

Quintets from Cantata 114.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 114.5

Aria for Oboe, Strings, Alto and Bc "Du machst, o Tod"

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

1 Violin or Oboe bwv 114.5 s5
2 Violin bwv 114.5 s5
2 Viola bwv 114.5 s5
3 Viola bwv 114.5 s5
4 Viola for Alto Solo bwv 114.5 s5
4 Violoncello for Alto Solo down 8va bwv 114.5 s5
5 Violoncello for Bc bwv 114.5 s5

f *f* *f* *f* *f* *f*

Bc *Bc* *Bc* *Bc* *Bc* *Bc*

Part 1 *Part 1*

♩ = 84

Vln. 1
Vln. 2
Vla.
Vla.
Vla.
Vc.
Vc.

Part 1
Part 1

9 (opt. Fine)

pp *pp* *pp* *f* *f* *p* *mp*

13

Score for measures 13-16. The system includes Vln. 1, Vln. 2, Vla. (Violoncello), and Vc. (Violone). Measure 13 starts with a *p* dynamic. The Vln. 1 part features a melodic line with eighth notes and slurs. The Vln. 2 part has a similar melodic line. The Vla. part provides harmonic support with chords and moving lines. The Vc. part has a rhythmic pattern of eighth notes.

17

Score for measures 17-20. The system includes Vln. 1, Vln. 2, Vla. (Violoncello), and Vc. (Violone). Measure 17 starts with a *pp* dynamic. The Vln. 1 part has a melodic line with slurs and dynamics *pp* and *p*. The Vln. 2 part has a melodic line with slurs and dynamics *mp* and *p*. The Vla. part has a melodic line with slurs and dynamics *p*. The Vc. part has a rhythmic pattern of eighth notes with dynamics *mp* and *p*.

21

Score for measures 21-24. The system includes Vln. 1, Vln. 2, Vla. (Violoncello), and Vc. (Violone). Measure 21 starts with a *pp* dynamic. The Vln. 1 part has a melodic line with slurs and dynamics *pp* and *p*. The Vln. 2 part has a melodic line with slurs and dynamics *p*. The Vla. part has a melodic line with slurs and dynamics *f* and *p*. The Vc. part has a rhythmic pattern of eighth notes with dynamics *f* and *p*.

37

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

40

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

43

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

46

Adagio

D.C. al Fine

Musical score for strings, measures 46-49. The score is in 3/4 time and B-flat major. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and two parts of the Violoncello (Vc.).

- Measure 46:** Vln. 1 plays a sixteenth-note pattern starting on G4, marked *p*. Vln. 2, Vla., and the first Vc. part are silent. The second Vc. part plays a steady eighth-note accompaniment.
- Measure 47:** Vln. 1 continues with a half-note G4. Vln. 2, Vla., and the first Vc. part enter with a *p* dynamic, playing chords. The second Vc. part continues its accompaniment.
- Measure 48:** Vln. 1 continues with a half-note G4. Vln. 2, Vla., and the first Vc. part play chords, marked *rit.*. The second Vc. part continues its accompaniment.
- Measure 49:** Vln. 1 plays a half-note G4. Vln. 2, Vla., and the first Vc. part play chords, marked *rit.*. The second Vc. part continues its accompaniment. Trills (*tr*) are indicated on the final notes of Vln. 2, Vla., and the first Vc. part.

1 Violin or Oboe bwv 114.5 s5

Quintets from Cantata 114.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 114.5

Aria for Oboe, Strings, Alto and Bc "Du machst, o Tod"

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

Bc $\text{♩} = 84$

4

f

7

(opt. Fine)

pp

10

13

16

pp

20

pp *p*

25

f

29

32

(Fine) G.P. Vla.

rit. *pp*

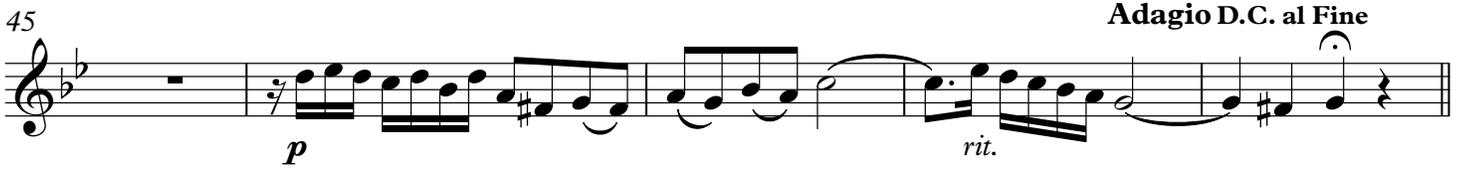
35



38



45



Adagio D.C. al Fine

2 Violin bwv 114.5 s5

Quintets from Cantata 114.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 114.5

Aria for Oboe, Strings, Alto and Bc "Du machst, o Tod"

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

Bc $\text{♩} = 84$

5

9 (opt. Fine)

15 *pp*

20

24

28 *f*

32 (Fine) G.P. Vla. *rit.* *pp*

36

39 *f*

43 *p* *rit.*

2

Adagio D.C. al Fine

Quintets from Cantata 114.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 114.5

Aria for Oboe, Strings, Alto and Bc "Du machst, o Tod"

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

Bc $\text{♩} = 84$

5

9 (opt. Fine)

15

20

24

28

32 (Fine) G.P. Vla.

36

39

43

Quintets from Cantata 114.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 114.5

Aria for Oboe, Strings, Alto and Bc "Du machst, o Tod"

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

Bc ♩ = 84

6

f

11

(opt. Fine)
pp

17

22

f

27

p

32

(Fine) G.P. lead
p

36

rit. *pp*

40

f

46

p *rit.*

Adagio D.C. al Fine

p *rit.*

4 Viola for Alto Solo bwv 114.5 s5

Quintets from Cantata 114.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 114.5

Aria for Oboe, Strings, Alto and Bc "Du machst, o Tod"

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

(opt. Fine)

Bc $\text{♩} = 84$

Part 1

6

Part 1

f

10

15

p

20

f *p*

24

f 6

33 (Fine) G.P. Vln. 1 Vln. 2 *mf*

37

41

f

46 Adagio D.C. al Fine *tr* *rit.*

4 Violoncello for Alto Solo down 8va bwv 114.5 s5

Quintets from Cantata 114.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 114.5

Aria for Oboe, Strings, Alto and Bc "Du machst, o Tod"

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

(opt. Fine)

Bc $\text{♩} = 84$

Part 1

6

Part 1

f

10

15

p

20

f

p

24

6

f

(Fine) G.P.

Vln. 1

Vla.

mf

33

37

41

f

46

rit.

Adagio

D.C. al Fine

tr

5 Violoncello for Bc bwv 114.5 s5

Quintets from Cantata 114.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 114.5

Aria for Oboe, Strings, Alto and Bc "Du machst, o Tod"

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

$\text{♩} = 84$

f

6 (opt. Fine)

p

11

mp *p*

16

mp *p*

21

mp *p*

26

f

31 (Fine) G.P. Vla. Alto

rit.

36

mp

41

f *p*

45 Adagio D.C. al Fine

rit.