

Quintets from Cantata 49.6 transposed to C

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. BACH [arr. Bartoli/Lang, ed Lang] BWV 49.6

Closing Duetto for Oboe d'amore, Strings, Soprano, Bass, Organo obligato, and Bc "Dich hab ich"

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

$\text{♩} = 66$

1 Violin or Viola for Organo Solo
bww 49.6 s5

2 Violin or Viola
bww 49.6 s5

3 Viola with Soprano Solo
bww 49.6 s5

4 Violoncello with Bass Solo
bww 49.6 s5

5 Violoncello for Bc
bww 49.6 s5

The musical score is arranged in five systems, each containing five staves. The instruments are: 1. Violin or Viola for Organo Solo (bww 49.6 s5), 2. Violin or Viola (bww 49.6 s5), 3. Viola with Soprano Solo (bww 49.6 s5), 4. Violoncello with Bass Solo (bww 49.6 s5), and 5. Violoncello for Bc (bww 49.6 s5). The score begins at measure 0 and ends at measure 22. The tempo is marked $\text{♩} = 66$. The score includes various dynamics such as *f*, *p*, *mp*, and *f*, and articulations like *Tutti*, *Solo*, and *tr*. The key signature is one sharp (F#) and the time signature is 2/4. The score is transposed to C major.

30

Violin I (Vln.) and Violin II (Vln. 2) parts feature intricate sixteenth-note patterns. The Viola (Vla.) part consists of sustained chords. The Violoncello (Vc.) parts provide a rhythmic accompaniment with eighth and sixteenth notes.

38

The Violin I part continues with complex sixteenth-note passages. The Violin II part has more rests. The Viola part has sustained chords. The Violoncello parts continue with rhythmic accompaniment.

46

The Violin I part features dense sixteenth-note textures. The Violin II part has a more active role with eighth notes. The Viola part has sustained chords. The Violoncello parts continue with rhythmic accompaniment.

53

The Violin I part has a dynamic marking of *mf*. The Violin II part has a dynamic marking of *mf* and a *Tutti* marking. The Viola part has a dynamic marking of *mf*. The Violoncello parts have a dynamic marking of *mf*.

61

Violin 1 (Vln.) and Violin 2 (Vln. 2) parts feature intricate sixteenth-note patterns. The Viola (Vla.) part provides a steady accompaniment with eighth notes. The Violoncello (Vc.) parts play a rhythmic bass line. Dynamic markings include *p* and *f*.

69

Violin 1 (Vln.) and Violin 2 (Vln. 2) parts continue with complex rhythmic figures. The Viola (Vla.) part has a *Solo* section starting at measure 72. The Violoncello (Vc.) parts feature a *Solo* section starting at measure 72. Dynamic markings include *p*, *mp*, and *f*.

76

Violin 1 (Vln.) and Violin 2 (Vln. 2) parts feature sixteenth-note patterns. The Viola (Vla.) part has a *Solo* section starting at measure 78. The Violoncello (Vc.) parts play a rhythmic accompaniment. Dynamic markings include *f* and *tr*.

84

Violin 1 (Vln.) and Violin 2 (Vln. 2) parts feature sixteenth-note patterns. The Viola (Vla.) part has a *Solo* section starting at measure 84. The Violoncello (Vc.) parts play a rhythmic accompaniment.

92

Violin 1 (Vln.) and Violin 2 (Vln. 2) parts feature intricate sixteenth-note patterns and trills. The Viola (Vla.) part provides a steady accompaniment with sustained notes. The Violoncello (Vc.) parts play a rhythmic bass line with eighth-note patterns.

100

Violin 1 (Vln.) and Violin 2 (Vln. 2) parts continue with complex rhythmic figures. The Viola (Vla.) part has a more active role with eighth-note accompaniment. The Violoncello (Vc.) parts are marked with dynamics: *Tutti p*, *f*, and *Solo f*.

108

Violin 1 (Vln.) and Violin 2 (Vln. 2) parts feature dense sixteenth-note passages. The Viola (Vla.) part has a *Tutti p* marking. The Violoncello (Vc.) parts are marked with *Solo f*.

115

Violin 1 (Vln.) and Violin 2 (Vln. 2) parts continue with complex rhythmic patterns. The Viola (Vla.) part has a *Solo f* marking and includes a trill. The Violoncello (Vc.) parts are marked with *Tutti p*.

