

Quintets from Cantata 173.2 (revoiced)

LET VOICE SOLO ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 173.2

Aria for Strings, Tenor and Bc "Ein geheiligtes"

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

♩ = 54 **play all** ♩ = triplet

1 Violin
bwv 173.2 s5r

2 Violin
bwv 173.2 s4r

3 Viola
bwv 173.2 s4r

4 Violin for Tenor Solo,
up 8va bwv 173.2 s4r

4 Viola for Tenor Solo
bwv 173.2 s4r

4 Violoncello for Tenor Solo
bwv 173.2 s4r

5 Violoncello for Bc
bwv 173.2 s4r

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

7 (Fine)

Vln. 1 *f* *rit.* *p*

Vln. 2 *f* *rit.* *p*

Vla. *f* *rit.* *p*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Vc. *f* *mf*

Vln. 1 *mf* *rit.* *mf*

Vln. 2 *mf*

Vla. *tr p* *mf*

Vln. 2 *tr*

Vla. *tr*

Vc. *tr*

Vc. *f*

Vln. 1 *p*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Vc. *mf*

13

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

p

p

15

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

mf

mf

mf

mp

mp

mp

f

p

17

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

pp

19

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

21

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

23

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

mf

mf

mf

f

mp

mp

mp

ff

ff

ff

f

f

f

f

ff

25

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

27

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

29

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

pp

pp

pp

f

f

f

mp

mp

pp

pp

pp

mp

This musical score page, numbered 5, contains measures 25 through 29. It is written for a string ensemble consisting of Violins 1 and 2, Violas, and Cellos/Double Basses. The key signature has two sharps (F# and C#), and the time signature is 3/4. Measures 25-26 feature Violin 1 with rapid triplet patterns, while Violin 2, Viola, and Cello/Double Bass provide harmonic support. Measures 27-28 show a shift in texture with more active lines in Violin 2 and Viola. Measure 29 introduces a new section with a prominent triplet pattern in Violin 1 and a sustained note in Violin 2. Dynamic markings include *pp* (pianissimo), *f* (forte), and *mp* (mezzo-piano).

31

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

35

D.C. al fine

1 Violin bwv 173.2 s5r

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THE MERRY WIDOW
 Act II, No. 1
 Franz Lehár

32 measures

Key: D Major (two sharps)
 Time: 2/4

Measures: 1, 3, 5, 9, 13, 16, 23, 25, 27, 32

Ornaments: tr, 3 (triplets)

Dynamics: *f*, *mf*, *p*, *pp*, *f*, *rit.*, *mp*

Other markings: *tr*, *p*, *(Fine)*, *D.C. al Fine*

D.C. al Fine

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♩ = 54 play all ♩.♩ = triplet

Musical score for 2 Violin part of BWV 173.2, s4r. The score is in G major, 3/4 time, and consists of 32 measures. It features various musical notations including triplets, trills, and dynamic markings.

Measures 1-4: *f* (forte), *tr* (trill), *p* (piano).

Measures 5-7: *f* (forte), *tr* (trill).

Measures 8-13: *rit.* (ritardando), *p* (piano), *mf* (mezzo-forte), *2* (second ending).

Measures 14-17: *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *tr* (trill).

Measures 18-20: *mf* (mezzo-forte).

Measures 21-25: *mp* (mezzo-piano), *f* (forte).

Measures 26-28: *pp* (pianissimo), *mp* (mezzo-piano).

Measures 29-31: *pp* (pianissimo), *p* (piano).

Measures 32: *tr* (trill), *3* (triplet), *D.C. al Fine*.

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Aria for Strings, Tenor and Bc "Ein geheiligtes"

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

♩ = 54 play all ♩.♩ = triplet

Musical score for 3 Viola part of BWV 173.2, arranged by P. Lang. The score is in 3/8 time, key of D major, and consists of 35 measures. It features various dynamics (*f*, *p*, *mf*, *mp*, *pp*), articulations (trills, triplets), and a "D.C. al Fine" instruction at the end.

Measures 1-4: *f* (forte), *p* (piano).
 Measure 5: (Fine)
 Measures 6-8: *f* (forte), *rit.* (ritardando), *p* (piano).
 Measures 9-10: *p* (piano), *mf* (mezzo-forte).
 Measures 11-12: *p* (piano), *mf* (mezzo-forte).
 Measures 13-14: *p* (piano), *mf* (mezzo-forte).
 Measures 15-16: *mf* (mezzo-forte).
 Measures 17-18: *mf* (mezzo-forte).
 Measures 19-20: *mf* (mezzo-forte).
 Measures 21-22: *mf* (mezzo-forte).
 Measures 23-24: *mp* (mezzo-piano).
 Measures 25-26: *f* (forte), *pp* (pianissimo).
 Measures 27-28: *pp* (pianissimo), *p* (piano).
 Measures 29-30: *p* (piano).
 Measures 31-32: *p* (piano).
 Measures 33-34: *p* (piano).
 Measures 35: *p* (piano), *rit.* (ritardando).

4 Violin for Tenor Solo, up 8va bwv 173.2 s4r

Quintets from Cantata 173.2 (revoiced)

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Aria for Strings, Tenor and Bc "Ein geheiligtes"

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

$\text{♩} = 54$ play all $\text{♩.♩.♩} = \text{triplet}$

Vln. 1 *tr* **6** Vln. 1 **(Fine)** *tr*

p *f*

f

mp

ff

f

D.C. al Fine *tr*

rit.

4 Viola for Tenor Solo bwv 173.2 s4r

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Aria for Strings, Tenor and Bc "Ein geheiligtes"

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

♩ = 54 play all ♩.♩ = triplet

(Fine)

Vln. 1

6

p *f*

10

f

14

mp

18

ff

22

25

29

32

34

36

D.C. al Fine

rit.

tr

4 Violoncello for Tenor Solo bwv 173.2 s4r

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Aria for Strings, Tenor and Bc "Ein geheiligtes"

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

♩ = 54 play all ♩.♩ = triplet

(Fine)

Vln. 1

6

10

14

18

22

25

29

32

34

36

tr

p

f

mp

ff

f

rit.

tr

D.C. al Fine

The musical score is written for a single cello part, representing the revoiced quintet. It is in 3/4 time with a key signature of one sharp (F#). The score consists of 36 measures, divided into systems of four measures each. The notation includes numerous triplet markings (groups of three notes beamed together with a '3' above) and trills (marked 'tr'). Dynamics range from piano (*p*) to fortissimo (*ff*), with a *rit.* (ritardando) marking at the end. The piece concludes with a 'D.C. al Fine' instruction. A rehearsal mark '6' is placed above the first measure of the second system.

5 Violoncello for Bc bwv 173.2 s4r

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♩ = 54 play all ♩.♩ = triplet arr. in 5 parts: 1. and 2. Violin, 3. Viola, 4. Violin or Viola or Cello, 5. Cello

4 *f*

7 *mp* (Fine)

11 *f* *rit.* *p* *mf* *f*

15 *mf*

18 *f* *p*

21 *f* *ff*

25 *f* *mp*

28 *mp*

31 *mp*

34 *D.C. al Fine* *rit.*