

Quintets from Cantata 155.4

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV155.4
Aria for Strings, Soprano ad Bc "Wirf, mein Herze"
arr. in 5 parts: 1. Violin, 2. Violin or Viola, 3. Viola,
4. Violin or Viola or Cello, 5. Cello

♩ = 96 play all ♩ as triplets

1 Violin
bwv 155.4 s5

2 Violin
bwv 155.4 s5

2 Viola
bwv 155.4 s5

3 Viola
bwv 155.4 s5

4 Violin for Soprano Solo
bwv 155.4 s5

4 Viola for Soprano Solo
bwv 155.4 s5

4 Violoncello for Soprano Solo,
down 8va bwv 155.4 s5

5 Violoncello for Bc

f *tr* *lead*

6

Vln. 1

Vln. 2

Vla.

Vla.

Vln. 2

Vla.

Vc.

Vc.

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

11

Vln. 1

Vln. 2

Vla.

Vla.

Vln. 2

Vla.

Vc.

Vc.

3 *3* *3*

15

Vln. 1

Vln. 2

Vla.

Vla.

Vln. 2

Vla.

Vc.

Vc.

mf

mf

mf

mf

f

Detailed description: This system contains measures 15 through 18. Violin 1 and Violin 2 have melodic lines with some triplets. Viola 1 and Viola 2 play sustained notes and some triplet patterns. Cello and Double Bass parts feature prominent triplet patterns. Dynamics range from mezzo-forte (mf) to forte (f).

19

Vln. 1

Vln. 2

Vla.

Vla.

Vln. 2

Vla.

Vc.

Vc.

Detailed description: This system contains measures 19 through 23. The texture continues with Violins 1 and 2, Violas, and Cellos/Double Basses. There are significant rests in the upper string parts (Vln. 2, Vla. 1, Vla. 2, Vln. 2, Vla. 1) in measures 19-21, while the lower strings (Vla. 2, Vc., Vc.) continue their patterns. Dynamics are not explicitly marked in this system.

24

Vln. 1

Vln. 2

Vla.

Vla.

Vln. 2

Vla.

Vc.

Vc.

mf

mf

mf

p

Detailed description: This system contains measures 24 through 27. Measures 24-25 show sustained notes in the upper strings. Measures 26-27 feature more active patterns in the lower strings (Vla. 2, Vc., Vc.) with triplets. Dynamics include mezzo-forte (mf) and piano (p).

28

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vla. *pp*

Vln. 2

Vla.

Vc.

Vc.

33

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *mf* *pp*

Vla. *mf* *pp*

Vln. 2

Vla.

Vc.

Vc.

38

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vla. *mf*

Vln. 2

Vla.

Vc.

Vc.

42

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vla. *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Vc. *mp*

46

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vla. *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Vc. *f*

51

Vln. 1 *rit.*

Vln. 2 *rit.*

Vla. *rit.*

Vla. *rit.*

Vln. 2 *rit.*

Vla. *rit.*

Vc. *rit.*

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6

12

18

23

29

35

43

48

52

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Musical score for "The Swan" by Camille Saint-Saëns. The score is written for a single melodic line on a treble clef staff in B-flat major and common time. The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings: *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also articulation marks such as accents and phrasing slurs. The score is divided into measures, with measure numbers 7, 14, 20, 27, 34, 42, 47, and 52 indicated at the start of their respective staves. The piece concludes with a double bar line at the end of the final staff.

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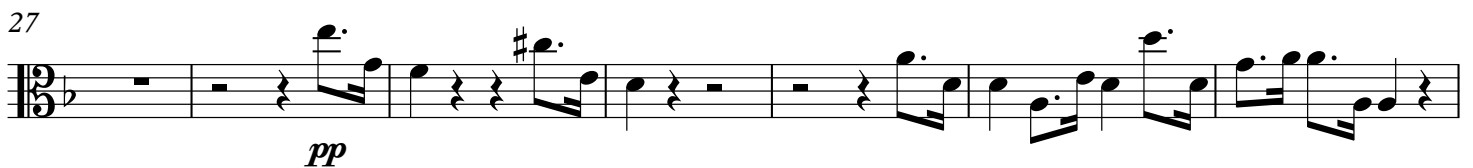
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7