123

Vln. 1 *tr*

Vln. 2

Vla. *Solo*

Vc. *f*

130

Vln. 1 *tr*

Vln. 2

Vla. *tr*

Vc. *Tutti* *Solo* *f*

137

Vln. 1 *tr*

Vln. 2

Vla.

Vc. *f*

144

Vln. 1 *tr*

Vln. 2

Vla.

Vc. *f*

152

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

160

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

Tutti
p
ff

167

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

172

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

rit.
tr.
rit.
rit.
rit.

1 Viola for Organo Solo bwv 49.6 s5

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♩ = 66 Closing Duetto for Oboe d'amore, Strings, Soprano, Bass, Organo obligato, and Bc "Dich hab ich"

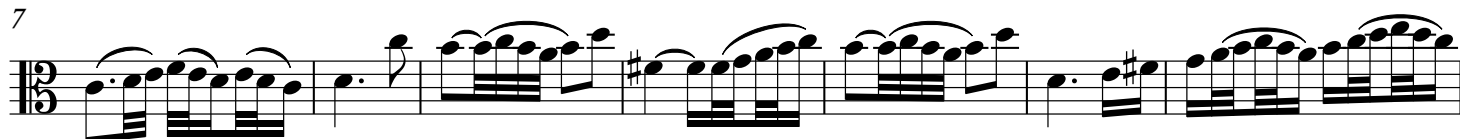
arr. in 5 parts: 1. and 2. Violin or Viola, 3. Viola, 4. and 5. Cello

0



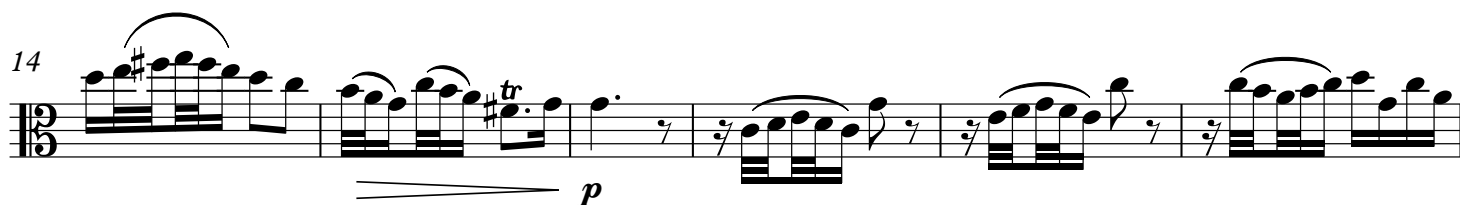
First musical staff (measures 0-6). The staff is in bass clef with a 2/4 time signature. It begins with a forte (*f*) dynamic marking. The music consists of a continuous eighth-note pattern with various rests and accidentals.

7



Second musical staff (measures 7-13). The music continues with the eighth-note pattern, featuring a sharp sign (#) in measure 10.

14



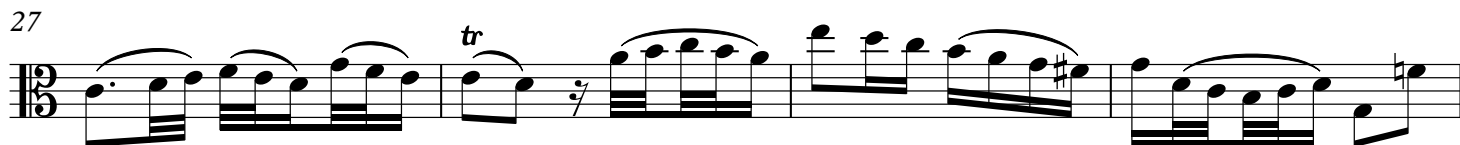
Third musical staff (measures 14-19). The music continues with the eighth-note pattern. A trill (*tr*) is marked in measure 15. A crescendo hairpin leads to a piano (*p*) dynamic marking in measure 17.

20



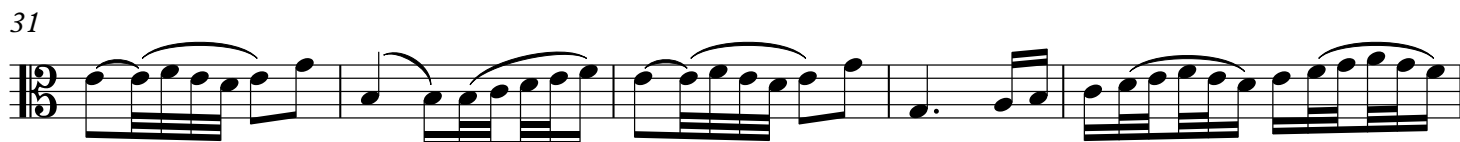
Fourth musical staff (measures 20-26). The music continues with the eighth-note pattern, featuring several rests and accidentals.

