

Quartet from Dona Nobis Pacem  
of the Mass in B minor BWV 232.25

J. S. BACH [arr. R. Bartoli/ ed. Lang] BWV 232.25  
Chorus for 3 Tromba, Timpani, 2 Flutes, 2 Oboes, Strings, 4 part Choir and Bc  
arr. for 2 Violins, Viola and Cello

$\text{♩} = 72$

1 Violin  
bwv 232.25 s4

2 Violin  
bwv 232.25 s4

3 Viola  
bwv 232.25 s4

4 Violoncello  
bwv 232.25 s4

*p*

*p*

lead *p*

*p*

6

Vln. 1

Vln. 2

Vla.

Vc.

10

Vln. 1

Vln. 2

Vla.

Vc.

14

Vln. 1

Vln. 2

Vla.

Vc.

18

Vln. 1  
Vln. 2  
Vla.  
Vc.

This system contains measures 18 through 21. The key signature is one sharp (F#). Measure 18 features a half rest for Vln. 1 and a half note for Vln. 2. Measures 19-21 show more complex rhythmic patterns, including eighth and sixteenth notes, with various rests and ties across all instruments.

22

Vln. 1  
Vln. 2  
Vla.  
Vc.

This system contains measures 22 through 25. Measure 22 has a half note for Vln. 1 and a quarter note for Vln. 2. Measures 23-25 continue with intricate rhythmic figures, including sixteenth-note runs and tied notes, primarily in the Vln. 1 and Vla. parts.

26

Vln. 1  
Vln. 2  
Vla.  
Vc.

This system contains measures 26 through 29. Measure 26 has a half rest for Vln. 1 and a quarter note for Vln. 2. Measures 27-29 show a mix of quarter and eighth notes with rests, creating a steady rhythmic flow across the string ensemble.

30

Vln. 1  
Vln. 2  
Vla.  
Vc.

This system contains measures 30 through 33. Measure 30 has a quarter note for Vln. 1 and a quarter note for Vln. 2. Measures 31-33 feature a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some chords and ties in the Vln. 1 and Vc. parts.

34

Vln. 1  
Vln. 2  
Vla.  
Vc.

This system contains measures 34 through 37. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in a key with two sharps (D major or F# minor) and a common time signature. Measure 34 starts with a whole rest for Vln. 1 and a half note for Vln. 2. The Viola and Violoncello parts provide a harmonic foundation with various note values and rests.

38

Vln. 1  
Vln. 2  
Vla.  
Vc.

This system contains measures 38 through 41. The Violin 1 part has a melodic line with some slurs. The Violin 2 part has a more active, rhythmic line. The Viola and Violoncello parts continue with their respective parts, including some slurs and rests.

42

Vln. 1  
Vln. 2  
Vla.  
Vc.

rit.

rit.

rit.

rit.

This system contains measures 42 through 45. The Violin 1 part has a melodic line with some slurs. The Violin 2 part has a more active, rhythmic line. The Viola and Violoncello parts continue with their respective parts, including some slurs and rests. The word "rit." (ritardando) is written above the Violin 2 staff in measures 43 and 44, and below the Violoncello staff in measures 43 and 44. The system ends with repeat signs in all staves.

1 Violin bwv 232.25 s4

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Vc.

7

12

17

21

25

30

34

39

43

rit.

2 Violin bwv 232.25 s4

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$\text{♩} = 72$

Vc.

6

*rit.*

3 Viola bwv 232.25 s4

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$\text{♩} = 72$

Vc.

6

10

15

20

24

29

34

39

43

*rit.*

4 Violoncello bwv 232.25 s4  
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$\text{♩} = 72$

lead

The musical score is written for a cello in bass clef with a key signature of two sharps (F# and C#) and a 4/2 time signature. It begins with a dynamic marking of *p* (piano) and a tempo of quarter note = 72. The score consists of ten staves of music, with measure numbers 6, 10, 14, 18, 21, 25, 30, 35, 40, and 43 indicated at the start of each staff. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests, slurs, and ties. A *rit.* (ritardando) marking is placed at the end of the piece, measure 43.

*rit.*