

Quartets from Cantata 49.4

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

J. S. Bach [arr. P. Lang] BWV 49.4

Aria for Oboe d'amore, Cello piccolo, Soprano sol and Bc "Ich bin herrlich..."
arr. in 4 parts: 1. Oboe or Violin, 2. Violin or Viola, 3. Viola or Cello, 4. Cello

$\text{♩} = 96$

1 Oboe d'amore
bwv 49.4 s4

1 Violin or Oboe
bwv 49.4 s4

2 Violin for Soprano Solo
bwv 49.4 s4

2 Viola for Soprano Solo
bwv 49.4 s4

3 Viola for Cello piccolo
bwv 49.4 s4

3 Violoncello for Cello piccolo
bwv 49.4 s4

4 Violoncello for Bc
bwv 49.4 s4

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Be

Be

opt. line

opt. line

Be

Be

Be

Be

f

f

10

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vcl.

Vcl.

13

Ob. d'A.

Vln. 1

Vln. 2 Solo

Vla. Solo

Vla.

Vcl.

Vcl.

opt. line

opt. line

16

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vcl.

Vcl.

19

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vcl.

Vc.

22

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vcl.

Vc.

25

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vcl.

Vc.

28

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

31

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

34

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

37

Musical score for orchestra section 37. The score includes parts for Ob. d'A., Vln. 1, Vln. 2, Vla., and Vc. The instrumentation consists of two oboes (d'A. and A), two violins (Vln. 1 and Vln. 2), two cellos (Vla.), and two bassoons (Vc.). The music features six measures of rhythmic patterns primarily in eighth and sixteenth notes, with dynamic markings such as p (pianissimo) and f (fortissimo). Measures 37-39 show the instruments playing eighth-note patterns.

40

Musical score for orchestra section 40. The instrumentation remains the same: Ob. d'A., Vln. 1, Vln. 2, Vla., and Vc. The score shows a transition with dynamic changes from p to f . Measures 40-42 feature eighth-note patterns with some sixteenth-note grace notes.

43

Musical score for orchestra section 43. The instrumentation is identical to the previous sections. Measures 43-45 continue the eighth-note patterns established earlier, maintaining the dynamic levels and instrumentations seen in sections 37 and 40.

46

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

49

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

52

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

55

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

f rit.

f rit.

f rit.

f rit.

f rit.

f rit.

58 **a tempo**

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

mf

p

Bc

f

p

mf

p

lead

p

62

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

mf

p

p

p

p

p

65

Musical score for orchestra section 65. The score includes parts for Oboe d'A., Violin 1, Violin 2, Viola, and Cello. The instrumentation consists of two violins, one viola, and one cello. The score shows various melodic and harmonic patterns across the different instruments.

68

Musical score for orchestra section 68. The instrumentation remains the same: Oboe d'A., Violin 1, Violin 2, Viola, and Cello. The score features more complex rhythmic patterns and dynamics compared to section 65.

71

Musical score for orchestra section 71. The instrumentation is identical to the previous sections. The score shows a transition in style, with more sustained notes and different harmonic structures.

74

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

77

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

81

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

85

Ob. d'A.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

rit.

rit.

rit.

rit.

rit.

1 Oboe d'amore bwv 49.4 s4

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$\text{♩} = 96$

1

3

f

8

12

p

2

19

24

mf

29

33

37

1 Oboe d'amore bwv 49.4 s4

3

41

47

52

5

a tempo

pp

mf

2

67

Va or Vc

f

72

6

rit.

82

85

1 Violin or Oboe bwv 49.4 s4

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

J = 96

3

8

12

2

19

24

29

33

37

1 Violin or Oboe bwv 49.4 s4

3

41

47

52

61

67

72

82

85

2 Violin for Soprano Solo bwv 49.4 s4

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

1 = 96

opt. line

5

10

Solo

15

19

23

26

29

10

Vln. 1

f

42

Sheet music for piano, page 10, featuring 14 staves of musical notation. The music is in common time and consists of two systems. The first system starts at measure 46 and ends at measure 59. The second system starts at measure 60 and ends at measure 85. The key signature is A major (three sharps). Dynamics include *mf*, *mp*, *f*, *rit.*, *p*, *a tempo*, *Be*, and *= f*. Performance instructions include a fermata over measures 46-47, a horizontal line under measures 47-50, a fermata over measures 50-51, and a fermata over measures 85-86.

2 Viola for Soprano Solo bwv 49.4 s4

Quartets from Cantata 49.4

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

J. S. Bach [arr. P. Lang] BWV 49.4

Aria for Oboe d'amore, Cello piccolo, Soprano sol and Bc "Ich bin herrlich,..."
arr. in 4 parts: 1. Oboe or Violin, 2. Violin or Viola, 3. Viola or Cello, 4. Cello

1 *Bc* **=96** opt. line **f**

5

10 **Solo** **f**

15

19 **f**

23

26

29 **10** **Vln. 1** **f**

42

2 Viola for Soprano Solo bwv 49.4 s4

3

Musical score for 2 Viola for Soprano Solo, BWV 49.4 s4, page 3.

