

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

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

♩ = 60

1 Violin bwv 174.4 s3

1 Viola bwv 174.4 s3

2 Viola for Bass Solo
bwv 174.4 s3

2 Violoncello for Bass solo
bwv 174.4 s3

3 Violoncello for Bc
bwv 174.4 s3

6

Vln. 1

Vla.

Vla.

Vc.

Vc.

10

Vln. 1

Vla.

Vla.

Vc.

Vc.

15

Vln. 1

Vla.

Vla.

Vc.

Vc.

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

20

Vln. I

Vla.

Vla.

Vc.

Vc.

p

pp

p

pp

f

p

f

mp

p

mp

24

Vln. I

Vla.

Vla.

Vc.

Vc.

p

p

29

Vln. I

Vla.

Vla.

Vc.

Vc.

pp

pp

pp

mp

mp

p

34

Vln. I

Vla.

Vla.

Vc.

Vc.

p

p

pp

pp

f

p

f

mp

p

mp

38

Vln. 1

Vla.

Vla.

Vc.

Vc.

mf

mf

mf

f

43

Vln. 1

Vla.

Vla.

Vc.

Vc.

48

Vln. 1

Vla.

Vla.

Vc.

Vc.

p

p

p

p

53

Vln. 1

Vla.

Vla.

Vc.

Vc.

58

Vln. 1

Vla.

Vla.

Vc.

Vc.

64

Vln. 1

Vla.

Vla.

Vc.

Vc.

69

Vln. 1

Vla.

Vla.

Vc.

Vc.

f

mf

mf

f

74

Vln. 1

Vla.

Vla.

Vc.

Vc.

p

p

f

f

mp

79

Vln. 1

Vla.

Vla.

Vc.

Vc.

83

Vln. 1

Vla.

Vla.

Vc.

Vc.

88

Vln. 1

Vla.

Vla.

Vc.

Vc.

93

Vln. 1

Vla.

Vla.

Vc.

Vc.

pp

p

p

p

p

f

f

p

mp

99

Vln. 1

Vla.

Vla.

Vc.

Vc.

103

Vln. 1

Vla.

Vla.

Vc.

Vc.

107

Vln. 1

Vla.

Vla.

Vc.

Vc.

p

p

f

f

mp

112

Vln. 1

Vla.

Vla.

Vc.

Vc.

pp

pp

mp

mp

p

118

Vln. 1

Vla.

Vla.

Vc.

Vc.

p

pp

p

pp

f

mp

f

mp

p

mp

122

Vln. 1

Vla.

Vla.

Vc.

Vc.

f

f

tr~

tr~

f

f

f

127

Vln. 1

Vla.

Vla.

Vc.

Vc.

132

Vln. 1

Vla.

Vla.

Vc.

Vc.

rit.

rit.

rit.

rit.

rit.

Trios from Cantata 174.4

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J. S. Bach [arr. P. Lang] BWV 174.4

Aria for upper Strings, Bass and Bc "Greifet zu"

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

 $\text{♩} = 60$

7 *f*

12

18 *p*

22 *pp* *p*

28 *pp* *p*

34 *pp* *4* *pp*

43 *p* *pp* *mf*

47

51

56 *p*

62

68

74

79

84

90

95

101

105

110

117

126

132

f

p

pp

p

p

pp

f

rit.

The musical score is written for a single violin in G major (one sharp). It consists of 13 staves of music, numbered 68 to 132. The key signature is one sharp (F#). The music features various dynamics including forte (f), piano (p), pianissimo (pp), and a ritardando (rit.) marking. There are also articulation marks like slurs and a 4-measure rest. The piece ends with a fermata on a whole note.

1 Viola bwv 174.4 s3

Trios from Cantata 174.4

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Aria for upper Strings, Bass and Bc "Greifet zu"

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

$\text{♩} = 60$

7 *f*

12 *p*

18 *pp* *p*

22 *pp* *p*

28 *pp* *pp*

34 *p* *pp* *mf*

43 *mf*

47

51 *p*

56

62

68

74

79

84

90

95

101

105

110

117

126

132

f

p

pp

p

p

pp

f

rit.

2 Viola for Bass Solo bwv 174.4 s3

Trios from Cantata 174.4

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

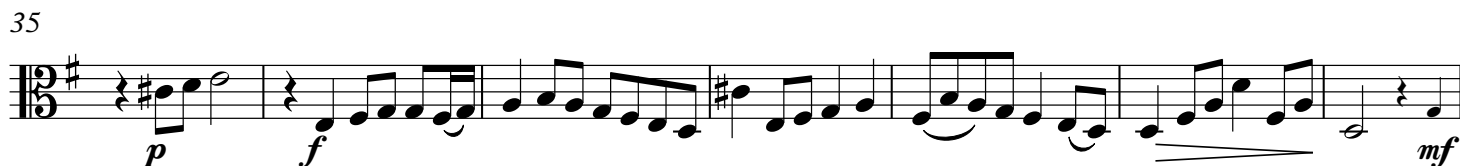
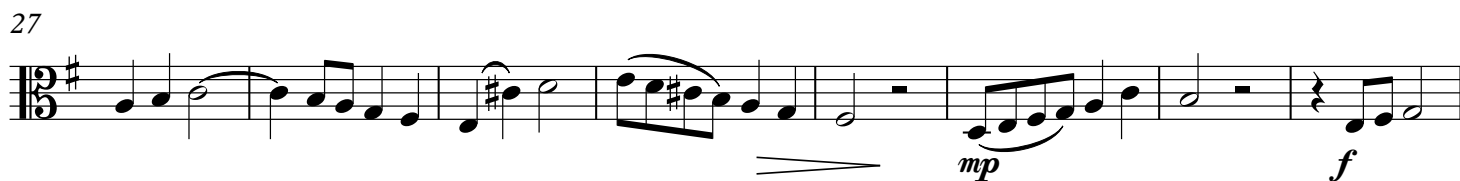
(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 174.4

