

Quartets from Cantata 155.2

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 155.2

Aria Duett for Fagotto, Alto, Tenor and Bc "Du musst glauben"

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

$\text{♩} = 112$

1 Violin for Alto Solo bww 155.2 s4
1 Viola for Alto Solo bww 155.2 s4
1 Violoncello for Alto Solo bww 155.2 s4
2 Violin for Tenor Solo bww 155.2 s4
2 Viola for Tenor Solo bww 155.2 s4
2 Violoncello for Tenor Solo bww 155.2 s4
3 Viola, up 8va bww 155.2 s4
3 Violoncello or Fagotto bww 155.2 s4
4 Viola for Bc, up 8va bww 155.2 s4
4 Violoncello for Bc bww 155.2 s4

Dynamic markings: *f*, *lead*, *f*

Trills: *tr*

Tempo: $\text{♩} = 112$

1 Vln.
1 Vla.
1 Vc.
2 Vln.
2 Vla.
2 Vc.
3 Vla.
3 Vc.
4 Vla.
4 Vc.

Dynamic markings: *f*, *mp*, *p*

Trills: *tr*

Section marker: \S

7

Musical score for measures 7-9. The score is arranged in a system with 12 staves. The top three staves are for the first strings (1 Vln., 1 Vla., 1 Vc.), the middle three for the second strings (2 Vln., 2 Vla., 2 Vc.), and the bottom six for the third strings (3 Vla., 3 Vc., 4 Vla., 4 Vc.). The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 7 shows the beginning of a melodic line in the first violin and a rhythmic accompaniment in the other strings. Measure 8 continues the melodic development. Measure 9 features a more active melodic line in the first violin and a complex rhythmic pattern in the lower strings.



10

Musical score for measures 10-12. The score continues with the same 12-staff arrangement. Measure 10 shows a continuation of the melodic and rhythmic themes. Measure 11 features a more active melodic line in the first violin and a complex rhythmic pattern in the lower strings. Measure 12 concludes the section with a final melodic flourish in the first violin and a complex rhythmic pattern in the lower strings.

13

1 Vln. *mp*

1 Vla. *mp*

1 Vc. *mp*

2 Vln. *mp*

2 Vla. *mp*

2 Vc. *mp*

3 Vla.

3 Vc.

4 Vla. *p*

4 Vc. *p*

16

1 Vln. *f*

1 Vla. *f*

1 Vc. *f*

2 Vln. *f*

2 Vla. *f*

2 Vc. *f*

3 Vla. *p*

3 Vc. *p*

4 Vla. *mp*

4 Vc. *mp*

19

Musical score for measures 19-21. The score is arranged in a system of 12 staves, grouped into three sections of four staves each. The first section (1 Vln., 1 Vla., 1 Vc.) has the Violin I staff in treble clef and the Viola and Violoncello staves in bass clef. The second section (2 Vln., 2 Vla., 2 Vc.) has the Violin II staff in treble clef and the Viola and Violoncello staves in bass clef. The third section (3 Vla., 3 Vc., 4 Vla., 4 Vc.) has the 3rd and 4th Violoncello staves in bass clef, and the 4th Viola and Violoncello staves in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte) markings. A double bar line is present at the end of measure 21.



22

Musical score for measures 22-24. The score is arranged in a system of 12 staves, grouped into three sections of four staves each. The first section (1 Vln., 1 Vla., 1 Vc.) is mostly empty. The second section (2 Vln., 2 Vla., 2 Vc.) is also mostly empty. The third section (3 Vla., 3 Vc., 4 Vla., 4 Vc.) contains the main musical activity. The 3rd and 4th Violoncello staves feature a complex rhythmic pattern with trills (*tr*) and a *rit.* (ritardando) marking. The 4th Viola and Violoncello staves also feature a complex rhythmic pattern with a *rit.* marking. Dynamics include *mf* (mezzo-forte) and *rit.* (ritardando) markings.