27



Fifth musical staff (measures 27-30). The music continues with the eighth-note pattern. A trill (*tr*) is marked in measure 28.

31



Sixth musical staff (measures 31-35). The music continues with the eighth-note pattern.

36



Seventh musical staff (measures 36-40). The music continues with the eighth-note pattern, ending with a sharp sign (#) in measure 40.

41



47



52



58



65



71



77



83



90



96



102



108



114



120



106

112

118

124

130

136

142

148

154

160

166

172

rit.

1 Violin or Viola for Organo Solo bwv 49.6 s5

Quintets from Cantata 49.6 transposed to C

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. BACH [arr. Bartoli/Lang, ed Lang] BWV 49.6

♩ = 66 Closing Duetto for Oboe d'amore, Strings, Sopranol, Bass, Organo obligato, and Bc "Dich hab ich"
arr. in 5 parts: 1. and 2. Violin or Viola, 3. Viola, 4. and 5. Cello

0

f

Measures 0-6: The first line of music starts with a treble clef and a 2/4 time signature. It begins with a forte (*f*) dynamic. The melody consists of eighth-note patterns, often beamed in groups of four, with some notes tied across measures.

7

Measures 7-13: The second line of music continues the eighth-note patterns. It includes a trill-like figure in measure 10 and a key signature change to one sharp (F#) in measure 11.

14

14

tr

p

Measures 14-19: The third line of music features a trill (*tr*) in measure 14 and a piano (*p*) dynamic marking. It continues with eighth-note patterns and rests.

20

Measures 20-26: The fourth line of music continues the eighth-note patterns with various rests and ties.

27

27

tr

Measures 27-30: The fifth line of music includes a trill (*tr*) in measure 27 and continues with eighth-note patterns.

31

Measures 31-35: The sixth line of music continues the eighth-note patterns.

36

Measures 36-40: The seventh line of music concludes the piece with eighth-note patterns and a final key signature change to one sharp (F#).



106

112

118

124

130

136

142

148

154

160

166

172

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♩ = 66

Closing Duetto for Oboe d'amore, Strings, Sopranol, Bass, Organo obligato, and Bc "Dich hab ich"

0

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

Musical staff 0-9, starting with a forte (*f*) dynamic marking.

10

Musical staff 10-18, ending with a piano (*p*) dynamic marking.

19

Musical staff 19-27, featuring a triplet of eighth notes.

28

Musical staff 28-36.

37

Musical staff 37-47, featuring a triplet of eighth notes.

48

Musical staff 48-56, ending with a mezzo-forte (*mf*) dynamic marking.

57

Musical staff 57-65.

66

Musical staff 66-73, ending with a piano (*p*) dynamic marking.

74

Musical staff 74-81.

83



92



103



112



121



129



138



151



160



169



2 Violin or Viola bwv 49.6 s5


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♩ = 66 Closing Duetto for Oboe d'amore, Strings, Soprano, Bass, Organo obligato, and Bc "Dich hab ich"
arr. in 5 parts: 1. and 2. Violin or Viola, 3. Viola, 4. and 5. Cello

0



f

Musical staff 0-9: Treble clef, 2/4 time signature. Starts with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes with rests.

10



p

Musical staff 10-18: Treble clef. Continues the melody with a piano (*p*) dynamic. Includes a trill-like figure.

19



Musical staff 19-27: Treble clef. Continues the melody with various rhythmic patterns.

28



Musical staff 28-36: Treble clef. Continues the melody with eighth notes and rests.

37



3

Musical staff 37-47: Treble clef. Features a triplet of eighth notes marked with a '3' above the staff.

48



mf


Musical staff 48-56: Treble clef. Continues the melody with a mezzo-forte (*mf*) dynamic. Includes a trill-like figure.

57



Musical staff 57-65: Treble clef. Continues the melody with eighth notes and rests.

66



p

Musical staff 66-73: Treble clef. Continues the melody with a piano (*p*) dynamic. Includes a trill-like figure.

74



Musical staff 74-81: Treble clef. Continues the melody with eighth notes and rests.

