

# Quartets from Cantata 20.5 (5 to 4 parts reduction)

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. Lang and Bartoli/ ed. Lang] BWV 20.5

Aria for 3 Oboes, Bass, and Bc "Gott ist gerecht,"

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

$\text{♩} = 104$

1 Violin bww 20.5 s4

2 Violin bww 20.5 s4

2 Viola bww 20.5 s4

3 Viola for Bass Solo and Tutti bww 20.5 s4

3 Violoncello for Bass Solo and Tutti bww 20.5 s4

4 Violoncello bww 20.5 s4

5

Vln. 1

Vln. 2

Vla.

Vla.

Vc. 1

Vc. 2

9 (opt. Fine)

Vln. 1

Vln. 2

Vla.

Vla.

Vc. 1

Vc. 2

13

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

*f*

Detailed description: This system covers measures 13 to 16. It features six staves: Violin 1, Violin 2, Viola, Violoncello 1, and Violoncello 2. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 13 starts with a treble clef and a common time signature. The first violin part has a melodic line with eighth notes and a forte (*f*) dynamic marking. The second violin and viola parts have rests in measure 13, followed by entries in measure 14. The first and second violoncello parts play a rhythmic accompaniment of eighth notes. The system concludes with a forte (*f*) dynamic marking.

17

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

*p*

Detailed description: This system covers measures 17 to 20. The first violin part begins with a piano (*p*) dynamic marking and a melodic line. The second violin and viola parts have rests in measure 17, followed by entries in measure 18. The first and second violoncello parts continue with their rhythmic accompaniment. The system concludes with a piano (*p*) dynamic marking.

21

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

*f*

*f* Tutti

*f* Tutti

*f*

Detailed description: This system covers measures 21 to 24. The first violin part has a melodic line with a forte (*f*) dynamic marking. The second violin and viola parts have rests in measure 21, followed by entries in measure 22. The first and second violoncello parts continue with their rhythmic accompaniment. The system concludes with a forte (*f*) dynamic marking and the instruction 'Tutti'.

25

Score for measures 25-28. The system includes staves for Vln. 1, Vln. 2, Vla. (Violins and Violas), Vc. 1 (Violins and Cellos), and Vc. 2 (Violins and Cellos). The music is in a minor key with a 3/4 time signature. Measure 25 starts with a treble clef and a key signature of two flats. The first violin part has a melodic line with eighth notes and slurs. The second violin and viola parts have a similar rhythmic pattern. The cello and double bass parts provide a steady accompaniment. Measure 28 ends with a fermata.

29

(Fine)

Score for measures 29-32. The system includes staves for Vln. 1, Vln. 2, Vla. (Violins and Violas), Vc. 1 (Violins and Cellos), and Vc. 2 (Violins and Cellos). The music continues from the previous system. Measure 29 has a *rit.* marking. Measure 30 has a *p* marking. Measure 31 has a *p* marking. Measure 32 ends with a *f* marking and a *Solo* marking. The first violin part has a melodic line with eighth notes and slurs. The second violin and viola parts have a similar rhythmic pattern. The cello and double bass parts provide a steady accompaniment. Measure 32 ends with a fermata.

33

Score for measures 33-36. The system includes staves for Vln. 1, Vln. 2, Vla. (Violins and Violas), Vc. 1 (Violins and Cellos), and Vc. 2 (Violins and Cellos). The music continues from the previous system. Measure 33 has a *p* marking. Measure 34 has a *p* marking. Measure 35 has a *p* marking. Measure 36 ends with a *p* marking. The first violin part has a melodic line with eighth notes and slurs. The second violin and viola parts have a similar rhythmic pattern. The cello and double bass parts provide a steady accompaniment. Measure 36 ends with a fermata.

