

Trios from Cantata 132.5

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

J. S. Bach [arr. P. Lang] BWV 132.5
Aria for Violin solo, Alto and Bc "Christi Glieder"
arr. in 3 parts: 1. Violin, 2. Violin or Viola or Cello, 3. Cello

$\text{♩} = 96$

1 Violin solo bwv 132.5 s3
f
opt. lines

2 Violin for Alto Solo
bwv 132.5 s3
f
opt. lines

2 Viola for Alto Solo
bwv 132.5 s3
f
opt. lines

2 Violoncello for Alto Solo, down 8va
bwv 132.5 s3
f

3 Violoncello for Bc
bwv 132.5 s3
f

3

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

rit. *p*

rit. *mp*

rit. *mp*

rit. *mp*

rit. *p*

9 A Tempo

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Solo
f

p

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

trm

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

tr

17

Violin 1: Rapid sixteenth-note runs with trills (tr) and a fermata. Violin 2: Quarter-note accompaniment with trills. Viola: Quarter-note accompaniment with trills. Violin 3: Quarter-note accompaniment with trills. Violin 4: Quarter-note accompaniment.

20

Violin 1: Rapid sixteenth-note runs with trills (tr) and a fermata. Violin 2: Quarter-note accompaniment with trills. Viola: Quarter-note accompaniment with trills. Violin 3: Quarter-note accompaniment with trills. Violin 4: Quarter-note accompaniment.

22

Violin 1: Rapid sixteenth-note runs with trills and a fermata. Violin 2: Quarter-note accompaniment with trills. Viola: Quarter-note accompaniment with trills. Violin 3: Quarter-note accompaniment with trills. Violin 4: Quarter-note accompaniment.

24

Violin 1: Rapid sixteenth-note runs with trills (tr) and a fermata. Violin 2: Quarter-note accompaniment with trills. Viola: Quarter-note accompaniment with trills. Violin 3: Quarter-note accompaniment with trills. Violin 4: Quarter-note accompaniment.

27

Vln. 1 *tr*

Vln. 2

Vla.

Vc.

Vc.

30

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

32

Vln. 1 *f* opt. line

Vln. 2 *f* opt. line

Vla. *f* opt. line

Vc. *f* opt. line

Vc. *f*

34

Vln. 1 *f*

Vln. 2

Vla.

Vc.

Vc.

36

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

This system contains measures 36 and 37. The first violin part (Vln. 1) features a complex melodic line with many sixteenth notes and slurs. The second violin (Vln. 2) plays a simpler melody. The viola (Vla.) and first cello (Vc.) parts are also relatively simple, while the second cello (Vc.) has a more active bass line. The key signature has two sharps (F# and C#).

38

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

rit.

This system contains measures 38 and 39. Measure 38 is marked with a *rit.* (ritardando) and features a dense texture of sixteenth notes in the first violin part. In measure 39, the first violin part has a long note with a fermata, and the *rit.* marking continues. The other instruments continue their respective parts. The key signature remains two sharps.

1 Violin solo bwv 132.5 s3

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♩ = 96

f

3

5

7

rit. *p*

9 **A Tempo**

p

12

14

17

tr *tr* *tr* *tr*

21

23

26

29

31

33

35

37

39

2 Violin for Alto Solo bwv 132.5 s3

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

♩ = 96
opt. lines

5 *f*

9 Solo **A Tempo** *f* *rit.* *mp* *tr*

13 *tr*

16 *tr* *tr*

20

24

28

32 opt. line *f*

36 *rit.*

2 Viola for Alto Solo bww 132.5 s3

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

♩ = 96
opt. lines

5 *f*

9 Solo A Tempo *f*

12 *tr*

16 *tr* *tr*

20

23

27

32 opt. line *f*

36 *rit.*

2 Violoncello for Alto Solo, down 8va bwv 132.5 s3

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

♩ = 96

opt. lines



f



rit. ————— *mp*

9 Solo A Tempo



f



=f



rit.

3 Violoncello for Bc bwv 132.5 s3

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♩ = 96

5

f

rit. p

9 **A Tempo**

14

17

20

24

28

32

f

36

rit.