

# Quartets from Cantata 49.4 (transposed to F)

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

J. S. Bach [arr. P. Lang] BWV 49.4  
Aria for Oboe d'amore, Cello piccolo, Soprano sol and Bc "Ich bin herrlich,..."  
arr. in 4 parts: 1. and 2. Violin or Viola, 3. Viola or Cello, 4. Cello

$\text{♩} = 96$

1 Violin bwv 49.4 s4

1 Viola bwv 49.4 s4

2 Violin for Soprano Solo bwv 49.4 s4

2 Viola for Soprano Solo bwv 49.4 s4

3 Viola for Cello piccolo bwv 49.4 s4

3 Violoncello for Cello piccolo bwv 49.4 s4

4 Violoncello for Bc bwv 49.4 s4

Vln. 1

Vla.

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vln. 1

Vla.

Vln. 2

Vla.

Vla.

Vc.

Vc.

10

Violin 1, Viola, Violin 2, Viola, Violoncello, Violoncello

Measures 10-12 of the score. The first system includes Violin 1, Viola, Violin 2, Viola, Violoncello, and Violoncello. The music is in 3/4 time with a key signature of two flats. Measure 10 starts with a treble clef and a key signature change to two flats. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

13

Violin 1, Viola, Violin 2, Viola, Violoncello, Violoncello

Measures 13-15 of the score. The first system includes Violin 1, Viola, Violin 2, Viola, Violoncello, and Violoncello. Measure 13 starts with a treble clef and a key signature change to two flats. The score includes dynamic markings such as *p* (piano) and *f* (forte), and the word *Solo*. There are also optional lines labeled "opt. line" for the Viola and Violoncello parts in measure 15.

16

Violin 1, Viola, Violin 2, Viola, Violoncello, Violoncello

Measures 16-18 of the score. The first system includes Violin 1, Viola, Violin 2, Viola, Violoncello, and Violoncello. Measure 16 starts with a treble clef and a key signature change to two flats. The score continues with various rhythmic patterns and rests across the three systems.

19

Violin 1 (Vln. 1) and Viola (Vla.) parts are shown in a grand staff. The Violin 1 part is in treble clef, and the Viola part is in alto clef. The music features eighth and sixteenth notes with various accidentals. A dynamic marking of *f* (forte) is present at the beginning of measure 20. The Violin 2 (Vln. 2) part is in treble clef, and the Viola (Vla.) part is in alto clef. The Violoncello (Vc.) part is in bass clef. The music continues with complex rhythmic patterns and melodic lines.

22

Violin 1 (Vln. 1) and Viola (Vla.) parts are shown in a grand staff. The Violin 1 part is in treble clef, and the Viola part is in alto clef. The music continues with eighth and sixteenth notes. The Violin 2 (Vln. 2) part is in treble clef, and the Viola (Vla.) part is in alto clef. The Violoncello (Vc.) part is in bass clef. The music features a mix of melodic and rhythmic elements.

25

Violin 1 (Vln. 1) and Viola (Vla.) parts are shown in a grand staff. The Violin 1 part is in treble clef, and the Viola part is in alto clef. The music continues with eighth and sixteenth notes. The Violin 2 (Vln. 2) part is in treble clef, and the Viola (Vla.) part is in alto clef. The Violoncello (Vc.) part is in bass clef. The music features a mix of melodic and rhythmic elements.

28

Vln. 1

Vla.

Vln. 2

Vla.

Vla.

Vc.

Vc.

*mf*

*mf*

opt. line

*mf*

opt. line

*mf*

*f*

31

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

Vc.

34

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

Vc.

37

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

40

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

43

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

46

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

Vc.

*mp*

*mp*

*mp*

*mp*

49

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

Vc.

*p*

*p*

*mf*

*mf*

*p*

*p*

52

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

Vc.

