

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

G. M. Hoffmann (formerly attrib. to J.S. Bach) [arr. P. Lang]

Aria for Flute, Oboe, Violin, tenor and Bc "Meine Seele"

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

1 Violin or Flute
bwv 189.1 s5

2 Violin or Oboe
bwv 189.1 s5

3 Violin or Viola
bwv 189.1 s5

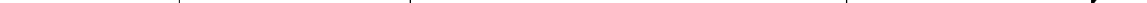
4 Violoncello or Viola for Tenor Solo
bwv 189.1 s5

5 Violoncello for Bc
bwv 189.1 s5

Vln. 1

Vln. 2

Vln. 2

Vc. 

Vc.

Vln. 1

Vln. 2

Vln. 2

Vc. 

[illegible]

12

Vln. 1 *mf*

Vln. 2 *mf* *tr*

Vln. 2 *mf*

Vc. *mf*

Vc. *mf*

(rit.)

(rit.)

(rit.)

(rit.)

Solo

15 (opt. Fine)

Vln. 1 *p*

Vln. 2 *p*

Vln. 2 *p*

Vc. *f*

Vc. *mp*

tr

18

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

tr

21

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

24

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

27

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

pp

pp

mp

p

30

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

mf

mf

f

33

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

tr.

37

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

40

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

44

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

(Fine)

rit.

pp

pp

lead

mp

p

47

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

pp

50

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

p

p

p

f

mf

54

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

57

D.C. al Fine

Vln. 1

Vln. 2

Vln. 2

Vc.

Vc.

rit.

rit.

rit.

rit.

rit.

1 Violin or Flute bwv 189.1 s5

Quintets from Cantata 189.1

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$\text{♩} = 72$
Vln. 2

2

f

6

9

p *mf*

(opt. Fine)

13

(rit.) *p*

17

tr.

22

26

pp

30

34

tr.

37

40

44 (Fine)
rit. *pp*

47 *p*

51

55 D.C. al Fine
rit.

2 Violin or Oboe bwv 189.1 s5

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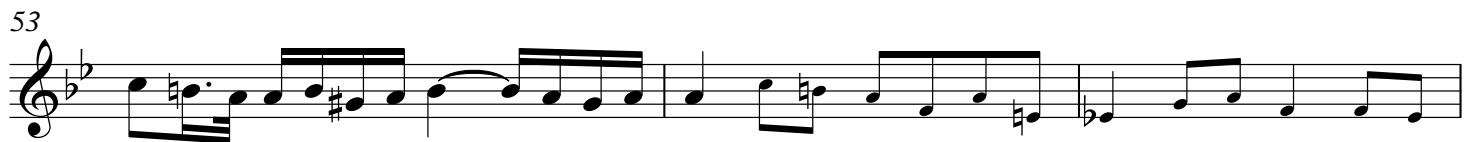
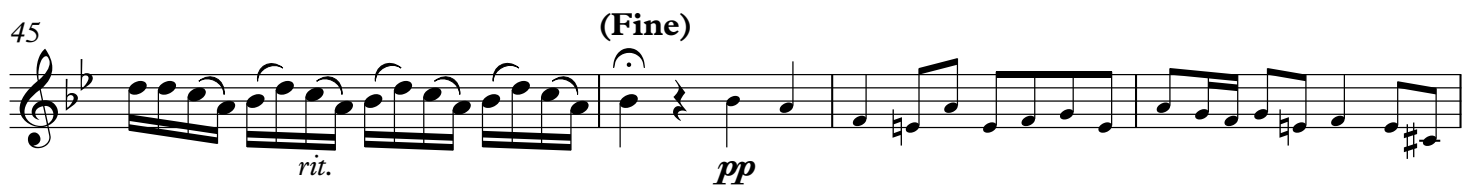
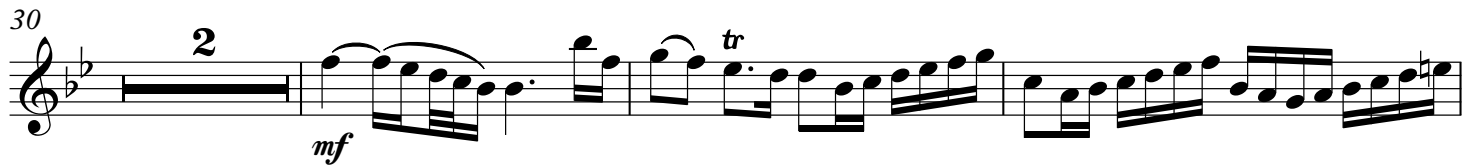
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$\text{♩} = 72$

f *tr* *p* *mf* *tr* *(rit.)* *(opt. Fine)* *p* *tr*



3 Violin or Viola bwv 189.1 s5

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$\text{♩} = 72$
opt. line

f

5

9 *tr* *p*

12 (opt. Fine) *mf* (rit.) *p*

16

21

24

28 *pp*

31 *mf*

34

40

43

47

51

55

pp *p* *rit.* **(Fine)** **D.C. al Fine**

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$\text{♩} = 72$
opt. line

f

5

9

tr.

(opt. Fine) *p*

12

mf (rit.) *p*

16

21

24

28

pp

31

mf

34

40

43

47

pp *p*

51



Measure 51: The melody continues with a series of beamed eighth and sixteenth notes, maintaining the rhythmic complexity of the previous measures. The key signature remains one flat.

