

Quintets from Cantata 125.4
LET VOICE SOLO PART'S ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 125.4

Aria for 2 Violins, Tenor, Bass, and Bc "Ein unbegreiflich Licht"

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

♩ = 84

1 Violin bwv 125.4 s5

2 Violin bwv 125.4 s5

2 Viola bwv 125.4 s5

3 Viola for Tenor Solo
bwv 125.4 s5

3 Violoncello for Tenor Solo
bwv 125.4 s5

4 Viola for Bass Solo
bwv 125.4 s5

4 Violoncello for Bass Solo
bwv 125.4 s5

5 Violoncello for Bc
bwv 125.4 s5

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

(opt. Fine)

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Tenor

Tenor

mf

10

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vla.

Vc.

Vla.

Vc.

Vc. *mf*

13

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vla.

Vc. *f*

Vc. *f*

Vla. *f*

Vc. *f*

Vc. *p*

16

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

19

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

22

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

25

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

This musical score page contains measures 19 through 25. It is written for a string ensemble consisting of Violins 1 and 2, Violas, and Cellos. The key signature has one sharp (F#) and the time signature is 3/4. Measures 19-21 show active movement in all parts. At measure 22, there is a double bar line and a dynamic marking of *f* (forte). Measures 22-24 show the Violins and Violas playing sustained notes while the Cellos play a rhythmic pattern. At measure 25, there is another double bar line and a dynamic marking of *f*. Measures 25-27 show the Violins and Violas playing a melodic line, while the Cellos continue their rhythmic pattern.

28

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vc.

f

f

f

mf

31

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vc.

mf

mf

mf

f

34

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vc.

p

p

p

f

f

f

f

mp

37

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

p

p

40

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

p

43

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

f

f

f

46

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

49

(Fine)

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

rit.

p

p

p

f

f

f

f

rit.

p

52

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

55

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

p

p

p

p

58

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

tr

tr

[illegible]

Quintets from Cantata 125.4

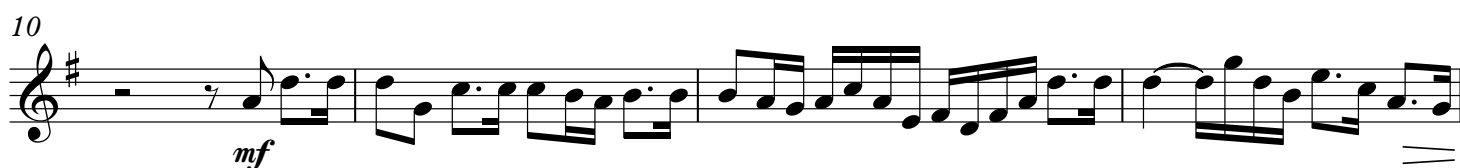
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♩ = 84



40 *p*

44 *f*

47 *rit.* *p* (Fine) ^{Bc}

51

55 *p*

58 *3* Adagio D.C. al Fine

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♩ = 84

Vln. 1

Bc

f

(opt. Fine)

tr

mf

p

f

mf

p

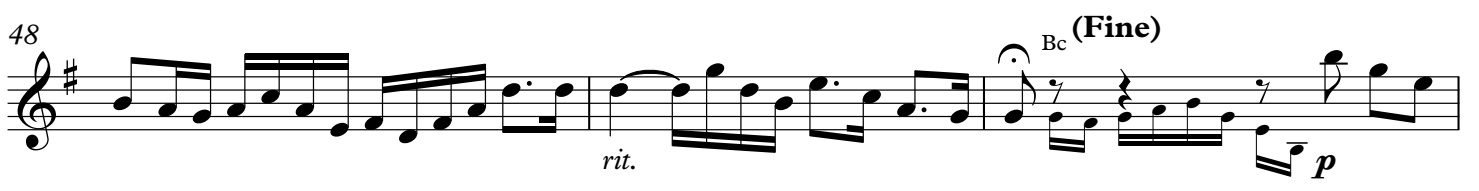
40



44



48



51



54



58



f

rit.

p

p

Adagio D.C. al Fine

3

Quintets from Cantata 125.4

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♩ = 84

Vln. 1

Bc

f

4

(opt. Fine)

8

2

mf

13

p

17

21

f

25

29

2

mf

35

p

p

40



44



f

48



rit. (Fine) *p*

51



54



p

58



3 Adagio D.C. al Fine

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♩ = 84

Vln. 1 Vln. 2

4 Vln. 1 **(opt. Fine)**

f **3** **f**

8

15

18

22

5 Bass **f**

31

2 **f**

36

40

45 **Bc (Fine)** **4** **f**

54 **tr**

60 **Adagio D.C. al Fine** **rit.**

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$\text{♩} = 84$

(opt. Fine)

f

3

f

5

f

2

f

4

Bc (Fine)

f

tr

Adagio D.C. al Fine

rit.

4 Viola for Bass Solo bwv 125.4 s5

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$\text{♩} = 84$

(opt. Fine)

Vln. 1
 Vln. 2
 Tenor
 9
 15
 18
 22
 30
 35
 39
 43
 51
 56
 61
 Adagio D.C. al Fine
 rit.

4 Violoncello for Bass Solo bwv 125.4 s5

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$\text{♩} = 84$

Vln. 1

Vln. 2

Bc

5

(opt. Fine)

Tenor

f

9

3

15

f

18

22

4

Vln. 1

30

f

2

35

39

f

43

4

Bc (Fine)

51

f

56

61

Adagio D.C. al Fine

rit.

5 Violoncello for Bc bwv 125.4 s5

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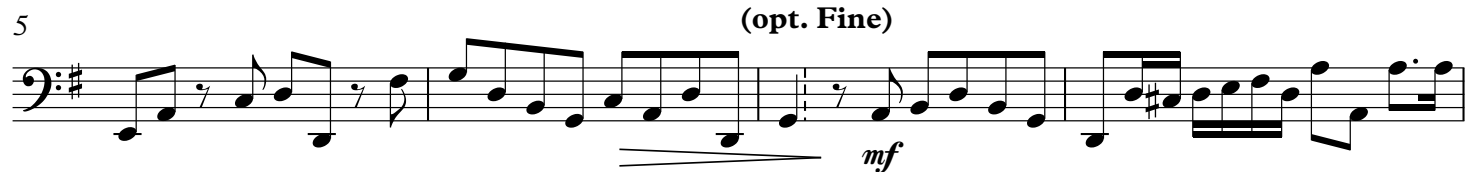
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♩ = 84
lead



41



45



49



52



57



61