83



92



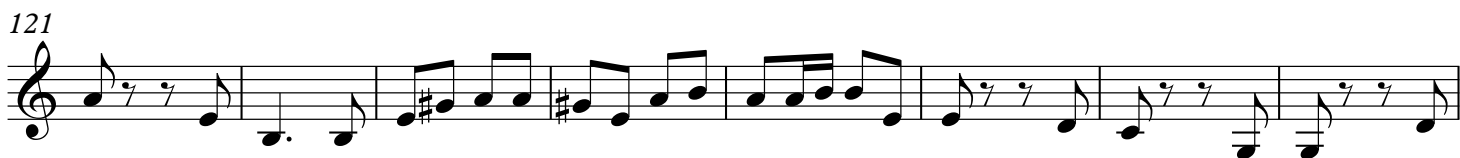
103



112



121



129



138



151



160



169



3 Viola with Soprano Solo bwv 49.6 s5

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

0 Tutti

f

p

2 Solo
f

2

Tutti
mf

57

p

2 Solo
f

89

f

105

Tutti

p

116

Solo *f* *tr* Tutti *p*

f *p*

126

Solo *f* *tr* Tutti *f*

f *f*

138

p

153

Tutti *p*

p

164

p

172

rit.

p

4 Violoncello with Bass Solo bwv 49.6 s5

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

0 **Bc** **13** Vc. Solo *f*

Musical staff 0-13: Bass clef, 2/4 time signature. Starts with a whole note G2, followed by a quarter note G2, a quarter note F2, and a quarter note E2. A bar line is followed by a whole rest for 13 measures. The staff then continues with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. A dynamic marking *f* is placed below the staff.

20

Musical staff 20-27: Bass clef, 2/4 time signature. Continues with a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. A bar line is followed by a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. A dynamic marking *f* is placed below the staff.

28

Musical staff 28-35: Bass clef, 2/4 time signature. Starts with a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. A bar line is followed by a quarter note E1, a quarter note D1, a quarter note C1, and a quarter note B1. A dynamic marking *f* is placed below the staff.

36

Musical staff 36-42: Bass clef, 2/4 time signature. Starts with a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1. A bar line is followed by a quarter note D1, a quarter note C1, a quarter note B1, and a quarter note A1. A dynamic marking *f* is placed below the staff.

43

Musical staff 43-49: Bass clef, 2/4 time signature. Starts with a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. A bar line is followed by a quarter note C1, a quarter note B1, a quarter note A1, and a quarter note G1. A dynamic marking *f* is placed below the staff.

50 **14**

Musical staff 50-69: Bass clef, 2/4 time signature. Starts with a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. A bar line is followed by a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. A bar line is followed by a whole rest for 14 measures. A dynamic marking *f* is placed below the staff.

70 Vc. Solo *f*

Musical staff 70-77: Bass clef, 2/4 time signature. Starts with a quarter note E1, a quarter note D1, a quarter note C1, and a quarter note B1. A bar line is followed by a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1. A dynamic marking *f* is placed below the staff.

78

Musical staff 78-84: Bass clef, 2/4 time signature. Starts with a quarter note D1, a quarter note C1, a quarter note B1, and a quarter note A1. A bar line is followed by a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. A dynamic marking *f* is placed below the staff.

85

Musical staff 85-91: Bass clef, 2/4 time signature. Starts with a quarter note C1, a quarter note B1, a quarter note A1, and a quarter note G1. A bar line is followed by a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. A dynamic marking *f* is placed below the staff.

94 Tutti

101 Solo

109 Solo

118

126 Tutti Solo

134

142

150

158

167

173

rit.

5 Violoncello for Bc bwv 49.6 s5

Quintets from Cantata 49.6 transposed to C

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♩ = 66

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

0 *f*

8

16 *mp*

24

32

40

49 *mf*

57

65 *mp*

72

Detailed description: This is a musical score for the Cello part of the closing duetto from Cantata BWV 49.6, transposed to C major. The score is written in bass clef with a 2/4 time signature. It consists of nine staves of music, numbered 0 to 72. The dynamics are marked as *f* (forte) at the beginning, *mp* (mezzo-piano) at measure 16, *mf* (mezzo-forte) at measure 49, and *mp* again at measure 65. The music features a mix of eighth and sixteenth notes, often in pairs, with some rests and slurs. The key signature is one sharp (F#), indicating C major. The arrangement is for five parts, with this being the fifth part (Cello).

80



88



96



105



113



121



129



137



144



152



161



169

