

Quartets from Cantata 116.4
LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 116.4
Aria Terzett for Soprano, Tenor, Bass and Bc "Ach wir bedenken"
arr. in 4 parts: 1. Violin or Viola, 2. Viola or Cello, 3. Cello, 4. Cello

♩ = 120

1 Violin for Soprano Solo
bwv 116.4 s4

1 Viola for Soprano Solo
bwv 116.4 s4

2 Viola for Tenor Solo
bwv 116.4 s4

2 Violoncello for Tenor Solo
bwv 116.4 s4

3 Violoncello for Bass Solo
bwv 116.4 s4

4 Violoncello for Bc
bwv 116.4 s4

8 *f*

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

14 *mf*

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

19

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

25

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

31

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

37

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

44

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

51

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

58

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

63

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

70

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

77

Vln. I

Vla.

Vla.

Vc.

Vc.

Vc.

83

Vln. I

Vla.

Vla.

Vc.

Vc.

Vc.

88

G.P.

Vln. I

Vla.

Vla.

Vc.

Vc.

Vc.

lead

f

96

Vln. I

Vla.

Vla.

Vc.

Vc.

Vc.

mf

mf

mf

mf

102

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

107

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

113

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

119

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

125

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

132

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

138

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

144

opt. line

mf

opt. line

mf

opt. line

mf

opt. line

mf

f

Vln. 1

Vla.

Vla.

Vc.

Vc.

Vc.

1 Violin for Soprano Solo bwv 116.4 s4

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$\text{♩} = 120$



108



117



125



132



139



144

opt. line

 $\geq mf$

1 Viola for Soprano Solo bwv 116.4 s4

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♩ = 120

8

mf

16

25

34

48

mf

57

64

74

83

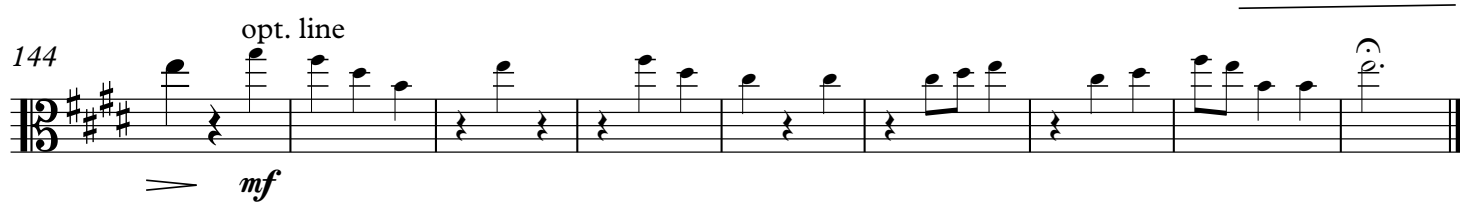
G.P.

8

99

mf

108



2 Viola for Tenor Solo bwv 116.4 s4

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

♩ = 120

[illegible]

13

22

30

38

The first staff of music is in 3/8 time with a key signature of three sharps (F#, C#, G#). It begins with a treble clef and a key signature signature. The melody starts with a quarter note G#4, followed by an eighth note F#4, and then a quarter note E4. This is followed by a quarter rest, then a quarter note D4, and another quarter rest. The staff then shows a whole rest for two measures, indicated by a '7' above the staff. The music resumes with a half note D4, followed by a half note E4, and then a half note F#4. This is followed by a half note G#4, then a half note F#4, and then a half note E4. The staff continues with a half note D4, then a half note C#4, and then a half note B3. The final measure of the staff shows a half note A3, then a half note G#3, and then a half note F#3.

54

63

73

80

G.P.

89

7

mf

104



113



121



128



138



144



2 Violoncello for Tenor Solo bwv 116.4 s4

Quartets from Cantata 116.4

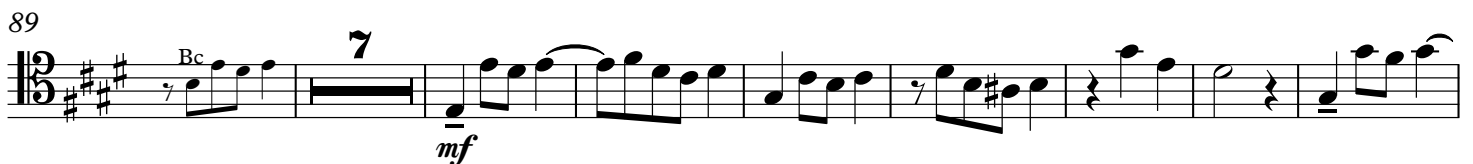
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arr. in 4 parts: 1. Violin or Viola, 2. Viola or Cello, 3. Cello, 4. Cello

♩ = 120



G.P.



3 Violoncello for Bass Solo bwv 116.4 s4

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

♩ = 120
Bc
6
Tenor
mf

15

24

33
7
mf

48

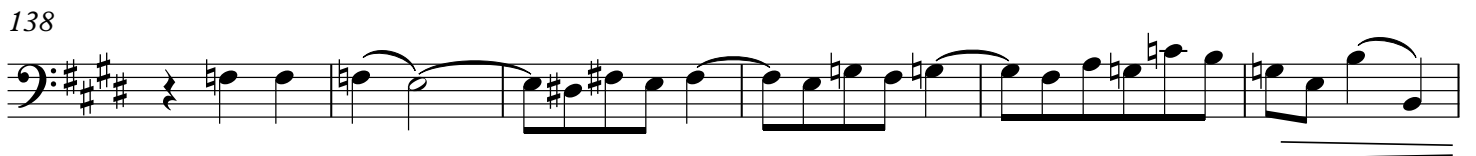
57

66

75

82
G.P. Bc

90
7
Vla.
mf



4 Violoncello for Bc bwv 116.4 s4

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

$\text{♩} = 120$
lead



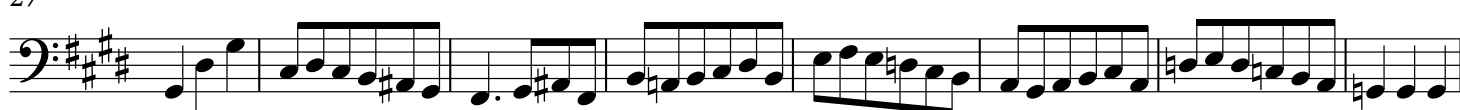
10



19



27



35



44



53



62



71



78



86

G.P. lead



95



103



110



117



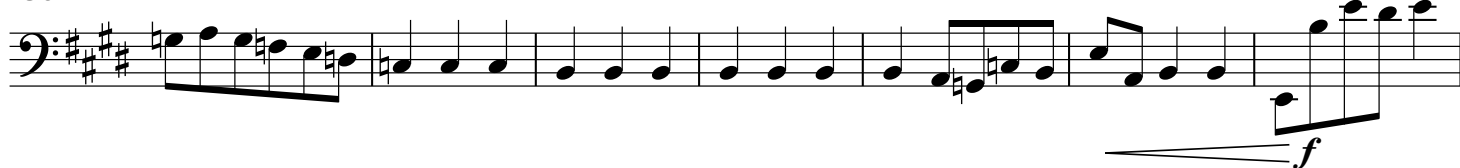
124



131



138



145