Aria for upper Strings, Bass and Bc "Greifet zu"

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

♩ = 60
opt. line



66



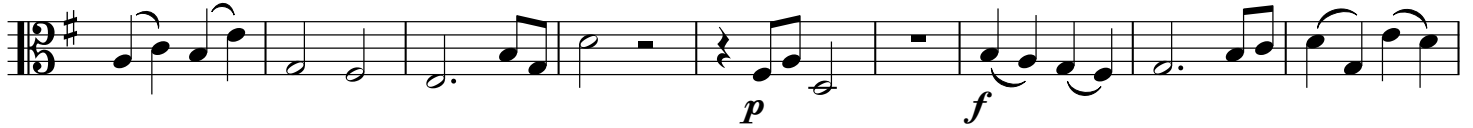
73



81



89



98



106



114



121



128



2 Violoncello for Bass solo bwv 174.4 s3

Trios from Cantata 174.4

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Aria for upper Strings, Bass and Bc "Greifet zu"

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

$\text{♩} = 60$
opt. line

f

10

f

18

mp *f* *p* *f*

27

mp *f*

35

p *f* *mf*

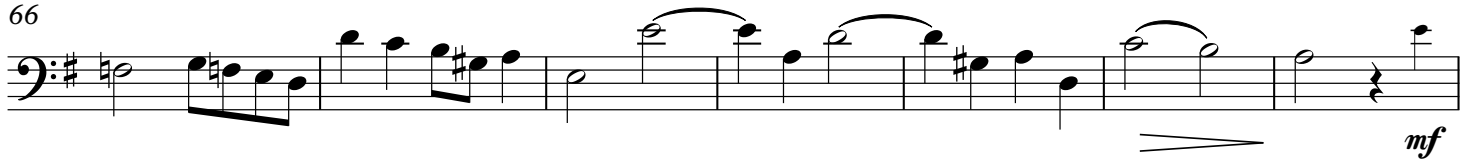
42

51

p

59

66



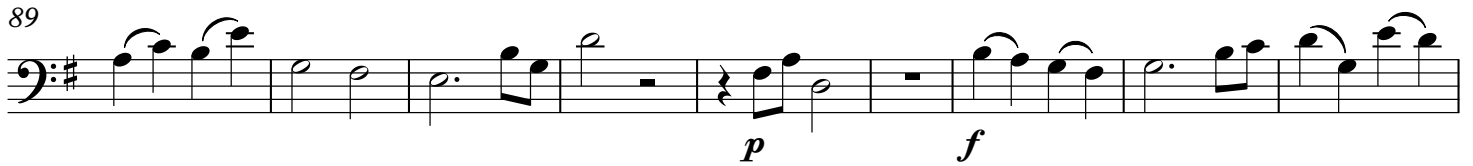
73



81



89



98



106



114



121



128



3 Violoncello for Bc bwv 174.4 s3

Trios from Cantata 174.4

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Aria for upper Strings, Bass and Bc "Greifet zu"

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

$\mathcal{J} = 60$

10

18

27

36

43

52

60

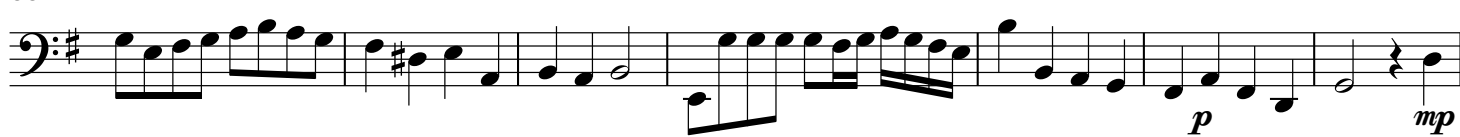
68

74

82



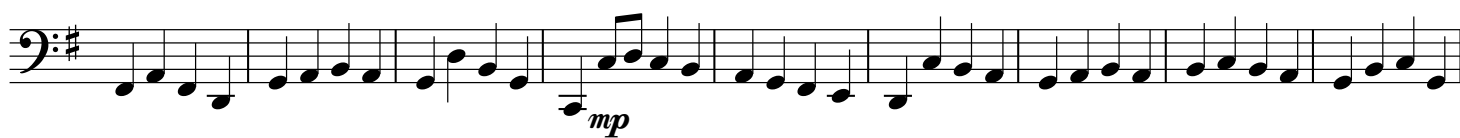
88



95



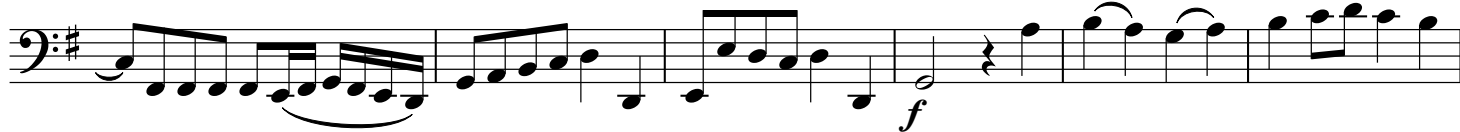
104



113



122



128

