





28

Ob. d'A.

Vln. I

Vla.

Vla. Bass

Vc. Bass

Vla.

Vc.

Vc.

*p*

*f*

*mp*

33

Ob. d'A.

Vln. I

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

38

Ob. d'A.

Vln. I

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

41

Ob. d'A.

Vln. I

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

45

Ob. d'A.

Vln. I

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

49

Ob. d'A.

Vln. I

Vla.

Vla.

Vc.

Vla.

Vc.

Vc.

1 Oboe d'amore bwv 190.5 s4

# Quartets from Cantata 190.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE  
(opt. small no-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 190.5

Aria Duet for Oboe d'amore, Tenor, Basso and Bc "Jesus soll"

arr. in 4 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. and 3. Viola or Cello, 4. Cello

♩. = 54

*f* *tr*

6

11

15

19

25

29

36

43

49

*f* *p* *f* *tr* *rit.*

1 Violin or Oboe bwv 190.5 s4

# Quartets from Cantata 190.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE  
(opt. small no-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 190.5

Aria Duet for Oboe d'amore, Tenor, Basso and Bc "Jesus soll"

arr. in 4 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. and 3. Viola or Cello, 4. Cello

♩. = 54

*f* *tr*

6

11

15

19

25

29

36

43

49

*p* *f* *tr* *rit.*

1 Viola bwv 190.5 s4

# Quartets from Cantata 190.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE  
(opt. small no-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 190.5

Aria Duet for Oboe d'amore, Tenor, Basso and Bc "Jesus soll"

arr. in 4 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. and 3. Viola or Cello, 4. Cello

$\text{♩} = 54$

*f* *tr*

6

*p*

11

15

19

2

25

*f*

29

3

*p*

36

2

43

*f* *tr*

49

*f* *tr* *rit.*

2 Viola for Tenor Solo bwv 190.5 s4

# Quartets from Cantata 190.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE  
(opt. small no-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 190.5

Aria Duet for Oboe d'amore, Tenor, Basso and Bc "Jesus soll"

arr. in 4 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. and 3. Viola or Cello, 4. Cello

♩. = 54  
Part 1

8

Part 1

*f*

14

20

28

Bass

*f*

34

39

43

2 Violoncello for Tenor Solo bwv 190.5 s4

# Quartets from Cantata 190.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small no-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 190.5

Aria Duet for Oboe d'amore, Tenor, Basso and Bc "Jesus soll"

arr. in 4 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. and 3. Viola or Cello, 4. Cello

♩. = 54  
Part 1

8

Part 1

*f*

14

20

*tr*

2

28

Bass

*f*

34

39

43

7

3 Viola for Bass Solo bwv 190.5 s4

Quartets from Cantata 190.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE  
(opt. small no-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 190.5

Aria Duet for Oboe d'amore, Tenor, Basso and Bc "Jesus soll"

arr. in 4 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. and 3. Viola or Cello, 4. Cello

♩. = 54

7

13

19

24

30

35

40

45

49

rit.

3 Violoncello for Bass Solo bwv 190.5 s4

Quartets from Cantata 190.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE  
(opt. small no-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 190.5

Aria Duet for Oboe d'amore, Tenor, Basso and Bc "Jesus soll"

arr. in 4 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. and 3. Viola or Cello, 4. Cello

♩. = 54

7

13

19

24

30

35

40

45

49

rit.

4 Violoncello for Bc bwv 190.5 s4

# Quartets from Cantata 190.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small no-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 190.5

Aria Duet for Oboe d'amore, Tenor, Basso and Bc "Jesus soll"

arr. in 4 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. and 3. Viola or Cello, 4. Cello

♩. = 54

The musical score consists of ten staves of music for the Cello part. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various dynamics such as *f* (forte), *mp* (mezzo-piano), and *rit.* (ritardando). The music is characterized by flowing eighth-note patterns and occasional rests. The first staff begins with a *f* dynamic. The second staff has a *7* (seven-measure rest) at the beginning. The third staff has a *mp* dynamic. The fourth staff has a *16* (sixteenth-note rest) at the beginning. The fifth staff has a *21* (twenty-one-measure rest) at the beginning. The sixth staff has a *f* dynamic. The seventh staff has a *31* (thirty-one-measure rest) at the beginning. The eighth staff has a *36* (thirty-six-measure rest) at the beginning. The ninth staff has a *44* (forty-four-measure rest) at the beginning. The tenth staff has a *49* (forty-nine-measure rest) at the beginning and ends with a *rit.* marking.