(Fine)

25

1 Vln. Bc Tenor *tr*

1 Vla. Bc Tenor *f* *tr*

1 Vc. Bc Tenor *f* *tr*

2 Vln. Bc *f* *tr*

2 Vla. Bc *f* *tr*

2 Vc. Bc *f* *tr*

3 Vla. Bc Tenor *p*

3 Vc. Bc Tenor *p*

4 Vla. *lead* *mp* *lead*

4 Vc. *mp*



28

1 Vln.

1 Vla.

1 Vc.

2 Vln.

2 Vla.

2 Vc.

3 Vla.

3 Vc.

4 Vla.

4 Vc.

31

Musical score for measures 31-33. The score is arranged in a grand staff format with multiple staves for different instruments. The instruments and their parts are: 1 Vln. (Violin I), 1 Vla. (Viola), 1 Vc. (Violoncello), 2 Vln. (Violin II), 2 Vla. (Viola), 2 Vc. (Violoncello), 3 Vla. (Viola), 3 Vc. (Violoncello), 4 Vla. (Viola), and 4 Vc. (Violoncello). The music features various dynamics including *mp*, *mf*, *f*, and *p*. The key signature has one sharp (F#) and the time signature is 4/4. The score shows a transition from a quiet, sustained section to a more active, rhythmic section starting at measure 31.



34

Musical score for measures 34-36. The score continues with the same instrumentation as the previous section. The dynamics are primarily *f* (forte) and *mp* (mezzo-piano). The music is more rhythmic and active, with many sixteenth and thirty-second notes. The key signature remains one sharp (F#) and the time signature is 4/4. The score shows a continuation of the rhythmic patterns established in the previous section.

37

1 Vln.
1 Vla.
1 Vc.
2 Vln.
2 Vla.
2 Vc.
3 Vla.
3 Vc.
4 Vla.
4 Vc.

40

D.S. al Fine

1 Vln. *rit.*
1 Vla. *rit.*
1 Vc. *rit.*
2 Vln. *rit.*
2 Vla. *rit.*
2 Vc. *rit.*
3 Vla. *rit.*
3 Vc. *rit.*
4 Vla. *rit.*
4 Vc. *rit.*

Alto

1 Violin for Alto Solo bwv 155.2 s4

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$\text{♩} = 112$

Vc.

3

f

8

13

mp

17

f

(Fine)

22

3

Bc Tenor

f

tr

tr

28

31

mp

36

f

39

D.S. al Fine

rit.

1 Viola for Alto Solo bwv 155.2 s4

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♩ = 112

Vc.
Bc 7

3

f

8

13

mp

17

f

22

(Fine)

3

Bc Tenor

tr

f

28

31

mp

36

f

39

D.S. al Fine

rit.

1 Violoncello for Alto Solo bwv 155.2 s4

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♩ = 112

Vc.

Bc 7

3

f

8

13

mp

17

f

(Fine)

22

3

Bc Tenor

tr

f

28

31

mp

36

f

39

D.S. al Fine

rit.

2 Violin for Tenor Solo bww 155.2 s4

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♩ = 112

Vc. **3** **f** **mp**

9

14

18 **f** **3**

25 **(Fine)** Bc *tr~* **f**

28

31 **2** **mp** **f**

37

40 **D.S. al Fine** *rit.*

2 Viola for Tenor Solo bwv 155.2 s4

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♩ = 112

9

Vc.
Bc.
3
f

14

mp

18

25

f

28

(Fine)
Bc.
tr~
f

31

37

40

D.S. al Fine

rit.

2 Violoncello for Tenor Solo bww 155.2 s4

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♩ = 112

Vc.

Bc.

3

f

9

mp

14

18

f

3

(Fine)

25

Bc

f

tr~

28

31

2

mp

f

37

40

D.S. al Fine

rit.

3 Viola, up 8va bwv 155.2 s4

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Aria Duett for Fagotto, Alto, Tenor and Bc "Du musst glauben"

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Bc $\text{♩} = 112$

4 *f*

7 *p*

11 3

17

21 *p* *tr*

24 *mf* (Fine) *tr*

24 Bc Tenor

28 *rit.* *p*

32 *mf*

37 2 *p*

40 *rit.* Alto D.S. al Fine

3 Violoncello or Fagotto bwv 155.2 s4

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Bc = 112

4 *f*

7 *p*

11 3

17

21 *p*

24 *mf* (Fine)

24 Bc Tenor

28 *rit.* *p*

32 *mf* 2

37 *p*

40 *rit.* Alto D.S. al Fine

4 Viola for Bc, up 8va bwv 155.2 s4

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♩ = 112
lead

f *mp*

6

11

p

16

mp

21

mf *rit.* *mp* (Fine) lead

26

30

f *p*

34

mp

38

rit. D.S. al Fine

4 Violoncello for Bc bwv 155.2 s4

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♩ = 112
lead

f *mp*

6

11

16

21

mf *rit.* *mp* (Fine) lead

26

30

34

38

mp *rit.* D.S. al Fine