

13

Vln. 1 *p*

Vln. 2 *p*

Vla. *f*

Vc. *f*

Vc. *mp*

16

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

19

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

22

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

25

Vln. 1 *p* *mf*

Vln. 2 *mf*

Vla. *tr*

Vc. *tr*

Vc. *f*

28

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

31

Vln. 1 *p*

Vln. 2 *p*

Vla. Part 1 *f*

Vc. Part 1 *f*

Vc. *mp*

34

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

36

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

39

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

41

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

43

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

mf

p

tr

mf

p

f

f

f

mp

46

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

This system contains measures 46, 47, and 48. The first violin (Vln. 1) plays a melodic line with eighth and sixteenth notes. The second violin (Vln. 2) has a rest in measure 46 and then plays a melodic line. The viola (Vla.) and first cello (Vc.) play a rhythmic accompaniment of eighth notes. The second cello (Vc.) plays a bass line with eighth notes.

49

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

This system contains measures 49, 50, and 51. The first violin (Vln. 1) continues its melodic line. The second violin (Vln. 2) plays a melodic line with some slurs. The viola (Vla.) and first cello (Vc.) play a rhythmic accompaniment. The second cello (Vc.) plays a bass line.

52

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

This system contains measures 52, 53, and 54. The first violin (Vln. 1) plays a melodic line. The second violin (Vln. 2) plays a melodic line with slurs. The viola (Vla.) has a rest in measure 52 and then plays a melodic line. The first cello (Vc.) has a rest in measure 52 and then plays a rhythmic accompaniment. The second cello (Vc.) plays a bass line.

55

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

This system contains measures 55, 56, and 57. The first violin (Vln. 1) has a rest in measure 55 and then plays a melodic line. The second violin (Vln. 2) has a rest in measure 55 and then plays a melodic line. The viola (Vla.) and first cello (Vc.) play a rhythmic accompaniment. The second cello (Vc.) plays a bass line.

58

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* opt. line

Vc. *f* opt. line

Vc. *f* tr

Detailed description: This system contains measures 58, 59, and 60. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 58 and 59 are marked with a forte (*f*) dynamic. The Viola and Violoncello parts include an 'opt. line' (optional line). A trill (*tr*) is indicated in the Double Bass part at the end of measure 60.

61

Vln. 1

Vln. 2 *rit.* tr

Vla. *rit.*

Vc. *rit.*

Vc. *rit.*

Detailed description: This system contains measures 61, 62, and 63. It features the same five staves as the previous system. Measure 61 is marked with a forte (*f*) dynamic. Measures 62 and 63 are marked with a ritardando (*rit.*) dynamic. A trill (*tr*) is indicated in the Violin 2 part at the end of measure 62. The system concludes with a double bar line at the end of measure 63.

1 Violin or Oboe bwv126.2 s4

Quartets from Cantata 126.2

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

J. S. Bach [arr. P. Lang] BWV 126.2

Aria for 2 Oboes, Tenor and Bc "Sende deine Macht"

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

$\text{♩} = 48$

f

4

7 *p* *mf*

11 *p*

14

17

20

23 *p*

26

mf

29

32

p

37

41

mf *p*

46

49

52

56

f

61

rit.

2 Violin or Oboe bwv 126.2 s4

Quartets from Cantata 126.2

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

J. S. Bach [arr. P. Lang] BWV 126.2

Aria for 2 Oboes, Tenor and Bc "Sende deine Macht"

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

$\text{♩} = 48$

f

tr

p

mf

p

mf

mf

mf

30

33

p

37

41

mf *p*

46

50

53

2

58

f

61

rit. *tr*

3 Viola for Tenor Solo bwv 126.2 s4

Quartets from Cantata 126.2

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 126.2

Aria for 2 Oboes, Tenor and Bc "Sende deine Macht"

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

♩ = 48

4 Part 1

8 3 f

14

17

22

25 tr 4

32 Part 1 f

35

37

40

42

46

49

55

58

opt. line

61

rit.

3 Violoncello for Tenor Solo bwv 126.2 s4

Quartets from Cantata 126.2

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 126.2

Aria for 2 Oboes, Tenor and Bc "Sende deine Macht"

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

$\text{♩} = 48$

Part 1

4

8

3

14

17

22

25

tr

4

32

Part 1

f

35

37

40

42

tr

f

46

49

55

58

opt. line

f

61

rit.

4 Violoncello for Bc bwv 126.2 s4

Quartets from Cantata 126.2

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines) J. S. Bach [arr. P. Lang] BWV 126.2

Aria for 2 Oboes, Tenor and Bc "Sende deine Macht"

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

♩ = 48

The musical score consists of ten staves of music, each beginning with a measure number. The key signature is one sharp (F#) and the time signature is common time (C). The dynamics and articulations are as follows:

- Staff 1 (measure 1): *f* (forte), *tr* (trill) above the first measure.
- Staff 2 (measure 5): *mp* (mezzo-piano) below the first measure.
- Staff 3 (measure 9): *f* (forte) below the first measure.
- Staff 4 (measure 12): *mp* (mezzo-piano) below the first measure.
- Staff 5 (measure 16): No dynamic marking.
- Staff 6 (measure 20): No dynamic marking.
- Staff 7 (measure 24): *< f* (crescendo to forte) below the first measure.
- Staff 8 (measure 28): No dynamic marking.
- Staff 9 (measure 32): *mp* (mezzo-piano) below the first measure.
- Staff 10 (measure 36): No dynamic marking.

40