, 51, 54, and 57 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Trills (tr) are used throughout, particularly in measures 10, 18, 45, 48, and 51. Dynamics include *f* (forte) in measures 14, 31, 41, and 45. There are also triplet markings (3) in measures 25, 31, and 35. The score concludes with a final measure marked with a 4, likely indicating a four-measure rest or a specific ending.

6 Violoncello for Bc bwv 232.5 s6

Sextets from Mass in b minor BWV 232.5 Laudatemus

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P Lang] BWV 232.5

Laudatemus for Violin solo, Strings, Soprano and Bc

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

$\text{♩} = 108$

The musical score for the Cello part (part 6) of BWV 232.5 is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked as quarter note = 108. The score consists of 14 staves of music, with measure numbers 6, 11, 16, 22, 27, 32, 36, 41, 45, 50, 54, and 58 indicated at the beginning of their respective staves. The piece begins with a forte (*f*) dynamic. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics fluctuate throughout, with markings for *f*, *p*, and *rit.* (ritardando). There are also accents and slurs used for phrasing. The score concludes with a *rit.* marking and a final note.