

# Quintets from Cantata 185.2

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 185.2

Aria for Oboe, Strings, Alto, Fagotto and Bc "Sei bemueht"

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

$\text{♩} = 60$

1 Violin or Oboe  
bwv 185.2 s5

2 Violin or Viola  
bwv 185.2 s5

3 Viola  
bwv 185.2 s5

4 Viola or Violin or Cello for Alto Solo  
bwv 185.2 s5

5 Violoncello for Bc  
bwv 185.2 s5

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

6

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

9

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

*p*

*mp*

*p*

*f*

*tr*

12

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

*tr*

*mf*

15

Vln. 1 *tr*

Vln. 2 *mf*

Vla. *mf*

Vla. *tr*

Vc. *f*

Measures 15-17. Vln. 1 features trills and sixteenth-note runs. Vln. 2, Vla., and Vc. have various rhythmic patterns. Dynamics include *mf* and *f*.

18

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vla. *f* *tr*

Vc. *mp*

Measures 18-20. Vln. 1, Vln. 2, and Vla. have rests. Vln. 1 and Vln. 2 have sixteenth-note runs. Vla. has a trill and sixteenth-note runs. Vc. has a sixteenth-note run. Dynamics include *p*, *f*, and *mp*.

20

Vln. 1 *tr* *p*

Vln. 2 *p*

Vla. *p*

Vla. *tr*

Vc.

Measures 20-22. Vln. 1 has trills and sixteenth-note runs. Vln. 2, Vla., and Vc. have various rhythmic patterns. Dynamics include *p*.

23

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

*mf*

*f*

*tr*

*p*

*mp*

26

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

*mp*

*tr*

29

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

*tr*

*p*

31

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

*f*

*tr*

*tr*

*tr*

34

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

*tr*

*tr*

*tr*

37

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

*tr*

*tr*

*rit.*

*rit.*

*rit.*

*rit.*

## Quintets from Cantata 185.2

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 185.2

Aria for Oboe, Strings, Alto, Fagotto and Bc "Sei bemueht"

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

$\text{♩} = 60$

Bc

*f*

*tr*

3

5

7

10

*mp*

*p*

13

*mf*

15

*mf*

17

*p*

21

*p*

*mf*

24

*p*

27 *mp* *tr*

29 *p* *tr*

31 *f* *tr*

34 *tr*

36 *tr*

38 *rit.* *tr*

The musical score is written for Oboe d'Amore in G major, BWV 185.2, measures 27-38. The key signature has one sharp (F#). The time signature is 4/4. The score consists of six staves of music. Measures 27-28: Measure 27 starts with a whole rest, followed by a half note G4, then a half note A4. Measure 28 continues with a half note B4, then a half note C5. Measures 29-30: Measure 29 starts with a half note D5, then a half note E5. Measure 30 continues with a half note F#5, then a half note G5. Measures 31-32: Measure 31 starts with a half note A5, then a half note B5. Measure 32 continues with a half note C6, then a half note D6. Measures 33-34: Measure 33 starts with a half note E6, then a half note F#6. Measure 34 continues with a half note G6, then a half note A6. Measures 35-36: Measure 35 starts with a half note B6, then a half note C7. Measure 36 continues with a half note D7, then a half note E7. Measures 37-38: Measure 37 starts with a half note F#7, then a half note G7. Measure 38 continues with a half note A7, then a half note B7. The score includes various musical notations such as trills (tr), slurs, and dynamic markings (mp, p, f, rit.).

1 Violin or Oboe bwv 185.2 s5

## Quintets from Cantata 185.2

## LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 185.2

Aria for Oboe, Strings, Alto, Fagotto and Bc "Sei bemueht"

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

[illegible]



27 *mp* *tr* *tr*

29 *p* *tr* *tr*

31 *f* *tr* *tr* *tr* *tr*

34 *tr* *tr*

36 *tr* *tr* *tr* *tr*

38 *rit.* *tr*

The musical score is written for a single melodic instrument, either Violin or Oboe. It is in G major, indicated by one sharp (F#). The time signature is 4/4. The score is divided into six systems, each starting with a measure number. The first system (measures 27-28) begins with a mezzo-piano (*mp*) dynamic and includes two trills (*tr*). The second system (measures 29-30) starts with a piano (*p*) dynamic and contains two trills. The third system (measures 31-32) begins with a forte (*f*) dynamic and features four trills. The fourth system (measures 33-34) contains two trills. The fifth system (measures 35-36) includes four trills. The sixth system (measures 37-38) concludes with a ritardando (*rit.*) marking and a final trill before a fermata on a whole note G5.