37

Score for measures 37-40. The system includes Vln. 1, Vln. 2, Vla. (Violoncello), Vc. 1 (Violone), and Vc. 2 (Violone). Measure 37 starts with a treble clef and a key signature of two flats. The music features various rhythmic patterns and dynamics. Measure 39 includes the dynamic marking *mf*. Measure 40 includes the dynamic marking *f*.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*mf*

*f*

41

Score for measures 41-44. The system includes Vln. 1, Vln. 2, Vla. (Violoncello), Vc. 1 (Violone), and Vc. 2 (Violone). Measure 41 starts with a treble clef and a key signature of two flats. The music features various rhythmic patterns and dynamics. Measure 42 includes the dynamic marking *p*. Measure 43 includes the dynamic marking *f* and the instruction *Solo*. Measure 44 includes the dynamic marking *p*.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*p*

*f*

*Solo*

*p*

45

Score for measures 45-48. The system includes Vln. 1, Vln. 2, Vla. (Violoncello), Vc. 1 (Violone), and Vc. 2 (Violone). Measure 45 starts with a treble clef and a key signature of two flats. The music features various rhythmic patterns and dynamics.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

49

Vln. 1

Vln. 2

Vla.

Vla.

Vc. 1

Vc. 2

Bass

Bass

Bass

*rit.*

*rit.*

*rit.*

**D.C.  
al Fine**

1 Violin bwv 20.5 s4

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*Bc* = 104

*f*

5

9 (opt. Fine)

*poco rit.* *p* *p*

13 *f* *p*

18

22 *f*

27 *rit.*

31 *Bc* (Fine) *p* *p*

36 *mf*

42 *p*

47 *Bas* *D.C. al Fine*

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Bc  $\text{♩} = 104$

6 (opt. Fine)

poco rit.

11 p f

16 p

21 f

28 (Fine) Bc rit. p

33 p

38 mf

43 p

48 Bass D.C. al Fine

2 Viola bwv 20.5 s4

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

Bc  $\text{♩} = 104$

*f*

6 (opt. Fine)

*poco rit.*

11 *p* *f*

17 *p*

22 *f*

27 *rit.*

32 (Fine) *p* *p*

37 *mf*

42 *p*

48 Bass D.C. al Fine

Detailed description: This is a musical score for the Viola part of the 5-to-4 parts reduction of the Aria from Cantata 20.5. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as quarter note = 104. The score consists of ten staves of music, numbered 1 through 48. The first staff begins with a dynamic marking of *f*. The second staff has a measure marked as an optional fine. The third staff has dynamics *p* and *f*. The fourth staff has a dynamic of *p*. The fifth staff has a dynamic of *f*. The sixth staff has a *rit.* marking. The seventh staff is marked as a fine and has dynamics *p* and *p*. The eighth staff has a dynamic of *mf*. The ninth staff has a dynamic of *p*. The tenth staff ends with a *Bass* marking and the instruction *D.C. al Fine*.

3 Viola for Bass Solo and Tutti bwv 20.5 s4

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*Bc*  $\text{♩} = 104$

*Tutti*

*f* (opt. Fine) Solo

6

11 *poco rit.* *f*

16

20

24

*Tutti*

*f* (Fine) Solo

29

33 *rit.* *p f*

37

*Tutti*

41 Solo *mf*

46 *f*

50 *D.C. al Fine*

*rit.*

3 Violoncello for Bass Solo and Tutti bwv 20.5 s4  
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*Bc* = 104  
*Tutti*  
*f* (opt. Fine)  
Solo  
11 *poco rit.* *f*  
16  
20  
24 *Tutti*  
*f* (Fine) Solo  
33 *rit.* *p* *f*  
37 *Tutti*  
41 Solo *mf*  
46 *f*  
50 *D.C. al Fine*  
*rit.*

4 Violoncello bwv 20.5 s4

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

♩ = 104  
lead

simile

6 *f* (opt. Fine)

11 *poco rit.* *p*

15

19 *f* *p*

24 *f*

29 (Fine)

34 *rit.* *p f* *f*

40 *p*

44 *p*

49 *rit.* D.C. al Fine