The score consists of ten staves of music for viola, with various dynamics and performance instructions:

- Staff 1 (Measures 46-51): Dynamics include *mf*, *mp*, and a measure repeat sign.
- Staff 2 (Measures 52-57): Dynamics include *mp*.
- Staff 3 (Measures 58-63): Dynamics include *f*, *rit.*, and *p*.
- Staff 4 (Measures 64-69): Dynamics include *a tempo* and *f*.
- Staff 5 (Measures 70-75): Dynamics include *f*.
- Staff 6 (Measures 76-81): Dynamics include *f*.
- Staff 7 (Measures 82-87): Dynamics include *f*.
- Staff 8 (Measures 88-93): Dynamics include *rit.*

3 Viola for Cello piccolo bwv 49.4 s4

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Aria for Oboe d'amore, Cello piccolo, Soprano sol and Bc "Ich bin herrlich,..."
 arr. in 4 parts: 1. Oboe or Violin, 2. Violin or Viola, 3. Viola or Cello, 4. Cello

1 = 96

LET VOICE SOLO PARTS ALWAYS PREDOMINATE
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J. S. Bach [arr. P. Lang] BWV 49.4

Aria for Oboe d'amore, Cello piccolo, Soprano sol and Bc "Ich bin herrlich,..."
 arr. in 4 parts: 1. Oboe or Violin, 2. Violin or Viola, 3. Viola or Cello, 4. Cello

1 = 96

1

5

8

11

15 opt. line

20

24

29 opt. line

34

38

3 Viola for Cello piccolo bwv 49.4 s4

3

Musical score for Viola for Cello piccolo, page 3, measures 38-41. The key signature is A major (three sharps). Measure 38 starts with a sixteenth-note pattern. Measure 39 continues with sixteenth-note patterns. Measure 40 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 41 concludes with eighth-note pairs. Dynamics include *p* at the end of measure 41.

42

Musical score for Viola for Cello piccolo, page 3, measures 42-45. The key signature is A major (three sharps). Measures 42-45 show a continuation of sixteenth-note patterns and eighth-note pairs.

47

Musical score for Viola for Cello piccolo, page 3, measures 47-50. The key signature is A major (three sharps). Measures 47-50 show a continuation of sixteenth-note patterns and eighth-note pairs. Dynamics include *mp* at the beginning of measure 47 and *p* at the end of measure 50.

52

Musical score for Viola for Cello piccolo, page 3, measures 52-55. The key signature is A major (three sharps). Measures 52-55 show a continuation of sixteenth-note patterns and eighth-note pairs. Dynamics include *pp* at the beginning of measure 52 and *a tempo* at the beginning of measure 53.

57

Musical score for Viola for Cello piccolo, page 3, measures 57-60. The key signature is A major (three sharps). Measures 57-60 show a continuation of sixteenth-note patterns and eighth-note pairs. Dynamics include *f rit.* followed by *p* at the beginning of measure 57, *mf* in measure 58, and *p* in measure 59.

62

Musical score for Viola for Cello piccolo, page 3, measures 62-65. The key signature is A major (three sharps). Measures 62-65 show a continuation of sixteenth-note patterns and eighth-note pairs.

67

Musical score for Viola for Cello piccolo, page 3, measures 67-70. The key signature is A major (three sharps). Measures 67-70 show a continuation of sixteenth-note patterns and eighth-note pairs.

72

Musical score for Viola for Cello piccolo, page 3, measures 72-75. The key signature is A major (three sharps). Measures 72-75 show a continuation of sixteenth-note patterns and eighth-note pairs.

76

Musical score for Viola for Cello piccolo, page 3, measures 76-79. The key signature is A major (three sharps). Measures 76-79 show a continuation of sixteenth-note patterns and eighth-note pairs. Dynamics include *f* at the beginning of measure 76.

79

Musical score for Viola for Cello piccolo, page 3, measures 79-82. The key signature is A major (three sharps). Measures 79-82 show a continuation of sixteenth-note patterns and eighth-note pairs.

82

Musical score for Viola for Cello piccolo, page 3, measures 82-85. The key signature is A major (three sharps). Measures 82-85 show a continuation of sixteenth-note patterns and eighth-note pairs.

85

Musical score for Viola for Cello piccolo, page 3, measures 85-88. The key signature is A major (three sharps). Measures 85-88 show a continuation of sixteenth-note patterns and eighth-note pairs. Dynamics include *rit.* at the end of measure 85.

3 Violoncello for Cello piccolo bwv 49.4 s4

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

1 = 96

5

8

11

15 opt. line

20

24

29 opt. line **mf**

34

3 Violoncello for Cello piccolo bwv 49.4 s4

3

38

42

47

52

57 *pp* *a tempo*
f rit. — *p* — *mf* *p*

62

67

72

76

79 *f*

82

85 *rit.* —

4 Violoncello for Bc bwv 49.4 s4

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

lead

f

5

9

13

p

16

21

25

f

30

34

38

4 Violoncello for Bc bwv 49.4 s4

3

42

46

49

53

57 lead **a tempo**

61

64

70

75

79

84 rit.