

Quintets from Cantata 22.4

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

J. S. Bach [arr. P. Lang] BWV 22.4
Aria for Strings, Tenor and Bc "Mein Alles"

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

$\text{♩} = 54$
1

1 Violin bwv 22.4 s5

2 Violin bwv 22.4 s5

3 Viola bwv 22.4 s5

4 Viola for Tenor Solo
bwv 22.4 s5

4 Violoncello for Tenor Solo
bwv 22.4 s5

5 Violoncello for Bc
bwv 22.4 s5

8
Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

rit.

rit.

rit.

rit.

rit.

rit.

A tempo

16
Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

24

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

31

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

38

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

45

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

52

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

pp

pp

pp

mf

mf

pp

59

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

rit.

p

p

f

f

rit.

rit.

rit.

rit.

p

p

f

f

p

lead

p

G.P.

Bc

Bc

Bc

67

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

74

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

mf

mf

mf

mf

82

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

p

p

f

f

p

90

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

mp

p

mp

f

mp

p

97

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

p

The musical score for measures 97-102 is written for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats). Measure 97 features a complex rhythmic pattern in Violin 1, while Violin 2, Viola, and Contrabass have rests. In measure 98, Violin 1 continues its pattern, and Violin 2, Viola, and Contrabass have rests. Measure 99 introduces a new rhythmic pattern in Violin 1, and Violin 2, Viola, and Contrabass have rests. In measure 100, Violin 1 continues its pattern, and Violin 2, Viola, and Contrabass have rests. Measure 101 features a new rhythmic pattern in Violin 1, and Violin 2, Viola, and Contrabass have rests. In measure 102, Violin 1 continues its pattern, and Violin 2, Viola, and Contrabass have rests. The score includes dynamic markings of *p* (piano) in measures 99 and 100.

[illegible]

110

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

117

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

rit.

p

rit.

p

rit.

p

rit.

pp

rit.