*pp*

*pp*

*mp*

*mp*

*pp*

*pp*



65

Violin 1 (Vln. 1) and Viola (Vla.) parts are active from the start of measure 65. Violin 2 (Vln. 2) and Viola (Vla.) parts enter in measure 66. Violoncello (Vc.) parts are active throughout. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

68

Violin 1 (Vln. 1) and Viola (Vla.) parts continue. Violin 2 (Vln. 2) and Viola (Vla.) parts are active. Violoncello (Vc.) parts are active. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

71

Violin 1 (Vln. 1) and Viola (Vla.) parts continue. Violin 2 (Vln. 2) and Viola (Vla.) parts are active. Violoncello (Vc.) parts are active. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

74

Violin 1 (Vln. 1) and Viola (Vla.) parts are silent in measures 74 and 75. In measure 76, they enter with a forte (*f*) dynamic. Violin 2 (Vln. 2) and Viola (Vla.) play a rhythmic pattern of eighth notes. The Viola part has a forte (*f*) dynamic marking. The Violoncello (Vc.) parts play a steady eighth-note accompaniment, with a forte (*f*) dynamic marking in measure 76.

77

In measure 77, Violin 1 (Vln. 1) and Viola (Vla.) parts are marked "Va or Vc". In measure 78, they play a melodic line with a forte (*f*) dynamic. The Viola part has a forte (*f*) dynamic marking. Violin 2 (Vln. 2) and Viola (Vla.) continue with their rhythmic patterns. The Violoncello (Vc.) parts continue with their accompaniment.

81

Violin 1 (Vln. 1) and Viola (Vla.) parts play a melodic line with a forte (*f*) dynamic. The Viola part has a forte (*f*) dynamic marking. Violin 2 (Vln. 2) and Viola (Vla.) continue with their rhythmic patterns. The Violoncello (Vc.) parts continue with their accompaniment. Trills (tr) are indicated in the Viola and Vc. parts in measures 82 and 83.

This musical score page contains five staves of music. The top two staves are for Violin 1 (Vln. 1) and Viola (Vla.), the middle two for Violin 2 (Vln. 2) and Viola (Vla.), and the bottom two for Violoncello (Vc.). The music is written in a key with one flat and a 3/4 time signature. The score is divided into three measures. The first measure shows rhythmic patterns with eighth and sixteenth notes. The second measure continues these patterns with some slurs. The third measure features a 'rit.' (ritardando) marking and concludes with a whole note chord. The bottom two staves (Vc.) have a 'rit.' marking under the second measure.

1 Violin bwv 49.4 s4

# Quartets from Cantata 49.4 (transposed to F)

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 49.4

Aria for Oboe d'amore, Cello piccolo, Soprano sol and Bc "Ich bin herrlich,..."

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

♩ = 96

Measures 1-7: *f*, 3-measure rest.

Measures 8-11: *p*.

Measures 12-18: *p*, 2-measure rest.

Measures 19-23: *mf*.

Measures 24-28: *mf*.

Measures 29-32: *mf*.

Measures 33-36: *mf*.

Measures 37-40: *mf*.

41

*p*

47

*mp*

52

*pp*

**5**

*a tempo*

*mf*

*p*

61

**2**

67

72

**6**

Va or Vc

*f*

82

85

*rit.*

# 1 Viola bwv 49.4 s4 Quartets from Cantata 49.4 (transposed to F)

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 49.4

Aria for Oboe d'amore, Cello piccolo, Soprano sol and Bc "Ich bin herrlich,..."

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

♩ = 96

The musical score is written for a single Viola part in bass clef, 4/4 time, with a key signature of one flat (Bb). The tempo is marked as quarter note = 96. The score consists of eight staves of music, numbered 1 through 40. Measure 1 starts with a treble clef and a 'Bc' marking. A triplet of eighth notes is marked with a '3' above it. A dynamic marking of 'f' (forte) appears in measure 3. A crescendo hairpin leads to a dynamic marking of 'p' (piano) in measure 12. A dynamic marking of 'mf' (mezzo-forte) appears in measure 29. A triplet of eighth notes is marked with a '3' above it in measure 33. The score ends with a double bar line and a repeat sign in measure 40.