14



20



27



34



42



48



52



4 Violin for Soprano Solo bwv 155.4 s5

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4 Viola for Soprano Solo bwv 155.4 s5

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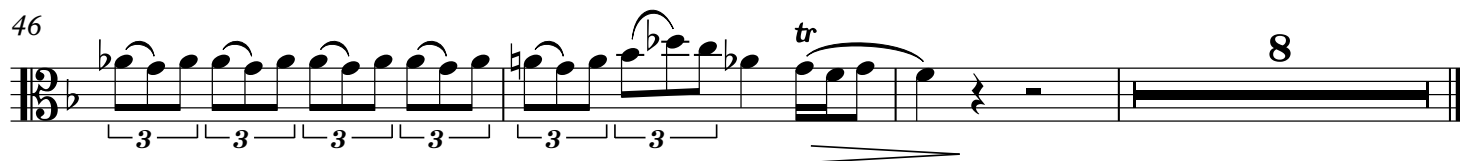
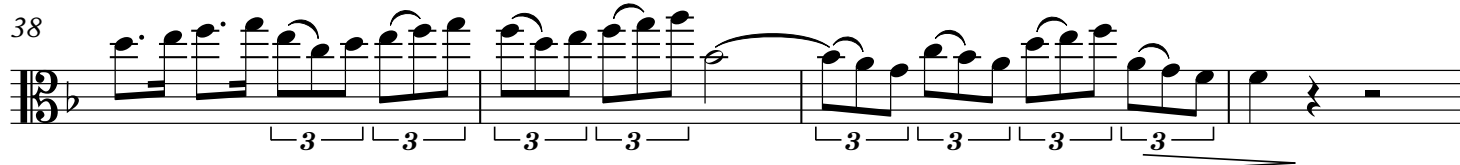
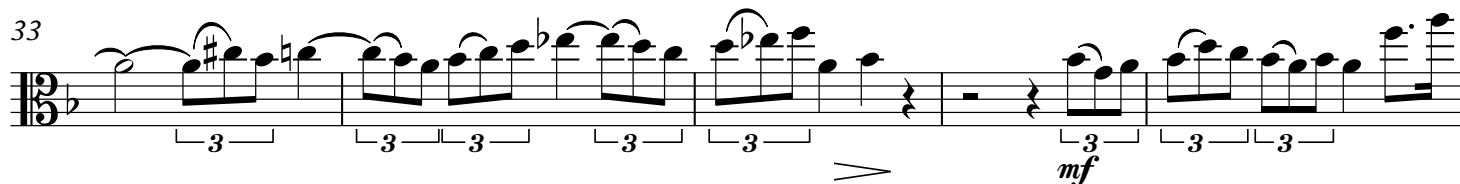
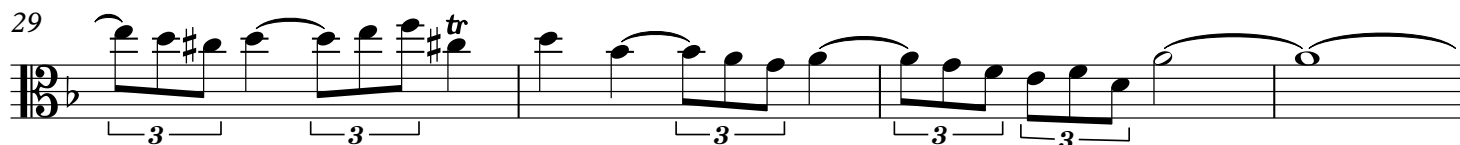
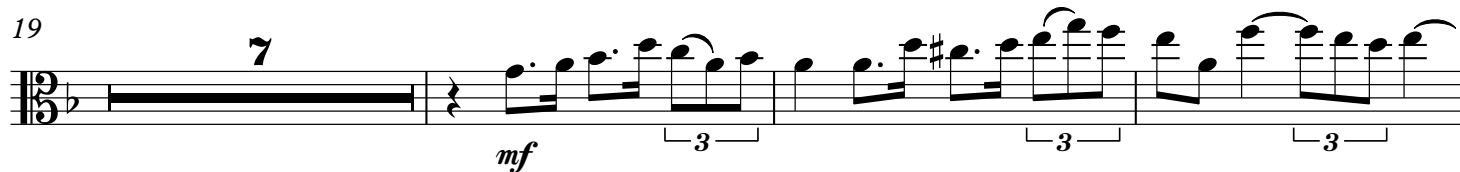
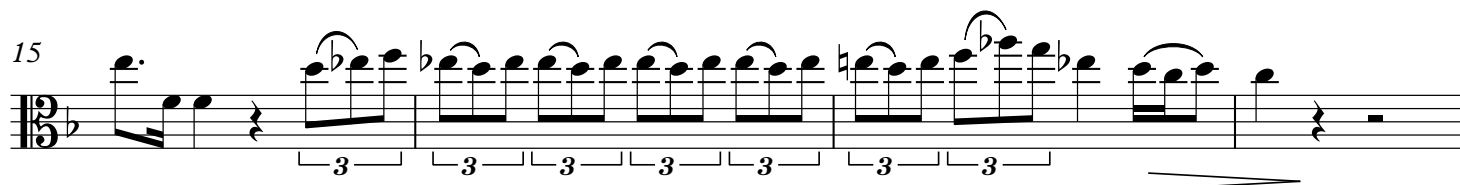
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4 Violoncello for Soprano Solo, down 8va bwv 155.4 s5