p

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$\text{♩} = 54_1$

f

8

15 *A tempo*

rit. *p* *p*

21

26

32

38

46 *f*

53 *pp*

64 *G.P.* *p* *rit.*

70 *p*

79 *mf*

85



91

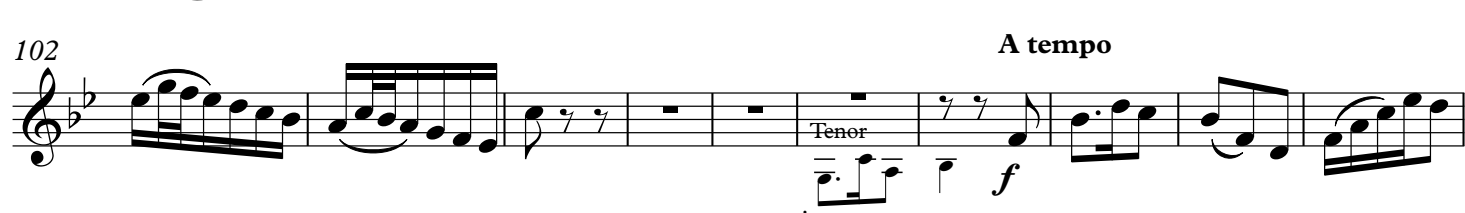


97



102

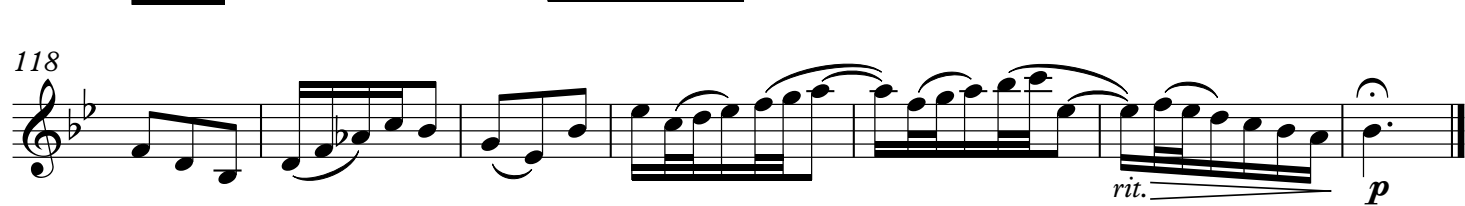
A tempo



112



118



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$\text{♩} = 54_1$

f

10 Vln. 1 *A tempo* **3**

rit. *p*

20 *p*

29

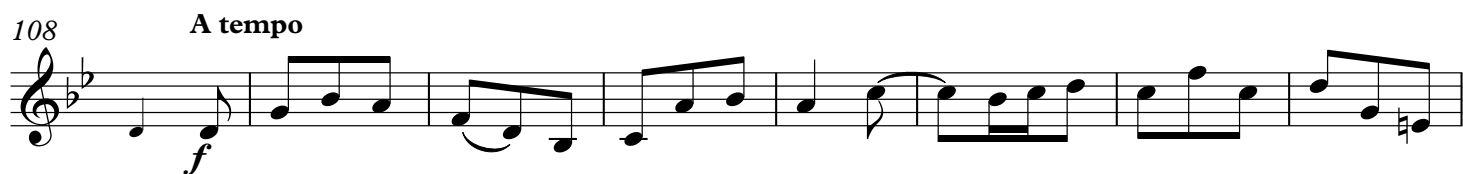
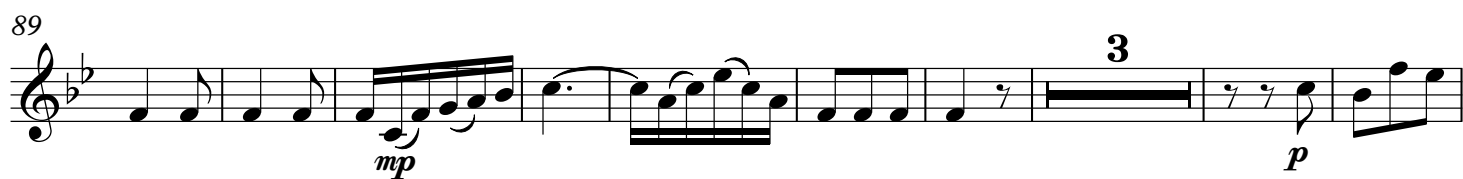
39 **4** Vln. 1 *f*

51 *pp*

60 *p* *rit.* *p* G.P.

70

79 *mf* *p*



3 Viola bwv 22.4 s5

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$\text{♩} = 54_1$

f

11

rit. p

A tempo **3**

21

10

Vln. 1

38

4

Vln. 1

f

52

pp

p

rit.

G.P.

65

Bc **13**

Vln. 1

mf

87

p

mp

96

3

p

2

rit.

A tempo

Tenor

f

110

117

rit. p

4 Viola for Tenor Solo bwv 22.4 s5

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[illegible]

4 Violoncello for Tenor Solo bwv 22.4 s5

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$\text{♩} = 54$
Vln. 1 1

12

rit. *f* A tempo

19

3

29

37

45

6

Vln. 1

mf

58

f rit. G.P.

65

Bc

f

73

6

Vln. 1

88

3

f

100

A tempo

110

13

2

rit.

5 Violoncello for Bc bwv 22.4 s5

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♩. = 54
1



10



18



27



35



42



51



60



68



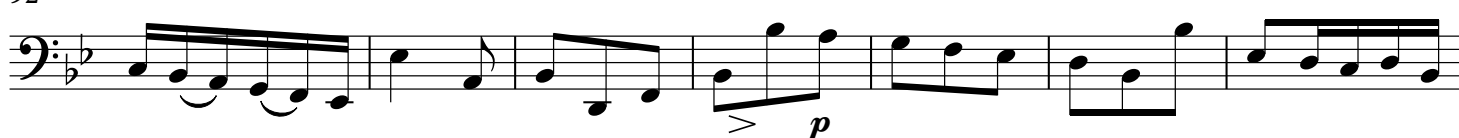
76



84



92



99



105



112



118