## Quintets from Cantata 185.2

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 185.2

Aria for Oboe, Strings, Alto, Fagotto and Bc "Sei bemueht"

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

$\text{♩} = 60$

Bc

*f*

5

8

*p* *mp* *p*

15

Alto

*tr* *mf* *p*

20

*p* *mf*

25

3

Alto

*p* *p*

31

*f*

35

38

*rit.*

# Quintets from Cantata 185.2

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 185.2

Aria for Oboe, Strings, Alto, Fagotto and Bc "Sei bemueht"

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

$\text{♩} = 60$

Bc

*f*

5

8

*p* *mp* *p*

15

Alto

*mf* *p*

20

*p* *mf*

25

*p* *p*

31

*f*

35

38

*rit.*

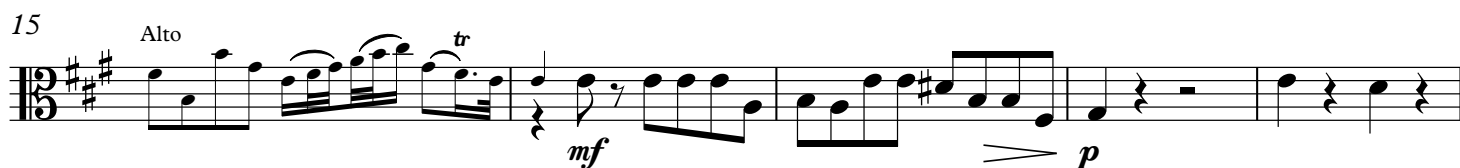
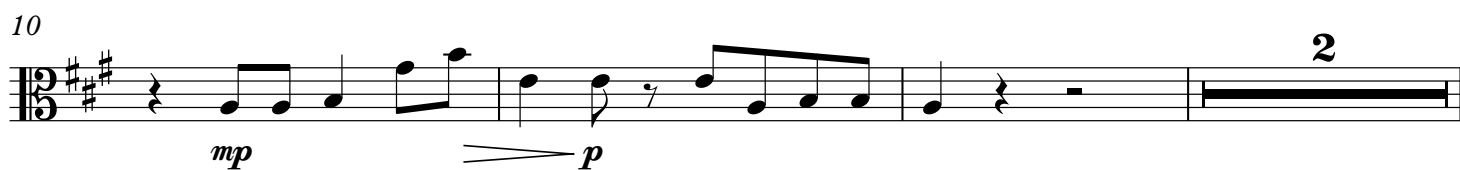
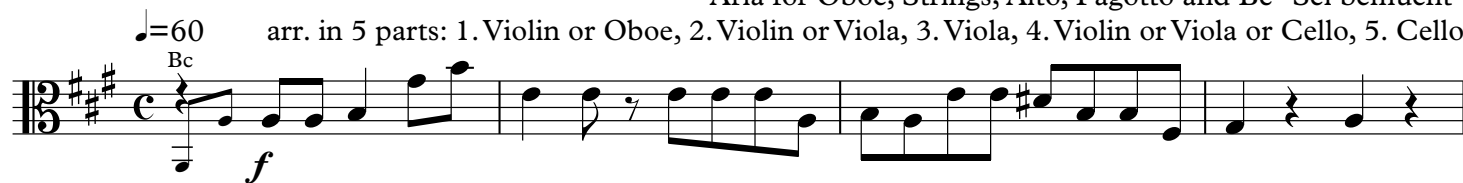
## Quintets from Cantata 185.2

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 185.2

Aria for Oboe, Strings, Alto, Fagotto and Bc "Sei bemueht"

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



4 Violin for Alto Solo bwv 185.2 s5

Quintets from Cantata 185.2  
LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 185.2

Aria for Oboe, Strings, Alto, Fagotto and Bc "Sei bemueht"

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

$\text{♩} = 60$

Bc  
Vln. 1

6

Vln. 1

tr

f

10

f

tr

13

tr

15

tr

f

19

22

25

mf

28

tr

30

8

## 4 Viola or Violin or Cello for Alto Solo bwv 185.2 s5

## Quintets from Cantata 185.2

## LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 185.2

Aria for Oboe, Strings, Alto, Fagotto and Bc "Sei bemueht"

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

Violin 1 score, measures 1-30. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked as quarter note = 60. The score includes various musical notations such as trills (tr), slurs, and dynamic markings (f, mf). Measure numbers 10, 13, 15, 19, 22, 25, 28, and 30 are indicated at the start of their respective staves. A repeat sign with a first ending bracket is present at the end of measure 30.

4 Violoncello for Alto Solo bwv 185.2 s5

# Quintets from Cantata 185.2

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 185.2

Aria for Oboe, Strings, Alto, Fagotto and Bc "Sei bemueht"

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

♩=60

Bc

Vln. 1

6

tr

f

10

f

13

tr

15

tr

f

19

22

25

mf

28

tr

30

8

## 5 Violoncello for Bc bwv 185.2 s5

## Quintets from Cantata 185.2

## LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 185.2

Aria for Oboe, Strings, Alto, Fagotto and Bc "Sei bemueht"

♩=60

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

5

*f*

9

*mp* *mf* *p*

13

*f*

17

*mp*

21

*f*

25

*mp*

29

*f*

33

37

*rit.*

*rit.*