Measures: 1, 8, 12, 19, 24, 29, 33, 37

Dynamic markings: *f*, *p*, *mf*

Tempo: ♩ = 96

41

*p* *p*

47

*mp* *p*

52

*pp* *mf* *p*

**4** *a tempo* *Bc*

61

**2**

67

**2**

72

**6** *Va or Vc* *f*

82

**6**

85

*rit.*

2 Violin for Soprano Solo bwv 49.4 s4

Quartets from Cantata 49.4 (transposed to F)

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

J. S. Bach [arr. P. Lang] BWV 49.4

Aria for Oboe d'amore, Cello piccolo, Soprano sol and Bc "Ich bin herrlich,..."

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

$\text{♩} = 96$  opt. line

5

10 Solo

15

19

23

26

29 10 Vln. 1

42



2 Viola for Soprano Solo bwv 49.4 s4

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

♩ = 96

Bc

opt. line

*f*

5

10

Solo

*f*

15

19

*f*

23

26

29

10

Vln. 1

*f*

42

46

*mf*

52

*mp*

56

*f rit. p*

59 **Bc a tempo**

*f*

63

*f*

67

*f*

72

*f*

76

*f*

80

*f*

85

*rit.*

3 Viola for Cello piccolo bwv 49.4 s4

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

♩ = 96

5

8

11

15

20

24

29

34

38

Musical staff 38: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. A dynamic marking *p* is placed below the staff towards the end of the line.

42

Musical staff 42: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes. A dynamic marking *p* is placed below the staff towards the end of the line.

47

Musical staff 47: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes. Dynamic markings *mp* and *p* are placed below the staff.

52

Musical staff 52: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes. A dynamic marking *pp* is placed below the staff.

57

a tempo

Musical staff 57: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes. Dynamic markings *f rit.*, *p*, *Bc*, *mf*, and *p* are placed below the staff.

62

Musical staff 62: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes.

67

Musical staff 67: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes.

72

Musical staff 72: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes.

76

Musical staff 76: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes. A dynamic marking *f* is placed below the staff.

79

Musical staff 79: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes.

82

*tr*

Musical staff 82: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes. A trill marking *tr* is placed above the staff.

85

Musical staff 85: Bass clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes. A dynamic marking *rit.* is placed below the staff.

3 Violoncello for Cello piccolo bwv 49.4 s4

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

♩ = 96

7 *f*

5 *tr*

8

11 *p*

15 *opt. line*

20

24

29 *opt. line*  
*mf*

34

38

42

47

52

57

62

67

72

76

79

82

85

*p*

*mp*

*pp*

*f rit.* *p*

*mf*

*p*

*a tempo*

*f*

*tr*

*rit.*

4 Violoncello for Bc bwv 49.4 s4

# Quartets from Cantata 49.4 (transposed to F)

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

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Aria for Oboe d'amore, Cello piccolo, Soprano sol and Bc "Ich bin herrlich,..."  
arr. in 4 parts: 1. and 2. Violin or Viola, 3. Viola or Cello, 4. Cello

The musical score is written for Cello in bass clef with a key signature of one flat (Bb) and a common time signature (C). It consists of ten staves of music, each beginning with a measure number. The tempo is marked as quarter note = 96 (♩ = 96). The score includes various dynamics: *f* (forte) at the beginning and at measure 30, and *p* (piano) at measure 13 and the end. There are also markings for *lead* and *non-cue* notes. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and accents. The final measure of the piece is marked with a *p* dynamic and a fermata.

42



46



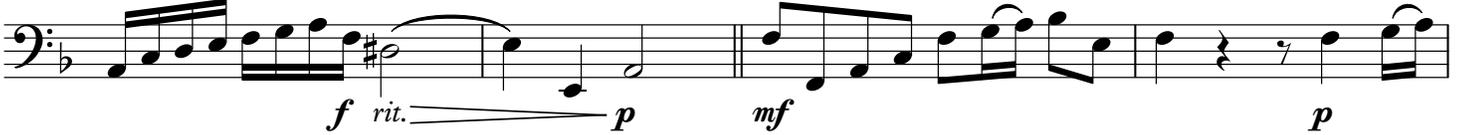
49



53



57



61



64



70



75



79



84