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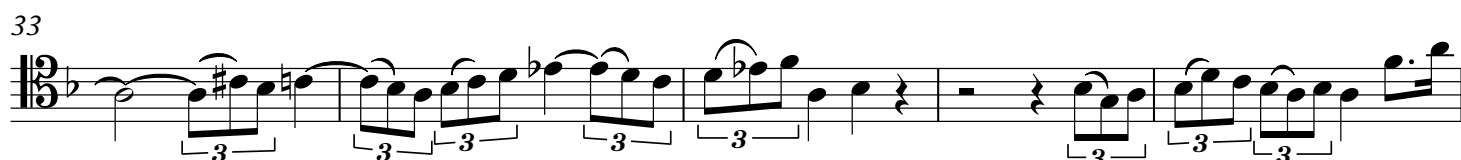
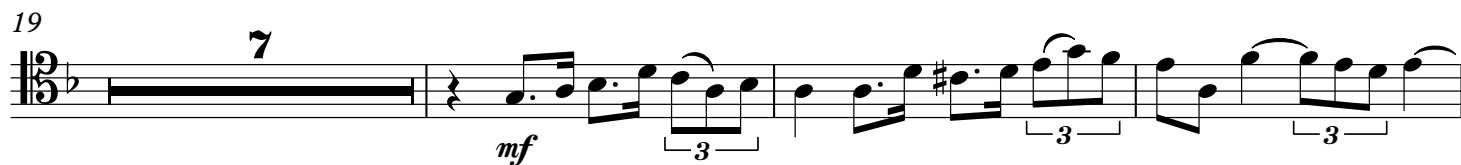
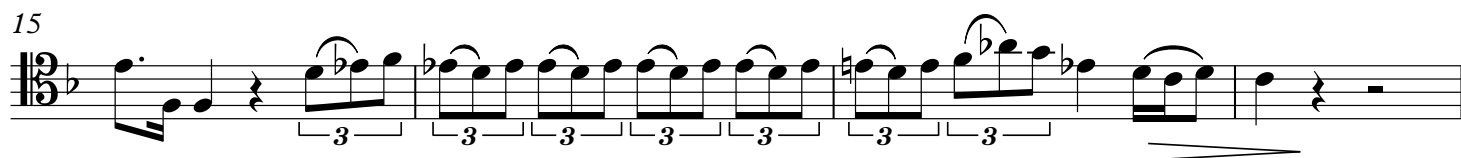
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5 Violoncello for Bc

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lead

8

15

20

26

31

35

40

46

51

f

mp

f

p

f

mp

f

rit.