55 

4 Violoncello or Viola for Tenor Solo bwv 189.1 s5

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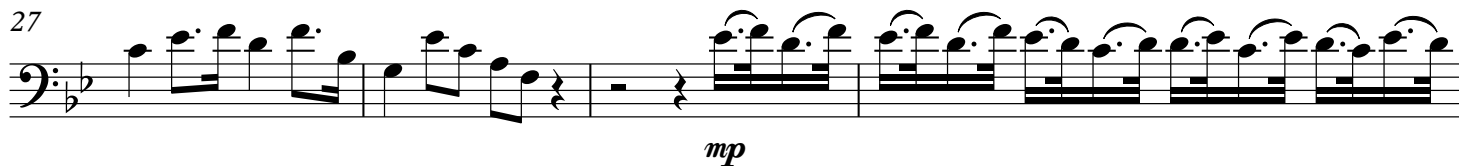
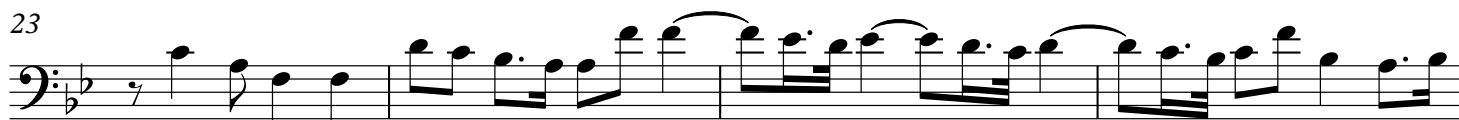
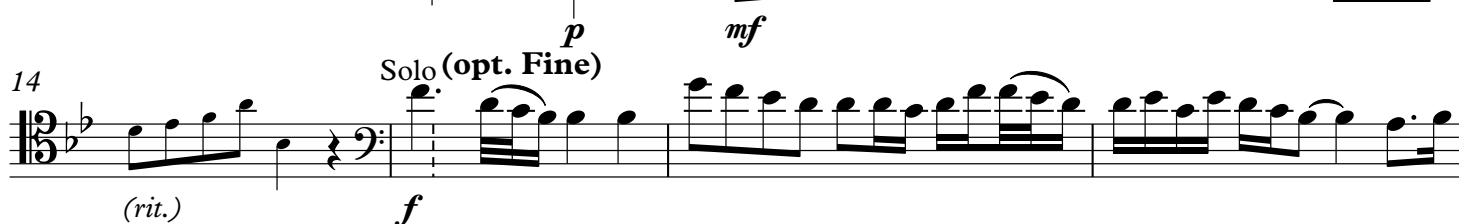
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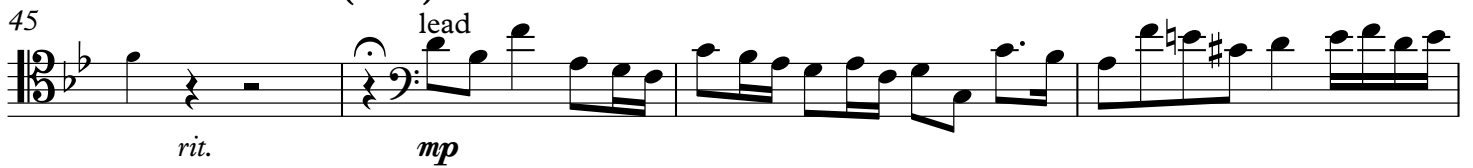
opt. line



40

**(Fine)**

45



49



53



56

**D.C. al Fine**

4 Viola for Tenor Solo bwv 189.1 s5

Quintets from Cantata 189.1

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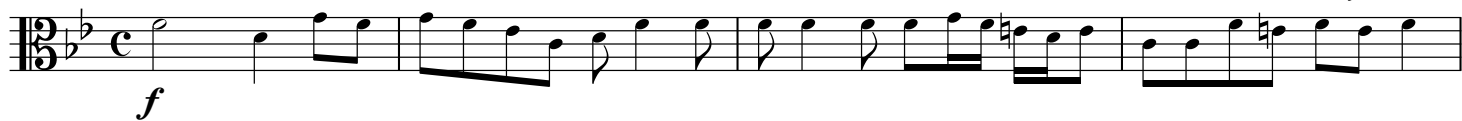
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♩ = 72
opt. line



5



10



14

Solo (opt. Fine)



18



23



27



31



35



40

**(Fine)**

45



49



53



56

D.C. al Fine

5 Violoncello for Bc bwv 189.1 s5

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♩ = 72



6



10



14

(opt. Fine)



18



22



27



31



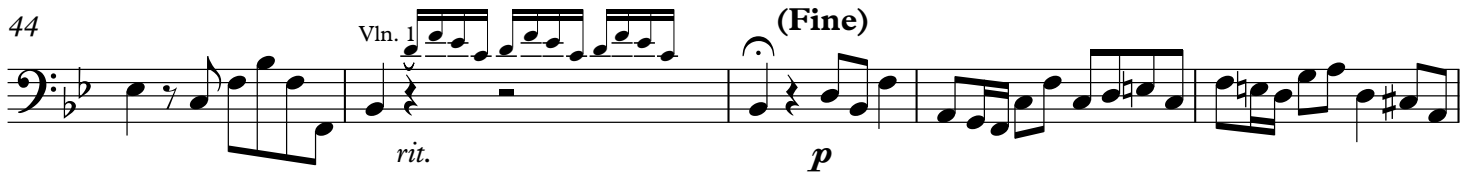
35



40



44



49



53



56

